

NOVEMBER 2025—ISSUE 283

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

CHICO FREEMAN

TO KNOW THE HISTORY

SPECIAL FEATURE:
**SHEILA
JORDAN**
IN MEMORIAM



JEFF
PARKER

AROOJ
AFTAB

ROGER
GLENN

CHARLIE
ROUSE

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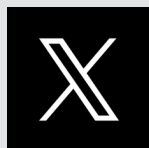
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IN CORRECTION (Oct. 2025 issue)
*In the NY@Night Jake Rosenblatt concert review, the
bassist was John Webber. We regret the error.*

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Letter from the Editor

This year's Fall Classic is the closest it's been to an actual "World" Series in a while, with more than one country being represented: the Toronto Blue Jays and LA Dodgers batt(l)ing it out. No skin-in-the-game New Yorkers seem likely to be rooting "Go Canada!" for a variety of reasons: Toronto gave the Yanks their post-season walking papers, so there's a root-for-the-team-that-ousted-you mentality, in addition to some semblance of American League consolation. Also, the Dodgers bested the Yanks in last year's series, so there's some indirect revenge at play. Then there's the abuse of (U.S. political) power, in the form of increased tariffs, given to our northern neighbors, with whom we had up until recently worked with closely and without much to any incident.

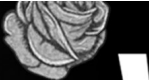
It cannot be overstated how the concept of working together is "the bloodstream of jazz," and how jazz' very foundation and future relies on collectivity—a basic, global model, for anyone of any background and circumstance, even as...correction, especially as neighbors. The benefits gained from collective experience and teamwork (baseball and jazz analogy again) with those close to us is immeasurable. In the case of jazz, this might come from family members, organizations, communities and/or fellow musicians. Conveniently carrying this truism through is Cover Story subject, saxophonist-woodwinds player Chico Freeman, who carries on the lineage, and famed Freeman bloodline, from the Windy City. He also has been an integral member of the Association for the Advancement of Creative Musicians (AACM), which in name alone proves the point that the road to (at least artistic and personal) success is achieved most efficiently and effectively in no small part to one's support system. That said, the jazz world lost a few significant cogs of recent: no one imagined a world without the likes of drummer Jack DeJohnette (83) or vocalist Sheila Jordan (96). In Jordan's decades-long career, she accrued a devout following and network of fellow vocalists: her "dearlings"—as she affectionately referred to most anyone she encountered—became, in essence, her extended family. The tightly-knit vocal community may have lost one of its "Queen Mothers," but Jordan's spirit will undoubtedly forever live on and play an influence in each and every musician she interacted with, as well as anyone who was fortunate enough to experience her in-person, on and/or off stage (see Special Feature remembrances, and be sure to arrive early for two tributes this month: at Dizzy's Club and the Saint Peter's Church memorial, the latter on what would have been her 97th birthday). Onwards and outwards.

On The Cover: Chico Freeman by Marcel Meier

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james

moody

jazzfestival

nov 8 – 23



Christian McBride,
Jazz Advisor

Stanley Clarke

Carlos Varela

Chuck D



Arturo Sandoval



Omar Sosa

Quarteto Americanos

Sat, Nov 8 @ 7:30PM

Stanley Clarke N•4EVER

with special guest Ben Williams

Sun, Nov 9 @ 3PM

Arturo Sandoval

Nov 13 @ 7:30PM

Savion Glover

featuring PROJECt.9.

Sat, Nov 15 @ 3 & 7:30PM

Blues is Alright

featuring Tucka, King George, Pokey Bear, West Love, Lenny Williams and Theodis Ealey

Sat, Nov 15 @ 7PM

Rachael & Vilray

Sun, Nov 16 @ 7PM

Represent! Social Justice Through Spoken Word

with Chuck D, Rakim, Slick Rick, Raina Simone, DJ Spinna, Tyehimba Jess and the Nuyorican Poets Café Slam Team

Nov 20 @ 8PM

Christian McBride Big Band

with Andra Day, José James and Ledisi

Fri, Nov 21 @ 8PM

Carlos Varela

with special guests Jackson Browne, Diana Fuentes and poet Rodrigo Toscano

Fri, Nov 21 @ 7:30PM

Stanley Jordan plays Jimi

Sat, Nov 22 @ 7:30PM

Nat Adderley Jr. Quartet

Dorthaan's Place Jazz Brunch

Sun, Nov 23 @ 11AM & 1PM

Sarah Vaughan International Jazz Vocal Competition

Sun, Nov 23 @ 3PM







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The release of Bremen 1965 finds the legend on his second tour to feature stops in Germany with his seasoned quartet featuring his longtime saxophone foil, Charlie Rouse, along with bassist Larry Gales and drummer Ben Riley. Bremen, Germany was the second stop on the quartet's world tour, which would include much of Europe, Australia, and Japan. The original master tape of the concert at the Sendesaal / Studio F was transferred to high resolution (24/96) files by Radio Bremen technical staff.



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Opening night, second set of Smoke's 15th annual Thelonious Monk Festival (Oct. 8-19)—celebrating its namesake's 108th birthday (Oct. 10)—featured the quartet of **Orrin Evans** (piano), **Melissa Aldana** (tenor), **Robert Hurst** (bass) and **Terri Lyne Carrington** (drums), a tetrad of talent well-prepared to revisit and revive the maestro's legacy. Evans immediately established a playful tone by scrapping the planned opener, remarking, "In the spirit of Monk, I'm gonna change this all up," opting instead for Charles Mingus' "Jump Monk", each musician deconstructing the tune in their own way. "I Want to Be Happy" (Vincent Youmans) sounded more unified, the pianist deriving his long improvisation from a single, short melodic kernel, Hurst lacing his walking lines with smooth syncopations, Carrington wowing the house with decelerating stick bounces that sounded like ricocheting pinballs. Monk's "Bemsha Swing" was taken in 7/4, the old familiar favorite acquiring a new, less familiar aspect. Aldana played an ear-opening solo interpretation of "Ask Me Now" that incorporated spidery arpeggios shaped and shaded with subtle ornamentation and dynamic contrasts. Her solo on the closer, "Well, You Needn't", combined sweeping bends with chain-linked motifs. The pianist left tasteful spaces throughout his solo, which Carrington happily exploited for her own expressions, taking the reins from Evans for an extended soliloquy, driven by her pulsing kick drum before the set concluded with an extended outro vamp.

— Tom Greenland



ALAN NAHIGIAN

Robert Hurst, Melissa Aldana @Smoke

Israeli-American clarinetist **Anat Cohen**'s foursome, Quartetinho, which played its very first gig at Columbia University's Miller Theatre in 2020, recently returned to the venue (Oct. 4) to feature music from its second and latest album, *Bloom* (Anzic). Opening, Cohen summoned the spirits with a mourning, minor melody, cueing the band—Vitor Gonçalves (piano, accordion), Tal Mashiach (bass, guitar), James Shipp (percussion, vibraphone)—to join her on a sensuous 6/8 romp through "The Night Owl". Shipp, switching from vibraphone to an idiosyncratic drumkit that included a Brazilian tamborim and side-mounted bass drum, propelled the group through "Coco Rococo", then a 3/4 version of Thelonious Monk's "Trinkle Tinkle", Gonçalves applying his considerable chops in a supportive, tastefully restrained manner. On his "Paco", Mashiach thumbed a seven-string acoustic guitar, flamenco style, while the rest clapped compás patterns. Gonçalves switched to button accordion on Shipp's "Friends in Every Manner of Conveyance" and Egberto Gismonti's "Lôro", single-handedly generating the force of a roaring locomotive. A cover of the late Hermeto Pascoal's "Suite Pixitotinha", a slow gospel reading of Antonín Dvořák's "Goin' Home" and Maria do Carmo Barbosa de Melo's "Boa Tarde Povo", finished the formal setlist. Cohen then challenged the audience to sing back her clarinet phrases, gradually climbing to the upper register of her instrument, before Gonçalves launched into Pascoal's "Santo Antônio" on button melodica, accompanied by hand percussion as the quartetinho paraded into the aisles.

(TG)

There's jazz and there's jazz-adjacent. The American Voices-produced *Women in Jazz* concert at The Kaye Playhouse at Hunter College (Oct. 8) was decidedly the latter, geared to an older, mature audience. And quite probably, this not-really-jazz outing met expectations just fine. The program did celebrate jazz legends Ella Fitzgerald, Sarah Vaughan, Lena Horne and Billie Holiday, via four excellent, if mostly misused vocalists: Lilli Cooper, Maya Days, Hilary Kole and Madeleine Peyroux. The former two singers are Broadway divas, and the latter two jazz, if not jazz-adjacent, vocalists. Even Ryan Keberle's Big Band Living Legacy Project, with pianist Adam Birnbaum, seemed toned down, with arrangements leaning toward pop/Broadway. A band intro of "Blue Skies" and "I Can't Stop Loving You" was primly delightful yet devoid of any swing, despite notable members such as multi-instrumentalist Scott Robinson and trumpeter James Zollar. The format had American Voices director Paul Alexander behind the lectern setting up the first segment (Fitzgerald) and the last (Holiday). Two young presenters gave short intros for Vaughan and Horne. Each legend was represented by four songs, delivered in succession by each singer. It wasn't till Kole performed "Lullaby of Birdland" in the Vaughan segment did any level of swing and jazz rock the room. Kole was game, but the set list skewed heavily to popular music dominated by the Gershwins, which Peyroux also had to contend with (and she did seem off her game). Closer was the quirkily-voiced Days with an uninspired "God Bless the Child".

— Marilyn Lester



© ENID FARBBER FOTOGRAFHY

Hilary Kole @The Kaye Playhouse

It seemed like *Groundhog Day*: another promise-of-jazz program with "Busy Being Free: Great Singer-Songwriters of the '60s & '70s" at Merkin Hall (Oct. 11), geared to an older audience, and headlined by one of the most talented, vibrant and thrilling jazz vocalists of today—**Gabrielle Stravelli**. The concert's promotional material promised to deliver "a new perspective" (jazz?) on classic songs such as Joni Mitchell's "Both Sides Now", Bob Dylan's "The Times They Are A-Changin'", Paul Simon's "The Sound of Silence", and others written by Carole King and James Taylor. Not at all: save for Stravelli, in a disappointing program, Sean Hartley, singer-songwriter and host of Merkin Hall's "Broadway Close Up" series, offered a rehash, dominating the evening with too much narrative and his own bland vocals, sometimes in duet with Stravelli. So why hire a jazz singer who has swing in her bones for a concert that was a far cry from re-imagined? Yet, despite the flaws, Stravelli shone, with an underlay of jazz oozing out of every pore. And what was repetitively pointed out by Hartley, that this era had produced talent that wrote poetic and personal storytelling, allowed an enormous spotlight to shine on her, confirming a rich vocal instrument with amazing range and superior chops as a storyteller, which was worth the price of admission alone. The rhythm section, competent bass guitarist Milo Rosengard and minimalist drummer Dan Acquisto, was completed with the classically trained and oriented music director Jihwan Kim, whose energetic and creative performance revealed a true jazz soul.

(ML)

“The Shape of Jizz to Cum.” Yes, you read that correctly, and, no, there isn’t a trace of insult to Ornette Coleman. Here’s a series of bold, experimental “GayJazz” concerts, founded by avant and out saxophonist **Michael Foster** and guitarist Chuck Roth. Brooklyn’s hip performance space, the LGBTQ lounge Singer’s hosted the series, which featured Foster’s boundless trio The Ghost (Oct. 14). The single-piece set lauded Mr. Coleman beyond any jazz tome. Foster opened by playing his soprano *sans* mouthpiece, blowing pseudo-electronic sounds at a whisper and then shouting nightmare convulsions. Once John Moran (bass) and Joey Sullivan (drums) entered, Foster’s horn was whole, communing through bluesy turns, overblowing, and a rubber tube as arco bass played chords off its bridge. Moran then established a bassline, shades of Coleman’s David Izenzon years, and the trio phased into a blurred *presto* tempo, truly harmolodic, best of the old “new thing.” One imagined hearing “Kaleidoscope” within the tumult, but Foster held back, offering moments of “Solitude” instead. The deep, morbid bass drum tone reinforced Moran’s melodic lines as counterpoint tangoed and the drummer skewered rims and metals, convicted in that Billy Higgins mode. The Ghost’s “leatherdaddy free jazz” is more than an homage to the music’s liberation; it speaks too of Queer rebellion in a time of renewed repression. And expect more: Shape of Jizz is an outgrowth of Foster’s Queer Trash, “a roving series showcasing radical Queer artists engaged in experimental performance.” But what makes both essential is the urgency. — **John Pietaro**

ANNA YATSEVICH



Michael Foster @Singer's

Drummer-percussionist **Ben Perowsky**, when not within a Who’s Who of jazz, pop and the avant, leads the wonderfully vexing, shape-changing Moodswing Orchestra. The latest iteration at Owl Music Parlor (Oct. 9) boasted Dana Lyn (violin), Ilusha Tsinadze (guitar) and Marcus Rojas (tuba), with Perowsky’s drumkit speaking loudest of boundary dissension: two snare drums, a bass drum triggering a tuned electronic bass, floor tom-tom, ride and hi-hat cymbals, plus a central collection of 1½-octave modally tuned bells (mutant Almglocken?) on a table-top, yet another playing surface. His use of this instrument included melodies and traditional agogo bell right-hand patterns with left-handed polyrhythmic lines around the kit. Reimagined compositions, laden with disparate folklore and improvisation, carried the set via a visceral, collective strength. Vietnamese dissident monk Thích Nhất Hanh’s “Love Letters to the Earth” opened; its thick, terra firma bottom grounding the mournful violin melody of ghost notes, immediately recalling the traditional, bowed *dan nhi*. Thelonious Monk’s “Light Blue” was tersely turned inside out, while the gorgeously soaring “Nem Um Talves”, by Brazilian composer Hermeto Pascoal (1936-2025), was realized here in violin, guitar and tuba over percussion flourishes. This vision alleviates any question why Miles Davis, and Perowsky, sought out Pascoal as inspiration. With eyes forward and within the rear-view, Moodswing signals the next phase of new music’s reach. (JP)

Nels Cline occupies a rare perch in American music—a guitar hero fluent in both avant garde and song-based dialects. His work with rock band Wilco has broadened his influence, proving that experimentalism and melody can share the same air. In a more intimate setting than stages he’s occupied with Wilco, Cline’s Consentrik Quartet made a rare appearance (Oct. 1) at Littlefield, an evening of easy camaraderie and focused interplay. Drawing from this year’s self-titled Blue Note album, the group offered two sets of intricately shaped yet open-ended music. The opening free improvisation by the guitarist coaxed harmonics and feedback swells before slipping into the reflective “Inner Wall”. His effects bay functioned as a second instrument, creating organ-like washes, rocket ship bleeps and space-echo trails around saxophonist Ingrid Laubrock’s lucid lines, drummer Tom Rainey’s painterly touch and Chris Lightcap’s grounding bass. The leader’s knack for riffs—compact, singable cells that surfaced and dissolved throughout—anchored the music’s explorations. Laubrock proved the ensemble’s center, binding Cline’s figures to Rainey’s restless pulse. On “Satomi”, there was an exhilarating play of tightening and release, and “Question Marks (The Spot)” delivered a torrid downtown fusion of noise and swing. “Down Close” fluttered with bird-like multiphonics and “Allende” sighed with psychedelic introspection. The band was most alive when it stretched to the edge and then, almost imperceptibly, locked back into a theme—precision meeting the room’s appetite for drift and return. — **Ariella Stok**

SCOTT FRIEDLANDER @TWOOTOOLS



Nels Cline @Littlefield

Walking into Public Records’ sealed sound room on a Sunday night (Oct. 5), was an experience devoted to sound at its most deliberate. The occasion was the release of **Ches Smith’s** *Clone Row* (Otherly Love), framed by two opening sets that felt like portals into the main act’s aesthetic. Brandon Seabrook opened with solo pieces from his 2024 release *Object of Unknown Function* (Pyroclastic), demented baroque etudes for his Jerry Jones 12-string guitar prepared with metal clips. At one point he held a cassette player to the pickups, amplifying a miniature storm. His music seemed to teeter between manic architecture and erasure. Next, Tomeka Reid, Ikue Mori and Craig Taborn’s trio improvisation felt like a living field recording—bubbling electronics, murmuring cello, soft synth vapor—a kind of humanized *musique concrète*. Finally, Smith’s *Clone Row*—with Mary Halvorson and Liberty Ellman (guitars), as well as Nick Dunston (bass)—recreated the album’s channel separation by spreading the guitarists to opposite sides of the stage. The leader, who alternated between drums and vibraphone, launched the EDM-like pulse of “Ready Beat”, the group spiraling into intersecting rhythmic lattices. The music’s rigor became ecstatic: polyrhythms fracturing, tone rows mutating, bass detonations punctuating the swirl. What feels exacting and cerebral on record turned live into something communal and kinetic—an experimental ensemble shaking the room like a club. The head-bobbing crowd responded as if they were at a techno party, which in a way they were: one driven by precision, transcendence and surprise. (AS)

WHAT’S NEWS

The former French Riviera hotel suite of legendary jazz vocalist **Ella Fitzgerald** has been transformed into a luxury apartment. Located at the gateway to Cap d’Antibes, Le Provençal, the three-bedroom apartment (at over 2K square feet) was originally part of Hôtel Provençal, built by architect Lucien Stabile in the mid ’20s for American millionaire Frank Kay Gould. The landmark building and property, since transformed into a luxury residential address, has an illustrious history of hosting royalty and A-list celebrities, including Fitzgerald, Louis Armstrong and Marilyn Monroe. Fitzgerald first stayed at the fashionable Antibes hotel in 1960 for the inaugural Jazz-à-Juan music festival. The apartment’s south-facing rooms offer exquisite views over the landscaped gardens and the Mediterranean, while north-facing bedrooms overlook the towering Alps. The estimated value: over \$9.7 million! For more info visit leprovençal.com.

Applications for the **Queens Arts Fund** (QAF) “New Work Grant” are due by Nov. 18. QAF offers project-based grants to artists, artist collectives and small non-profit organizations based in the Queens borough, which support local production of artwork and cultural programs that highlight, engage and bolster the diverse communities of Queens. Grant requests should range from \$2,500 to \$5,000. QAF grants is a program supported in part by public funds from the NYC Department of Cultural Affairs and Greater New York Arts Development Fund, in partnership with the City Council. For more info visit nyfa.org/awards-grants/queens-arts-fund-new-work-grant.

The 2025 MacArthur Fellows have been announced. Of the 22 new fellows of the prestigious annual award (which includes a no-strings attached \$800K) is pianist-keyboardist-electronicist **Craig Taborn**, who joins past jazz-related musician fellows including Tomeka Reid (2022), Cécile McLorin Salvant (2020), Mary Halvorson (2019) and Tyshawn Sorey (2017). For more info visit macfound.org/programs/awards/fellows and craigtaborn.com.

Brooklyn’s leading arts and media organization, **BRIC**, has been designated as a Cultural Institutions Group (CIG) member, along with four other new CIG members. Founded in 1979, Downtown Brooklyn’s BRIC is the first media and arts organization to join CIG in the prestigious coalition’s 150+ year history. Last month’s two-night BRIC JazzFest presented Adrian Younge, Dee Dee Bridgewater, Endea Owens, Chief Adjuah and Nubya Garcia (the latter was TNYCJR’s Oct. issue Artist Feature). For more info visit bricartsmedia.org.

Thirteen 2025 Jazz Road Artists were announced by **South Arts**. The artists and ensembles are awarded between \$5K - \$15K to develop tours (within the Oct. 2025 – Jul. 2026 time range) for presentation to communities across the country. Organized by the GA-based organization, South Arts (founded in 1975), with support from the Doris Duke Foundation and Mellon Foundation, Jazz Road touring artists include New York locals in Brass Queens, Riley Mulherkar, Simon Mogul and Brooklyn Raga Massive, in addition to Braxton Cook Quartet (CA), Sofia Goodman Trio (TN), Makaya McCraven (IL) and Michael Janish Band (WI). For more info visit southarts.org.

TNYCJR congratulates writer-author (and frequent contributor to this publication) **Scott Yanow**, who recently logged in a milestone: 1,000 liner notes! His first liners were for Mat Marucci’s *Who Do Voo Doo* (1979), followed over a decade later with Chet Baker’s *The Last Great Concert* (Enja, 1990). Liner note highlights in his writing career include those for albums by Tommy Flanagan (*Thelonica*), Stephane Grappelli/Martial Solal (*Happy Reunion*), Herb Geller (*Plays the Al Cohn Songbook*), Patty Waters (*Love Songs*), Clark Terry (*Ow*) and Paul Bley (*Plays Carla Bley*), gracing such labels as Capri, Pablo, Arbors, Storyville, V.S.O.P., Concord, Naxos, Challenge, Fantasy, Origin, HighNote, SteepleChase, Timeless and many, many others. In addition to writing for TNYCJR, Yanow’s writings have appeared in *DownBeat*, *Jazziz*, *The Syncopated Times*, *The Jazz Rag*, *Jazz Artistry Now* and *AllMusic.com*. His byline has appeared on over 20K album reviews through the years, and he has published books including *The Great Guitarists: The Ultimate Guide*, *The Jazz Singers, Jazz on Record — The First Sixty Years*, and *The All Music Guide To Jazz*. For more info visit scottyanow.com.

To submit news items ldgreene@nycjazzrecord.com



JEFF PARKER

EXPLORING STATIC SPACES

BY ANDREW SCHINDER

The CT-born, VA-raised, genre-smashing guitarist Jeff Parker—who works with jazz, electronic, rock and improvisational groups—studied at Berklee College of Music in Boston before moving to Chicago in 1991. At age 58, he's been at the forefront of sonic innovation for decades, yet he's just getting started: at the end of last year, the L.A.-based (since 2013) Parker and his longstanding jazz combo, ETA IVtet, released their debut studio album, *The Way Out of Easy*, to widespread acclaim. In addition, the quintessential post-rock band Tortoise, of which Parker is a longtime member, has just released *Touch* (its first album in almost a decade) and will be performing in NYC this month as well as collaborating with the Chicago Philharmonic this fall for a series of concerts. Parker also continues his active session work, with recent appearances on albums by trumpeter Marquis Hill and pianist Paul Cornish, among others.

THE NEW YORK CITY JAZZ RECORD: You live in Altadena, CA. How have you, your family and your community been holding up since the Southern California fires earlier this year?

JEFF PARKER: Oh, we're good. We actually didn't lose our house. We just moved back in, maybe six weeks ago, so we've been displaced for about eight months. We're doing all right. It's just been a strange year, with the weird political climate we're living through.

TNYCJR: It's a strange year for everyone, and I can only imagine how strange it is for someone in your position, whose job it is to make art. On a similar note, you've done a really great job carving a niche for yourself and developing a fan base while—and correct me if I'm wrong—making few, if any, artistic compromises. You've achieved success while seeming to stay true to yourself as an artist.

PARKER: I always just look at what I do as making art. When in school I learned the tools that I needed to pursue a career as a working musician. And I never really turned down any gigs. I ended up in all kinds of different situations, whether playing pop to avant garde or electronic music, and I looked at it all the same. I try to elevate whatever situation I might find myself in. And sometimes those situations are for commerce, for me to make a living. But I understand that I'm making art too.

TNYCJR: Where do you see yourself at the intersection of art and commerce? During the recording process do you ever feel that you're going in one direction or the other?

PARKER: I like people to relate to what I'm doing. I'm very conscious that music, for me, it's bigger than just what I'm doing. I like to make music that connects with people, but not to water it down and make it into something that they expect. It has to come from me and the ideas that I have.

TNYCJR: That's what makes your music exciting and always a great listen. So you moved to L.A. over ten years ago. How has your music changed with your relocation? And what lasting impact do you think Chicago, where you previously lived, has had in your music since?

PARKER: What changed with me moving to L.A. was more about the community and the other musicians I was collaborating and interacting with. The sensibility here is much more different than in Chicago. So I don't think I really changed anything about what I was doing, but the landscape changed. And that made the music different. Los Angeles is an industry town. I was really happy that I had moved to L.A. at a later part in my career, after I had 25 years of being ensconced in the Chicago creative music community, which is very left-of-center. It's off the beaten path, with a lot of improvisation and a lot of edge. And I came to L.A. with that experience, so I didn't have to compete in a more commercial music space. I was glad that I had my creative music experiences behind me, which is such a big part of what I do.

TNYCJR: And then you have that background that you can use to navigate the L.A. scene. I'm sure there are some benefits, such as the ability to make contacts, but maybe in terms of the creativity aspect of your artistry—I imagine Chicago, based on where it is, gives you the freedom to do so much more than places like L.A. or New York.

PARKER: I still think Chicago is the creative music capital of the world. Chicago has never had to cater to the whims of the New York scene or the commercialism of Los Angeles.

TNYCJR: "Freakadelic" from *The Way Out of Easy* is a banger. Your album *The New Breed* is very beat-centric, with a lot of hip-hop influences. *Forfolks*, on the other hand, is more quiet and meditative. So when you embark on a new project, do you know in which direction you're going to go in terms of the vibe at the outset? Or do you sort of see where the creative process takes you?

PARKER: It's more of the latter. A lot of my music is grounded in concepts. I would say the music I've been making, maybe the last 12 or so years, has been exploring these static spaces, where there are a lot of loops, a lot of repetition, a very intentional kind of plane. You find a zone and you stay in it, and it's kind of what it's about. I discovered the meditative headspace when I started to explore production and making beats and sampling things, and getting into this zone where not a lot really needed to happen to be able to exploit this useful space.

TNYCJR: Continuing with your process, your recent albums, *The Way Out of Easy* and the live *Mondays at*

the Enfield Tennis Academy, were recorded with the ETA IVtet, where you are the purported leader. Can you talk about the collaboration between you and your bandmates when constructing albums like those with a group?

PARKER: I was pretty firmly the leader of those groups, even though we're all kind of making the music together and it's all improvised. We never did talk about the music we're making, but I gave the band some conceptual and musical direction. And once we started improvising in a certain way, I kind of made

(CONTINUED ON PAGE 32)

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TUESDAYS 8 - 11 PM Weekly Jam Session House Band: Diego Voglino with guests	WEDNESDAYS 8 & 9:30 PM Simona Premazzi/ Kyle Nasser Quartet (11/15) Martin Nevin Trio (11/12) Milena Casado (11/19) Michelle Lordi Group (11/26)
THURSDAYS 8 & 9:30 PM Adam Kolker + Jeremy Stratton with guests: Steve Cardenas (11/6) Julian Shore (11/13) Marc Copland (11/20)	
FRIDAYS 8 & 9:30 PM Jerome Sabbagh (11/7) Julieta Eugenio (11/14) Julian Shore (11/21) Alden Hellmuth (11/28)	
SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets: Peter Watrous (11/1) Caleb Wheeler Curtis (11/8) Main/Crammer/Stinson (11/15) Danny Fox (11/22) Ember (11/29)	

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AROJOJ AFTAB

A DEEPER LEVEL OF CASUAL COOL
BY KURT GOTTSCHALK

Vocalist Arooj Aftab has been declared (in an oft-repeated quote from *Uncut* magazine) “the coolest rock star in the world right now.” Her last album, 2024’s *Night Reign*, was released by Verve—home to Billie Holiday and the Velvet Underground—and earned her a GRAMMY nomination for Best Alternative Jazz Album. A song from that record, “Raat Ki Rani,” was nominated for Best Global Music Performance. And now, a remix of that song by Texan global rock trio Khruangbin has been submitted to this year’s GRAMMY Awards. Eclectic? Maybe so, but labels aside, the results all sound like Aftab.

Her *Night Reign* included appearances by a diverse set of guests: multi-instrumentalist Shahzad Ismaili and pianist Vijay Iyer, with whom she recorded the critically-lauded *Love in Exile*; R&B singer and producer Cautious Clay; singer-songwriter Elvis Costello; poet-vocalist Moor Mother; and vibraphonist Joel Ross. Asked about the seeming cross-breeding genre in anticipation of this month’s four-night run, not at Drom or Mercury Lounge, but at the Blue Note, she responds with a perhaps not uncharacteristic ease. “Miles Davis is the epitome of cool,” she offered on the subject of cool, before explaining that “I didn’t study. No one really taught me how to sing. I’ve never had a real, actual teacher. It’s all by listening to records of those incredible singers and those incredible musicians. I ran those records to the ground.” She continues, “And not just the vocalists, I learned all the solos. I really listened for a long time. And so it’s inherently part of my style. Even though I don’t sing like a jazz vocalist and I don’t sing standards.”

The Pakistani-American Aftab, now 40, taught herself well enough to be an early Pakistani internet star. At 19, she moved to Boston and studied music production and engineering and found her first professional work as a composer scoring films. Soon she was releasing albums that were getting noticed by classical critics and dance music outlets. But it was with 2023’s *Vulture Prince* that she found her voice. Old songs and surprise guests is all she’ll say about the upcoming Blue Note shows, which will arrive on the heels of another stylistic pursuit: she played the Royal Albert Hall with the BBC Orchestra in June, presenting her songs in symphonic arrangements, and will be joining the Dutch Metropole Orkest for a string of concerts in Belgium and the Netherlands the first half of this month, all under the direction of conductor Jules Buckley. “He was the one who approached me and convinced me in the first place that it could be cool,” she says. “And the music is already so cinematic and dramatic and just has all this room for it to be grander, so why not? It’s nice to now embark on yet another world (and) see how it is.” She adds, “The classical world is very alien to me, and so I’m just seeing how that goes, and it’s awesome. It’s like, yes, we love music. We just love it. So whatever is happening is good. The drama is

off the charts.”

Aftab speaks as if things just happen, as if her career blew in with the wind. But she’s a musician who gets things done. Violinist Darian Donovan Thomas has been witness to the singer’s trusting her instincts and shaping bands for a half dozen years. The two connected at a party, which led to a surprise invitation to a recording session a couple of months later. “She called me and said, ‘hey, do you want to come by and record?’, which I thought was pretty insane because she hadn’t heard me play yet,” he recalls with a laugh. Although Donovan didn’t think of himself as an improviser at the time, she set the scene for him to explore. “It was very easy to let things out. She makes these worlds that are easy to sing with for me. She’s just asking for all the music you’ve ever made.” Thomas was in the ensemble for a 2021 show at Brooklyn’s Pioneer Works after only two rehearsals. He remembers her saying “I don’t believe in wasting music. Obviously you know how to play your instrument, the key is D minor, it’s going to be fine.” It’s a very good mirror to polish,” he says. “I feel like I can see myself better through the work I’ve done with Arooj.”

Aftab is at work on the follow-up to *Night Reign*, due in late 2026. She’s hesitant to go into details, but from a distance it seems like it could be a deeper level of casual cool. “I’m being a little more open, even more open with myself,” she says. “I have all these songs, all this writing that I’ve kept on a shelf, figuratively, because I’ve been focused on creating a sound.” This time around, she says, she’s “loosening the grip” on being sole producer and arranger. “Usually you’re in the studio and people are, ‘How about this? How about this?’ And you’re like, ‘No more new ideas from anybody else,’ you know what I mean?” she explains. “This time I’m open to things. I don’t know where it’s going to land. It’s giving me room for focusing a little more on maybe taking up more space as a singer, which I seldom do. And then, yeah, writing my own thoughts, being my poetic self, which I usually am, and just articulating some things in words, not being so minimalist with the lyrics. It’s opening up some really interesting spaces.”

For more info visit aroojaftab.com. Aftab is at Blue Note Nov. 20-23. See Calendar.

Recommended Listening:

- Arooj Aftab — *Bird Under Water* (s/r, 2015)
- Arooj Aftab — *Siren Islands* (New Amsterdam, 2018)
- Arooj Aftab — *Vulture Prince* (New Amsterdam, 2021)
- Arooj Aftab, Vijay Iyer, Shahzad Ismaili — *Love in Exile* (Verve, 2023)
- Arooj Aftab — *Live in London* (Verve, 2023)
- Arooj Aftab — *Night Reign* (Verve, 2024)



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CHICO FREEMAN

TO KNOW THE HISTORY

BY SHEILA ANDERSON

MARCEL MEIER



When the acclaimed saxophonist and improviser Chico Freeman steps on stage, it's not just the sound of the instrument he's playing you hear—it's also the echo of a movement that began 60 years ago on Chicago's South Side and still continues to shape the future of creative music. The raw, bluesy tradition of Chicago jazz is in his DNA, an inherent part of Freeman's authentic, powerful, musical feel.

Born into a legendary musical family, his grandparents were musicians; Freeman's pianist grandfather played with Louis Armstrong (the trumpeter also stayed with Freeman's grandparents, having just arrived from New Orleans) and his grandmother sang with gospel great Mahalia Jackson. All three of their sons became musicians: saxophonist and NEA Jazz Master Von (1923-2012), legendary Chicago guitarist George (who passed away this April, less than two weeks shy of turning 98) and drummer Bruz (1921-2006). Needless to say, music filled the Freeman home. Freeman remembers "growing up listening to my dad (Von) rehearse at home with my Uncle George, as well as Uncle Bruz who played with Sarah Vaughan and Bobby Bradford. And everyone would come over." Jazz greats who passed through included Nat "King" Cole, Ahmad Jamal, Willie Pickens, Sonny Rollins and Miles Davis. Freeman fondly recalls "hearing my father at Chicago's Regal Theater with Miles, John Coltrane and Cannonball Adderley...Von was featured with them on a couple of numbers. That was the first time I remember hearing my father play, at age five."

The young Freeman began playing piano in kindergarten, but when his teacher passed away lessons ended. He recollects going down into the basement at home with his brother: "It was like going on a treasure hunt, and we found two instruments. My brother got the alto and me the trumpet. And that's how I ended up on trumpet, prior to playing saxophone." He joined his high school band, and then in 1967, another interest emerged: he won a mathematics scholarship and headed to Northwestern University. But music re-emerged when, as he puts it, he saw saxophone titans Gene Ammons and Sonny Stitt together: "Ultimately the music bug really bit me, and I graduated with a major in music and minor in mathematics."

It was during school breaks that he'd go home to jam with his dad who hosted sessions at Betty Lou's on Chicago's South Side. On one break the young Freeman brought home a tenor, the result of taking a woodwind class in which students had to learn other instruments; he was hooked and, on his return to school, announced the switch to his band instructor (Fred Hemke, the highly-influential classical saxophonist and professor at Northwestern for a half century, author of instructional books and designer of saxophone mouthpieces and reeds). "Hemke said 'how long have you been playing saxophone?' I said 'on alto, a quarter, and then the tenor only two weeks...You do have the right to not let me in, but you don't have the right to not let me try.' After the audition, he let me switch instruments!" The rest, as they say, is history.

While attending Northwestern, Freeman met renowned Windy City tenor saxophonist Fred Anderson. Along with fellow student, pianist Adegoke Steve Colson, the two were taken under Anderson's wing. An early member of the Association for the Advancement of Creative

Musicians (AACM), Anderson connected Freeman with pianist and AACM co-founder Muhal Richard Abrams, with whom Freeman studied composition (in addition to taking composition courses at Northwestern). It was during this time that Freeman became an AACM member. Always one with a keen interest in original music, the saxophonist has always recognized and appreciated the influence and significance of Abrams on him personally and on music overall. "Original music was Muhal's thing. But he was not only an original. Before we got to original, contemporary music, he took me back to folks like pianist Willie "The Lion" Smith, tenor saxophonist Chu Berry, drummer "Big Sid" Catlett. He introduced me to older players and made sure I knew what they did—to know the history before I got there and to know the rules before I thought about breaking any rules! He is one of the best things that ever happened in my life."

Abrams encouraged Freeman to get as much experience as he could. So, after graduating from Northwestern, the saxophonist began to amass a diverse résumé of performing everything from R&B, blues, funk and gospel to hard bop, Latin jazz and avant garde: from Earth, Wind & Fire and The Temptations to Buddy Guy, Junior Wells and fusion bands. "That's how I got eclectic. It was because of Muhal, who always taught me to accept music and to be yourself in your expression. 'If you deny any part of yourself, you deny yourself,' is what he used to say."

Founded in 1965, the AACM sought to build and sustain a creative community and new platforms for experimentation and innovation in music. It expanded out of Abrams' experimental big bands and small groups. Drummer Jack DeJohnette (who passed away last month at age 83) and woodwind players Roscoe Mitchell and Henry Threadgill were also deeply involved from the outset, presenting concerts and contributing to each other's work under the AACM umbrella. Threadgill, an original member of Abrams' Experimental Band and who worked under the guidance of Abrams says, "We all came together because we all had different ideas of what music could be, not what was the going presentation of it...We were considered (musical) outlaws because the music was not accepted. That was the motivation for us to do what we did and gave us the strength and wherewithal for us to do what we had to do." Freeman, too, would eventually be incorporated into Abrams' big bands, and as one of his early mentors, Abrams taught the saxophonist to be independent. Says Freeman, "He taught me to not to be afraid of who I am, to know myself. Because of the pressures of the music industry, we are often faced with the cost of oneself trying to be popular, to be playing for people or the public, not for yourself. Abrams meant and still means the world to me."

In 1972, for his graduate studies, Freeman attended Governors State University. That choice proved to be significant because it led him to NYC where several AACM members had already moved, including Abrams and Threadgill. The loft jazz scene was growing—from Ornette Coleman's Artist House to Sam Rivers' Studio RivBea—and Freeman became immediately embraced by its community. Vibraphonist Jay Hoggard, a longtime collaborator, observed, "he was bringing the AACM thing and also bringing his knowledge of playing the changes

with his father and strength of his own personality." Performance opportunities came swiftly with luminaries, from McCoy Tyner and Dizzy Gillespie to DeJohnette, the latter with whom Freeman gained invaluable experience and exposure as a member of the drummer's Special Edition group. DeJohnette reflected on Freeman's ability to bridge the gap between hard bop traditions and the experimental: "He wrote challenging music, so you had to be prepared!"

Freeman's auspicious leader debut was 1976's *Morning Prayer* (originally released on Japan's Whynot label, then domestically on India Navigation), comprising all original tunes by Freeman (tenor, soprano, flute, percussion) with Threadgill (alto, baritone, flute), Douglas Ewart (flutes), Abrams (piano), Cecil McBee (bass, cello), Ben Montgomery and Steve McCall (drums, percussion). Since then, he has recorded over 40 highly-regarded albums as leader or co-leader on labels such as Enja, Columbia, Elektra Musician, Black Hawk, Black Saint, In+Out and Intakt to go along with almost 200 albums as sideman. Next year he plans to release his first album in a decade on Rerelease, the new label out of Switzerland, which is where he partially resides when not in the US.

As the AACM enters its seventh decade, artists such as Freeman ensure that its sound remains not only alive, but *fearlessly* alive, thriving with the possibilities of the future. It was 60 years ago Abrams and AACM's other co-founders (Jodie Christian, Kelan Phil Cohran and McCall) successfully planted seeds and nurtured the human heart, soul and spirit of creativity. Abrams' music and lessons have since inspired countless influential jazz musicians, from Freeman to pianist-organist-vocalist Amina Claudine Myers, drummer-percussionist Thurman Barker, multi-instrumentalist Roscoe Mitchell, trombonist-electronicist George Lewis, pianist Adegoke Steve Colson and vocalist Iqua Colson—all of whom will participate and perform this month as part of the special, two-night "AACM NYC Chapter's 60th Anniversary: Celebrating the Legacy of Co-Founder Dr. Muhal Richard Abrams." Freeman is vocal in his appreciation of the efforts of Abrams' widow, Peggy, and daughter Richarda Abrams for their helping to carry on the AACM tradition, and acknowledges that he hopes to continue to play an integral part of the organization's mission.

For more info visit chicofreeman.com. Freeman participates in an AACM Panel Discussion and the Chico Freeman Quartet performs at Roulette Nov. 14 (both part of AACM NYC Chapter's "Celebrating the Legacy of Co-Founder Dr. Muhal Richard Abrams"). See Calendar.

Recommended Listening:

- Chico Freeman — *Chico* (India Navigation, 1977)
- Jack DeJohnette Special Edition — *Tin Can Alley* (ECM, 1980)
- The Leaders — *Out Here Like This...* (Black Saint, 1987)
- Roots — *Saying Something* (In+Out, 1995)
- Chico Freeman & The Elvin Jones Project — *Elvin (A Tribute to Elvin Jones)* (Jive Music, 2011)
- Chico Freeman 4-Tet — *Spoken Into Existence* (Jive Music, 2015)



AACM



The Association for the Advancement of Creative Musicians, AACM New York City Chapter, Inc.
60th Anniversary Celebrating The Legacy of Co-Founder Dr. Muhal Richard Abrams
This Event is presented by AACM New York City Chapter, Inc. in Partnership with Roulette



Noah Barker



Thurman Barker



Lester Helmar Lashley



Dr. Muhal Richard Abrams



Leonard E. Jones



Amina Claudine Myers



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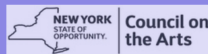
Chico Freeman



Roscoe Mitchell

Roscoe Mitchell's
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Adegoke Steve Colson



Iqua Colson

Friday, November 14, 2025, 8pm

Panel Discussion/Listening Session: **AACM New York City Chapter, Inc. Members: Amina Claudine Myers, Chico Freeman, Roscoe Mitchell, Adegoke Steve Colson, Iqua Colson, Thurman Barker.** Moderator: **George E. Lewis**

The Chico Freeman Quintet featuring **Chico Freeman**, saxophone, **Amina Claudine Myers**, piano, **Kenny Davis**, bass, **Yoron Israel**, drums, and **Reto Weber**, exotic percussions, djembe, hang, ghatam

Amina Claudine Myers Gospel Musical Tribute to AACM members **Leonard E. Jones** and **Lester Helmar Lashley**.

Saturday, November 15, 2025, 8pm

Thurman Barker Quintet "TIME FACTOR" featuring: **Thurman Barker**, drums, percussion and bells, **Noah Barker** (AACM New York City Chapter Inc.'s **Emerging Artists Series**), piano, **Patience Higgins**, tenor saxophone and clarinet, **Asher Kurtz**, guitar, **Nate Zaur**, organ

Adegoke Steve Colson & Iqua Colson featuring **Adegoke Steve Colson**, piano, compositions, **Iqua Colson** vocals, compositions, **Andrew Cyrille**, drums, **J.D. Parran** - woodwinds, and **Andy McKee**, bass

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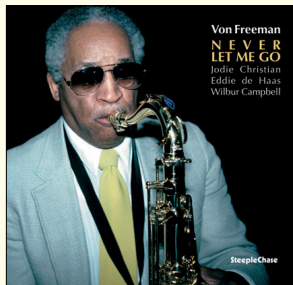
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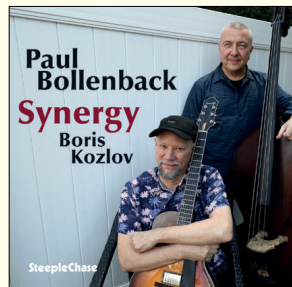
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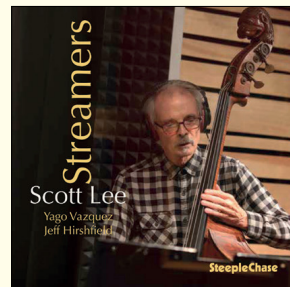
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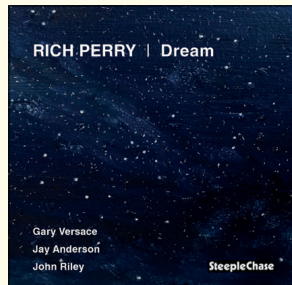
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ENCORE



ROGER GLENN

A FLUTE AND VIBES LIFER
BY MARILYN LESTER

To identify polymath Roger Glenn as a vibraphonist or flautist alone would be only a fraction correct. He's proficient on 18 instruments, plus he composes and sings. Also a licensed pilot who volunteers with the Civil Air Patrol, Glenn recently added to his CV a new leader album, *My Latin Heart* (Patois), with eight original tracks (recorded in 2012), timed to celebrate his landmark 80th birthday this past June and arriving a mere 50 years after the release of his leader debut, *Reachin'* (Fantasy, 1976).

Fielding the inevitable question of what took so long for the debut follow-up, he cites, with good humor, a kind of "life happened" response: commercial/financial issues, and music business hurdles—and perhaps a move in 1973 away from the epicenter of New York to contentment in the San Francisco Bay Area. But Glenn was also just plain busy gigging, including as a sideman on over 40 albums. Jesse "Chuy" Varela, music/program director at Bay Area radio K-CSM Jazz 91, relates in his liner notes, an ongoing conversation with Glenn: "You have any new records coming out? And with his wide grin he would answer, 'I'm working on it.'" With that box now checked, Glenn says, "I knew it was the right time to make my own musical statement."

Those in-between-leader gigs were many and varied. Among his collaborations are years in Cal Tjader's Latin jazz group playing flute during the '70s and early '80s. That alliance was serendipitous. Walking down Market Street in San Francisco, he ran into Tjader, whom he knew and had previously played with. Tjader invited him to bring his flute to a recording session the next day. Glenn is featured on Tjader's GRAMMY-winning *La Onda Va Bien* (1979), and one year later his original "Roger's Samba" appeared on Tjader's *Gozame! Pero Ya*. His "Cal's Guajira", a tribute to Tjader found on the new *My Latin Heart*, pays homage to him as well as his former bandleader's centenary birthday earlier this year (Jul. 16).

But even before Tjader, Glenn was very busy, including with percussionist Mongo Santamaria, and before Mongo with pianist Mary Lou Williams. Fellow polymath David Amram played several concerts and recorded for Williams with Glenn in the late '60s. "That's when I first met and heard a young flute player who could really *play* the flute," recalls Amram. "He was among the gifted players chosen by Mary Lou." The project was Williams' *Music For Peace* on Williams' Mary Records imprint (later reissued on Smithsonian Folkways as part of *Mary Lou's Mass*). Amram, who played French horn, penny whistles, percussion and bansuri (a wooden Pakistani folk flute), still remembers how "original and spirited he was...he was a joy to play with." Glenn also performed with his father, legendary trombonist-vibraphonist Tyree Glenn (who famously worked with Cab Calloway, Duke Ellington and Louis Armstrong) in an all-star ensemble that included pianist Wynton Kelly and drummer Papa Jo Jones. In addition to spending several years with Cuban conga drummer maestro Santamaria, he worked with flute player Herbie Mann and trumpeters Donald Byrd and Dizzy Gillespie, among others. His first album as leader, the eight-track *Reachin'* (reissued in 2010), came about from his session work with producers Larry and Alphonso Mizell, who worked with artists including Byrd, Bobbi Humphrey and Johnny Hammond.

Germany-based brother Tyree Glenn, Jr. says of Roger, "My 'kid brother,' whom I love very dearly, is one of the most talented multi-musicians that I know, and I am proud to say that." The Glenn brothers were raised in near-NYC, Englewood, NJ. While Tyree senior might take the boys to an Ellington rehearsal, their mother, Gloria, passionate about Latin music, imbued that love in Roger. The brothers were literally surrounded by music. Tyree, Jr. reports: "There were always many musical instruments laying around the house and Roger and I would play different ones from time to time. Roger went on to master all of them." Yet, asked why he gravitated to the vibraphone, Roger jokes, "My father put one next to my crib; it was inevitable." Seriously he adds, "My father always told me to 'create your own sound.'" And thus Glenn regards himself not as a specialist but as a complete musician who can "select the best instrument for each song I play."

In more recent years, he has worked with GRAMMY Award-winning jazz singer Kurt Elling; led an organ trio on the West Coast, opening for Steely Dan; and toured New Zealand and Australia with the

Count Basie Orchestra as a tribute to his father. Glenn also happens to be a music historian, and is particularly interested in the intersection of cultural traditions. He notes about the slave trade, for example: "The drum... forbidden in this country. Not so in Cuba, where the African rhythms were allowed to develop, and that migration led to a big change in American music." The Afro-Cuban and Afro-Brazilian rhythms on *My Latin Heart* include the number, "Congo Square", which explores the fusion of European and African rhythms. While on tour with Taj Mahal in recent years, he found himself in New Orleans' Congo Square: "thinking about how jazz could only have been created by both African and European cultures at that time and place in [American] music history."

As to future plans, Glenn is self-effacing, an attribute noted by his many peers, especially regarding self-promotion (he prefers to simply be active in his profusion of creative pursuits). For Tyree, Jr., there's a wish: "A few years ago, I arranged to have him come over to me here in Germany for a concert and he, as always, killed it! I hope we can do it again...so that 'The Glenns' will be united once more."

An important honor came last May when the Los Angeles Jazz Society named Roger Glenn its 32nd Annual Vibe Summit honoree. His artistry had long been summed up by the truly legendary Quincy Jones, who once declared: "I love your music and your 'tude'... big time props." Fellow-traveler Amram has observed Glenn's performances online in recent times: "It was a treat to hear and see him...he is playing better than ever." And with the wisdom accrued by this vital, soon to be 95-year-old, Amram concludes, "I just hope young players will hear and see him play and realize that this kind of music, which is built to last, is here to stay because musicians like Roger are LIFERS!"

For more info visit rogerglennjazz.com

Recommended Listening:

- Mongo Santamaria – *Mongo at Montreux* (Atlantic, 1971)
- Dizzy Gillespie – *Bahiana* (Pablo, 1975)
- Roger Glenn – *Reachin'* (Fantasy, 1976)
- Cal Tjader – *Gozame! Pero Ya...* (Concord Jazz Picante, 1980)
- Calvin Keys – *Detours Into Unconscious Rhythms* (Wide Hive, 2000)
- Roger Glenn – *My Latin Heart* (Patois, 2012)

LEST WE FORGET



CHARLIE ROUSE

UNSUNG HERO
BY MIKE SHANLEY

Of all the tenor saxophonists to play with Thelonious Monk, Charlie Rouse (1924-1988) stayed with the pianist the longest—from 1959 to 1970. In some ways, Rouse (who passed away 27 years ago this month) arguably never emerged from the role of Monk's long-term sideman. Appropriately, a compilation of his early work as leader on Epic was released by CBS Jazz in 1990 with the telling title *Unsung Hero*. Weeks before his Nov. 30, 1988 passing, the saxophonist performed in a Monk birthday show, released under Rouse's name as *Epistrophy—The Last Concert* (Landmark). He had also spent the better part of the '80s in Sphere, a group devoted to the Monk songbook. Yet, when Rouse and Monk parted ways, he

continued to produce new music. His son, drummer Charlie "Chico" Rouse, Jr., says his father "was a purist, but by the same token, his feel and his ears were open." For evidence (Monk pun intended), this year alone will see the re-release of two sessions where Rouse took risks, while an unearthed live performance captures the Monk Quartet at a creative highpoint.

Born and raised in Washington, D.C., at 20 he joined Billy Eckstine's Orchestra in a saxophone section that also included Charlie Parker. Stints followed with the Tadd Dameron Sextet in 1947 (with trumpeter Fats Navarro) and a landmark 1953 session with trumpeter Clifford Brown (both for Blue Note). Around the time he was co-leading the pioneering Jazz Modes (with French horn player Julius Watkins), Rouse received a phone call that would forever change his musical trajectory. Sonny Rollins did a few weeks with Monk at The Five Spot, and according to Rouse's son, Chico, "Rollins was not going to stay. Dad already knew Monk, from when they had met in D.C., in early 1958. So, Monk reached out and called dad. Ironically, Monk did not tell Sonny that he called, so when Sonny ran into my father in Greenwich Village, he said 'Hey Rouse, Monk is looking for you.'"

So Rouse gave him a call back and Monk asked dad at that moment if he wanted to be in the band. Dad said "Yeah!"

Their subsequent time together coincided with Monk signing with Columbia Records and embarking on several European tours. *Bremen 1965* (which comes out next month on Sunnyside) comes from a second performance during a tour that took the pianist's quartet to Europe, Japan and Australia. With bassist Larry Gales and drummer Ben Riley firmly in place, Monk and Rouse blend solos and themes around each other in a version of "Criss Cross" that exemplifies the observations from the saxophonist's son about both players: "They were so in tune that Monk would play just a bar up front of one of the tunes, and the whole band would just drop right on tempo...They were breathing like that."

While playing with Monk, Rouse also recorded sessions under his own name. Epic released a split album with tenor saxophonist Seldon Powell with a telling title: *We Paid Our Dues!* 1963's *Bossa Nova Bacchanal* (Blue Note) hinted that Rouse's interests

(CONTINUED ON PAGE 33)

JERSIKA

JAZZIN' THE BALTICS

BY KEN WAXMAN

A music lover, a vinyl purist and a Latvian nationalist, Mareks Ameriks combines all his passions in Riga-based Jersika Records, which since 2017 has released 37 sessions, 25 in its analog series and 12 digital, with seven available as reel-to-reel tapes. “It started because I was able to build my own studio with two professional vintage studio tape recorders,” recalls Ameriks, the label’s founder and producer. “Then it was clear to me that we needed to record music for real. And it was clear that it should be a jazz label. So I started approaching local musicians and encouraged them to record their own albums in an analog way. It started locally but I would like to go internationally.”

Latvia (located between Estonia to its north and Lithuania to its south) celebrates Proclamation Day this month, commemorating the nation’s 1918 independence from the Russian Empire, and Jersika, whose slogan is “Baltic Jazz Since 2017,” concentrates

on music recorded and released in the area. As Ameriks puts it: “Every particular place impacts your creativity, your state of mind, thoughts, approach to things. And we can hear it on records.” The Latvian jazz scene now finds locals playing with those from other countries and Jersika reflects this dynamic. One album features Riga saxophonist Karlis Auzins’ Double Trio with an international line-up, and upcoming is one featuring Lithuanian reedist Liudas Mockūnas (whose past international collaborators range from saxophonists Mats Gustafsson and Evan Parker and guitarist Marc Ducret, to pianists Jacob Anderskov and Agustí Fernández, bassist Barry Guy and drummers Stefan Pasborg, Vladimir Tarasov and William Hooker, among others). “You could say there is an intense collaboration going on between Jersika and me,” notes Vilnius-based Mockūnas, who says material exists for two more albums. “They care about their releases: distribution, reviews, YouTube, good sound engineer and usually nice choices of recording places. Also I like the idea of a regional record label, which is serious and has a common taste as mine. You can’t send them a ready recording. They’re not interested in music recorded somewhere else by somebody else.” As

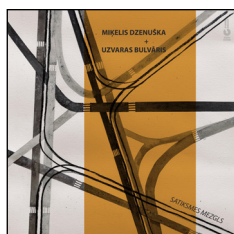
Ameriks says, “Today Jersika could release artists from any place, but the recordings should be made here.” Riga-based Auzins, who has three albums on the label confirms that “Jersika is dedicated to documenting and releasing jazz and other music from Latvia and the Baltics, thus painting a picture of the scene in the region, which I find very important.”

The label name references the Jersika castle, centre of ancient Latgians, part of the Latvian nation. It also reflects Riga’s Jersika street, near where Ameriks lives and where he organizes a yearly vinyl day event. “Jersika is easy to pronounce,” he notes. Although Latvians have played jazz since the ’30s, little was documented on disc, although by the ’60s Latvian Radio regularly recorded the music. Since Ameriks tries for a complete view of his country’s jazz, besides recording contemporary music, Jersika additionally has a historical series of archived radio material. Initially the label was financed with his own money, but now the Latvian State Cultural Foundation provides support, which coupled with sales, keeps Jersika solvent. Occasionally musicians contribute as

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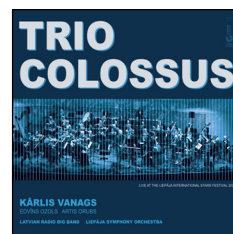
Still Nature
Kārlis Auzins/Rihards Plešņans



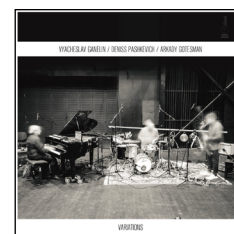
Satiksmes Mezglis
Mīkēlis Dzenuska/Uzvaras Bulvāris



Live at the Tbilisi Jazz Festival 1978
2R+2B



Trio Colossus
Kārlis Vanags



Variations
Ganelin/Pashkevich/Gotesman

VOXNEWS

FOR YOUR CONSIDERATION

BY TESSA SOUTER

For contemporary artists, November is the month when GRAMMY voters are actively listening and finalizing nominations, and everyone’s inbox is overflowing with “For Your Consideration” requests. Amid the frenzy, it’s worth remembering that with only five jazz vocalists selected for Best Jazz Vocal Album, many outstanding artists will inevitably be overlooked. But those who aren’t NARAS (National Academy of Recording Arts and Sciences) members are just as important—and can vote for their favorite musicians by streaming their music, buying their albums and hearing them live. And, speaking of live music, there is no better place to hear jazz than NYC and arguably no better month than November to hear it—not too cold (yet) and bursting with performances.

This month also brings the finals of the Sarah Vaughan International Jazz Vocal Competition. Congratulations to the 2025 finalists—**Diamond Franklin** (Philadelphia, PA), **Candace Jones** (Hollywood, FL), **Katie Kortum** (New York, NY), **Julia Moscardini** (Buenos Aires, Argentina) and **Emma Smith** (London, UK)—who will compete for the “Sassy Award” at a special concert at NJPAC (Nov. 23). Hosted by WBGO’s Gary Walker, this year’s event features an as per usual all-star judging panel: Christian McBride, **Ann Hampton Callaway**, Jon Faddis, **Nnenna Freelon** and **Janis Siegel**, plus a special performance from 2023 First Prize winner, **Tyreek McDole**, whose debut album

Open Up Your Senses (Artwork, 2025) came in at #1 in the Jazzweek charts and stayed there for five weeks straight.

ON THE RECORD...Nine-time GRAMMY-nominated jazz vocalist **Tierney Sutton** has long had a singular gift for expressing lyrics, but she didn’t consider writing her own until she and her band were invited to score Clint Eastwood’s 2016 film *Sully*. That experience opened the floodgates to another creative side, which she further explored on *Good People* (JRL-SGS, 2024), her well-received collaboration with LA funk band San Gabriel 7, for which she wrote eight of the lyrics. Her new album, *Talking to the Sun: Tierney Sutton meets Charlier/Sourisse* (Gemini), released digitally in August and physically this month, marks another inspired partnership—this time with the award-winning Paris-based jazz duo of drummer André Charlier and pianist-organist Benoît Sourisse and featuring her long-time musical partner, guitarist Serge Merlaud. Admirers of her work on *Sully*, Charlier/Sourisse invited her to lead a workshop at their school in France, which led to a tour and, ultimately, to the recording, for which Sutton wrote stunning new lyrics to five Charlier/Sourisse compositions and three Brazilian pieces. From LA to Paris via Brazil, the resulting album is a luminously beautiful cross-cultural marvel.

Produced by drummer Ulysses Owens, Jr., who first heard the vocalist via his 2012 tribute album, *Hello Earth! The Music of Kate Bush* (Winter & Winter), **Theo Bleckmann**’s beautiful new release, *Love and Anger* (Sunnyside), offers a set of songs by a diverse range of artists, including **Kate Bush**, The Beatles, **Nina Simone** and Bleckmann’s mentor and friend, the late **Sheila Jordan**. Bleckmann will be performing her song “The Crossing” at Dizzy’s Club (Nov. 5), as part of a special celebration of her life in advance of her memorial (see below).

SEE YOU THERE...Jazz vocalist **Sheila Jordan**’s Memorial will be held at Saint Peter’s Church (Nov. 18). Get there early to grab a seat and check out this issue’s

In Memoriam Special Feature (pgs. 14-15). Jordan was, hands down, one of the most beloved singers of the past 30+ years.

Birdland has a dazzling November lineup: singer-songwriter **Paloma Dineli Chesky** (Nov. 21), whose jazz debut album, *Memory* (Audiophile Society), a mix of originals, standards and Brazilian gems, looks set to put her on the fast track to stardom; vintage jazz revivalists, the Hot Sardines, fronted by the witty and super-talented **Elizabeth Bougerol** (Nov. 2-8); multi-GRAMMY-winning Brazilian singer-pianist **Eliane Elias** (Nov. 18-22)—also at the William Paterson University Shea Center Jazz Room (Nov. 23); vocalist-trumpeter **Benny Benack III** (Nov. 16), celebrating the release of *This is the Life* (bbjazziii); and Canadian singer, arranger, producer and Juno-Award-winner **Emilie-Claire Barlow** (Nov. 7-9). Over at the Zinc Bar, catch **Johnny O’Neal** (Nov. 12) and **Tyreek McDole** (Nov. 28). At Mezzrow, highlights include **Gabrielle Stravelli** (Nov. 2); **Mary Foster Conklin** (Nov. 16), whose smoky-voiced, tough-cookie exterior belies a beautiful, sensitive soul and Italian chanteuse **Chiara Izzi** (Nov. 30). Other top picks include **Rachael & Vilray** at NJPAC (Nov. 16) and The Town Hall (Nov. 18) celebrating their new album *West of Broadway* (Concord); **Michele Lordi** at Bar Bayeux (Nov. 26); the GRAMMY Award-winning Neo-Sufi vocalist **Arooj Aftab** is at the Blue Note (Nov. 20-23) and **Bettye LaVette** and **Cyril Neville** at Sony Hall (Nov. 2). **Christie Dashiell** is at Caramoor (Nov. 7). The Tri-Centric Vocal Ensemble (**Adam Matlock**, **Anne Rhodes**, **Kyoko Kitamura**) returns to Roulette for two nights for the first time since 2019, including a participatory workshop delving into Anthony Braxton’s various musical systems (Nov. 4) and a performance of the groundbreaking Syntactical Ghost Trance Music (Nov. 5).

*Tessa Souter is at Dizzy’s Club Nov. 12. See Calendar.

JAZZFEST WHITE PLAINS

BY THOMAS STAUDTER



Kenny Barron @JazzFest White Plains

Year after year, a generous community spirit mixes with the music that is presented at JazzFest White Plains (20 miles north of Manhattan island). The 14th annual edition (Sep. 10-14) of this popular gathering featured a total of 18 performances (12 with free admission) at ten different venues. And unlike bigger “destination” music festivals, where attendees must make difficult choices or catch just partial sets because acts are hitting different stages hither and yon at the same time, the music at JazzFest is offered almost entirely in sequence, so theoretically you can enjoy nearly every minute of the music. The festival’s intimate performance spaces and first-class lineups serve as a clarion call in Gotham’s northern suburbs to jazz aficionados and casual fans alike, who relish the opportunity to experience the improviser’s art up-close: the result is a communal experience, five days of seeing the same faces and enjoying nice conversations in the audience and at shared tables. Co-presented by the City of White Plains, White Plains BID and the non-profit organization ArtsWestchester, this is an annual success story that puts the cultural and social benefits first and allows the local boosterism to happen organically.

The festival’s opener was a not-to-be-missed noontime solo piano recital by **Craig Taborn** at Grace Church, part of its Downtown Music series, which is open to the public. An ongoing characteristic of JazzFest White Plains is booking artists and acts occupying a wide spectrum of styles, and an abiding trust by festival goers in the lineup being presented is at work here—which explains why the pews were packed. Taborn played five improvised selections, the first of which spanned nearly 20 minutes and grew out of two notes that seemed to hang in the stilled sanctuary. Later, he built a delicate melody that had the romantic dreaminess of a long-ago standard before increasing the volume, splashing chords and embarking on virtuosic runs. The repeated riffs often sounded like electronic music loops, a key component of this innovative, far-reaching artist’s mode of finding workable spaces inside of the rhythms he employs.

Another supremely gifted showstopper, trombonist **Wycliffe Gordon**, brought his quintet to White Plains Plaza’s “Dinner Under the Stars” to conclude the first day of music, pleasing the crowd with rousing takes on Duke Ellington, Fats Waller and even Joe Zawinul (“Mercy, Mercy, Mercy”). Gordon’s pyrotechnical playing is unmatched and his singing, featured on his original “Toast My Bread”, was good, bawdy fun. Great solos from pianist Michael Booker and guitarist David

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SOUND & GRAVITY

BY ALAIN DROUOT



Ken Vandermark @Sound & Gravity

Chicago’s North Side Roscoe Village neighborhood played home to the inaugural Sound & Gravity festival (Sep. 10-14), filling a gap left by the demise of the Pitchfork Music Festival. The brainchild of drummer Mike Reed, Sound & Gravity is designed to find new revenue streams for Reed’s not-for-profit organization At Pluto, while utilizing venues he owns: Constellation and the Hungry Brain. Other venues were also enlisted, including Judson & Moore Distillery, Beat Kitchen, Guild Row and Rockwell On The River, all supporting an event that drew comparisons with the Big Ears Festival (Knoxville, TN)—albeit on a much smaller scale—whose venues are also similarly within walking distances from each other. The multiplicity and variety of shows (Jeff Parker Expansion Trio, Tarbaby, The Messthetics and James Brandon Lewis, Ken Vandermark, Luke Stewart’s Chicago Quartet, et al.), however, sometimes made for tough choices: e.g. Chicago Underground Duo, Michael Zerang’s Puzzle House and Anna Webber’s Simple Trio all were in direct competition without any overlap.

Opening night at Rockwell On The River offered only four sets that nevertheless gave an idea of the wide scope of music that would be presented at the festival. The evening was headlined by **Sam Prekop**’s electronics and guitarist **Mdou Moctar**. Disappointment ensued with the former’s lack of originality, while the latter’s relentlessness grew tiresome. Fortunately, Sound & Gravity’s offerings only improved in the ensuing days. Upon entering the Hungry Brain the following day, the welcome news was to see a piano tuner at work—a good omen for the solo performance that pianist **Cooper-Moore** delivered. An epic improvisation displayed the many facets of this magnificent NYC-based musician. Starting with a lovely introduction, he progressively peppered in dissonance. Moving forward, predictably unpredictability was the rule. Cooper-Moore could alternately be percussive, paint complex abstract pictures, launch into a rambunctious blues or lose himself in romantic ruminations. Several melodies kept poking their heads up, then found their way back. At one point, he revealed that he was not afraid of displaying a vulnerability in his struggle to find inspiration—uttering frustration before finally taking a swig from his beer (going against his doctor’s orders). The pianist concluded his impressive performance with a Satie-like passage, which was both minimalist and melodic.

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INWOOD JAZZ FESTIVAL

BY ELIJAH SHIFFER



Akua Dixon @Inwood Jazz Festival

Inwood, at the northernmost tip of Manhattan, has long been a neighborhood in need of more live jazz venues, especially given the number of musicians who live there. In recent years, though, the Inwood Jazz Festival has brought this top-corner of the city a bit of buzz in the jazz scene. Now in its third year, this annual outdoor celebration is the brainchild of drummer Aaron Scott, an Inwood native best known for his work with McCoy Tyner in the ’90s. This year’s edition (Sep. 21) was exquisitely organized with a spectacular lineup. Clearly a musician’s touch was in the bookings, with an emphasis placed on local NYC talent and on clever blends of genres and traditions. In the perfect weather, warm but not too hot, the festival attracted a sizeable audience throughout. There was a strong sense of community in the crowd, boosted by audience participation, which nearly all bands engaged in at some point in their sets.

Kevin Nathaniel’s Spirit Ensemble, which combines traditional instruments and rhythms from across the African diaspora, began the proceedings. The percussion trio at the core of this group—Nathaniel, Hasan Bakr and Victor See Yuen—assembled in Isham Park for an interactive children’s workshop before heading to the main stage across the street in Inwood Hill Park for their full band set. All three players effectively displayed their talents as both educators and entertainers, making everything fun as they demonstrated on their instruments: shekere and mbira (Nathaniel), djembe (Bakr) and cajon (See Yuen). The many children in the audience seemed either too young or too polite to sing along, but perked up when dancing was involved. Spirit Ensemble’s main-stage set fleshed out the same songs from the workshop, adding Colette Michaan (flutes), Salieu Suso (kora), the aptly-named Marcus Steele (steel drum) and Bill Dotts (electric bass). The unlikely combination of southern Africa’s mbira, the West African kora and Caribbean steel drum created a shimmering, mellifluous harmony. The full septet was just as fun as the earlier trio version, playing hypnotic grooves that made each song a party.

Cuban pianist-percussionist-vocalist **Melvis Santa** and the Jazz Orishas—featuring Josh Evans (trumpet), Leandro Pellegrino (guitar), Jason Clotter (bass) and Rafael Monteagudo (drums)—is a unique quintet, which presented a fascinating contemporary take on Afro-Cuban music. The tempos were often slower than expected, but full of powerful momentum. The most

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Sheila Jordan was one of the greatest of jazz singers and a most extraordinary person. Well into her 90s she had more life force, *joie de vivre* and Spirit than most 20 year olds. She didn't have an easy life, working as a secretary well into her 60s to support her daughter, Tracey, before she could make a living as a full-time singer, but she was always positive and upbeat. I first became aware of her singing via her spooky, super-soulful 1962 version of "You Are My Sunshine" (from George Russell's *The Outer View*). Sheila loved Charlie Parker and the bebop era but she was wide open and could go anywhere musically. I particularly dug how she sang sad ballads like "Lush Life". When she sang it, you know she lived it.

I was blessed to have worked with Sheila in a variety of settings, mostly with Harvie S and Steve Kuhn. I also recommend peeps check out Steve Swallow's *Home*, where she sings the poetry of Robert Creeley to Swallow's poignant melodies. She made moving contributions to a few of my recordings too, singing my piece "Happy To Be Here Today" on *When Elephants Dream of Music* and doing some wild free jazz vocal duets with Jeanne Lee on *Vintage Visionary Vignettes*. Sheila was also extremely encouraging and supportive to younger singers. Through them her Spirit will live on. I'm just so lucky to have known and created with this incredible woman. Love Always.

—RA KALAM BOB MOSES (drums, percussion)

I fell in love with Sheila years before I met her. In 1964-65, as a freshman in college, I played with trombonist Brian Trentham who studied composition and played with George Russell. He introduced me to George (whose music inspired me almost as much as Miles had—I was 18), and of course I was transfixed by the incredible "You Are My Sunshine", George's impressionistic/expressionistic arrangement inspired and sung by Sheila and the hardships of her early life. I wound up playing with George for a year in Europe (1965-66), which resulted in my first recordings, including that very arrangement live in Germany, with Don Cherry featured in Sheila's spot in the chart. Not sure where and how I actually met her, but it was in the late '60s/early '70s. She wound up hiring me to play an every-Thursday night gig at Sonny's Place on Long Island. I was just coming out of six years of not playing much and her support meant the world to me. Then, in 1975, she asked me to record. It was her first date in a dozen years since her *Portrait of Sheila* (Blue Note) debut album. That became our amazing *Confirmation* (East Wind). Then our paths diverged for about 20 years. In 1998, I was asked to do a three-day jazz festival and live recording project by Belgium's Jazz'halo organization. Sheila was my first choice for the band, followed by Dewey Redman, Leon Parker and Dave Ballou. The result was two albums for OmniTone Records by my group, Cameron Brown and The Hear and Now. Sheila was the star of the show and she learned my originals meticulously, adding so much to them, as well as to Cole Porter's "You Do Something to Me" and the wild Don Pullen composition, "Double Arc Jake". Her incredible talent knew no limits. As we rehearsed for that project, she asked me to be her new duo partner, which was the thrill of a lifetime. Our first release as a duo, *I've Grown Accustomed to the Bass*, was also our first live performance and took place at that same Belgium festival.

Sheila Jordan was my mentor, my muse, one of my dearest friends. Her musical instincts and the wisdom of all sorts, which she shared, were invaluable. I toured the world with her for almost 25 years (our last performance was in Washington Heights in Manhattan on January 6 of this year). Words cannot describe how much she meant to me and how much I love her. She was a close friend of Charlie Parker's and knew all those who followed him. I got to experience the entire history, the incredible breadth and depth of modern jazz, making music with her.

—CAMERON BROWN (bass)

It is difficult to begin (and end), describing the impact that Sheila had on my life as a musician and as a human being. Her joyful and exuberant approach to life and music was immediately infectious and the depth of her music startling.

I met her in 1988, when she had just gotten her driver's license, and even though she was about to turn 60, she had the life-force of a 20 year old—never complaining, always up for new adventures, never too tired to go places and always, always immersed in the music. We became instant friends and the depth of our friendship grew from teacher to mentor to second mother. We spent every Thanksgiving and Easter together (along with her daughter Tracey, among others) and her support and love has been my North Star. She was the star that I looked up to and am still guided by. Her generosity knew no bounds, whether you were a beginner or established, or even a well-known singer: her two main concerns were to "keep jazz music alive" and "not to break anyone's spirit." She treated everyone with the same kindness, enthusiasm and seriousness; I often asked myself how that was possible, as Sheila herself was musically so sophisticated and selective. But when it came to others, she was an enlightened being, giving everyone the same attention and love. An argument could be made that this unending kindness was her spiritual practice and her way to communicate what she experienced in jazz music herself: boundless love. She lived this energy on and off the stage. How was Sheila not bitter, or cynical after all these decades of semi-recognition, still grinding through tours with young, unknown piano trios and watching younger singers being signed to major jazz record labels with managers and agents. The answer is that she was enlightened. She loved the music and singing so much, that no matter what the circumstances were, she would get her life-force from the music itself. Make no mistake, Sheila loved the stage and loved performing. She loved her adoring fans, and she took the spotlight with gusto only to take us with her to places we didn't know existed. Her sense of humor was child-like in the best sense. We could be driving for hours and repeat a word someone mispronounced earlier and laugh at it on a loop. One time, when I had just met her, I asked her whether I should change my name to which she dryly replied: "if it was good enough for Thelonious Monk (some called him "Theo"), it is certainly good enough for you!"... She looked at me and we both lost it laughing. We often revisited that moment with the same explosive laugh.

After I was accepted to be in her class of six students at her three-month residency in Graz, Austria, Sheila invited me to visit NYC and stay in her apartment, the same apartment in which she took her last breath. She helped me get a scholarship at Manhattan School of Music and soon I moved into my own place. We both got along so effortlessly that she invited me to her house upstate and to go on the road with her. She'd always ask me to sit in and I would return the favor by being the driver. We drove a lot and rarely got bored: there was always something to talk or laugh about, process or listen to. Sheila lived her life exactly as she wanted to. Despite so many hurdles in her upbringing and romantic life, she found a place of incredible joy and peace in the music that she shared with us all. She never once talked about music being a "career." To her it was her calling. A serious calling, not something that she took lightly or ever veered away from. According to the Oxford English Dictionary, a star is "a fixed, luminous point in the night-sky which is a large, remote, incandescent body like the sun." Sheila is that star.

—THEO BLECKMANN (vocals)

I was with Sheila when she took her last breath. I sang to her a few measures of "Now's the Time". Sheila fell in love with Charlie Parker when she first heard that song in a record store. I will again be singing it with Harvie S at Saint Peter's Church for her memorial this month. Thank you, Sheila.

—MARION COWINGS (vocals)

When I first came to NYC in the early '70s I was working in Lee Konitz' band. One night Lee asked if Sheila could join us for some tunes. I was already a big fan of hers and she was on my list of musicians I wanted to meet, so was happy for this opportunity. On the break she said: "Kid, I like the way you play. Would you be interested in doing some gigs with me?" That started a long musical journey, which lasted to the end of her life. She became a great friend, someone I consulted many times for advice, like a big sister. We had so many great times together and so many laughs. She loved to laugh and savor life. I will miss her every day.

—HARVIE S (bass)

Sheila's inner beauty was so real, honest and true that once you were in her presence, all the world's troubles and woes faded away like magic. All that mattered was the love she projected onto you—and the reflection of it within yourself. She lived through the horror of racism, risking her life just to be with her friends. She experienced poverty and hate. She endured some of the toughest things a person can face. Yet, when you saw her, she would greet you with a wide, brimming smile—brighter than sunshine. She knew the secret and essence of life, love and kindness, and she gifted it to all who were willing to receive it. She also left a part of it in each of us.

—RONI BEN-HUR (guitar)

I met Sheila via my association with pianist Steve Kuhn. I started working with Steve in 1990 and my first gig with Sheila was with his trio. It was really a magical combination: the way she phrased and the nuances she sang with, while Steve accompanied her, was so special. She and Steve had a long history together going back to the '60s, and in the '70s she was part of his band that made some beautiful recordings for ECM. The way they played together was just magic and I had the best seat in the house. I ended up being called to play with Sheila in other settings as well and am so grateful for those experiences, recordings, making music and traveling all over the world with her. She was truly loved wherever she went. And she truly LOVED! She loved her daughter Tracey so much, her students, fellow vocalists, all of the great jazz musicians who were her friends and contemporaries, and of course Bird (Charlie Parker). She was also responsible for getting my wife Tessa and I together, so she lives in our relationship. My nickname for Sheila early on was "Miss J," but when she was awarded an Honorary Doctorate, I started calling her "Dr. J." She really got a kick out of that! My time with her is something that I will cherish for the rest of my days. I'll certainly miss Dr J.

—BILLY DRUMMOND (drums)

When Sheila heard from Steve Kuhn that I was planning an album of songs with words, she called me and insisted flat-out she would sing them. I was astonished. She had taken me under her wing twenty years before, when I first came to New York City and played Mondays with her at the Page 3, but we had fallen out of touch.

Before the recording I drove from New Haven several times to her apartment on 18th Street to rehearse, always at night because she was still a secretary by day. She lived in an enchanted place, full of the stuff she had collected in her courageous life. I especially remember a painting by Bob Thompson. Her piano was out of tune, but that didn't matter.

She and I rehearsed doggedly and Sheila demanded endless whacks at each song. They were my tunes, but she was the one urging us to get them right. She made me drink coffee so I'd stay awake on the ride home. She was teaching me again—about music for sure, but also about politics and humanity.

—STEVE SWALLOW (bass)

Sheila Jordan. A beautiful human being, a great work of art and my friend for 40+ years. She's been a joyful inspiration to me since the early '80s, and to so many of my students and songbird friends. It's been an honor and a great pleasure to be in the same universe and to have spent so much time with her. I was in Minneapolis in the early '80s, when jazz musicians told me to get to NYC and check out Sheila. I told her that, and I know it thrilled her. Her honest and powerful emotion and uncompromising swing were uniquely genuine, and her humor and freestyle lyric improves were legendary. She truly is a Jazz Master. Bassist John Menegon and I would often drive her from NYC to Jay Clayton's apartment in New Paltz, NY. During these car rides, we learned so much about her and her love for Bird. We would sing songs together. She knew all the lyrics. What a memory! A gifted, natural communicator, Sheila loved to sing. We spoke in the morning, just three hours before she passed away. That beautiful voice and spirit will be with me forever. So dear Sheila: teacher and guide to so many, may you swing and scat on in jazz heaven with Bird and all your jazz loves. You, our dearling, will be truly missed. Thank you for everything.

—TERI ROIGER (vocals)

I was blessed to have been friends with and mentored by Sheila Jordan since 2001. But you could almost say she was everyone's mentor, because she was such a giver—to all the singers, to the instrumentalists, to the audience, to her fans. She was there for you in every possible way. A soulful musician, yes, but even more than that she was a "heartful" musician and person. I feel doubly blessed because she was my matchmaker, working very hard for over a year to get me together with my husband, one of her regular drummers: Billy Drummond—and, when I was sure he wasn't attracted to me, sending me one of his emails to her, which said otherwise. If she'd been more technically savvy, I wouldn't have put it past her to have forged that email! Yes, she wasn't a saint. She could be naughty. But she was an angel, taking everyone around her under her wings and blessing us all with her grace.

—TESSA SOUTER (vocals)

I first met Sheila Jordan in the early '80s at a workshop in which she collaborated with Jeanne Lee and Jay Clayton. It was several years after I had moved to NYC as a modern dancer and had already started improvising with dancers and musicians in the loft jazz scene, often in old walkup spaces on Canal Street and SoHo lofts. Although I had sung a lot of contemporary classical music by Ives and Penderecki and listened to Monk and Trane, I had never heard vocalists pushing the boundaries of style and form by telling their stories quite like those three amazing vocal musicians. Being in their presence lit a fire for me and was the start of many years of study, as I was finding my own musical self. Thankfully I had long relationships with all three as teachers and inspirations and was always surprised when they would show up at my gigs. Sheila and Jay especially were so encouraging and supportive of younger musicians, especially vocalists. I recorded my *Women's Work* (2007) and included Sheila's composition "Ballad for Miles" and we would continue having regular phone calls afterwards, about music and life. I made it to as many of her live appearances as possible: it was sustenance. Sheila also loved my paintings and was encouraging in my newfound expression which began in 2012. Of course, I painted a portrait of her—a watercolor on a sheet of hand-made paper. This piece was a beginning for my improvising as a visual artist. I gave her a framed Giclée print of it, called "Jazz Singer Sheila Jordan" and then several others through the years when she admired something. She was a treasure to know and will always have a special place in my heart.

—JUDI SILVANO (vocals)

Sheila Jordan possessed such great love for jazz and life, it was contagious and inspirational. She recorded with my group, The Royal Bopsters, and in 2019 toured with us to sold out shows, including at Ronnie Scott's in London and The Half Note in Athens, Greece. Funny story: Sheila would order a wheelchair for airport terminal transport wherever she went, which allowed her immediate passage through security, and at age 90, it certainly helped make travel easier for her. When we were flying from London to Athens, we had too much baggage, and the airline did not want to allow the four of us all of our luggage. Sheila said, "Here, honey, give me your bags." So we piled our suitcases on top of Sheila, in her wheelchair, and wheeled her through security with all of our stuff! It was quite a funny sight. But Sheila was like that: always helpful, and so generous. She remains a fantastic role model for all of us, and I am so grateful that we were such close friends. I feel "Lucky to Be Me", one of the songs Sheila recorded with The Royal Bopsters!

—AMY LONDON (vocals)

I've always heralded and loved my fellow singers and their history, and Sheila Jordan was the Queen Mother of jazz singers—not only of our fiery lot in New York City, but around the world. Soulful, loving and endlessly generous with her wisdom to singers, who could resist Sheila singing her life story, sharing how, as a young singer, she climbed onto the bandstand with Charlie Parker? In 1978, after beginning as a jazz singer in Houston, TX, my passion for music called me to NYC to learn from my heroes: Sarah Vaughan, Ella Fitzgerald, Carmen McRae, Joe Williams, Jon Hendricks, Mark Murphy and others. I sang, recorded, taught vocal jazz and interviewed many—but Sheila Jordan was my very favorite. She was our "Earth Mother"—our guide in New York. Alongside Jay Clayton and Mark Murphy, she passed on the pure spirit of bebop to hundreds of singers. In 2021, my dream of recording new lyrics to Charlie Parker songs with three of my heroes was completed with Sheila—along with Bob Dorough and Marion Cowings—on my album *Sing a Song of Bird: The Music of Charlie Parker*. All who worked with Sheila will carry on her ethics, her passion and her boundless love for this art form. We will never forget her.

—ROSEANNA VITRO (vocals)

It's very hard to imagine the world without Sheila. I can't say "she was..." I just can't do it. So she's still here for me in the present tense, walking in every door with that velvet beret. Her laugh, her song, those eyes, right here in my heart and mind.

—KATIE BULL (vocals)

Sheila Jordan was a woman with a vision and a mission. Many of us know of her love and life-long dedication and teachings of the great Charlie Parker, but Sheila should also be remembered for her dedication to teaching vocalists around the world. The love of jazz music that she brought to vocalists is immeasurable. I know first-hand from the vocalists who learned from her here in Europe, and in NYC, that she changed many lives, saved a few lives (literally) and spread the joy of jazz music wherever she went. I'm thankful to have had the opportunity to know and spend time with Sheila in her later years of life, to make music with her and enjoy talking about life with someone that saw life and music as a gift. To me, she was truly a gift.

—DENA DEROSE (vocals, piano)





Weekend at Smalls
David Kikoski Trio (Cellar Music)
by Scott Yanow

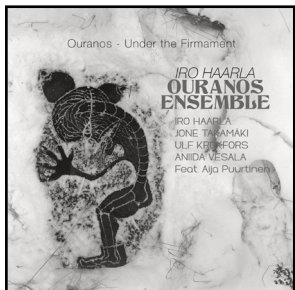
David Kikoski is easy to take for granted. The pianist has been remarkably consistent ever since his first recordings in the early to mid '80s, including with former longtime employer, drummer Roy Haynes. Since that time, he has long had his own sound and chord voicings, pushing the modern mainstream of jazz ahead while always swinging. Though he may not win magazine polls, musicians well know all about his inventive playing and have kept him busy.

For his 21st album as a leader, Kikoski and his trio—Joe Martin (bass) and Billy Hart (drums)—expand to a quartet with the addition of the apparently ageless trumpeter, Randy Brecker, with whom Kikoski recorded one of his first sideman dates (Brecker's 1986 album, *In The Idiom*). It is difficult to believe that Brecker was 78 at the time of this 2024 Kikoski recording, for he plays with the power, range, enthusiasm and creativity of someone half his age; one can say the same about Hart (83), while Kikoski (63) and Martin (54) were the youngsters of the group.

Weekend at Smalls consists of four originals by the leader, two by Brecker, plus Thelonious Monk's "Straight, No Chaser". Although it is not obvious during its complex melody, the pianist's "Winney's Garden" utilizes the same chord changes as "Sweet Georgia Brown". Brecker takes the first of his series of powerful solos while Kikoski displays plenty of originality in his chord voicings. Next is the gloomy medium-tempo "Shadow", which has dense piano harmonies, fiery trumpet and assertive drums. The eccentric "There's a Mingus a Monk Us", the lyrical ballad "Presage" and the above-mentioned Monk standard (which finds Kikoski sounding closer to McCoy Tyner than Thelonious) follow. The passionate "Moontide" and the occasionally intense "Cecilia" (an original the pianist wrote for saxophonist Ralph Moore, his onetime Haynes bandmate) conclude this enjoyable outing.

As has always been true, one cannot go wrong in acquiring a recording that features David Kikoski, and *Weekend at Smalls* is no exception.

For more info visit cellarlive.com. Kikoski is at Le Cheile Nov. 8 (part of Washington Heights Jazz Festival, with the Mark Sherman/Mike Clark Quartet) and Zinc Bar Nov. 25 (with Danton Boller). See Calendar.



Ouranos: Under the Firmament
Iro Haarla Ouranos Ensemble (Willa Silva)
by Andrew Schinder

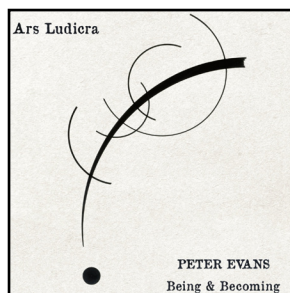
Classically-trained, veteran Finnish pianist Iro Haarla (who next November will celebrate septuagenarian status) has created a gorgeous, striking tribute to the

heavens and beyond with her recent album *Under the Firmament*. The "firmament" is, in the Hebrew Bible, the celestial spherical expanse above the Earth, fashioned during the planet's creation, which ultimately led to the development of land beneath. Ouranos means "firmament" in Greek. It is the perfect choice for the collaboration heard on the album, as the group journeys through varying moods and spheres in painting an aural atmospheric landscape.

Joined by husband Ulf Krokfors (bass), Jone Takamäki (tenor, hocchiku flute, toppophone, Persian ney) and Anniida Vesala (drums, kalimba, percussion), Haarla honors her classical, chamber music roots while staying true to the jazz idiom (even if much of the record strays from the four traditional walls of the genre). The album is certainly moody and on the quieter side, without ever being boring. It is, rather, transporting, and—unlike too many other albums that attempt to drive the listener into a trance—the music is diverse, holding one's interest as the musicians' collected influences and instruments represent different corners of the globe. Birds also figure prominently, appropriately enough on the opening track, "On High with Birds of Passage". Takamäki's flute tones evoke the sweeping passage of the heavenly creatures before the pianist brings the listener back down to land. Krokfors and Vesala eventually emerge with a cutting, driving rhythm, conveying a haunting ambiance that implies that things aren't as innocently beautiful as they seem; perhaps under the firmament, life is complicated and, at times, frightful.

Haarla and Krokfors spend much of the album engaging in an unconventional duet, not precisely rhythm and melody, but more of a back-and-forth, as in "Circulation"—a chemistry perhaps reflecting their off-album relationship. The album turns positively quirky with "Lost Satellite", with the leader largely receding in favor of Vesala's kalimba (and the instrument's somewhat jarringly unique sound) and Krokfors' arco performance. The results are disquieting, but ultimately exhilarating. Vocalist Aija Puurtinen appears on three of the album's nine tracks, and her voice provides a bit of a release from the stimulation of the instrumentation. On the album-closing title tune, the vocalist surprisingly delivers a beautiful, straight-up ballad, accomplishing the goal of ultimately taking the listener back down to Earth, under the firmament.

For more info visit irohaarla.net/ouranos-ensemble



Ars Ludicra
Peter Evans Being & Becoming (More Is More)
by Kurt Gottschalk

What's exciting about Peter Evans' *Being & Becoming* is the mass and velocity in the engineering. Not in the sense of the recording (which was laid down at the legendary Van Gelder Studio and is bright and present) but in the meticulous structuring of Evans' composing. The new *Ars Ludicra*, released on the trumpeter's own More Is More label, also represents a credo: Evans has long-chased intensity, and he seems to keep discovering more about what "more is more" can mean.

The album is a fast half hour, five tracks of the finest craftsmanship. Joel Ross' clockwork vibraphone kicks off the opening "Malibu" against what could be a high-speed techno rhythm executed by drummer Michael Shekwoaga Ode and bassist Nick Jozwiak, but isn't,

although electronics will emerge soon enough. Evans' trumpet enters at a shockingly slow tempo and laces the beats together. The rhythm section falls into a more familiar sort of multiplicity and Evans steps up with a revelrous solo. "Pulsar" floats into unexpected fusion territory, although not without losing momentum, and bounces back with trumpet bleats like a skipping CD. A percussive loop and near-repetitions on the vibraphone fill out the illusion even before being overtaken by electronics (Evans, Ross and Jozwiak play synthesizers along with their primary instruments). The late, lamented Hank's Saloon—a beloved Brooklyn country punk dive—is paid proper tribute in the simply titled "Hank's". The trumpeter and vibraphonist double their way through a sinewy theme before a remarkable breakdown and wind-down. It's a cheerful jaunt and if there's a party tune to be found here, this is it. "My Sorrow Is Luminous" is an unexpected cover of a short, sad, embittered song by the Russian folk-punk singer Yanka Dyagileva, who died in 1991 at the age of 24. Evans drops the vocals and stretches the song from its original 75 seconds to a haunting seven-and-a-quarter minutes, dividing and stretching the circling melody line into uneven arcs. The downward turn continues with "Images", a jittery ballad that takes on a ghostly presence with the addition of Alice Teyssier's flute.

On the original recording of "My Sorrow Is Luminous", Dyagileva sings (in Russian) "I keep repeating ten times and over and over again"—and then she sings it again. The lyric goes on, but the line seems an apt descriptor of Evans' aesthetic: over and over and more is more.

For more info visit peterevanstrumpet.com. Evans is at Sisters Nov. 4 (with Ron Stabinsky) and Close Up Nov. 19 (with Dan Weiss). See Calendar.

RECOMMENDED NEW RELEASES

- Nat Adderley Jr. — *Took So Long* (NAJ)
- Lena Bloch/Kyoko Kitamura — *Marina* (Fresh Sound)
- Jakob Bro, Wadada Leo Smith, Marcus Gilmore — *Murasaki* (Loveland Music)
- Amir ElSaffar New Quartet — *Live at Pierre Boulez Saal* (Maqam)
- Peter Evans Being & Becoming — *Ars Ludicra* (More Is More)
- For Living Lovers (Brandon Ross/Stomu Takeishi) — *Natural Name* (Sunnyside)
- Girls in Airports (feat. Halvcirkel) — *Imaginal* (Mawimusic)
- Muriel Grossman — *Breakthrough* (RR Gems)
- Masabumi Kikuchi — *Hanamichi: The Final Studio Recording Vol. II* (Red Hook)
- Thomas Morgan — *Around You Is A Forest* (Loveland Music)
- Eva Novoa — *Novoa/Carter/Mela Trio, Vol. 2: Freedom Suite* (577 Records)
- John O'Gallagher — *Ancestral* (Whirlwind)
- Positive Knowledge (Oluyemi Thomas, Ijeoma Thomas, Rob Wallace) — *Point* (Nonessential)
- Federico Reuben, Mark Hanslip, Dominic Lash, Paul Hession — *Quartetics* (Bead)
- Ursel Schliet — *Creeks and Stars* (Acheulian Handaxe)
- John Scofield/Dave Holland — *Memories of Home* (ECM)
- Dayna Stephens — *Monk'd* (Contagious Music)
- Louis Stewart/Brian Dunning — *Alone Together* (Livia)
- Luís Vicente, John Dikeman, William Parker, Hamid Drake — *No Kings!* (JACC)
- WDR Big Band, John Goldsby, Bob Mintzer — *Big Band Bass* (Bass Lion Publishing)



**Reflections on:
The Autobiography of an Ex-Colored Man
Mark Turner (Giant Step Arts)
Spindrift
Benjamin Lackner (ECM)
by Tom Greenland**

Mark Turner is a (tenor) saxophonist's saxophonist, combining the long-lined, elegantly ornamented precision of a Baroque craftsman with the percolating passion of a romantic artist. Lately he seems to be emphasizing the latter quality, most noticeably on the first of these two recent releases.

Although Turner has previously used science fiction for narrative inspiration, such as 2022's *Return from the Stars*—a genre in which artificial future worlds provide a framework for observing uncomfortable truths about our own world. On this year's *Reflections on: The Autobiography of an Ex-Colored Man* he confronts such truths more directly. Inspired by James Weldon Johnson's 1912 semi-autobiographical novel about a biracial man with a talent for ragtime music who abandons his gift in order to "pass" in a safe but unfulfilling life as a white man, Turner narrates short passages from the book, expressing Johnson's candid and cogent thoughts on race and class. Turner, who has personal experience with passing in his family, speaks Johnson's truths in calm cadences that belie the continuing urgency of these issues, while in and around his recitations the music unveils even deeper, inarticulable truths. Composed and arranged for quintet—Turner (tenor), Jason Palmer (trumpet), David Virelles (piano, synth, organ), Matt Brewer (acoustic, electric bass), Nasheet Waits (drums)—the original suite is united by Turner's vibrant melodies and poly-functional harmonies. Virelles contributes carnivalesque organ tones, futuristic synth-scapes and vibrant piano parts. Waits is a writhing, roiling flame, simmering without burning, allowing the music's subtle flavors to emerge from his considerable heat. Palmer, a close adherent of the bandleader's *oeuvre*, proves a proficient foil, engaging the saxophonist in stimulating duos, delivering a strong soliloquy on "The Texan...The Soldier". Turner, excellent throughout, is in especially fine form on "Pulmonary Edema", "Europe", "Mother...Son...Lover" and "Pragmatism", the latter a textbook example of the state of the tenor in our times.

Other aspects of Turner manifest on *Spindrift*, German-American pianist Benjamin Lackner's sophomore release on ECM. This quintet date—Lackner (piano, compositions), Mathias Eick (trumpet), Turner (tenor), Linda May Han Oh (bass), Matthieu Chazarenc (drums)—differs from the first in significant ways. In contrast to Turner's soaring melodies and suggestive harmonies, Lackner's writing recalls European hymns, often composed in and hewing to minor modes—the colorful chords on the title track and "Out of the Fog" being notable exceptions—though even his hymns are full of small surprises. The leader's melodies are deftly-constructed for trumpet and saxophone, many of his arrangements providing space for simultaneous soloing, Eick's warm, buzzy timbre an apposite counterpart to Turner's cool clarity. The trumpet/saxophone exchanges on "Mosquito Flats", "Chambary", "Fair Warning", "Anacapa" and "More Mesa" (the latter including piano in a three-way improvisation) are album highpoints. Oh's upward arching solo on "Ahwahnee" is another. Turner seems more relaxed on this date, toning down the pyrotechnics, finding his voice in chorus with the others. Lackner's playing,

dependably delicate, tastefully understated, floats over clouds of time, letting silences speak, contributing to the album's overarching air of gentle melancholy.

For more info visit giantsteparts.org and ecmrecords.com. Mark Turner is at Smoke Nov. 28-30 (with Billy Hart). See Calendar.



**Pistoleros
Mac Gollehon & the Hispanic Mechanics
(WFO Music)
by John Pietaro**

Trumpeter/multi-instrumentalist Mac Gollehon is the quintessential studio musician. But for a burgeoning catalog as a leader, he's also at home in the shadows. Film and television scores, plus noted dates with Blondie, Laurie Anderson, Madonna, Grace Jones, Mick Jagger and David Bowie made him an insider's legend—this, after coming of age with Lester Bowie, Ray Barretto, Hector Lavoe, Hilton Ruiz and Mighty Sparrow. In recent years, releases by Gollehon and his Hispanic Mechanics caught fire in ways rarely seen in the session player's realm. Urgent cross-rhythms, muscular brass, Mafioso street lore and raw NYC, leave the records raging.

His latest, *Pistoleros*, picks up where *Bite of the Street* left off, and we're once again amid underground culture, frighteningly danceable within new music crossfire. Here, Gollehon's tireless trumpet (Miles Davis crowned Mac "Lips" decades ago) with doubles on trombone, tuba, keyboards and guitars, keep good company with the smoldering Anthony Carillo and Elvis Ferrara (percussion), Greg Meisenberg (drums, bass) and David Brenner aka Gridfailure (electronics). And you'll hear spoken word by actors Vincent Pastore (of *Sopranos* fame), Joe Ferraro (*The Irishman*) and jazz club owner Atiba Powers. The blistering begins with the title cut's driving rhythms and found Spanish-language voices, severed by a perpetual-motion Gollehon solo surrounded by his overdubbed horn section. "Stud Poker" brims with the stripped heat of a hushed late-night backroom gambling session in the Heights. The leader's trumpet, left to its own devices, carries us into the next early morning where one can almost smell the corner BBQ lighting up for business.

Our city's culture, Fort Washington to South Brooklyn, is captured within, signaling the notion of *Pistoleros* replacing the old warning pamphlet "Fear City." "Vinny aka Bay Parkway" speaks to this writer's own humble Bensonhurst beginnings, where the made guys, piss boys and strongarms walked among us, far too sure of themselves. The track's a slow burn, with Gollehon's lamenting and shouting in call-and-response with the overdubbed horns and hovering rhythm section. Listen too for the spoken samples calling in the lost boys of "Killer Joe Zillionario", then "Atiba Side Eye" with Gollehon's blue-going-purple trumpet and plummeting keyboard triplets, all wanderlust, all the time.

Pistoleros is our frozen moment recalling *The Taking of Pelham 123*, crossing 110th Street with John Shaft, commandeering Tompkins Square Park long after Bird took off and embarking on the all-night N train ride into Coney Island.

For more info visit facebook.com/mac.gollehon. The album release concert is at Francis Kite Club Nov. 5. See Calendar.

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Itai Doshin
Mike Clark (Wide Hive)
by George Kanzler

Drummer Mike Clark propelled the fusion rhythms of Herbie Hancock and The Headhunters in the '70s, creating intricate rhythmic patterns in a band where pulse was the purview of the bass player, while the drummer ranged far and wide. Here on his *Itai Doshin*, Clark convenes a quintet of veteran hard bop players who emerged on the jazz scene in the same mid-20th century milieu: Eddie Henderson (trumpet), Patrice Rushen (keyboards) and Henry Franklin (bass), plus "youngster" of the group, tenor saxophonist Craig Handy (63).

As a leader, Clark has used Thelonious Monk's "Epistrophy" as his theme song for decades (it was also the composer's set closer) and this album is bookended by it, with the opener fairly straight and the closer further out, including the drummer stating the theme to begin. Towner Galaher (also a drummer) arranged the tunes here, including a bossa shaded "Midori" by Clark, and a driving "Mganga" (a reference to Henderson's moniker with Hancock's Mwandishi). The veteran trumpeter's range has compacted since his early days, but he still brings fire, if not high notes, to his solos here. Handy is the closest to torrid in his solos, while Rushen stokes fires when in the spotlight.

Two covers of standards, one jazz, the other reggae, elevate this album above being just another hard bop redux. The first is "Cherokee", long a stalwart of jam sessions at a bebop tempo. Here it is presented as a ballad, in a slow, deliberate tempo, Henderson creating a richly textured, sensuous solo on the melody. The other is "I Shot the Sheriff", the iconic Bob Marley and the Wailers reggae pop tune, reimagined here in a scintillating jazz version, with Rushen's Fender Rhodes, Clark chattering with sticks, while hardly referencing the 1-3 reggae beat. The fervid spirit he invokes is picked up by the horn players in perfervid solos. Another surprising take on hard bop is the drummer's "Yakini's Dance", bookended by *sui generis* trumpet and tenor solos, but with Rushen's barrelhouse piano solo in the middle. Surprises like that, "Cherokee" and "I Shot the Sheriff" elevate this album from mere hard bop nostalgia to something more distinctly and idiosyncratically intriguing.

For more info visit widehive.com. Clark is at Le Cheile Nov. 8 (part of Washington Heights Jazz Fest). See Calendar.



Of the Near and Far
Patricia Brennan (Pyroclastic)
by Ken Waxman

Patricia Brennan knows what to do with stardom and it's not what you expect. Instead of the widely-praised vibraphonist taking on star trappings, her interest in

constellations is strictly astronomical. An amateur astronomer, *Of the Near and Far's* seven compositions were created after Brennan developed a process that allowed her to translate night sky observation into musical symmetry so that this mapping became her compositions' raw material. Not that you need an interest in astronomy to appreciate the results.

Besides her expertise on vibraphone and marimba, Brennan is aided by Sylvie Courvoisier (piano), Miles Okazaki (guitar), Kim Cass (bass), John Hollenbeck (percussion), Arktureye (electronics), Modney and Pala Garcia (violins), Kyle Armbrust (viola) and Michael Nicolas (cello), with sequences conducted by Eli Greenhoe. Mostly an ensemble effort, themes are usually expressed by Brennan or sometimes by Courvoisier, amplified or doubled by guitar licks, underlined by bass and drum accents and occasionally programmed drones, with the strings either adding harmonic accompaniment or intense connections. While the ensemble can produce warmer and more intimate expressions that touch on straightforward swing and Latin tinctures, referencing Brennan's Mexican roots, more of the sounds may not be as far out as some stars, but are more buoyant than down to earth. Still, varied tempos on a tune such as "Aquila", which contrasts measured metal bar pops with string squeaks and pressure, may quicken the exposition but not prevent linear movement. More generally, sonically mapping these constellations involves careful balance among most of the instruments. Although electronics are rarely heard, while section cushioning is obvious, the results are more often expressive than elementary. Further, antiphony between Brennan's up-front plinks, and either keyboard clips or guitar sweeps on tunes such as "Aquarius" often leads to lyrical expositions.

Astrological interpretations have fascinated musicians for years, including Mary Lou Williams and Sun Ra. Though lacking a horn section may make *Of the Near and Far* less punchy, the music here, while not quite heavenly, successfully applies the solar system's star arrangement to create distinctive timbres.

For more info visit pyroclasticrecords.com. Brennan curates and plays *The Stone* at The New School Nov. 12-15 and is at *Close Up* Nov. 19 (with Dan Weiss) See Calendar.



Memory
Paloma (Audiophile Society)
by Anna Steegmann

Music runs deep in Paloma Dineli Chesky's family: her father, David Chesky, is a classical and jazz pianist-composer and her mother, Patricia Dineli, is a Brazilian-born actress and singer. Paloma made her New York Philharmonic stage debut at 10 and she has since emerged as a bold, expressive vocalist with a distinctive, instantly-recognizable timbre that evokes Nina Simone and Billie Holiday without imitation.

The recently-released *Memory* marks her third album (her first "jazz" album) and her debut as a songwriter. She presents a compelling journey through the emotional landscape of youth, while blending jazz, pop, blues and Brazilian influences with an intimate acoustic approach that showcases an expressive voice and storytelling prowess. Supported by Michael Hilgendorf (guitar, music direction), Maxwell Barnes (tenor), Chris Ramirez (bass) and Danno Peterson (drums), the album features six original compositions

plus three covers. The album opener is a fresh, captivating take on “Summertime” (George Gershwin), infusing the classic with funky, blues-based energy. Throughout the recording, the band uses stripped-down, unplugged acoustic arrangements that keep the singer’s voice front and center. And what a voice it is: raw, fierce, capable of expressing a wide range of moods, from mournful to playful, introspective to soulful, all of which feel both timeless and personal. “Baby Face” and “Memory” stand out as the album’s emotional core. The former selection pulses with an upbeat jazz-pop rhythm that gently nods to nostalgia, while the latter delves deeply into bittersweet reflections of a farewell. The leader’s voice reaches its most anguished and haunting heights in “Sober Now”, a raw expression of addiction to a person and eventual self-acceptance. Other highlights include powerful renditions of “House of the Rising Sun” and “Corcovado” (Antônio Carlos Jobim), where her singing in Portuguese is particularly sensual and beautiful.

Memory is a richly-textured album that firmly establishes Paloma as a fearless artist with a truly unique voice. The nine tracks skillfully balance technical finesse with heartfelt emotional immediacy, emphasizing authentic expression over studio polish. Her genre-blending, evocative and intimate approach breathes fresh life into jazz, offering a sound that could captivate and inspire a new, younger generation to fall in love with the music for the first time.

For more info visit theaudiophilesociety.com. The album release concert is at Birdland Nov. 9. See Calendar.



Gravity Unplugged
Hayes Greenfield (Sunnyside)
by Ken Dryden

Hayes Greenfield has worn many hats during his long jazz career: alto saxophonist, composer, arranger, educator, filmmaker and more. But this digital-only release, *Gravity Unplugged*, is a departure from his past recordings, with Greenfield using EFX pedals with his saxophone in a free-spirited session with Ariel De La Portilla (bass) and either Todd Turkisher or Chuck Palmer (drums). The musicians create improvised music that sometimes leads into a familiar melody, while there are also stand-alone free improvisations. With the deft use of pedals, the electronic accents take the music into new territory, as the leader mimics a variety of different instruments.

“En Route To Nardis” takes an extended, twisted path into the timeless Miles Davis modal masterpiece, incorporating exotic rhythms and voice-like effects. Greenfield’s treatment of Thelonious Monk’s “Monk’s Dream” brings out the composer’s humorous side in a different way: the EFX pedal adds a loopy electronic echoing unison line to his alto sound. “Shorty, Gravity and Beyond” is a trio improvisation, a slowly evolving piece with an ominous air. It’s impossible to avoid smiling when hearing the blues “Blooz Snooze”, which stretches well beyond the traditional sounds of the genre. The wildest track is the madcap mashup of “While Bud and Chi Chi’s Honeysuckle Rose Scrapped with the Apple”, launched with Monk’s “In Walked Bud” at a fast tempo, retaining its chord structure while taking a few liberties with it using a hilarious selection of electronic effects. De La Portilla provides a spacious rhythmic line and Palmer’s light brushwork keeps the

energy level high. The tempo slows for a long, zany segue that finally evolves into a light-hearted rendition of Fats Waller’s “Honeysuckle Rose”, then almost an immediate switch to a bop favorite, Charlie Parker’s “Scrapple from the Apple”, which utilizes the chord progression of Waller’s masterpiece, before reverting back to the former tune.

Concluding the album is a musically fascinating journey that finally reaches its destination with a suitably offbeat interpretation of Monk’s long-time theme song, “Epistrophy” (co-written with drummer Kenny Clarke in the ’40s). The trio darts in and out of the bop anthem, stretching far beyond listener expectations with its variety of rhythm and electronic seasoning.

For more info visit sunnysiderecords.com. Greenfield is at Milton Resnick and Pat Passlof Foundation Nov. 7 and Smalls Nov. 30. See Calendar.



Uzmic Ro' Samg
Ben Stapp (577 Records)
by Fred Bouchard

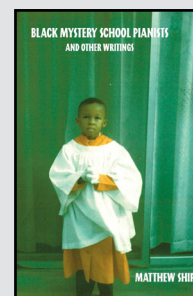
I’d just slid off an epic case of acid reflux-induced hiccups, when I put on Ben Stapp’s live album, *Uzmic Ro’ Samg*, for solo tuba and sousaphone with pedals and extensions.

“Klonopod” greets my ears: a discreet exchange between foggy alphorns, grating rubber and grumbling stegosauri, with reedy teases of contrabass sax. I modulate the volume and keep on. “Sciastica Neon” launches a solid bassline and conjures more animated images: musing manatees argue with regurgitating sea lions. I try the next day, and aural zootropic challenges increase. On “Keeper”, the growl and bleat of mastodons are overruled by a shrill “Wall-e” rant, then eerie rhythmic chiming. The stumbling, if limber, gait of “Oss” suggests a gigantic face-off, say between Bigfoot and Paul Bunyan. “Freya”, culminating in altissimo sousaphone shrieks, is surely no paean to the Norse goddess of love and war, though perhaps to her pet boar Hildisvini, if sacrificed. Audio throughout is echoey, sharp-edged; urgent pacing tends to cinematic, borderline cataclysmic. Titles derive from characters/entities in Stapp’s sci-fi writings. Two space-age hipsters in the cast might be “Errathemuel” and “Egdon”, who jauntily limn, respectively, a boppish quick-step in straight eights and a suave, sad, legato soliloquy. “Eono” dives deep-toned into the discourse of duality.

In this publication’s *Tuba Issue* (May 2023), as reviewers dug deep to capture weird tubist musical expressions, Stapp held forth in his feature’s interview about his exceedingly ambitious meta-world, combining literature (Luis Borges), philosophy (Carl Jung) and his own music theory (Eono-Theta Harmony, with a web of 156 scales). Stapp is surely a maestro of brass technique. Yet his scraps of themes and ideas—even as personifications and expanded with extension toys, pedal points and electronica—arguably don’t sustain narrative interest over a mere hour of album audio. One might do better matching faces with voices in his opera, *Myrrha’s Red Book*. Stay plugged, if you dare.

For more info visit 577records.com. Stapp is at Roulette Nov. 7 (with Ghost Train Orchestra), Recirculation Nov. 13 (with Uptown Out) and The Stone at The New School Nov. 21 (with Frank London). See Calendar.

IN PRINT



Black Mystery School Pianists and Other Writings
Matthew Shipp (Autonomedia)
by John Pietaro

Pianist-composer Matthew Shipp is an icon of NYC’s Downtown scene, relocating in time to observe the transformation of the East Village from a dangerous ghetto of the underserved and avant garde to a gentrified and desirable modern neighborhood. Shipp recalls in his *Black Mystery School Pianists and Other Writings* that as a “club kid” he haunted now long-gone venues such as the Knitting Factory, The Kitchen, Danceteria and the Pyramid Club. The Lower East Side, he writes, was “a vibrant vortex of myriad and profound implications in dance and art/social and cultural experiment/creating identity/mixing of races/mixing of highbrow with the lowbrow/gender bender fluidity...”

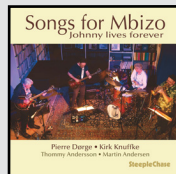
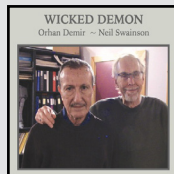
Akin to the wider philosophy about free jazz, Shipp embraces a certain metaphysical, almost theosophist spirituality in describing the breadth of the music. The core essay “Black Mystery School Pianists” cites this “alternative touch” and “subgroup of jazz pianism.” Shipp wonders how to explain the unexplainable and writes of Black heritage and “a secret code, passed through an underground way of passage, a language outside...the mainstream of jazz.” The Mystery School is a counter strike, existing within, whose spiritual father is Thelonious Monk. Other essays include moving profiles of visionary saxophonist David S. Ware, with whom Shipp worked closely. It’s easy to see the visceral connection between them as well as that with late poet-journalist Steve Dalachinsky, who championed Ware to the point of writing an entire book about the saxophonist’s residency at the old Knitting Factory.

Poet Yuko Otomo (Dalachinsky’s widow) has a lengthy intro, writing that Shipp’s book is “a spiritual manual” in its offering of a recount of their history and its myriad philosophic gems about the creative experience. It is exactly that depth of vision and dedication to cause which fuels Shipp’s foray into the written word. Amid the statements on music and musicians is the lengthiest piece, “Zero Lecture”. Shipp poses the question, “what do you think about when you are playing?” He wonders if the act of playing is a meditation to the void, or revolt against an entire upbringing and enculturation. “Yeah, man,” he declares, “Free jazz is a way to get back at all these bourgeois motherfuckers.”

Black Mystery School Pianists and Other Writings is a journey into Shipp’s imagery as much as a bold stare into the void; it stands as a document of a vital NYC artist and ultimately fits into axioms by creative artists on the revolutionary edge.

For more info visit autonomedia.org. Shipp is at Close Up Nov. 28. See Calendar.

GLOBE UNITY



Same But Different

Christy Doran May 95 Sextet (Unit)

Wicked Demon

Orhan Demir/Neil Swainson (Hittite)

Songs for Mbizo: Johnny Lives Forever

Pierre Dørge, Kirk Knuffke, Thommy Andersson,
Martin Andersen (SteepleChase)

by Daniel A. Brown

Like its acoustic counterpart, the electric guitar in jazz offers players the ability to compose, solo, accompany and, in many circumstances, add atmospheric colorization through an array of electronic processing effects. The use of pickups, amplification and effects, as well as dynamic approaches, strings together jazz guitarists ranging from Charlie Christian and Wes Montgomery to John McLaughlin, Sonny Sharrock, Emily Remler and Bill Frisell. This month, we focus on three international veteran electric guitar players, musicians who are also emblematic of the current state of global jazz guitar.

The six-song, newly-released archival set *Same But Different* by Ireland native/Switzerland-based composer-guitarist Christy Doran and his May 95 Sextet is a lively, bold affair from 30 years ago

(recorded live at Schaffhausen Jazz Festival), with Doran and band—Herb Robertson (trumpet), Urs Leimgruber (tenor, soprano), Kevin Bruce Harris (electric bass guitar) and Fredy Studer and Jim Meneses (drums, percussion)—operating at high power. Prog-leaning opener “Next” features dynamic shifts of intensity that meld into syncopated percussion and Doran and Harris’ angular arpeggios, with the brass instruments floating in and out of the sonic swirl. The leader’s foundation in free jazz (including work with Han Bennink, Albert Mangelsdorff and Joe McPhee, among others) is in full bloom on the two 20+ minute suites: the improv driven “Instinct” and modular compositions of “New Outline - Shorter Cuts”, a pair of electronics-gilded, challenging, back-to-back pieces that demand attention and are well worth the effort.

As an object lesson in jazz intimacy, finesse and humility, *Wicked Demon*, a duet session between Canadian players—Turkey-born guitarist Orhan Demir and bassist Neil Swainson—is a low-key album with radiant strengths. The two are longtime collaborators and jazz allies, a comfort level and familiarity that benefits the long-form pieces of this release. “Multiverse” and “Nile” both find the pair opening with unison-played themes, exploring the harmonic forms in tandem, then with divergent paths, returning to readdress the tune’s head. The title track is an altered-and-diminished scale fever dream, with Demir’s echo-drenched guitar soon subsiding, letting Swainson’s bass chops solo through the core of the tune. Flickering chord-shifts give “Compass” tasteful

direction; on album closer “Rite of Passage” Demir’s scattering, staccato runs find sensitive contrast in Swainson’s weeping arco lines.

Danish guitarist-composer Pierre Dørge, with Kirk Knuffke (cornet), Thommy Andersson (bass) and Martin Andersen (drums) offer up *Songs for Mbizo: Johnny Lives Forever*, a 10-song collection celebrating the compositions of pioneering South African bassist, Johnny Dyani (who would have turned 80 this month). Over the course of two short decades, before passing away in 1986 at the age of 40, Dyani blazed a trail of exploratory jazz music with kindred spirits including Dudu Pukwana, Louis Moholo, Mongezi Feza and the now near-octogenarian Dørge. A project initiated by Knuffke’s meticulous studies and transcription of Dyani’s body of work, the album benefits from certain egalitarian, hive-mind group interplay: “Wish You Sunshine” and “Song for Biko” are lilting, carefree, uplifting tunes, featuring the leader and cornetist trading lines over the rhythm section’s bedrock accompaniment. Andersson guides the group through the hyper-bop of “Confession of Moods”, while the penultimate cut “All in All” is an icy vamp, pivoting unison, chromatic licks that sounds like snarky laughter. *Songs for Mbizo* is certainly a testament of love for Dyani, including loyalty from SteepleChase: a label that has always remained crucial to documenting the firebrand bassist’s music, and now, legacy.

For more info visit unitrecords.com, orhandemir.org and steeplechase.dk

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SHEILA JORDAN (Nov. 18, 1928 – Aug. 11, 2025)



On Feb. 14th, jazz legend **Sheila Jordan** released *Portrait Now* on the preeminent jazz label **Dot Time Records**. The title was inspired by *Portrait of Sheila*, Jordan’s debut album for Blue Note Records (1962).

The album features Jordan on vocals, **Roni Ben-Hur** on guitar and **Harvie S** on bass. Their chemistry on this recording is undeniable.

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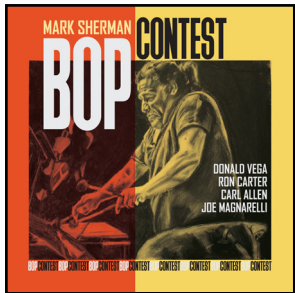
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Bop Contest
Mark Sherman (Miles High)
 by Scott Yanow

Mark Sherman has had three overlapping careers: as drummer-percussionist (including studying classical percussion and playing drums in a trio with pianist-keyboardist Kenny Kirkland), as pianist and quite often (since 1997) as a vibraphonist. On the latter, he displays the inspiration of Terry Gibbs and Milt Jackson, while having his own voice within the straight-ahead tradition. He has long ranked near the top of his field on the instrument, keeping the ethos of bebop vibraphone alive and viable. *Bop Contest* teams Sherman (exclusively heard here on vibraphone) with Donald Vega (piano), Ron Carter (bass) and Carl Allen (drums), plus Joe Magnarelli (trumpet, flugelhorn) on two of the album's seven numbers.

The swinging results are as rewarding as one would expect. Starting with a cooker, Oliver Nelson's "111-44" (which Nelson recorded in the early '60s with Eric Dolphy), this album holds one's interest throughout and has no coasting or throwaway tunes. Sherman and Magnarelli blend together well on the leader's jazz waltz "Love Always Always Love" (featuring a typically exquisite bass solo by the legendary Carter, who was 87 at the time of this recording). "Bremond's Blues" is a reharmonized blues with some "Giant Steps" touches, and "My One and Only Love" is played as a light bossa. The latter has Sherman and Vega equally sharing the melody and the lead-in ensembles. In his liner notes, Sherman says that the title track is his first original that is a "true bebop tune." The uptempo piece certainly sounds as if it could have been composed in 1947 and it contains spirited vibraphone, trumpet and piano solos. "Martha's Prize" is only slightly more modern, and it could pass for a number from the mid '50s. The album concludes with a warm vibraphone-piano duet version of "Skylark".

With solid backing by Carter and Allen, Sherman and his co-star Vega (a long-time member of bassist Carter's trio) are in top form throughout this easily enjoyable boppish set.

For more info visit mileshighrecords.com/mark-sherman. Sherman is at Le Cheile Nov. 8 (part of Washington Heights Jazz Festival) and Smalls Nov. 29. See Calendar.



Storybook: The Music of Mark Miller
Birdland Big Band (Birdland)
 by George Kanzler

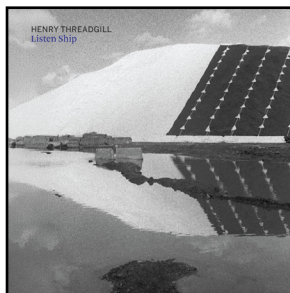
The news here is that the Vanguard Jazz Orchestra is no longer one of the only consequential jazz club-centered big bands in the Big Apple. With this album, *Storybook: The Music of Mark Miller*, the Birdland Big Band, which has held a Friday night residency at the Manhattan club since 2012, stakes a serious claim as

a first-rate NYC jazz big band. And like other current big bands, its sound is shaped by one auteur: in this case, lead trombonist Mark Miller, also the band's chief arranger and the one responsible for originals as well as charts on others' tunes.

Miller's approach follows a path to big band writing first blazed by writer-arrangers Quincy Jones, Thad Jones and Oliver Nelson in the late '50s and early '60s: wrapping individual jazz leads and solos in the trappings of big band tonalities and sonorities. This approach is perfectly realized as an underlying big band concept on his "The Doubledown". Here the band establishes a gospel-edged groove with a soulful, trombones-forward melody over a funky backbeat. Punchy ensemble riffs provide a foundation for a string of solos, all from bass clef instruments, emphasizing the title's implications of depth. James Barowski (baritone) gives way to plunger-muted Ron Wilkins (trombone), followed by the pizzicato playing of Noriko Ueda (bass), composer Miller taking it out on open trombone over churning ensemble riffs.

Miller is also a perceptive curator of jazz repertoire. Among gems he polishes with new arrangements are Kenny Barron's enticing jazz waltz, "Water Lily", enhanced by solos from Kenny Ascher (piano) and Troy Roberts (tenor), who ends it with a compelling coda. Tom Harrell's "Sail Away", expressed by Glenn Drewes (flugelhorn) over a gently swaying Latin groove delineated by the brushes of Chris Smith (drums), is kicked up a notch with sticks under the trading between Drewes and David DeJesus (soprano). Chick Corea's "Spain" is also given a bright rendition with Brandon Lee (trumpet), in addition to solos by Nathan Childers (soprano) and drummer Smith. Setting up the piece is a two-minute taste of "Concierto de Aranjuez" (Joaquín Rodrigo). Another plus for this band is the presence of a versatile, entertaining singer, Nicole Zuraitis, who proves equally at home reprising the romantic Swing era ballad style ("Tenderly"), hip post-bop vocal pyrotechnics ("Close Your Eyes") and slightly corny, good-time joshing with the vocalizing band ("Nonsense").

For more info visit marktrombone.bandcamp.com. Birdland Big Band is at Birdland Fridays. See Calendar.



Listen Ship
Henry Threadgill (Pi Recordings)
 by Kurt Gottschalk

When Henry Threadgill released *Song Out of My Trees* in 1994, it was an anomaly in his catalog. He didn't play on two of the five tracks, which was a shock at the time. It wasn't a band album and didn't have a single set of instruments and players. Two of the tracks were written for the unusual formation of guitar quartet. It's remained an outlier for most of the 30 years since, which is a shame because it's a fantastic album. But jazz cats are supposed to blow, man—in the jazz world you're forever a soloist first, and breaking out of the jazz world is no easy feat. It's also a shame because seeing a composer in the jazz tradition as first and foremost their own best soloist inhibits the nurturing of performance history, leaving the music to die on the vine. But Threadgill has the recent good fortune of bands reviving every major period in his career. And though it took a long time for him to issue another record without the eminently recognizable sound of his alto saxophone, he's recently been heard as

a composer of a number of long-form works, several of which don't feature his playing.

Listen Ship follows *Song Out of My Trees* in presenting Threadgill as composer. It also follows that earlier record in writing for multiple guitars, six of them (Brandon Ross, Bill Frisell, Miles Okazaki, Gregg Belisle-Chi, Stomu Takeishi, Jerome Harris), plus two pianos (Rahul Carlberg and Maya Keren), in various permutations. It's a bubbly album but not quite blissful, memorable even without melodies to occupy the mind. Most of the album's 16 tracks are quite brief and move quickly, plucked strings and staccato piano rarely hanging around long, something like choreographed dust particles under white light. It seems more than anything like a song cycle, albeit one without a singer. It doesn't have the dramatic throughline of a suite but is a bit too cogent to be simply a set of tunes that it's almost a long-form composition, although it also very much isn't (note: the digital download version unfortunately and unintentionally does break up the piece with brief pauses between tracks, as playback devices tend to automatically insert these breaks). The can't-quite-put-a-finger-on-it quality gives an elusive air—hardly a rarity for the enigmatic composer.

Recent Threadgill records are not to be missed, even when he doesn't play. At 81, Threadgill is issuing some of the most challenging and incisive music in his career. *Listen Ship* is a brilliant installment in the latest formulation of one of the most recognizable voices in the jazz tradition today.

For more info visit pirecordings.com. Threadgill is at 92NY Nov. 14. Air Legacy "Plays Henry Threadgill" is at Solar Myth (Philadelphia, PA) Nov. 14 and "The Music of Threadgill" is at Roulette Nov. 21 (with Rahul Carlberg and Maya Keren). See Calendar and 100 Miles Out.

"One of the most exciting and innovative vibraphonists at work today."
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 with Kim Cass (bass), Noel Brennan (drums)

11/15 Patricia Brennan TRIO
 with Josh Modney (violin), Dan Weiss (drums)

PHOTO: WERNER SUBERT

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UNEARTHED GEM



Silver in Seattle: Live at the Penthouse
Horace Silver (Blue Note)
by Pierre Giroux

Horace Silver (1928-2014), one of jazz' most enduring pianists and composers, was at his creative peak in August 1965, leading a short-lived but explosive quintet. The recently discovered *Silver in Seattle: Live at the Penthouse* (available as a CD and 180gr LP), captures this exceptional band, featuring Joe Henderson (tenor), Woody Shaw (trumpet), Teddy Smith (bass) and Roger Humphries (drums). (Humphries, the surviving member of the group, performed last month at Dizzy's Club on the occasion of Silver being inducted into the Ertegun Jazz Hall of Fame at Jazz at Lincoln Center.)

The musical results from this quintet prove to be a master class in hard bop, with the band exploring several of the leader's most celebrated compositions along with Henderson's "The Kicker", the opener. Introduced through Shaw's personal approach to harmonic extension and long, melodic lines in a blues setting, the tune's dynamic intensity gathers further momentum with the tenor saxophonist's solo. Silver, who never overplays, delivers a characteristically playful, swinging solo. Towards the end, bassist Smith's extended solo demonstrates his ability to walk, strum and break rhythmic flow with triplets. From the opening bars of "Song for My Father", the musicians' chemistry is unmistakable. The pianist's comping remains sparse yet impactful, and his extended solo is full of rhythmic punctuations that shape the flow with his distinctive percussive touch. Henderson, already a prominent voice on tenor by the mid '60s, provides a powerful yet flexible counterpoint to his solo, darting between angular runs and soulful lyricism.

"The Cape Verdean Blues" begins and ends with a lengthy front-line unison section that introduces the Latin-influenced theme. Silver's solo highlights his ability to blend catchy grooves with harmonic sophistication. Henderson concentrates on developing his ideas, and his feature explores various ways of reflecting Silver's melodic shadows. "Sayonara Blues", the longest track at over 18 minutes, combines soulful phrasing with hard bop energy. It begins with a unison front line, then Shaw and Henderson energize the performance, with the pianist's expressive solo adding an inspiring groove. The set ends with "No Smokin'", a quintessential Silver creation. As the rhythm section locks into a relentless beat, the trumpeter and saxophonist unleash chorus after chorus of inspired invention. When Silver's moment arrives, his unique personality shines most clearly – witty and swinging.

This album highlights one of the best hard bop groups at their creative peak.

For more info visit bluenote.com. A "Tribute to Horace Silver" is at Maureen's Jazz Cellar (Nyack, NY) Nov. 1. See 100 Miles Out.



Faces and Places
Jed Levy (A Life In Music)
by Terrell K. Holmes

Tenor saxophonist Jed Levy is a musical polyglot who honed his style through decades of worldwide gigs and recordings as a sideman and bandleader. His new album, *Faces and Places*, contains original songs that are inspired by some of his musical as well as personal encounters. Levy invites Luis Perdomo (piano), Peter Slavov (bass) and Alvester Garnett (drums), who together provide musical snapshots that reflect on the beauty of family, friendship and everyday life.

The leader's measured opening statement on "Email" moves quickly into mid-tempo, Levy providing deep-voiced robust accents on tenor that add funkiness to his tonality. Perdomo's sparkling chords echo the saxophonist's harmonic dexterity as the quartet deftly navigates the rubato changes. "Danza de Berrios", Levy's tribute to the late drummer Steve Berrios, features hand-in-glove interplay by the rhythm section, Garnett's percussion giving the tune added texture. The deliberate tempo and well-timed pauses of "Calcata" bring to mind the relaxed pace of a pleasant stroll through a small town. The saxophonist and pianist are excellent on the exuberant and light-hearted "Twiddle Twaddle", and the quartet swings mightily on the straight-ahead "Saint Simons" and "Personable". The Canary Islands-inspired "Tenerife" is a joyful, bright-eyed dance party on a beach, while the lilting "Partido Tenor" is a delightful bossa nova that drops the listener right into the heart of Brazil. The melody and challenging structure of "Leading Tone" has an Ornette Coleman pedigree: it's the "freest" song on the album and it's played flawlessly. The quartet also excels on ballads, such as the beautiful "Coming to Terms" and the spare, introspective "Haiku".

Levy's tone is closer to Lester Young's side of the tenor: light with occasional deep voicings, precise, smooth and a pleasure to listen to. He can play with whispering subtlety, as well as soaring grittiness, without losing the narrative thread or straying off course. Levy, Perdomo, Slavov and Garnett have played together for years, and it comes through in the sound and timing of this collective. The quartet is clearly having a great time, and we as listeners are the beneficiaries. With *Faces and Places*, Jed Levy once again shows how deceptively easy it is to make a great jazz album.

For more info visit jedlevy.com. Levy is at The Django Nov. 16. See Calendar.



Mountains
Micah Thomas (Artwork)
by Elijah Shiffer

Over the past decade, Micah Thomas has become established as an outstanding pianist, showing startling command of his instrument with a boldly inventive style

of improvisation. On *Mountains*, his most recent album as a leader, and recorded live at NYC's The Jazz Gallery, he displays equally exquisite creativity as a composer and arranger. This monumental work explores a vast range of musical habitats, constantly shifting focus like a varied landscape of mountains and valleys.

Throughout, Adam O'Farrill (trumpet), Caleb Smith (trombone), Immanuel Wilkins (alto), Nicole Glover (tenor), Kanoa Mendenhall (bass) and Kweku Sumbry (drums) bring out the full emotional depth of the pianist's intricately detailed compositions. The twelve selections are grouped into four sets – essentially suites or medleys, the first of which, "Life", is a single track nearly 14 minutes long. Many of the shorter ones in the other sets obscure the boundaries between written and improvised material. Thomas' writing calls on influences from all across jazz history; unafraid to swing, he gives equal attention to bluesy earthiness and lofty complexity. "libre" (one of several compositions with uncanceled titles) is a true example of "avant-trad jazz": a Jelly Roll Morton-esque stomp suddenly shatters into pointillistic abstraction, eventually, gradually rebuilding into the original theme on the next track "no answer".

Each member of the septet has at least one solo feature; in these and in ensemble passages, each also seems to portray multiple characters. The leader makes sure to showcase his own playing, notably in "lament": after a slippery duo with Smith, he embarks on a ballad meditation suggesting Victorian-era parlor song before breaking into fiery wide-interval patterns. The most powerful pieces are the simplest. On "The Mountain", Wilkins and O'Farrill trade sparsely over a vamp that recalls '60s boogaloo stripped to its most basic foundation, with neither melody nor harmonic motion. The album closer, "coda", is built on a single, haunting phrase full of unresolved tensions and deceptive cadences, repeated solemnly by the horns behind an energetic bass and drums duo-improv from Mendenhall and Sumbry. Despite the unsettling mood, it's a very effective and memorable ending.

For more info visit store.pias.com. Thomas is at Close Up Nov. 17 (as leader) and The Jazz Gallery Nov. 19 (with Harish Raghavan). See Calendar.



Belonging
Branford Marsalis Quartet (Blue Note)
by Rachel Smith

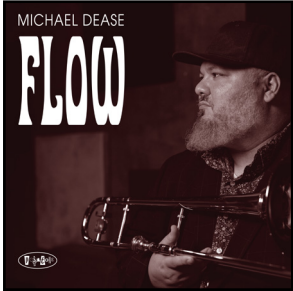
On *Belonging*, the Branford Marsalis Quartet – Marsalis (tenor, soprano), Joey Calderazzo (piano), Eric Revis (bass), Justin Faulkner (drums) – expands the world of Keith Jarrett as recorded on the pianist's 1974 studio album of the same name. While the original album was the debut of Jarrett's European Quartet (with saxophonist Jan Garbarek, bassist Palle Danielsson and drummer Jon Christensen), this album update is the product of Marsalis' own longstanding quartet. The saxophonist's approach to the group's dynamic is much like a string quartet and, indeed, the central voice shifts seamlessly from player to player throughout. The leader noticeably riffs on the original compositions but always returns home to the composer's motifs. His best move is how he frequently quotes known refrains into the new material unexpectedly, and somehow they fit perfectly.

This group draws from a wide variety of traditions in their interpretations. Their comping is uniformly strong and the tunes never lose sight of their melodic

shape. Together they take a bluesy approach to “Long as You Know You’re Living Yours”, incorporating some Caribbean flair, while “The Windup” features a traditional New Orleans second line, with a vocal band response to Marsalis’ playing. Particularly impressive is a section on the latter, wherein the usual setup of melody in front and rhythm in back flips to give a rhythm-heavy interpretation of the tune’s distinctive motif. Jarrett’s pieces also become the perfect canvas for Marsalis’ varied phrasings and moods, which range from melancholy to unnerving and even tempestuous. At one moment, his playing literally sighs; at another, you might mistake it for the timbre of a violin. On “Long as You Know You’re Living Yours”, he unleashes something primal that sounds as if it’s clawing its way out of the tune to be heard, which is then followed by a steady quartet groove.

As on the original Jarrett album, the six tracks essentially alternate between groove-based and melodic, slow tempos, which intensify the lyricism. The divide is actually quite noticeable, so much so that the alternating pattern does feel a tad more predictable on this album than on the original. Nevertheless, Marsalis’ interpretation stands tall in its own right next to the Jarrett original.

For more info visit bluenote.com. The album release concert is at Purchase College Performing Arts Center (Purchase, NY) Nov. 14. See 100 Miles Out.



Flow
Michael Dease (Posi-Tone)
by Ken Dryden

Since he first came to NYC to enter The Juilliard School, where he earned both his bachelor’s and master’s degrees, Michael Dease has proved himself a major trombonist, composer, arranger and bandleader with an impressive and growing discography. Honored as a 2025 Guggenheim Fellow, he has also long been a jazz educator, currently serving as the Red Cedar Distinguished Professor of Jazz Trombone at Michigan State University. For his new recording, *Flow*, Dease recruited his classmate at Juilliard and a frequent collaborator, Sharel Cassity (alto, flute), along with jazz veteran Geoffrey Keezer (piano) and two up-and-coming musicians: Jared Beckstead-Craan (bass) and Gary Kerkezou (drums).

The trombonist’s music always sounds fresh, blending the acknowledgement of past greats into his compelling compositions. Here his quintet sounds as if it was recorded just coming off the road, as the music sounds effortlessly played. “ST In The House” is an upbeat, punchy opener, with an engaging rhythmic pulse and potent solos by the leader, Cassity and Keezer. The infrequently played “New Girl” (Duke Pearson) features Cassity’s spirited flute playing, with rapid-fire trombone and dazzling piano helping to bring the song to life. A surprise is the leader’s wild setting of Charlie Parker’s “Cardboard” (based on Henry Nemo’s “Don’t Take Your Love from Me”), which is introduced with darting, spacey piano and fluid trombone playing in a quartet with rhythm section. Dease takes over on bass for his “The Rodfather”, continuing his ability to reveal new talents, as he seems to excel on any instrument that piques his interest (he’s also a bonafide baritone saxophonist). This rhythm section feature is a catchy groove, prominently showcasing the leader in the forefront, adding soulful choruses by pianist Keezer and Kerkezou’s nimble brushes. Cassity contributed the lush ballad “Love’s Lament” (adding guest tenor saxophonist Shane Karas), which conveys the bittersweet message

through the horn front line, while Keezer’s playful accompaniment adds a touch of whimsy. Dease’s chops are astonishing if not overpowering, though Cassity’s more reserved alto is the emotional centerpiece of this gem. Pianist Keezer penned “Haru No Kaze”, another flute feature for Cassity and a lively hard bop vehicle, including a dash of Afro-Cuban seasoning.

This is a delightful session with several tracks worthy of perhaps eventually becoming jazz standards.

For more info visit positone.bandcamp.com. Dease is at Smalls Nov. 6 (with Altin Sencalar) and Nov. 28-29 (as leader). See Calendar.



Stockhausen: Tierkreis |
Schwartz: The Neon Pterodactyl
Sophie Dunér/Steve Beck (Urlucht-Audiovisual)
by Kurt Gottschalk

Although German composer Karlheinz Stockhausen was nearly 40 when Timothy Leary first said “turn on, tune in, drop out,” he was in many ways already tuned into the moment. He challenged convention, conceived large-scale, immersive “happenings” (though likely never called them that) and experimented with electronics. He was cited as an influence by Miles Davis, Herbie Hancock and Anthony Braxton, as well as by Pete Townsend, Roger Waters, Frank Zappa and the Grateful Dead, and is among the collaged crowd on the cover of The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*. The composer was also very interested in the stars, space travel and astrology in the decade when humanity broke from the planet’s gravitational trap. In 1974, during the half-decade ’60s hangover, Stockhausen began work on a set of songs characterizing the signs of the zodiac. Initially to be played by music boxes as part of a theatrical fairy tale, *Tierkreis* has been arranged for numerous settings and instrumentations (by the composer and many others) from vocal with accompanist to orchestral.

The New York-based Swedish singer Sophie Dunér is rooted in jazz but also studied with Stockhausen (who died in 2007), and found herself focusing on the set of songs during the COVID-19 lockdown. She eventually took the set of songs into the studio, and couldn’t have found a finer accompanist than Steven Beck (credited here as “Steve” — perhaps that’s his jazz name). Beck has worked and performed with Elliott Carter, George Crumb and Pierre Boulez, as well as Dave Soldier and John Zorn. The 12 songs (the album’s 13th “bonus” track is American composer Francis Schwartz’ *The Neon Pterodactyl*) are brief and full of character, more artful than the verse/chorus structure of generations of popular music, with traits of both the planetary personality types and their mythic representations. Dunér doesn’t overplay the sketches, giving them a rather formal but occasionally lively delivery. At a belated album release show at Brooklyn’s Shapeshifter Lab (Oct. 2), she articulately negotiated intervallics, executing tightly-arranged syllables and dissolving into unique scat improvisations. On the album, Beck is heard exclusively on Fender Rhodes, taking tasteful advantage of the rigging upper register and the grumbling lower. At the concert, however, he was at the piano, giving the set a more “classical,” but still impeccably played, feel. Any opportunity to hear him play is something not to be missed, but the recording—his first time playing a Rhodes—is something special, setting the songs back in the odd, soft rock era from which they came.

For more info visit urlucht-av.com

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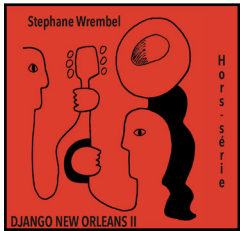
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MON 11/17	Raphael Silverman Quartet Sophia Kickhofel Trio	7:30PM 10:30PM
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Django New Orleans II: Hors-Série
Stéphane Wrembel (Water Is Life)
Un Harmonica Pour Django
Yvonnick Prené (Minor Major Music)
 by Jason Gross

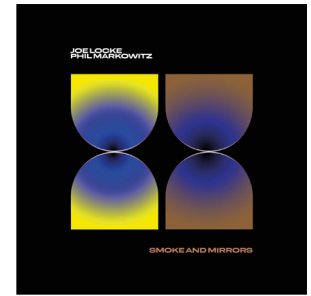
Almost a century after his first recordings, masterful Belgian guitarist Django Reinhardt (1910-1953) and his breezy, fluid style, dubbed “gypsy jazz,” has enchanted musicians from big band leaders of the Swing era to rock stars decades later. One of his greatest torch bearers has been NYC-based French guitarist Stéphane Wrembel, who has led the Django A Go Go Music Festival since 2003, and who has released six volumes of his “Django Experiment” series, stretching Reinhardt’s style in a graceful, airy, but utterly recognizable context.

Now with another series, beginning with 2023’s *Django New Orleans*, he follows up with a second volume, *Django New Orleans II: Hors-Série*, melding Reinhardt’s style with Dixieland. Leading almost the same nine-piece ensemble, featuring cherubic vocalist Sarah King, the song selection is noticeably more adventurous than in the first outing. A pair of lovely Edith Piaf torch songs, notably “La Vie en Rose” and “Nature Boy”, done as a march, are charming creations—but other tracks are interestingly more exploratory, such as with Argentine composer Astor Piazzolla’s strident “Libertango”. Wrembel ventures into singing on Serge Gainsbourg’s languid “La

javanaise”, King luxuriating in Antônio Carlos Jobim’s sublime “Waters of March” and a pair of fascinating Wrembel compositions (the thorny yet soaring “Holden Caulfield” and the sadly reflective “Ménage à Trois”), taking Reinhardt’s style to far-flung places.

Another recent Reinhardt tribute comes from French harmonica virtuoso Yvonnick Prené who previously covered Thelonious Monk, Charlie Parker, Dizzy Gillespie, John Coltrane and Miles Davis, and who also released a Jobim tribute album last year. On *Un Harmonica Pour Django* with his quartet, Prené trades leads with guitarist Adrien Moignard, sometimes doubling the melody together. He shows the similar grace and flow of the legendary Toots Thielemans (1922-2016) and took to heart the sides that fellow harmonica player Larry Adler recorded with Reinhardt. After Prené begins with a pair of Reinhardt originals (the elegant “Nuages” and the jolly “Django’s Tiger”), “Coquette” reveals the harmonica player’s mastery as he alternates solos with the spidery sound of Moignard, while his own swaying, waltz-like “Mystérieuse Parisienne” features a virtuoso solo from the guitarist. Guest Biréli Lagrène has some impressive guitar turns as well, starting with a lightning-fast solo on “Sweet Georgia Brown” and ending the album with “Body and Soul” as a duet with the leader, which is almost as sad and beautiful as Reinhardt’s version. In all, this album is more traditional than groundbreaking, but is still delightful fare of some of Reinhardt’s best known repertoire of songs.

For more info visit stephanewrembel.com and yvonnickprene.com. The *Django Reinhardt NY Festival Concert* is at Sony Hall Nov. 13 (with the *Django Festival All Stars*). Wrembel’s album release concert is at Dizzy’s Club through Nov. 2. Prené is at Drom Nov. 18 (part of *New York Gypsy Festival*). See Calendar.



Smoke and Mirrors
Joe Locke/Phil Markowitz (Wire Walker)
 by Pierre Giroux

The release of *Smoke and Mirrors*, a live recording from a concert at East Stroudsburg University, stands as a powerful tribute to the lasting partnership between Joe Locke (vibraphone) and Phil Markowitz (piano). Having worked together for four decades, these two master musicians have cultivated a shared language that goes beyond simple interaction, reaching a level of communication that feels almost telepathic. This duo recital removes all safety nets, leaving only the honesty of their improvisational dialogue.

The program features seven tracks, including six original compositions and a luminous version of Mal Waldron’s classic “Soul Eyes”. Locke contributes three pieces, including the title track, “Dawning Dance” and “Broken Toy”, each showcasing his distinctive compositional voice while highlighting the pair’s intuitive responsiveness. The title tune is built around an undulating motif that acts as both an anchor and a starting point. Locke’s shimmering mallet work creates a sense of mystery, while Markowitz explores beneath the surface with chordal clusters and subtle reharmonization. The



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second composition has a brighter character, with vibraphonist's lines sparkling in crystal clarity, while Markowitz provides vibrant counter-lines. The final Locke piece, by contrast, explores more poignant territory, as he employs a plaintive theme that is both delicate and fragile. The pianist's accompaniment is understated yet profound, amplifying the emotional resonance. Markowitz' three compositions enrich the album's variety. "Seven" is rhythmically daring, with shifting meters that challenge the two to maintain balance without losing momentum. On "Sno' Peas", the pianist subtly restructures the piece. Meanwhile, his partner injects a lively freshness into the theme, demonstrating the skills needed to reimagine familiar material while keeping its appeal. "Ambushed", on the other hand, conveys drama and unpredictability as it begins with sudden bursts of energy, hinting at confrontation. The vibraphonist's sharp staccato interjections and Markowitz' forceful chords create a dramatic exchange until the piece reaches a hard-fought equilibrium.

The album's emotional highlight is "Soul Eyes" (Waldron). In this performance, Locke and Markowitz show restraint and reverence, allowing the piece's natural beauty to unfold gently. The vibraphonist's luminous touch on the theme, along with the pianist's lyrical voicings, demonstrate their empathic sensitivity, resulting in a truly heartfelt performance. Their approach to all the pieces in this recital blends tradition with innovation, reaffirming Locke and Markowitz' shared commitment to honor jazz history while showcasing their own distinctive voice.

For more info visit ecnmusic.com. The album release concert is at Deer Head Inn (Delaware Water Gap, PA) Nov. 1. See 100 Miles Out.



The Last Quintet
Extraordinary Popular Delusions
 (Corbett vs Dempsey)
 by Ken Waxman

The Last Quintet is probably the last session recorded by Chicago-based multi-reedist Mars Williams (1955-2023), whose cancer took his life less than three months later, the two-year deathiversary of which we commemorate this month. Williams, who worked with everyone from the Psychedelic Furs to Peter Brötzmann, was a founding member of Extraordinary Popular Delusions (EPD), playing sopranino, soprano, alto and tenor saxophones, as well as zither, whistles, electronic devices and toys. With Jim Baker (piano, analog synthesizer, viola), Brian Sandstrom (bass, guitar, six-string electric bass, electronics) and Steve Hunt (drums, percussion, glockenspiel, miscellaneous paraphernalia), EPD had regular club gigs for more than 15 years. When unavailable, Williams was spelled by Edward Wilkerson Jr., but this album captures one of the few times Wilkerson's tenor, alto, clarinet, didgeridoo and oud played alongside Williams. Wilkerson led 8 Bold Souls, the unique but undersung AACM mini-orchestra, while the others are veterans of bands including the NRG Ensemble and Witches & Devils.

With double-reed expression paramount, melody isn't the first noun suggested as the two circle around variations of multiphonics and extended techniques, while Sandstrom and Hunt express as many backing textures as they can, moving from instrument to instrument. The one unperturbed player seems to be Baker, who mostly sticks to the piano during the three protracted tracks. From slow developments to curvaceous forward motion, high-pitched and pedal point chording, his showpiece is the 34-minute plus "Blue Mars". After an introduction with sweeps and stops, his patterns take in romantic asides and high-pitched tinkles before adding to the tension with tones ranging from harpsichord-like plucks, measured keyboard pressure and finally a harp-like buzz. Meanwhile mixed high- and low-pitched saxophone splatters and peeps are in the foreground, projecting just about every variation possible from sopranissimo screams to clarion pitches.

With *Ascension*-like overblowing and harsh emphasis at a premium throughout, there's no argument as to the power of both reed players or their contrapuntal skills. However, with constant reed blends and equal squalls, squeaks and stutters, only when Wilkerson blows some didgeridoo notes or clarinet trills is he positively identified. Additionally, the only indication that Williams is playing is on "Red Mars" when he chortles within his horn's body tube, mocking Baker's formal pianism.

The sheer dynamism of the two horns plus the in-sync creativity of the rhythm section means that *The Last Quintet* is not a delusion but extraordinary and one of Williams more notable discs. It's too bad the title is prescient as well as reflective.

For more info visit corbettvsdempsey.com



PHOTO BY CAROL FRIEDMAN

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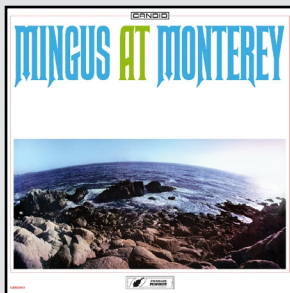
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Mingus at Monterey
Charles Mingus (Candid)
by Fred Bouchard

Picture yourself in a halcyon summer daze at a SoCal coastal resort in 1964, at a mellow outdoor festival with hallowed history, lightly swinging West Coast combos, an airy breeze, a glass of chardonnay, a glowing sunset. Jimmy Lyons, amiable DJ and Monterey Festival godfather, warmly introduces legendary bassist-composer Charles Mingus, who eases into his set with a cozy medley of ballad chestnuts by his idol Duke Ellington (also present at the festival). Mingus soothes “I Got It Bad (And That Ain’t Good)” with pizzicato flourishes as Dannie Richmond (drums) keeps it brush-light. Charles McPherson (alto) coolly lilts “In a Sentimental Mood”; Jaki Byard (piano) tickles “All Too Soon”; Lou Blackburn (trombone) adds a taste on “Mood Indigo” and to close, Mingus chills “Sophisticated Lady” with elegant rococo tremolos.

Suddenly—*bam!* Tempo’s up and heat’s on as Billy Strayhorn’s “Take the A Train” steams into the oak-studded fairgrounds. McPherson wails blithely over horn riffs, Byard prances through his stop-time Fats Waller stride chorus and Lonnie Hillyer launches a kick-ass trumpet solo, channeling Duke alum Rex Stewart. Saxophonist John Handy (tenor), a mainstay on Mingus’ Columbia classics, roars in with delight, a set-up for Richmond to amp the crowd with a storming solo (“Salt Peanuts” asides)

and stomping out-chorus. Then—*wham!* Mingus counts off the garishly titled and extravagantly unfolding “Orange Was the Color of Her Dress, Then Silk Blue”, which churns through layers of smoky melody. McPherson uncoils sensuous lines over Byard’s rhapsodic swirls; a sharp double-time unleashes Hillyer’s hot horn solo, a sexy recap and coda.

Finally—*kapow!* The two-part “Meditations on Integration” finds the leader calling up extra troops in top LA studio men for an orchestral expansion of a sextet piece premiered months before in Europe with Eric Dolphy, who passed away soon after. The main theme—bowed bass and flute over a nervous brass ostinato—gathers force and complexity into a statement on the post-Jim Crow-era politics unfolding across America. Major voices are McPherson’s eloquent alto, Buddy Collette’s searing flute, Byard’s arresting piano and the leader’s pleading, quasi-Sephardic bass. Though sound may be a bit muddy, the experience is indelibly moving and visceral, especially through our 60-year magnifying lens.

Originally released in 1966 on Mingus’ Jazz Workshop imprint, this album—out of print for 40+ years—is newly remastered and once again available, including as a limited edition, crystal clear, 180gr gatefold double-LP. However, meddlers in the Candid Records legacy chopped up the majestic trajectory of Mingus’ 62-minute performance at Monterey, which conceivably should have easily been accommodated over the double-LP. The performances of “Orange Was the Color of Her Dress then Blue Silk”, the two-part “Meditations on Integration” and the “A Train” conclusion of the Ellington medley are each inexplicably split up on more than one vinyl side.

For more info visit candidrecords.com. Mingus tribute bands performing this month include Mingus Dynasty at Zinc Bar Nov. 21 and Mingus Orchestra at Birdland Nov. 28-30. See Calendar.



Solo Be-Bop!
Pasquale Grasso (Sony Masterworks)
by Marilyn Lester

Wrapping up the recording of *Fervency* (Sony Music Masterworks, 2021), virtuosic, Italy-born and NYC-based guitarist Pasquale Grasso had two extra studio days booked, and no fixed plan. What else to do but sit down and let the music flow. What emerged was *Solo Be-Bop!* (which became a precursor for his 2022 trio release, *Be-Bop!* for the same label).

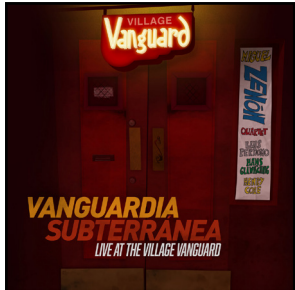
This album is an homage to piano greats that Grasso particularly admires, such as Art Tatum, Thelonious Monk and especially Bud Powell. The unity in its dozen tracks is a feel for the bebop swing ethos, rising from an internal, inherent sense of it, through his fingers in the translation. As to its execution, the guitarist says he aimed to achieve independence between all his fingers, the same ten digits piano masters use to create music over 88 keys. But he is no stranger to transcribing piano

parts. An early influence was the late Barry Harris, whom Grasso studied with. A gentle, gracefully-flowing “Stella by Starlight” offers the perfect opportunity of hearing how piano artistry can be translated to guitar; Grasso emulates left- and right-hand execution flawlessly. One of Grasso’s favorite composers, Tadd Dameron, is addressed in “Sid’s Delight” (1949), taken at a mild swing tempo, with a dominant melodic hand and comping with the other.

Attributed to Dizzy Gillespie, the essentially novelty tune, “Salt Peanuts”, is a cooker, with a repeated call-and-response and vocal repetition of the title within the musical progression. That construct has translated well for interpretations by Powell and Herbie Hancock, who’ve powered through it with fingers flying. Grasso is up to the task; is it possible for human fingers to move that fast plucking guitar strings with such precision and dexterity? Monk’s angular and almost Tatum-esque ballad “Pannonica” is amazingly replicated through the guitar lens, dedicated to Grasso’s mother. Another ballad, Bud Powell’s gentle “Time Waits”, is dedicated by the guitarist to his family in Italy. It captures definitive yet nuanced statements, and is perhaps the album’s most soulful of the many evocative interpretations. The album closer, Powell’s more obscure “Yeheadeadeadee”, is the perfect out-number, jaunty and swingy, putting a satisfying cap on a beautifully-curated album. No regurgitation this, but a reinterpretation of music, *Solo Be-Bop!* is for lovers of guitar, piano and classic

jazz, played with an abundance of heart and a master's skill.

For more info visit sonymusicmasterworks.com. Grasso is at The Kate (Old Saybrook, CT) Nov. 5, Zinc Bar Nov. 11, Birdland Theater Nov. 12, 26 (with Frank Vignola), Saint Tuesday Nov. 19 and The Django Nov. 20. See Calendar and 100 Miles Out.



Vanguardia Subterránea:
Live at the Village Vanguard
Miguel Zenón Quartet (Miel Music)
by Andrew Schinder

What else is there to say about NYC's Village Vanguard? Opened in 1935 by Max Gordon, it has become arguably one of the world's most revered spaces for jazz music, where the list of luminaries who *haven't* played the venue is likely a short one. Live recordings there began in 1957 with albums by tenor saxophonist Stan Getz, then Sonny Rollins, and many greats who have since followed, including John Coltrane, Bill Evans, Betty Carter, et al. It's now time to add Miguel Zenón to that list. The tireless Puerto Rico-born, NYC-based alto saxophonist, whose active gig schedule is impressive even for a modern jazz musician, has successfully blended Latin, bop and modern jazz styles to create a unique sound that is instantly recognizable and entirely pleasurable. After a multi-decade recording career, he has finally released his first live album, and no setting better for such a milestone than the Vanguard stage. Zenón's quartet puts on a clinic in showcasing their distinctive brand of hybrid Latin-inspired jazz.

The quartet—Zenón (alto), Luis Perdomo (piano), Hans Glawischnig (bass), Henry Cole (drums)—performs a combination of reworked standards and originals by the leader. In general, the covers provide the album's temporal crescendos. The version of Willie Colón and Héctor Lavoe's 1973 classic "El Día de Mi Suerte" is thrilling, the rhythm section keeping the drive on, pushing Zenón's alto playing further and further into the stratosphere. "Perdóname", the album closer, is the band's version of the salsa standard, and it is smooth and groovy, evoking imagery of the beauty of Puerto Rico. The originals, on the other hand, tend to focus less on groove exercises (though are still usually quite rhythm-centric) and more on artfulness and nuance. "Vita" was originally written for Zenón's grandmother, and the song perfectly captures the love and tenderness of their relationship. "Dale la Vuelta" finds him improvising over the quartet's experimentation with time signature changes, before building up to a powerful crescendo (which audibly thrilled the live audience). The title track is a fitting tribute to the historic club: at first quiet and almost reverent before building to an arpeggio motif that simply exudes joy.

Ultimately, *Vanguardia Subterránea* is a worthy entry into the *Live at the Village Vanguard* canon.

For more info visit miguelzenon.com. Zenón's Big Band is at The Jazz Gallery Nov. 21-22. He is also at Smalls Nov. 3 (with Ari Hoenig), St. Frances Cabrini Shrine Nov. 9 (with Jason Yeager), Carnegie Hall Nov. 15 (with Dan Tepfer) and Trinity Church Nov. 23 (with Fred Hersch). See Calendar.

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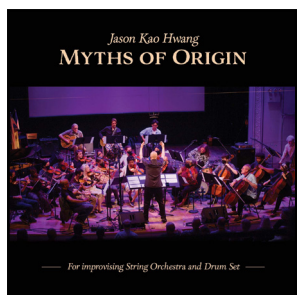
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Myths of Origin
Jason Kao Hwang (True Sound Recordings)
by JR Simon

Recorded live at the Vision Festival at Roulette in Brooklyn in June 2022, violinist-composer Jason Kao Hwang's latest album *Myths of Origin* is a striking feat of scale and cohesion. Hwang conducts a 24-piece improvised string orchestra (Charles Burnham, gabby fluke-mogul, Rosi Hertlein, Gwen Laster, Melanie Dyer, Lester St. Louis, Tomas Ulrich, et al.) with three guitarists (Che Chen, Anders Nilsson, Hans Tammen) and drummer Andrew Drury, together shaping a single nine-part suite. Improvisational groups are usually small, since coordination becomes more difficult with each added voice, so the very premise of an orchestra improvising together is fairly unusual; and that it unfolds with such focus and momentum reflects Hwang's dedication to and command of his craft. The album's demanding work rewards listeners open to shifting textures, evolving structures and collective invention.

Drawing from the "conduction" tradition pioneered in the '80s by Butch Morris (in whose

ensembles Hwang was a frequent participant), Hwang similarly uses a "lexicon of gestures" to direct real-time improvisation. Composed moments and improvised passages are interwoven, producing music that feels both spontaneous and inevitable. The stated aim of the work is to counter Orientalist myths, but what it attains is even broader. Hwang and his ensemble create and discover sounds that evoke elemental, cosmological origins. The opener, "The Collapse of Gravity", begins with four blunt sounds—bang, twang, bang, hit—before the orchestra develops a primordial soup of strings. "Spin Fast and Burn" rides a driving rhythmic figure, with violin and guitar cutting across it. "Dust Gathers Around Sleep" shifts to a unison melody over cymbals, offering a revelatory moment of focus and uniformity. "Anthem of Knowing" introduces a real change of atmosphere: it's looser, more intimate, almost like a late-night club scene. Drury lays down a steady groove, while the soloing carries a more lyrical tone. The suite closes with "Never Forgotten", showcasing a composed theme that works as both resolution and renewal. The drummer, Hwang's longtime collaborator, is an album standout. His playing provides unity and momentum, alternating between steady pulse and shifting textures. Around Drury, the strings fracture and regroup, moving through cadenzas, flurries, and climaxes.

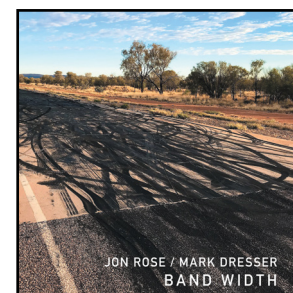
Myths of Origin is ambitious and challenging. Blurring the lines between creation and performance, it is, at the same time, new and ancient.

For more info visit jasonkaohwang.bandcamp.com. Hwang is at Ibeam Brooklyn Nov. 13. See Calendar.

by Blade's flourishing rides around his kit. The album turns to more expansive production with "You Are", a dramatic statement that exudes encouragement. The pianist's lilting McCoy Tyner-esque refrain, again supported by inserted strings, promotes a positive vibe, with an ebullient aside from Colley that is climaxed by Potter's eloquent yet powerful solo (akin to Wayne Shorter's contribution to Steely Dan's *Aja* title track) and a Simon-written, spoken-word coda from Jana Dagdagan. Following is a pop-jazz diversion, "Wanna Be With You", featuring the multi-genre singer Becca Stevens, who performs a Caribbean-flavored, '90s-ish R&B song anointed with steelpan support from Rogério Boccato. The finale, "Far Rockaway", bookends the album with another song of recollection.

This collaboration of musical compadres offers some jazz romanticism and emotional rapport in the midst of the current socio-political cacophony. May these three visit again.

For more info visit groundupmusic.net. The album release concert is at Dizzy's Club Nov. 18-19. See Calendar.



Band Width
Jon Rose/Mark Dresser (Relative Pitch)
by Stuart Broomer

Australian violinist Jon Rose and California bassist Mark Dresser, among the most intrepid of string improvisers, first encountered each other's work in the early '80s. United in their interests in altered instruments and extended techniques, they exchanged cassettes of their work. Limited by the distance between their respective homelands, the two attempted early electronic hookups to collaborate online but were further frustrated. The recently developed SonoBus software eventually provided a solution, permitting the real-time interaction heard here, with Rose playing violin and tenor violin, Dresser playing four- and five-string basses.

There are seven duets, ranging from 3:52 to 8:22. Drawn from five two-hour sessions conducted over a year, each reveals the kind of close listening and interactivity you might expect from empathetic musicians playing together in the same room, rather than in the deserts of San Diego, California and Alice Springs, Australia, over eight thousand miles apart. However different their musical devices, the pair have much in common in technique and vocabulary, whether repeating strongly rhythmic figures, complementary or deviating, grinding gritty textures at the frog of the bow, or exploring high harmonics resonating in their respective, very different-sized instruments.

In the brief, almost six-minute span of "Band Width 2", an exemplary track, the musicians' parts are as interconnected as the two hands of a virtuoso pianist, sometimes as dense as piano for four hands, whether complementing or contrasting one another's materials. Pizzicato flurries turn instantly into bowed flights; either musician might span his instrument's range in a matter of seconds. Chaos and order are constant companions and corollaries, with Rose's shift to the lower tenor violin rendering the instruments' harmonics indistinguishable at times. The more expansive interplay of "Band Width 6" often has the two musicians operating in a cello register.



Three Visitors
Scott Colley, Edward Simon, Brian Blade
(GroundUP Music)
by Jeff Cebulski

The biblical Three Visitors who delivered a divine message to Abraham may or may not be the title inspiration for *Three Visitors* by the musical trio of Scott Colley (bass), Edward Simon (piano) and Brian Blade (drums), but the suggestion of a metaphysical experience points to the trio's affective propinquity, creating jazz that improvises sentimentality from compositional remnants. And while the piano trio is the central focal point here, added elements provide artistic touches to the proceedings, including a string quartet, percussion, voices and on one selection a rousing appearance by tenor saxophonist Chris Potter. The poignant tone on much of the album is balanced by a striving for personal connection and reconstruction, with an emphasis on memory and place.

Simon's "Nostalgia" introduces the album with a mildly plaintive piano intro supplemented by strings, after which Blade joins in with a soft percussive touch before Colley's brief solo. Blade's "Kintsukuroi" (a reference to the Japanese art of restoring broken pottery) is a thoughtful ballad that rides an Asian trope atop reverberating bass lines. "Ellipsis" emerges as a Bill Evans-ish composition, with a subtle swing that fits Blade's stick and cymbal style to a tee. Colley's "The Thicket" is an intense, serpentine menagerie of three collaborators. The title cut features Simon's dark chordal riff setting the scene for bass and piano solos, as the music again begins to swing, supported



The closing track, “Band Width 8”, extends the process to include a third musician, Vladimir Tarasov, the legendary Russian (Lithuania-based) drummer of the Ganelin Trio and a member of the Jones Jones trio with Dresser and ROVA saxophonist Larry Ochs. He’s making his contribution here from Lithuania, still further from Australia. The collective detailing and shared interaction make up the ultimate testimony here to the possibilities of long-distance collective improvisation, all the way to the delicacy of the final moments, combining Rose’s high-pitched repeating fragment, Dresser’s light pizzicato and Tarasov’s subtle snare.

For more info visit relativepitchrecords.bandcamp.com. Dresser is at The Stone at The New School thru Nov. 1 and Fridman Gallery Nov. 21. See Calendar.



West of Broadway
Rachael & Vilray (Concord)
by Marilyn Lester

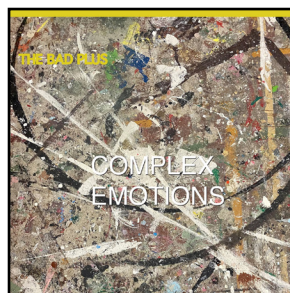
Think of the famed harmonious vocal duo of Steve Lawrence and Eydie Gormé, or Sonny & Cher, and you have the recent combo of Rachael Price and guitarist-vocalist-songwriter Vilray Bolles, whose third album, *West of Broadway*, is an homage inspired by Bolles’ recent fascination with classic musicals.

Brooklyn-based and performing together for a decade, the ten tracks (nine originals) are a fusion of West Coast jazz, vintage and Broadway musical styles with witty subject matter. Somewhat vocally idiosyncratic rather than mellifluous, smart arrangements and the backing band push the album into the range of thorough, smile-inducing enjoyability. Vibraphonist Warren Wolf makes significant contributions over the whole, especially on “My Key to Gramercy Park”, an easy swinging, vintage-style band ballad, one of the songs to showcase Bolles’ guitar playing. The wit here is about a coveted key-only allowed to the elite residents around tony Gramercy Park to admit themselves to the fenced, gated and locked patch of green.

Over all, in the way of ’30s/40s bands, vocals are often second to band features. The ensemble here is uniformly tight, with (in addition to Wolf and Bolles) Adam Dotson (trombone), Steve Wilson (alto, soprano), Jay Rattman (clarinet), Neal Miner (bass) and John Riley (drums). “Loves Comes Around”, with Price, offers another generous band spot, with Wolf again prominent as well as Wilson on soprano. But it’s the opener, “Forever Never Lasts”, that’s the full immersion into the duo’s musical compatibility and keen wit; it’s about their relationship—and the “F” word. In the realm of the exceedingly quirky, Price asks in track two, “Is It Jim?”, wherein she’s gone to bed with a human lover and wakes up with a tortoise beside her, hence the question. The listener can decide if Jim is a prankster, signaling a breakup or has been the victim of the whims of a mischievous classical Greek god, probably Hermes. Unexpected fun arrives with the double-entendre-titled “Off Broadway”, opened by a suave Bolles, and joined by two other voices in lovely harmony; but despite a deceptively jaunty, clarinet-heavy instrumental, the lyric is dark, if amusing, about fabled Broadway. That third voice: special guest, comedian/late-night TV host Stephen Colbert. Closer is a cover, a perfect

“Manhattan Serenade” (Harold Adamson, Louis Alter), capping an album well worth it for its wit, creativity and superb musicianship.

For more info visit concord.com. The album release concert is NJPAC (Newark, NJ) Nov. 16 and The Town Hall Nov. 18. See Calendar and 100 Miles Out.



Complex Emotions
The Bad Plus (Mack Avenue)
by Tom Greenland

Complex Emotions, the second release by the third incarnation of The Bad Plus, represents a consolidation of individual approaches. Founding members Reid Anderson (bass) and Dave King (drums) have been onboard since 1989, recording the group’s trio debut in 2001 with pianist Ethan Iverson, replacing Iverson with fellow pianist Orrin Evans in 2017, then replacing Evans with tenor saxophonist Chris Speed and guitarist Ben Monder in 2021. The quartet’s 2022 debut, *The Bad Plus*, introduced the new members and sound, subsequently honing this sound with eighteen months of intensive touring.

With *Complex Emotions*, the quartet’s sophomore release, the individuals have become a collective. Anderson and King’s link-up is still the heart of the band, working its magic, Reid a buoyant anchor for King’s gale-force blasts, together generating rhythmic waves that surge and swell. Speed and Monder have learned how to surf over these waves without losing balance, complicating the scene with mellow violence and subdued ecstasy. Many of the song themes on this all-original set are played in unison by saxophone and guitar, Speed’s smooth legato shaded with hoarse coughs and gritty buzzes seamlessly integrated with Monder’s diverse palette of guitar timbres, including glossy overdrive, chorused arpeggios, swelling echoes, half-bends and filtered attacks.

Often sounding like one thickened instrument, Speed and Monder’s empathetic unison readings of the various song melodies is one of the album’s chief delights. King’s “Casa Ben” is one of the prettiest of these themes, played in 6 at double-time tempo in descending sequences with yin-yang syncopations, leavened by a pastoral bridge, then an edgy vamp, the song’s harmonies easily shifting through cousin-key centers. Anderson pens four of the album’s eight tunes, all compelling: “Grid/Ocean”, which morphs from a spooky tango to punky bombast; “French Horns”, a marching metallic anthem in 3 showcasing Speed’s intelligent ecstasy and Monder’s Alan Holdsworth-ian sheets-of-notes; “Carrier”, a folksy ditty rumbled by King’s stumbling, J Dilla-esque syncopations; and the New Wave-y “Deep Water Sharks”, a forum for Speed’s in/out, smooth/rough tenor style, especially effective on the outro blowing section. Speed’s “Cupcakes One” also sounds a bit New Wave, like something Devo might have written, and features some of Monder’s shreddiest moves, while the guitarist’s “Li Po” morphs from threnodic tone poetry into a high-spirited hive of activity, rhythm section padding synth parts, everyone soloing, everything balanced.

For more info visit mackavenue.com. The Bad Plus is at The Jazz Loft (Stony Brook, NY) Nov. 7 and Solar Myth (Philadelphia, PA) Nov. 10. See 100 Miles Out.



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Trillium X
Anthony Braxton (PMP)
by Kurt Gottschalk

Perhaps nowhere else in Anthony Braxton's work is the multilinearity, the multidimensionality, the multiple possible worlds (the Braxton Extended Musical Universe?) more apparent than in his operas. Use of text came fairly late in his still expanding *oeuvre*, beginning with his Composition No. 171, a monodrama for speaking pianist (recorded by Geneviève Focroulle for a 2008 release) concerning the park service of a fictional land proposing expanded grounds and roadways. But the real fruit of his musical theater ambitions comes with the *Trillium* cycle of 36 single-act operas of roughly an hour each, which will upon completion be open for performance in any number or sequence. The individual acts are released in sets, grouped under letters. The letter titles don't quite work like opus numbers, and how they do work isn't quite clear. The new *Trillium X* follows *Trilliums A, M, R, E* and *J* and brings the total to 18 completed (most of which have been recorded).

In the recently published collection of essays *Anthony Braxton: 50+ Years of Creative Music*—an invaluable introductory text to his complex and fascinating world of creation—bassoonist Katherine Young lays out the levels of the operas: the libretto (or “apparent story”); the “philosophical connections,” linking to Braxton's theoretical writings; and the “mystical or spiritual fundamental” bases of the entire cycle. The essay, “Nothing Is as It Appears:

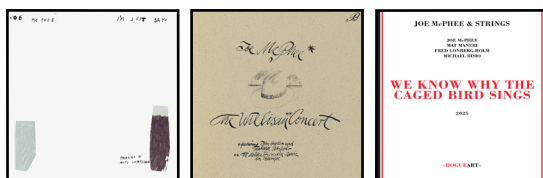
An Introduction to Anthony Braxton's *Trillium Opera Complex*,” and really the whole book, is a great resource for anyone who finds the work unapproachable but is game to try. The painfully simplified takeaway here is just that throughlines are elusive and that Braxton's operas, and all of his work, should be experienced first and only analyzed later, and then only if the mood strikes. In other words, there's a lot to not understand about the *Trillium* cycle, and that shouldn't be a deterrent to listening. As anyone with more than a passing familiarity with Braxton's worlds of work would likely anticipate, it's not just the structure of the operas that is richly layered. The orchestration is as well, with frameworks (at times) for soloing and group improvisation. The stories jump between disparate settings with the same set of characters, or at least character names, existing across centuries, more like avatars than distinct personalities. The operas are insightful, funny and rich with social critique. Braxton often seems to see a future where racial dynamics are more equitable and economic disparities even worse. Consumerism is a frequent target. At the same time (or at multiple times and leaping across eras), the libretti are in common speech and drop contemporary cultural references.

In other, other words, Braxton's operas aren't hard to follow, they just seem like they are. The settings of the four acts of *Trillium X* are a pirate ship; a planet overrun by robotic law enforcement; a gathering of 16th century nobility; and a cataclysmic event in Earth's future, each full of observation and anachronism. In all of his music-making, Braxton has wanted his performers to interpret the music for themselves, and in a sense, the operas seem to invite the listener to interpret in similar fashion. As a storyteller, he is in the mold of Fellini, Kubrick and Lynch, creating psychological dramas that are made all the more intense by being played out in the listener's mind and subject to implications being drawn when strict logic seems to take a nap. And like those other tellers of tales, he knows the value of humor within a setting of exaggerated despair.

The massive, *Trillium X* eight-CD boxed set (also available as a digital download) contains two complete performances of the four acts, one from the 2023 premiere performance in Prague and the other immediately after at the 2023 Darmstadt Summer Course conference on Braxton's work, from which the *50+ Years* book also came. Both performances were conducted by Roland Dahinden with piano soloist Hildegard KleeB and a cast and orchestra of Czech musicians, who give Braxton's music a more formal read than sometimes heard from his frequent American associates, especially the singers. The music is often quite bold and very full and they rise to the occasion. Braxton was present for the rehearsals, and Dahinden and KleeB have a history with his music; they are responsible for the inspired album *Anthony Braxton (+ Duke Ellington): Concept of Freedom* (hatOLOGY, 2005) and KleeB also recorded the exceptional Braxton collection *Piano Music (Notated) 1968-1988* (hat ART, 1996).

Unlike the previous *Trillium* sets, which were released on his New Braxton House imprint, the *X* set is issued by Prague Music Platform (PMP), a new label that has additionally released recordings from other realms of Braxton's work: a performance of his Language Music (also recorded at the Darmstadt conference) and an excellent four-disc set of Braxton playing with Dahinden (on trombone) and KleeB. *Trillium* is a significant achievement in American contemporary music, and if there's justice in the world will come to be recognized as such. But that's a worry for people who give out prizes. The cycle, and its newest installment, are also a grand sort of entertainment, the kind that demands intellectual investment and pays back the promise.

For more info visit praguemusicplatform.com. “The Music of Anthony Braxton” is at Roulette: Nov. 4 (“Workshop on The Music of Anthony Braxton”), Nov. 5 (with Tri-Centric Vocal Ensemble), Nov. 19 (with Ursula Oppens, Adam Tendler, Darius Jones and Cecilia Lopez) and Nov. 12 (with ICE, Mary Halvorson and George Lewis). See Calendar.



I'm Just Say'n
(Smalltown Supersound)
The Willisau Concert
(Hat Hut-Superior Viaduct)
We Know Why The Caged Bird Sings (RogueArt)
Joe McPhee
by David Cristol

Three releases (two new, one archival) testify to the width of Joe McPhee's past and current concerns. Celebrating his 86th birthday this month (Nov. 3), the saxophone, pocket trumpet, trombone player and improviser from Poughkeepsie, NY, enjoys a permanent cult status among free music fans, touring and recording tirelessly, from solo to large band situations. In 2025 alone, in addition to the albums in this review, he's heard on *Monster* (with Susanna Gartmayer, John Edwards and Mariá Portugal), *Oxygen* (with Ivo Perelman and Ken Vandermark) and *Morning Bells Whistle Bright* (with Eunhye Jeong and Michael Bisio). In 2022 McPhee had an unexpected entry into mainstream culture: his “Shakey Jake” tune from 1971, which accompanies a key scene in the dystopian *Severance* TV series soundtrack, even gave episode seven its title: *Defiant Jazz*.

Last year, he published his autobiography *Straight Up, Without Wings* (Corbett vs Dempsey), a great read. In its wake appeared *I'm Just Say'n*, a poetry album on which the music is provided by frequent colleague and collaborator Mats Gustafsson on a wide range of instruments from flute to organ and electronics, and who wisely takes back seat here as McPhee doesn't play at all but instead recites his own poetry; these pieces range from real-life recollections (Ornette Coleman, Don Cherry, Dominic Duval are all name-checked, while Peter Brötzmann gets impersonated). The New York of old is described in its decay and stench, without an ounce of nostalgia; there's also angered chanting and abstract musings.

The Willisau Concert was recorded 50 years ago (Oct. 11, 1975) and was an early entry in the Hat Hut catalogue. To this day it remains a striking record. Opener “Touchstone” is a duet with South African drummer Makaya Ntshoko (1939-2024), while follower “Voices” veers into psychedelic territory, with high-pitched tenor pitted against eerie synthesizer sounds, electronic effects and treated vocals courtesy of John Snyder, with whom McPhee had previously issued the duet album *Pieces of Light*. With monsoon-like drum hits adding tension to the proceedings, the music is decidedly urgent and open. The synth presence is even stronger on LP side B, complementing McPhee's dissonant sax emissions. It's good to have this album back as a re-issue, and with new liner notes by John Corbett.

McPhee also demonstrated his storyteller skills at his 2024 Berlin Jazzfest appearance in the quartet Decoy, and more sparsely on *We Know Why The Caged Bird Sings*. This album's title track is an homage to the similarly named 1969 novel by Maya Angelou (*I Know Why the Caged Bird Sings*). The session took place in 2021 in a Brooklyn studio and consists of improvisations with Michael Bisio (bass), Mat Maneri (viola) and Fred Lonberg-Holm (cello) and follows other collaborations with the Paris label, after the 2021-released *The Sweet Spot* and next year's *No Questions No Answers*, with a French-US quintet. The variousness of the pieces' moods and combinations (quartet, solo, duos, trios, in all possible permutations) is one of the album's attractions, nearing an hour of impressive interactions, with a unifying somber, lyrical, chamber bent and a superior sound recording. On the “Singing Birds” pieces, the fierce playing of the entangled strings is jaw-dropping, and McPhee emerges as the guiding light in the storm.

These three albums are so distinct in their nature and goals that it's hard to recommend one over the other. Taken together, though, they give a good idea of the magnitude and consistency of McPhee's unpigeonholeable yet essential *oeuvre*.

For more info visit joemcphelassemarhaug.bandcamp.com, superiorviaduct.com and roguart.com. McPhee is at National Jazz Museum in Harlem Nov. 20 (with Blue Reality). See Calendar.

(SOUND & GRAVITY CONTINUED FROM PAGE 12)

Another stellar display came from alto saxophonist **Darius Jones** and his trio (with bassist Chris Lightcap and drummer Jason Nazary), which together performed mostly music drawn from last year's *Legend of e'Boi (The Hypervigilant Eye)*. Jones just needed a couple of notes to launch the tunes before closing his eyes and taking in the music played by his partners, who would inform his lines once he'd decided to join in, a show of patience that was a tribute to the saxophonist's maturity. The bassist's elegant lines and effective grooves anchored the band while the drummer's crisp and muscular rhythmic playing kept the momentum going, with snare drum hits that could shake the soul. The set took a different turn with closer "No More My Lord", a song by Henry Jimpson Wallace recorded by ethnomusicologist Alan Lomax at a Mississippi penitentiary where the former was incarcerated. The leader's slow and soulful delivery became heart-rending, full of humanity. Lightcap's drone-like arco work with Nazary's drum rolls added appropriate drama, and the band as a whole ramped up in a most subtle manner to reach a satisfying apex. The saxophonist's goal of letting Wallace "live a little longer through my horn" was unquestionably achieved.

The next day was highlighted by tenor saxophonist and flutist **Anna Webber** and her Simple Trio appearing at Constellation—a venue that has become a pillar of Chicago's creative music scene. The set drew exclusively from the trio's latest release, *simpletrio2000*. If the opening piece, "SlingshØt", served as a warmup, it certainly defined the band's style, with drummer John Hollenbeck's unmistakable sound, the leader's textured and edgy tenor and pianist Matt Mitchell's versatility. But the *pièce de résistance* soon followed: "Idiom VII", a mesmerizing composition full of twists and turns with a unique architecture. The other pieces underlined the leader's growth as a composer and featured nods to minimalism through the use of repetitive patterns. Busy with her new position on the faculty of the New England Conservatory, the job has clearly not hindered her creative process.

Tenor saxophonist **Zoh Amba** took the stage at the Hungry Brain with her Sun Ensemble. Most of the set focused on her fierce, unbridled playing. She can sound like a Peter Brötzmann disciple, down to facial expressions that eerily resembled those of the legendary German musician. And when she dug out some joyful lines, conjured memories of Albert Ayler or the late local hero Mars Williams (who wore Ayler's influence on his sleeve) came to mind and, on several occasions, brought Amba down on her knees. As for her cohorts, the brilliant pianist Lex Korten was more than a sympathetic player whereas drummer Miguel Marcel Russell was arguably less successful, though his exuberance did achieve a rare feat in covering the leader's powerful blowing. The set concluded with several avant-folk songs with the support of drummer Jim White, of Australia's The Dirty Three, who recently relocated to Chicago. Urging the audience not to leave the room as she was tuning her guitar, Amba's vocals recalled Joanna Newsom's in its childlike quality and emotionalism, which caused her voice to break at times. It was an unconventional ending, yet served as quite fitting for this festival.

On the last day, a smile finally appeared on **Mike Reed**'s face. The drummer added at the last minute a performance by his group The Big Gig, in tribute to the legacy of South African musicians (e.g. pianist Chris McGregor and saxophonist Dudu Pukwana), as well as a nod to the Ellington-Strayhorn partnership. The group's three-saxophone frontline included Nick Mazzarella, Hunter Diamond and Keefe Jackson, with Cole Degenova (keyboards), Jason Roebke (bass) and the drummer-leader, whose appearance suitably demonstrated that from an impresario's perspective,

the festival had been a success worth celebrating and an event that he not only could be proud of but could start thinking and working towards next year's sophomore edition.

For more info visit soundandgravity.org

(INWOOD FESTIVAL CONTINUED FROM PAGE 12)

impassioned moments were in vocal and percussion features, but Santa's piano playing also stood out; in her deliberate and measured style, she infused meaning in every note. Evans seemed a bit out of place with his gloomy sound; there are plenty of trumpeters with strong Afro-Cuban chops who could have made this band that much more exciting.

Quartette Indigo's set was perhaps the high point of the entire festival. Led by Akua Dixon, this chamber-jazz group actually played as a quintet, with its all-string lineup of Dixon (cello), Meg Okura and Charisa Dowe Rouse (violins), Eddie Venegas (viola) and Calvin Jones (bass). On originals and standards alike, this soulful yet tight ensemble showed the full potential of bowed strings in a jazz setting. Dixon's charming arrangements sounded very satisfying to play, particularly a version of Dizzy Gillespie's "A Night in Tunisia", which breathed new life into the weathered classic. Focused equally on melody and swing, and with exciting solos from all members, this band seemed to put a smile on everyone's face. A bald eagle soared over the stage during the set—somehow a fitting cameo.

Stefon Harris & Blackout concluded the main-stage portion of the festival with the current formation of the vibraphonist's quintet. Featuring Jaleel Shaw (alto, soprano), Christian Sands (piano), Dezron Douglas (bass), Terreon Gully (drums) and guest Alicia Olatuja (vocals), this was both the most polished and most virtuosic band of the day. Each member was a burst of fiery energy throughout, but all came together for a slick ensemble sound with precisely choreographed shifts of tempo. For such a relatively small group, there was an abundance of different sounds at the players' disposal: between the leader's vibraphone and marimba, Shaw's saxophones, and acoustic and electric options for each the pianist and bassist, Blackout shifted between post-bop and R&B influences with ease and flair. Harris has a knack for keeping the proceedings entertaining at all times, even in a background role; his accompaniment behind Olatuja featured simultaneous tremolos on both of his instruments. On one number, he had the audience name four notes, on which he and Sands started a wily duo improvisation that led to a burning-tempo take of Juan Tizol's "Caravan".

The festivities then moved indoors to Inwood Farm, a restaurant next to the park. Here, flugelhorn player **Melvin Vines** and vocalist **Okaru Hoshino Lovelace** hosted a concluding jam session. The all-star house band began with a set, which, like Harris', drew equally from bebop and R&B; the seasoned rhythm section of Jack Glottman (piano), Lonnie Plaxico (bass) and Victor Jones (drums) laid down tight grooves for Vines to float over with florid, baroque-ornamented lines. The guest musicians who sat in afterward included several Inwood residents (the neighborhood itself had been curiously underrepresented on the main stage). Vocalist **Charenee Wade** led the audience in yet more call-and-response on Pharoah Sanders' "The Creator Has A Master Plan". Pianist **Eli Yamin** and drummer **Annette Aguilar** joined for the final song, a quirky salsa version of Thelonious Monk's "Well, You Needn't". In its creative stylistic fusion, this conclusion offered an apt summation of the entire festival.

For more info visit inwoodjazzfestival.com

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the decision for us to really exploit this thing that we had discovered rather than going back to playing standards, which is what we were doing before. I was like, "I'm going to bring my drone stuff from now on and we can get into that."

PARKER: We just start, we just kind of go! We never talk about it.

PARKER: Yeah, we've played almost every Monday at the ETA for seven years. And really for the first five of it at least, we were just playing standards. But then maybe the last two or three years that we played the club, we were just improvising.

PARKER: Oh man, I was super bummed. It was kind of like my home in L.A. I didn't really play anywhere in the city except ETA. Especially after the band started to get more popular, I would get asked to play in different places. I'd say no, if you want to hear me play around town, you have to go to ETA on Mondays. And when it closed, they only gave us two or three weeks' notice, so we didn't even really have a chance to try and fight to keep it open.

PARKER: It's a little bit of both. I'm being asked because at this point people know what I do, and how I approach my sound, and they're asking me to come and do that in their music. And often times, they're not giving me a lot of direction. Sometimes the session work involves preparation where you might have to rehearse somebody's music that might be difficult. With my own music, I'm kind of the same way with the people who I ask to play with me.

PARKER: I just prepare for it, you know, for what I'm doing. I'm playing solo for the Durations Festival. I assume they ask me to do it because they know what I do. So I'm just going to go—and do what I do.

PARKER: I'm an electric guitar player, so I'm very much in the world of electronics, where I embrace using certain technological aspects; that's a very big part of my processing. And a lot of that has come from my experience being in Tortoise, the way that group makes music—it's almost, for lack of a better word, electroacoustic. It's traversing analog and digital worlds, where you're using electronics or digital music platforms to compose music that contains analog sounds, but using the digital realm to organize music.

PARKER: I was a fan of Tortoise before I was even in the band. We were all friends and part of a larger music community. When I heard their music, I thought it was really unique and was really struck by what they were doing and their sound. And when they asked me to play with them, I was pretty conscious not to disrupt what they were doing. I was trying not to intrude, but rather enhance what they were doing musically.

PARKER: We hadn't gotten together in a while, but we enjoy each other's company and that's always inspiring. And it was good. We just kind of pick up where we left off.

PARKER: I just want to keep growing. I want to keep finding situations that I can learn from, and add to my musical experiences. I'm really fortunate to be able to do these great kind of things.

- Tortoise – *TNT* (Thrill Jockey, 1997)
- Chicago Underground Trio – *Flamethrower* (Delmark, 2000)
- Jeff Parker – *The Relatives* (Thrill Jockey, 2004)
- Scott Amendola Trio – *Lift* (Sazi, 2009-10)
- Jeff Parker, Eric Revis, Nasheet Waits – *Eastside Romp* (RogueArt, 2016)
- Jeff Parker – *Forfolks* (International Anthem-Nonesuch, 2021)

Another Jersika impetus is its hands-on approach. Auzine notes that he's "released on other labels, but the uniqueness of Jersika is its openness towards my ideas. They take care of all the practicalities, thus allowing me to focus on music only, which is very rare these days. Then there's the flexibility and the quality of their work." Mockūnas agrees: "They want to be a part of the process from the very beginning to the end." In a world of streaming, why only release LPs or tapes? "For me vinyl is king," admits Ameriks. "I think the invention of vinyl is in some way similar to the piano. Today you can play synths and imitation piano even on your phone but the real piano stays. Today we can listen to music everywhere and vinyl will never be the mainstream format again. But when it's time to listen for real, I choose vinyl. The human factor is so big in vinyl production. When it's done well it sounds different and takes more of your attention. I have nothing against CDs but I think they are the first step to streaming. Why should I

Jersika's reel-to-reel sets are an expensive option, costing about 450 euros (around \$530) each, but as Ameriks explains "there are people in the audiophile community who want to hear all-analogue recordings; the first copy from the master tape." In the opposite vein, all Jersika releases are available on streaming platforms and digital versions can be purchased, although Ameriks notes those sales contribute little to the label's bottom line. One area in which Ameriks would like to expand is into film and video. The label has a YouTube channel that offers album teasers, chronicles, conversations, concert videos, broadcasts and documentaries. "We've already made three documentaries and it would be great to continue," he says. Since Ameriks aims to promote Latvian jazz internationally, no artist has a Jersika-exclusive contract. "For me it's absolutely OK that artists release their music themselves or on other labels," he says. "Actually I will be very glad if a release on Jersika helps an artist make a deal and sign with some bigger and legendary label someday!"

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(LEST WE FORGET CONTINUED FROM PAGE 10)

extended beyond straight-forward bop. After leaving Monk, Rouse revealed his sense of adventure in the studio. *Two Is One*, his recently reissued 1974 Strata-East album, features Calo Scott's cello blending with smoky tenor amidst bluesy guitars (George Davis and Paul Metzke); elsewhere are featured percussionists Azzedin Weston and Airtio Moreira. Most impressive is the album's title track, which includes a segment where bassist Stanley Clarke (in his early 20s at the time) holds down a 9/8 ostinato while drummer David Lee pivots in 6/8 and Rouse and Scott play in 3/4.

Rouse then assembled an even more ambitious outing—a bossa nova big band featuring the playing and arrangements of Brazilian pianist Dom Salvador and guitarist Amaury Tristão. The album also includes trumpeter Claudio Roditi and drummer Portinho. However, when it was released as *Cinnamon Flower* in 1977 on Douglas, the producer Alan Douglas had given it a slick sheen by overdubbing extra drums, strings and keyboards. George Klabin (now president of Resonance) recorded the original session and remembers its release. "I was very disappointed when the record came out," he says. "You have this really lovely, cohesive, well-put-together music. You have solos that are really good. You have music that's really meaningful. And then he (Douglas) comes in and makes it commercial."

When Klabin discovered he had the only copy of the original session mixes, his Resonance label released it side-by-side with the original Douglas mixes, plus added an unreleased track. Chico also likes the package: "I know Dad is smiling, man. He's beside himself, somewhere," he says, breaking into a hearty laugh. Throughout these diverse recordings, one thing stands out: Charlie Rouse doesn't dominate the music. He shares space with Roditi, Calo Scott and Salvador to such an extent that it might be hard to tell who is leading. "He was a very good collective player," Rouse's son affirms. "He had a way of maintaining his own identity but (he could) get in the soup and complete whatever the ingredients are in there. That's a heck of a thing, to be able to balance that."

For more info visit therouselegacygroup.com

Recommended Listening:

- Tadd Dameron Sextet – *Featuring the Fabulous Fats Navarro* (Blue Note, 1947)
- Charlie Rouse Quintet – *Takin' Care of Business* (Jazzland, 1960)
- Thelonious Monk – *Straight, No Chaser* (Columbia, 1966-67)
- Charlie Rouse – *Two Is One* (Strata-East, 1974)
- Sphere – *Four In One* (Elektra Musician, 1982)
- Charlie Rouse – *Epistrophy: The Last Concert* (Landmark, 1988)

(WHITE PLAINS CONTINUED FROM PAGE 12)

Rosenthal took some of the load off the hard-working leader.

Among JazzFest offerings free to all comers were sets from flute player **Sherry Winston** at the Farmer's Market, a so-so showcase for such a renowned talent; young France-born, Montreal-based vocalist **Laura Anglade** at the public library; cabaret vocalist **Juliet Ewing** (from close-by Croton-on-Hudson) at downtown restaurant Shiraz Kitchen & Wine Bar; and Colombian pianist-composer **Pablo Mayor's** trio around the corner at Chazz Palminteri Italian Restaurant. Mayor's set was a revelation. The artistic director of NYC's Folklore Urbano Orchestra, Mayor soon had a noisy, crowded eatery in rapt attention as he presented groove-laden originals including "Benito Viento" and "Chande en 5", his melodic electric piano runs ably supported by bassist Ray Martínez (a longtime foil for Mongo Santamaría)

and drummer Franco Pinna, whose exquisite percolating polyrhythmic playing was a wonder to behold. The bandleader's pan-American scope of sounds fused into the jazz idiom was another festival highlight. Other free shows included the remarkable, seemingly ageless pianist **Bertha Hope** (she turns 89 this month) leading a trio with special guest Joe Boykin, a silky-smooth baritone vocalist from nearby Greenburgh, NY, and the **Music Conservatory of Westchester Jazz Faculty Ensemble** with Mark Kraszewski (tenor), Dinah Verchiesimar (piano) and featuring Jaana Narsipur (vocals); their take on "Until You Come Back to Me (That's What I'm Going to Do)" was superb.

A compelling and entertaining intersection of community voices and improvisers, the annual JazzFest performance by the **Jazz & Poetry Choir Collective** featured the declamatory talents of E.J. Antonio, Andrea Wolper, City of Yonkers Poet Laureate Golda Solomon and Westchester Poet Laureate Phyllis Villanueva, backed by a band of stalwart collaborators that included Jason Kao Hwang (violin), Michael TA Thompson (drums), nonagenarian Warren Smith (percussion) and musical director Christopher Dean Sullivan (bass) with special guest, woodwinds specialist JD Parran. This frisky presentation, held in the evening at the ArtsWestchester headquarters (a converted bank building) touched on "the man in that mirror that plays bass" and how "I miss the old jazz clubs" before Wolper concluded with a charming rendition of "You Are My Sunshine" in tribute to the 1962 George Russell recording, *The Outer View*, on which the singer was Sheila Jordan (who had passed away in August). Parran's flute beautifully filled the solo spaces. For the nominal \$10 admission, this show was a full plate of stirring words and sounds.

The festival's other ticketed performances took place at the ArtsWestchester HQ as well, including appearances by headliners **Kurt Elling** and **Kenny Barron**, who played two sets on Friday and Saturday nights, respectively, and a Saturday afternoon set by alto saxophonist **Immanuel Wilkins'** quartet. For the area jazz fans, these shows were the festival's *pièces de resistance*, a welcome opportunity to experience star power at close range. Elling, taking a night off from his current stint in *Hadestown* on Broadway, was paired with pianist Joey Calderazzo as part of the vocalist's ongoing *Wildflowers* project, exhibiting total command and winning charm. The duo replicated several tunes in each set, but their improvisatory gifts are so immense—and winning—that the different takes on Thelonious Monk's "In Walked Bud", "It's Only a Paper Moon" and the overlooked Weather Report gem "Current Affairs" offered insights into the hatching of creative impulses between two in-sync artists. The next day, Wilkins touched on compositions from his three albums, his powerful, Charlie Parker-like lines swirling and circling around melodies atop a churning rhythm section that featured pianist Marta Sanchez. In the evening, Barron, now 82, led a trio with longtime bassist Kiyoshi Kitagawa and drummer E.J. Strickland, which settled into the highest echelon of jazz mastery imaginable and stayed there all night long. Moving between originals, standards and varied covers (Caetano Veloso, Charlie Haden, Eddie Heywood), Barron made clear that exciting and wholly engaging jazz pianism can exist in the pocket.

JazzFest concluded with an all-day outdoor gathering open to the public and held right in the middle of Mamaroneck Ave., the main thoroughfare of White Plains. The weather had been just beautiful throughout, a climate-change endless summer as it were, that taking in the music in such ideal conditions seemed too good to be true. Pianist **Pete Malinverni**, a stalwart of the Purchase College jazz program, led his Invisible Cities Quintet, which afforded ample soloing to trumpeter Bruce Harris and tenor saxophonist Grant Stewart. Latin percussionist and bandleader, Chembo Corniel, pushed the music into such a delightful high gear that some attendees began to dance in front of the stage.

As the sun set, the proceedings were capped by trombonist **Steve Turre** fronting an all-star band that included Ron Blake (tenor), Wallace Roney, Jr. (trumpet), young phenom Isaiah J. Thompson (piano), Gerald Cannon (bass) and the leader's son Orion Turre (drums). The trombonist's composition "Don D." (from his 2022 album *Generations*), an homage to Skatalites trombonist-composer Don Drummond, occasioned great solos from all the horn players and the leader on his exotic conch shells, which made a special stretch of days (and nights) in White Plains all the more memorable.

For more info visit artswestchester.org/programs/jazzfest-whiteplains

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WEDNESDAY, NOVEMBER 12, 2025
7PM **ROMASHKA**
9PM **YALLAH YALLAH**

THURSDAY, NOVEMBER 13, 2025
7PM **HÜSNÜ ŞENLENDİRİCİ**
WITH **ALATURKA BAND**
10PM **İLHAN ERŞAHİN'S "WONDERLAND"**
W/**HÜSNÜ ŞENLENDİRİCİ**

FRIDAY, NOVEMBER 14, 2025
7PM **"LOS RICOS" SONIA OLLA & ISMAEL FERNÁNDEZ**
9PM **SLAVIC SOUL PARTY**
10PM **CLARINET MANIA**
HÜSNÜ ŞENLENDİRİCİ
SERKAN ÇAĞRI
ISMAIL LUMANOVSKI
SAL MAMUDOSKI

SUNDAY, NOVEMBER 16, 2025
7PM **ZLATNE USTE**
9PM **GABRIEL MARIN'S BALKAN TRIO**

TUESDAY, NOVEMBER 18, 2025
7PM **YVONNICK PRENÉ**
UN HARMONICA POUR DJANGO
9PM **ADRIEN CHEVALIER'S GYPSY JAZZ PROJECT**

WEDNESDAY, NOVEMBER 19, 2025
7PM **TAMARA JOKIC QUARTET**
9PM **"CLOSING PARTY"**
FRANK LONDON'S KLEZMER BRASS ALL STARS & ISMAIL LUMANOVSKI

Saturday, November 1

- Peter Watrous with Zoe Obadia, Dana Saul, Charlie Lincoln, Gus Stoneman
Bar Bayeux 8, 9:30 pm
- Tiga Jean Baptiste
Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg Barbès 3 pm \$15
- ★ Luther Allison Quartet; Ron Carter Great Big Band with David DeJesus, Steve Wilson, Jonathan Beshay, Ivan Renta, Jay Brandford, Jason Jackson, Steve Davis, James Burton, Becca Patterson, Jon Owens, John Chudoba, John Bailey, Brandon Lee, Ray Gallon, Greg Skaff, Payton Crossley
Birdland 5:30, 8:30, 10:30 pm \$30-55
- ★ Scott Robinson Heliotones with Greg Gisbert, Chris Lewis, Michael Weiss, Pat O'Leary, Matt Wilson
Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper + Slum Village
Blue Note 8, 10:30 pm \$60-85
- Simón Willson Quartet
Café Ornithology 7:30 pm \$20
- Cellar Dog All-Stars; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★ Club d'Elf with Will Bernard, Adam Platt, Mike Rivard, Eric Kalb
City Winery 7:30 pm \$35
- Pavilion with Tim Watson, Solomon Gottfried, Connor Parks; Dabin Ryu
Close Up 8, 10, 11:30 pm
- Benny Benack III
Daddy Rabbit 8 pm \$60-130
- ★ Stéphane Wrembel Django New Orleans with Josh Kaye, Adrien Chevalier, Steven Duffy, David Langlois, Nick Driscoll, Joe Boga, Scott Kettner, Sarah King
Dizzy's Club 7, 9pm \$25-50
- ★ Mike DiRubbo Quartet; Jerome Sabbagh Quartet with Lawrence Fields, Joe Martin, Otis Brown III
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple
The Flatiron Room Murray Hill 9 pm
- Trojan Horns
Groove Bar & Grill 7 pm
- Intro of Themes with Jeff Pearring, Claire De Brunner, Calvin Sexton, Virg Dzurinko, Evan Crane, John Loggia; Shocking Discovery with Elijah Shiffer, Jeff Pearring, Ayumi Ishito, Dave Sewelson, Calvin Sexton, Claire De Brunner; Anbaric Aftermath with Eric Plaks, Ayumi Ishito, Sandy Ewen, Jeong Lim Yang, Yuko Tagami
Ibeam Brooklyn 8, 8:45, 9:30 pm \$20
- Gabrielle Stravelli
The Jazz Club at Aman New York 6:30 pm
- Jon Davis Trio; Jill McCarron solo Mezzrow 9, 10:30, 11:55 pm \$35
- Elysian Fields with Thomas Bartlett, Brittany Anjou, Jason Burger, Kyle Miles + Stuart Bogie
The Owl Music Parlor 8 pm \$30
- Hector Martignon Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Santi Debriano Sextet with Michael Cruse, Tommy Morimoto, Ray Scro, Mamiko Watanabe, Robby Ameen; David Bixler Quintet with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Steve Davis We See All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-65

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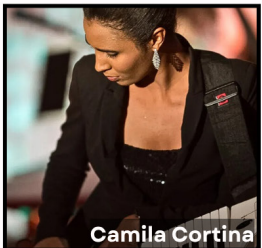
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- ★ DoYeon Kim Quartet with Cory Smythe, Sara Schoenbeck, Mark Dresser
The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo
The View 5:30 pm
- ★ Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Ele Howell
Village Vanguard 8, 10 pm \$40

Sunday, November 2

- Benno Marmur/Jeb Patton
92NY 3 pm
- ★ Caelan Cardello Trio with Jonathon Muir Cotton, Domo Branch; Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$25-40
- ★ Scott Robinson Heliotones with Ingrid Jensen, Bruce Arnold, Gary Versace
Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper + Finale
Blue Note 8, 10:30 pm \$85-125
- Jon Davis Trio with Kenny Davis, Tommy Campbell Cellar Dog 7, 8:30 pm \$5
- Hannah Marks with Jacob Sacks, Ches Smith; Ben Sherman
Close Up 7:30, 9, 10:30 pm
- ★ Stéphane Wrembel Django New Orleans with Josh Kaye, Adrien Chevalier, Steven Duffy, David Langlois, Nick Driscoll, Joe Boga, Scott Kettner, Sarah King
Dizzy's Club 5, 7:30 pm \$25-50
- Tyreek McDole HVL; Roberta Piket Quartet; Noah Haidu Trio
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★ Jon-Erik Kelloso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- Juntas Chicas
Forest Park 3 pm
- Welf Dorr, Hajime Yoshida, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary Mezzrow 6, 7:30 pm \$35
- Bonicella Lewis
Patrick's Place 12 pm \$10
- Nate Lucas All Stars
Red Rooster Harlem 12 pm
- Matthew Avedon Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Eric Stern Cuban Jazz Project with Raúl Reyes, Zack O'Farrill
Saint Peter's Church 5 pm
- Tyler Bauer Band; Shrine Big Band Shrine 7, 8 pm
- Bruce Williams Quintet with Josh Evans, Brandon McCune, Danton Boller, Isaiah Bravo; Hank Allen-Barfield Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Steve Davis We See All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$35-55
- George Gee Swing Orchestra
Swing 46 9 pm \$20
- Neal Kirkwood Big Band and Chorus
Third Street Music School Settlement 2:30 pm \$25
- Benny Benack III Quartet
Ubani Manhattan 7 pm
- ★ Ravi Coltrane Sextet with Jonathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Ele Howell
Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, November 3

- Julieta Eugenio Trio
Bar Lunático 9, 10:30 pm \$10
- “A Tribute to Ellington and Strayhorn”: Jason Yeager Trio with Danny Weller, Jay Sawyer + Aubrey Johnson, Randal Despommier, Alphonso Horne, Steve Little
Birdland 7 pm \$35
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Edmar Castañeda
Blue Note 8, 10:30 pm \$25-35
- Vanderlei Pereira Trio with Dario Eskenazi, Gustavo Amarante
Cellar Dog 7, 8:30 pm \$5
- Max Light; Dida Pelled
Close Up 7:30, 9, 10:30 pm
- Danilo Pérez Berklee Global Jazz Ambassadors with Ryota Sasaki, Caleb Texier, Mikayla Shirley, Martina Sabariego, Daniel Buades + Ingrid Jensen
Dizzy's Club 7, 9pm \$20-55
- Kai Gluska Trio; Daniel Cohen Quartet The Django 6, 7:30, 9, 10:30 pm \$35
- Dan Block Trio with Steve Ash, Paul Sikivie Mezzrow 6, 7:30 pm \$35
- Daniel Meron Trio with Mark Whitfield Jr. Ornithology The Jazz Club 6:30 pm
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ari Hoenig Trio with Miguel Zenón, Matt Penman Smalls 6, 7:30 pm \$35
- Charles Colizza, Trevor Robertson Sour Mouse 8, 9:30 pm
- ★ Washington Heights Jazz Festival: Annette Aguilar's String Beans with Rachel Therrien
United Palace of Cultural Arts 6:30 pm
- Willerm Delisfort solo
The View 8:30 pm
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Paul Carr
Zinc Bar 7, 8:30 pm \$35

Tuesday, November 4

- Junior Scaife and The Band
Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia
Barbès 7 pm \$20
- Hot Sardines
Birdland 7, 9:30 pm \$40-50
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Cory Wong with Taylor Eigsti, Petar Janjic, Yohannes Tona, Kevin Gastonguay + Joshua Redman
Blue Note 8, 10:30 pm \$55-75
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- Preservation Hall Jazz Band + Irma Thomas, Yola City Winery 7:30 pm \$75-150
- “Salsa Meets Jazz” with Carlos Henriquez Dizzy's Club 7, 9pm \$25-55
- patrick brennan solo
Downtown Music Gallery 6:30 pm
- Naama Gheber; Tim Ries
The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends
The Lost and Found 8 pm
- Neal Miner Trio with Chris Byars, Jason Tiemann Mezzrow 6, 7:30 pm \$35
- “A Workshop on the Music of Anthony Braxton”: Kyoko Kitamura, Adam Matlock, Anne Rhodes
Roulette 7 pm \$15
- John Lee Quartet; Simona Daniele Quartet with Marius Van Den Brink, Alex Tremblay, Kevin Congleton The Roxy Lounge at Roxy Hotel 8, 9 pm
- Gil Schwartz solo; Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz
Shrine 7, 8 pm
- ★ Peter Evans/Ron Stabinsky
Sisters 8 pm

- Matt Chertkoff Quintet with Freddie Hendrix, Adam Birnbaum, Sean Conly, Aaron Seeber; Mike Bond Quartet with Ryan Devlin, Marty Kenney, Byron Landham
Smalls 6, 7:30, 9, 10:30 pm \$35
- Boney James
Sony Hall 8 pm \$90-125
- Willerm Delisfort solo
The View 5:30 pm
- ★ Vijay Iyer Quartet with Adam O'Farrill, Yunior Terry, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40
- ELEW Trio with Bar Filipowicz, David Hawkins + Michael Cruse
Zinc Bar 7, 8:30 pm \$35

Wednesday, November 5

- Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian, Jay Sawyer
Bar Bayeux 8, 9:30 pm
- MOMENTUM
Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- Hot Sardines
Birdland 7, 9:30 pm \$40-50
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Mark Whitfield, Ted Rosenthal
Birdland Theater 5:30, 8:30 pm \$30-40
- Cory Wong with Taylor Eigsti, Petar Janjic, Yohannes Tona, Kevin Gastonguay + Joshua Redman
Blue Note 8, 10:30 pm \$55-75
- ★ Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- Robert Vega; Joe Block
Close Up 7:30, 9, 10:30 pm
- ★ “Celebrating Sheila Jordan”: Billy Drummond, Cameron Brown, Harvie S, Kenny Barron, Roni Ben-Hur, Yukimi Maeda, Amy London, Marion Cowings, Royal Bopsters, Tessa Souter, Theo Bleckmann Dizzy's Club 7, 9 pm \$25-55
- Hamish Smith with Arta Jékabsonne, Nicola Caminiti, Roy Ben Bashat, Gabriel Chakarji, Kush Abadey
Drom 9 pm \$20
- Verena McBee Trio
Flute Bar 8 pm
- ★ Mac Gollehon Hispanic Mechanics Francis Kite Club 8 pm
- Philippe Lemm Organ Trio; George Papageorge
The Jazz Club at Aman New York 6:30, 9 pm
- Trap Music Orchestra
The Jazz Gallery 7, 9 pm \$25-35
- Sonya Belaya
Joe's Pub 7 pm \$24
- ★ Greg Skaff Trio with Ugonna Okegwo, Carmen Intorres Jr; Will Sellenraad Trio with Ben Street, Eric McPherson
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ “The Music of Anthony Braxton”: Ingrid Laubrock/Shinya Lin; Tri-Centric Vocal Ensemble with Roland Burks, Tomás Cruz, Chris DiMeglio, Nick Hallett, Kyoko Kitamura, Adam Matlock, Anne Rhodes, Kamala Sankaram, Elizabeth Saunders
Roulette 8 pm \$25
- Jon Menges Quartet
Shrine 9 pm
- Gili Lopes Quartet; Patrick Cornelius Octet with David Smith, John Ellis, Nick Vayenas, Mike Moreno, Helen Sung, Peter Slavov, Julian Miltenberger
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Charles McPherson Quintet with Yotam Silberstein, Bruce Barth, David Wong, Lewis Nash
Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet
Sour Mouse 8 pm
- Darshan with Basya Schechter/Eden Pearlstein with Shai Wetzler, Yoshie Fruchter, Michal Gilad, Shanir Blumenkranz, Eleonore Weill, Chaia Berman Peters
The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Dave Post Swingadelic Big Band Swing 46 5:30, 9 pm \$20
- ★ Vijay Iyer Quartet with Adam O'Farrill, Yunior Terry, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40
- Hot Hand Band
Winnie's 7:30 pm \$10
- Michael Feinstein with Tedd Firth, David Finck, Mark McLean
Zankel Hall 7:30 pm \$83-100
- Terry Waldo Gotham City Band
Zinc Bar 7, 8:30 pm \$35

Thursday, November 6

- ★ Steve Cardenas with Adam Kolker, Jeremy Stratton, George Schuller
Bar Bayeux 8, 9:30 pm
- BIGYUKI + Jharis Yokley
Bar Lunático 9, 10:30 pm \$10
- Hot Sardines
Birdland 7, 9:30 pm \$40-50
- ★ 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, 8:30 pm \$30-40
- Cory Wong with Taylor Eigsti, Petar Janjic, Yohannes Tona, Kevin Gastonguay + Joshua Redman
Blue Note 8, 10:30 pm \$55-75
- Ben Easton/Damon Smith; Eggs Benatar; Femme Jam; Hearing Things; Linda EPO; Melvis Santa; Michael Daves; Red Baraat; Slavic Soul Party; Screech Boys; Umer Piracha; VJ ralph McDaniels; Zydeco Revelator
Brooklyn Conservatory of Music 7 pm
- Roger Blance/Whitney Marchell Jackson Café Un Deux Trois 8 pm
- ★ John Mosca Quartet
Cellar Dog 7, 8:30 pm \$5
- Angus Mason; Yvonne Rogers
Close Up 7:30, 9, 10:30 pm
- ★ Kevin Hays with Seamus Blake, Steve Nelson, Doug Weiss, Brian Blade
Dizzy's Club 7, 9pm \$25-50
- Vivian Sessoms Quartet; Marius Van Den Brink Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Augie Bello Bash
Groove Bar & Grill 9 pm
- Roy Hargrove Big Band
The Jazz Gallery 7, 9 pm \$40-50
- JFA presents Pucci Amanda Jhones Jazz Museum in Harlem 2 pm
- Washington Heights Jazz Festival: Paul Jost Quartet with Jim Ridl, Jay Anderson, Donald Edwards
Le Chélie 8 pm \$15
- Tyler Blanton Trio with Gary Versace, Joe Martin Mezzrow 9, 10:30 pm \$35
- ★ Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet
Patrick's Place 7 pm
- Kelly Moran
Roulette 8 pm \$25
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- Villagers Brass Band
Shrine 8, 9 pm
- ★ Eric Person Quintet with Ingrid Jensen, Julius Chen, Adam Armstrong, Jason Tiemann; Altin Sencalar Quintet with Michael Dease, Alex Collins, Boris Kozlov, Gary Kerkezou
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Charles McPherson Quintet with Yotam Silberstein, Bruce Barth, David Wong, Lewis Nash
Smoke 7, 9 pm \$35-45

- Basya Schechter/Avi fox Rosen with Yoshie Fruchter, Eleonore Weill, Chaia Berman Peters, Shai Wetzer The Stone at The New School 8:30 pm \$20
- FKAjazz with Sachcoo, Philippe Lemm + Ginnelle Bamfo The Sultan Room 7 pm
- Stan Rubin Orchestra with Joe Politi, Lynn McCune Swing 46 9 pm \$20
- Vijay Iyer Quartet with Adam O'Farrill, Yunior Terry, Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, November 7

- Washington Heights Jazz Festival: Emiko Hayashi Trio 181 Cabrini 6 pm
- Eric Person Albert's Bar 3 pm
- Jerome Sabbagh Quartet with Simon Moullier, Joe Martin, E.J. Strickland Bar Bayeux 8, 9:30 pm
- Wayne Tucker and the Bad Mothas Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Birdland Big Band; Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$40-50
- Emilie-Claire Barlow Birdland Theater 7, 9:30 pm \$30-40
- Cory Wong with Taylor Eigsti, Petar Janjic, Yohannes Tona, Kevin Gastonguay + Mark Lettieri Blue Note 8, 10:30 pm \$55-75
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple The Box 7 pm
- James Austin Quartet; Nick Green Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Caelan Cardello/Rufus Reid Close Up 8, 10 pm
- Kevin Hays with Seamus Blake, Steve Nelson, Doug Weiss, Brian Blade Dizzy's Club 7, 9pm \$25-50
- Oz Noy Quartet; J.C. Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perlaes, Daniel Bereket, Elais Ortiz, Vincent Malachulan, Emile Berlinerblau, Jesse Parker The Django 7:30, 9, 10:30 pm, 12 am \$35
- Gregory Lewis with Raina Welch Garage Sale Vintage 8 pm
- Alex Smith; Glen David Andrews The Jazz Club at Aman New York 6:30, 9 pm
- Washington Heights Jazz Festival: Washington Heights Jazz Festival All-Stars Kismat 7 pm
- Ethan Iverson Trio Mezzrow 6, 7:30 pm \$35
- Hayes Greenfield solo Milton Resnick and Pat Passlof Foundation 6:30 pm \$20
- Harlem Jazz Boxx presents Andrew Drury Mount Morris Ascension Presbyterian Church 7 pm \$25
- Cyro Baptista with Shanir Ezra Blumenkranz, Jason Fratticelli, John Lee, Felipe Hostins, Scott Kettner, Carlos Eduardo da Costa, Zé Luis, John Altieri, Junior Karegato, Max Pollak, Chikako Iwahori + Trey Anastasio, Hassan Hakmoun Rose Theater 7:30 pm \$42-121
- Brian Carpenter Ghost Train Orchestra with Curtis Hasselbring, Andy Laster, Matt Bauder, Peter Hess, Sara Schoenbeck, Avi Bortnick, Sara Caswell, Katie Kresek, Emily Bookwalter, Alex Waterman, Ben Stapp, Chris Lightcap, Rob Garcia, David Cossin Roulette 8 pm \$30
- Oskar Stenmark Trio The Roxy Lounge at Roxy Hotel 8, 9 pm
- SpeakerBoXX Shrine 10 pm
- Andrew Kushnir with Reed Miller, Leighton Harrell Smalls 2 pm
- Charles McPherson Quintet with Yotam Silberstein, Bruce Barth, David Wong, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Meg Okura Project with Sam Newsome, Angelica Sanchez The Stone at The New School 8:30 pm \$20
- Vijay Iyer Quartet with Adam O'Farrill, Yunior Terry, Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Sarah King Quintet Westbeth Community Room 7 pm \$20
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Saturday, November 8

- JFA presents Stephen Blum Molecular Jazz Trio Asser Levy Recreation Center 2 pm
- Caleb Wheeler Curtis Undercurrents with Colson Jimenez, Dan Weiss, Rogerio Boccato Bar Bayeux 8, 9:30 pm
- Álvaro Benavides Group with Ariacne Trujillo, Jhair Sala + Diego Alvarez Bar Lunático 9, 10:30 pm \$10
- Brandon Goldberg Trio; Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$40-50
- Emilie-Claire Barlow Birdland Theater 7, 9:30 pm \$30-40
- Will Bernard Trio with Brian Charette, Tony Mason Birds 7:30, 9:30 pm
- "Music of the Buena Vista Social Club": Francois Wiss, Damian Quinones, Jose Ramon Rosario; Cory Wong Blue Note 1, 8, 10:30 pm \$20-75
- Ehud Asherie Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Nicole Glover with Tyrone Allen II, Kayvon Gordon; Solomon Gottfried with Jacob Sacks, Connor Parks Close Up 8, 10, 11:30 pm
- Ridgewood Jazz Fest presents Michael Feinberg, Michael Mitchell, Julian Shore Dada Bar 6 pm
- Kevin Hays with Seamus Blake, Steve Nelson, Doug Weiss, Brian Blade Dizzy's Club 7, 9pm \$25-50
- AC Lincoln Quintet; Nick Di Maria Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple The Flatiron Room Murray Hill 9 pm
- Composers Concordance presents Oren Fader Hardware Gallery 7 pm
- Sarah King Quintet The Jazz Club at Aman New York 6:30, 9 pm
- Sam Towse The Jazz Gallery 7, 9 pm \$25-35
- Tuba Skinny with Shaye Cohn, Barnabus Jones, Todd Burdick, Craig Flory, Gregory Sherman, Max Bien-Kahn, Robin Rapuzzi, Erika Lewis Kupferberg Center 8 pm \$16-32
- Washington Heights Jazz Festival: Mark Sherman/Mike Clark Quartet with Dave Kikoski, Ugonna Okegwo; Sara Caswell Quartet with Jesse Lewis, Matt Aronoff, Michael W. Davis; Camila Cortina Quintet with Veronica Leahy, Noam Tanzer, Zack O'Farrill, Edgar Martinez; Marianne Solivan/Brandon McCune; Noah Myers Quintet with Austin Ford, Eric Stern, John Benitez, George Greenhill; Yotam Ishay Septet with Hillai Govreen, Meg Okura, Zachary Brown, Tamir Lifshitz, Omer Govreen, Maxim Cholley; Prism Trio with Eddy Khaimovich, Evan Hyde; Jazz WaHi Big 'Nuff Band with Chris Peebles, Joe Kozlowski, Berta Moreno, Zach McRary, Maki Nientao, Way C., Saudy Familia + Alex Strong Le Chéile 1, 2:15, 3:30, 4:45, 6, 7:30, 8:45, 10 pm \$15
- Ethan Iverson Trio Mezzrow 6, 7:30 pm \$35
- Rodney Green Ornithology The Jazz Club 9 pm



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September PROLOGUE: 1939-1973

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October CHAPTER I: 1973-75

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CHAPTER 2: Jazzmania 'n Me 1975-84 in Brief. I Could Write a Book

Moving towards being a real Jazz Loft Club in 1975 saw various house bands, including CARMEN LUNDY, house vocalist 1977, and well-known guest stars. Sunday afternoon long runs by THIAGO DeMELLO Brazilian Big Band, and in the late '70s the LEE KONITZ NONET. "Tiny" at our 4th floor door collected \$3.50, half of that after 12. The widely read "Back Page" of the *Village Voice* listed in "Events under \$2.50" brought us many non-usual jazz club patrons. Many would wait on the stairs to save \$1.75! Weeknights we held free jams or bands setting their own charge. Notable jammers were tenor saxophonist RALPH LALAMA and Brazilian trumpeter CLAUDIO RODITI, who became a close friend and musical collaborator. Jazzmania did not lean avant-garde, we presented all eras, and all who wanted to perform. In our 10-year tenure, we presented more performers than any loft ever.

My musical progress was marked by euphoria interspersed with depression. Along with the tenor I added bari sax and bass clarinet, inspired by Eric Dolphy. I'd participate in many jams, plus I'd ask the weekend guests stars if I could sit in a couple tunes at the end of the night. At first there were refusals or tepid assents, but later as I improved most welcomed me. RED RODNEY and JOE CARROLL insisted I join them every set. I gained competence and confidence by osmosis. I just played and listened. I didn't practice chord changes or finger patterns, I absorbed melodies. I learned how to tell a musical story. I left speed demon technique to those who started young. Like Miles who couldn't match Diz, I took another path.

Some Jazzmania highs of 10 years:

- Spearheading the NY LOFT JAZZ CELEBRATIONS 1976/77, involving 4 Lofts with different styles. *New York Times* Weekend front page with my foto June 4, 1976: "LOFT JAZZ GOES ON A 3-DAY TOOT." 24 hrs a day/\$10 all you can hear.
- NYC'S 1st BRAZILIAN JAZZ FESTIVAL 1978 preceding SOB's.
- SUN RA stride piano Fletcher Henderson mode, chicken dinner at 5am.
- DAVID AMRAM presenting PAQUITO D'RIVERA 1982, his first US appearance.
- TINA PRATT presenting greatest living tap dancers on our stage in early 1980s.
- CHET BAKER return from Paris 1980. Half a house, go figure.
- LICORICE FACTORY- best clarinetists in town jamming at Jazzmania/Blue Note.

The Loft scene crashed in 1984. Mayor Koch enforcing the long ignored Cabaret Laws. I moved on, leading groups around town, creating a boutique recording studio, then moving to Miami. MORE IN THE BOOK-TO-BE!

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- Elysian Fields with Matt Johnson, Hagar Ben Ari, Ed Pastorini + Byron Isaacs
The Owl Music Parlor 8 pm \$30
- ★Cyro Baptista with Shanir Ezra Blumenkranz, Jason Fratticelli, John Lee, Felipe Hostins, Scott Kettner, Brian Marsella, Zé Luis, John Altieri, Junior Karegato, Max Pollak, Chikako Iwahori + Cassandra Wilson, Hassan Hakmoun
Rose Theater 7:30 pm \$42-121
- Camila Cortina Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Charles McPherson Quintet with Yotam Silberstein, Bruce Barth, David Wong, Lewis Nash
Smoke 7, 9, 10:30 pm \$35-65
- Basya Schechter with Deep Singh, Jessica Lurie
The Stone at The New School 8:30 pm \$20
- ★“Wall to Wall Stevie Wonder”: Claudia Acuña, Natu Camara, Vicky Casis, Havanna Fisher/Myles Josephh, Jared Wayne Gladly, Craig Harris Nation Of Imagination, Kim Hill, Hybrid Movement Company, Jamel Gaines, Creative Outlet, Jrose, DJ Spinna, Songs Of Solomon Inspirational Ensemble, Matthew Whitaker + JSWISS
Symphony Space Peter Jay Sharpe Theatre 2, 4, 6, 8 pm
- ★Vijay Iyer Quartet with Adam O’Farrill, Yunior Terry, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40

Sunday, November 9

- Tommaso Cappellato
Bar Lunático 9, 10:30 pm \$10
- ★Ben Monder solo; Stéphane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, Max O’Rourke, James Robbins, Jeremy Smith Barbès 6, 8, 10 pm \$20
- ★Paloma Chesky; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$30-40
- Emilie-Claire Barlow
Birdland Theater 7, 9:30 pm \$30-40
- Cory Wong with Taylor Eigsti, Petar Janjic, Yohannes Tona, Kevin Gastonguay + Mark Lettieri
Blue Note 8, 10:30 pm \$55-75
- Washington Heights Jazz Festival: Adam Asanow/Lauren Hendrix
Bonnefente Restaurant 11 am
- ★Miguel Zenón/Jason Yeager “Play Jobim” Cabrini Shrine 2:30 pm \$15
- ★Tomoko Omura Roots Quintet with Jeff Miles, Glenn Zaleski, Pablo Menares, Jay Sawyer
Cell Theatre 2 pm \$20
- Nick Biello Trio
Cellar Dog 7, 8:30 pm \$5
- ★Nicole Glover with Tyrone Allen II, Kayvon Gordon; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- ★Kevin Hays with Seamus Blake, Steve Nelson, Doug Weiss, Brian Blade
Dizzy’s Club 5, 7:30 pm \$25-50
- Carolyn Leonhart Quartet; Chris Beck Quartet; Conrad Korsch Trio
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- New York Gypsy Festival: Sal Mamudoski Band with Serkan Cagri Drom 7 pm \$30
- Washington Heights Jazz Festival: Tres Gatos Dutch Baby Bakery 5 pm
- ★Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- Welf Dorr, Luke Glavonovits, Dmitry Ishenko, Jarred Chase The Keep 9 pm
- Bonicella Lewis
Patrick’s Place 12 pm \$10
- ★Durations Festival: Jeff Parker solo; Patrick Shirosihi; Ferus Jones; M. Sage
Public Records 3 pm \$45
- Nate Lucas All Stars
Red Rooster Harlem 12 pm
- Andrew Latona Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- ★Daryl Sherman/Jay Leonhart
Saint Peter’s Church 5 pm
- Rich Rosenthal
Shrine 7 pm
- John Snieder Quintet; Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Charles McPherson Quintet with Yotam Silberstein, Bruce Barth, David Wong, Lewis Nash
Smoke 7, 9 pm \$35-55
- ★One Breath Rising presents Robert Rutledge Quintet Soapbox Gallery 4:40 pm \$25
- George Gee Swing Orchestra
Swing 46 9 pm \$20
- ★Vijay Iyer Quartet with Adam O’Farrill, Yunior Terry, Tyshawn Sorey
Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, November 10

- Luke Bergman, Jason Burger, Martin Nevin Bar Lunático 9 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Brazilian Grooves
Cellar Dog 7, 8:30 pm \$5
- ★Brandon Lopez; Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- MSM Jazz Orchestra
Dizzy’s Club 7, 9pm \$20-55
- Max Bessesen Quartet; Peter Glynn Trio with Tyler Henderson, Raul Reyes Bueno
The Django 7:30, 10:30 pm, 12 am \$35
- Linda Purl with Ted Firth Trio
The Green Room at Yotel 7 pm \$19
- ★Yayoi Ikawa solo; Emi Makabe solo Ibeam Brooklyn 7:30, 8:30 pm \$20
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ben Solomon Quartet with Kevin Sun, Adam Arruda, Conway Campbell
Smalls 9, 10:30 pm \$35
- Charles Colizza, Trevor Robertson Sour Mouse 8, 9:30 pm
- Willem Delisfort solo
The View 5:30 pm
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- Tyler Bullock Trio with Ryoma Takenaga, Koleby Royston Zinc Bar 7, 8:30 pm \$35

Tuesday, November 11

- ★Rich Perry, Ugonna Okegwo, Diego Voglino Bar Bayeux 8, 9:30 pm
- Mike Moreno
Bar Lunático 9, 10:30 pm \$10
- ★ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller
Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Braxton Cook
Blue Note 8, 10:30 pm \$25-35
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- Ben Turner Trio with Aleko Lionikis, Steve Fidyk Cellar Dog 7, 8:30 pm \$5
- Gabrielle Cavassa
Dizzy’s Club 7, 9pm \$25-55
- Hector Martignon’s Foreign Affair The Django 10:30 pm, 12 am \$35
- ★New Reeds Trio with David Aaron, Daniel Carter, Andy Haas
Downtown Music Gallery 7:30 pm
- Verena McBee Trio
Flute Bar 8 pm

- Michael King; Marcos Varela
The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends
The Lost and Found 8 pm
- Steve Sandberg Trio with Tony DePaolis, Colin Stranahan Mezzrow 6, 7:30 pm \$35
- John Lee Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Abraham Burton Quintet
Smalls 6, 7:30 pm \$35
- Justin Zitt, Thorbjørn Stefansson, Leo Michael Bird
The Stone at The New School 8:30 pm \$20
- Faraj Abyad
Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$30-70
- Willem Delisfort solo
The View 5:30 pm
- ★Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan
Village Vanguard 8, 10 pm \$40
- ★Pasquale Grasso Trio with Ari Roland, Keith Balla Zinc Bar 7, 8:30 pm \$35

Wednesday, November 12

- Martin Nevin
Bar Bayeux 8, 9:30 pm
- Joy Askew
Bar Lunático 9, 10:30 pm \$10
- ★ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Gray Sargent, Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$30-40
- Braxton Cook
Blue Note 8, 10:30 pm \$25-35
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- Willem Delisfort Trio with Tim Norton, Josh Davis Cellar Dog 7, 8:30 pm \$5
- ★Stephan Crump with Sam Newsome, Dan Weiss; Sonya Belaya
Close Up 7:30, 9, 10:30 pm
- ★Tessa Souter with Tim Ries, Donald Vega, David Finck, Billy Drummond
Dizzy’s Club 7, 9pm \$25-50
- Tyler Blanton Quartet with Klaus Muller, Eduardo Belo, Dennis Bulhoes; Ben Wolfe Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Carol Sudhalter with Joe Vincent Tranchina, Eric Lemon, Scott Neumann
Flushing Town Hall 7 pm \$15
- “Louis Armstrong Hot Five Centennial Celebration”: Andrew Stephens
Hot Club of New York 7:30 pm \$25
- ★Jazzmobile presents Bertha Hope with Gene Ghee, Sharif Kales, Kim Clarke, Lucia F. Padmore
Interchurch Center 7 pm
- Kim Kalesti; Danny Lipsitz
The Jazz Club at Aman New York 6:30, 9 pm
- ★Jason Lindner Big Band + Donny McCaslin, Yosvany Terry
The Jazz Gallery 7, 9 pm \$40-55
- Caleb Tobocman Trio with Tyler Henderson, Jacob Smith Mezzrow 9, 10:30 pm \$35
- Ben Cassara “Celebrates Mel Torme” with Nicki Adams, Eddy Khaimovich
Pangea 7 pm \$25
- ★“The Music of Anthony Braxton”: International Contemporary Ensemble + Mary Halvorson, George Lewis
Roulette 8 pm
- ★Tim Hagans Quintet with Michael Eaton, Rez Abbasi, Thorbjørn Stefansson, Evan Hyde; Jihee Heo Quartet with Jacob Chung, Jonathon Muir-Cotton, David Hawkins
Smalls 6, 7:30, 9, 10:30 pm \$35
- Joey Alexander with Daniel Winshall, Tyson Jackson Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet
Sour Mouse 8 pm
- ★Talamanti with Patricia Brennan, Sylvie Courvoisier
The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Dave Post Swingadelic Big Band Swing 46 5:30, 9 pm \$20
- ★Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan
Village Vanguard 8, 10 pm \$40
- ★Johnny O’Neal Trio
Zinc Bar 7, 8:30 pm \$35

Thursday, November 13

- Julian Shore with Adam Kolker, Jeremy Stratton, Vinnie Sperrazza
Bar Bayeux 8, 9:30 pm
- Marius Van Den Brink with Noah Halpern, Stacy Dillard, Matt Penman, Ari Hoenig
Bar Lunático 9, 10:30 pm \$10
- ★ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller
Birdland 7, 9:30 pm \$35-45
- ★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, 8:30 pm \$30-40
- Tank and the Bangas
Blue Note 8, 10:30 pm \$35-45
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- Roger Blanc/Whitney Marchell Jackson Café Un Deux Trois 8 pm
- Bebop Collective
Cellar Dog 7, 8:30 pm \$5
- Rafael Enciso; Yvonne Rogers
Close Up 7:30, 9, 10:30 pm
- ★“In the Spirit of Mother Africa”: Azar Lawrence Dizzy’s Club 7, 9pm \$25-50
- Khailah Johnson; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$35
- Augie Bello Bash
Groove Bar & Grill 9 pm
- ★Jason Kao Hwang Resonance with Christopher Forbes, Bryan Carrott, Andrew Drury, Ken Filiano
Ibeam Brooklyn 8 pm \$20
- Mark Lettieri
Iridium 8:30 pm \$40-50
- Georgia Heers
Jamaica Center for Arts and Learning 8 pm
- Kelly Green; Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple
The Jazz Club at Aman New York 6:30, 9 pm
- ★Jason Lindner Big Band + Donny McCaslin, Yosvany Terry
The Jazz Gallery 7, 9 pm \$40-55
- JFA presents Camille Gainer-Jones + The Immortals Jazz Museum in Harlem 2 pm
- Malik McLaurine Trio with Willem Delisfort, Christopher Latona; Hans Luchs Trio with Clark Sommers, Adam Arruda Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet
Patrick’s Place 7 pm
- ★Uptown Out with Ben Stapp, Claire de Brunner, Matt Lambiase, Stephanie Griffin, Will Glass
Recirculation 7 pm
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- Paul Austerlitz Band
Shrine 9 pm
- Steven Blane
Silvana 8 pm
- Nick Finzer Quartet with Lucas Pino, Glenn Zaleski, Dave Baron, Jimmy Macbride; Inscape with Greg Murphy, Mark Shim, Joris Teepe, Alvester Garnett
Smalls 6, 7:30, 9, 10:30 pm \$35

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- **Joey Alexander with Daniel Winshall, Tyson Jackson** Smoke 7, 9 pm \$25-45
- **Django Festival Allstars with Samson Schmitt, Ludovic Beier, Pierre Blanchard, Francko Mehrstein, Antonio Licusati + Veronica Swift, Ken Peplowski**
Sony Hall 8 pm \$45-65
- **Patricia Brennan Percussion Quartet with Mauricio Herrera, Noel Brennan + Melissa Almaguer**
The Stone at The New School 8:30 pm \$20
- **Stan Rubin Orchestra with Joe Politi, Lynn McCune** Swing 46 9 pm \$20
- **Michael Sarian Quartet**
Threes Brewing 7 pm
- **Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan**
Village Vanguard 8, 10 pm \$40
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 10 pm \$35

Friday, November 14

- **Henry Threadgill, Vijay Iyer, Dafnis Prieto** 92NY 7:30 pm \$45-80
- **Eric Person**
Albert's Bar 3 pm
- **Julietta Eugenio**
Bar Bayeux 8, 9:30 pm
- **Binky Griptite Orchestra**
Bar Lunático 9, 10:30 pm \$10
- **Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary**
Barbès 5:30 pm \$20
- **Birdland Big Band; ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller**
Birdland 5:30, 8:30, 10:30 pm \$35-45
- **New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick**
Birdland Theater 5:30, 8:30 pm \$30-40
- **Tank and the Bangas; Concurrence with Paul Horton, Greg Bryant, Aaron Smith**
Blue Note 8, 10:30 pm, 12 am \$35-45
- **Laura Anglade**
Brooklyn Music School 7 pm
- **Tortoise + Bill Orcutt solo**
Bowery Ballroom 8 pm
- **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm \$140-250
- **Darrell Green Quartet; Ai Murakami Quartet** Cellar Dog 7, 8:30 pm \$5
- **Tony Davis with Chris McCarthy, Matt Dwonszyk, Jonathan Barber**
Close Up 8, 10 pm
- **"In the Spirit of Mother Africa": Azar Lawrence** Dizzy's Club 7, 9pm \$25-50
- **Eric Alexander Quartet; Lee Taylor** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **New York Gypsy Festival: Clarinet Mania All-Stars Jam with Husnu Senlendirici, Serkan Cagri, Sal Mamudowski, Ismail Lumanovski** Drom 11 pm \$30
- **Gregory Lewis with Raina Welch** Garage Sale Vintage 8 pm
- **Wide Open Works presents Rob Garcia Sizzle Ensemble with Noah Preminger, Shane Endsley, Gary Versace**
Ibeam Brooklyn 8 pm \$20
- **Mark Lettieri**
Iridium 8:30 pm \$40-50
- **C. Anthony Bryant; Nick Cassarino** The Jazz Club at Aman New York 6:30, 9 pm
- **Jason Lindner Big Band + Donny McCaslin, Yosvany Terry**
The Jazz Gallery 7, 9 pm \$40-55
- **Chuck Redd Trio with Robert Redd, Lorin Cohen; Glenn Zaleski Trio with Dave Baron, Adam Arruda**
Mezzrow 6, 7:30, 9, 10:30 pm \$35

- **Harlem Jazz Boxx presents Barry Stephenson**
Mount Morris Ascension Presbyterian Church 7 pm \$25
- **"Marlene & Co.": Verena McBee with Alberto Pibiri, Stefano Battaglia**
Pangea 7 pm \$25
- **Steve Miller with Michael Rodriguez, Craig Handy, Lauren Sevian, Patrick Bartley, Shelly Berg, Brian Nova, Russell Hall, Herlin Riley + Lil' Nathan and the Zydeco Big Timers with Nathan Williams Jr.** Rose Theater 7:30 pm \$42-207
- **AACM NYC Chapter's "60th Anniversary Celebrating the Legacy of Co-Founder Dr. Muhal Richard Abrams": Chico Freeman Quintet with Amina Claudine Myers, Kenny Davis, Yoron Israel, Reto Weber; Amina Claudine Myers**
Roulette 8 pm \$45-80
- **Moses Patrou**
The Roxy Lounge at Roxy Hotel 8, 9 pm
- **Trojan Horn Brass Band**
Shrine 10 pm
- **Bill Warfield Hells Kitchen Orchestra; Combination Jazz Quartet with Justin Jaworski, Luke Mattessich, Emek Demir, Nick Musto** Silvana 7, 8 pm
- **Carol Morgan with Steve Nelson, Martin Wind, Steve Little; Pete Malinverni's Invisible Cities Quintet with Wayne Tucker, Scott Robinson, Ugonna Okegwo, Aaron Seeber; Billy Mintz Quintet with John Gross, Adam Kolker, Roberta Piket, Eivind Opsvik**
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- **Joey Alexander with Daniel Winshall, Willie Jones III** Smoke 7, 9, 10:30 pm \$35-55
- **Patricia Brennan Trio with Kim Cass, Noel Brennan**
The Stone at The New School 8:30 pm \$20
- **Alejandro Flórez Quartet with Dan Blake, Dmitry Ishenko, Hamir Atwal**
Third Street Music School Settlement 7 pm
- **Cait & The Critters**
Urbane Arts Club 7 pm \$20
- **Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan**
Village Vanguard 8, 10 pm \$40
- **Matt Cappy Quintet with Zach LoPresti, Michael Eckroth, Nick Perri, Mario Crew**
Zinc Bar 7, 8:30 pm \$35

Saturday, November 15

- **Evan Main, Steven Crammer, Walter Stinson** Bar Bayeux 8, 9:30 pm
- **Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg** Barbès 3 pm \$20
- **Danny Tobias Quartet with Steve Ash, Neal Miner, Kevin Dorn; ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller**
Birdland 5:30, 8:30, 10:30 pm \$30-45
- **New Jazz Underground with Abdias Armenteros, Sebastian Rios, TJ Reddick**
Birdland Theater 5:30, 8:30 pm \$30-40
- **NYU Michael Rodriguez Ensemble; Tank and the Bangas; Concurrence with Paul Horton, Greg Bryant, Aaron Smith** Blue Note 1:30, 8, 10:30 pm, 12 am \$25-45
- **Tortoise + Bill Orcutt, Chris Corsano** Bowery Ballroom 8 pm
- **John Pizzarelli/Jessica Molaskey** Café Carlyle 8:45 pm \$140-250
- **Philip Harper Quintet; Tad Shull Quartet** Cellar Dog 7, 8:30 pm \$5
- **Joe Block; Dabin Ryu**
Close Up 8, 10, 11:30 pm

- **Misha Piatigorsky**
Daddy Rabbit 8 pm \$60-130
- **"In the Spirit of Mother Africa": Azar Lawrence** Dizzy's Club 7, 9pm \$25-50
- **N'Kenge; Rico Jones Quartet with Philip Harper, Maki Nientao, Essiet Essiet, Sylvia Cuenca**
The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Samantha Kochis/Hans Young Binter; Stephen Gauci/Andrew Drury; Christopher Hoffman, Jeong Lim Yang, Timothy Angulo**
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple**
The Flatiron Room Murray Hill 9 pm
- **Lena Bloch Quintet with Kyoko Kitamura, Jacob Sacks, Ken Filiano, Michael Sarin**
Ibeam Brooklyn 8 pm \$20
- **Benno Marmur Trio**
Iridium 8:30 pm \$25-35
- **Imani Rousselle**
The Jazz Club at Aman New York 6:30 pm
- **Jason Lindner Big Band + Donny McCaslin, Yosvany Terry**
The Jazz Gallery 7, 9 pm \$40-55
- **Endea Owens Cookout**
Kupferberg Center 8 pm \$16-32
- **Chuck Redd Trio with Robert Redd, Lorin Cohen; Glenn Zaleski Trio with Dave Baron, Adam Arruda**
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Sean Mason Quartet with Anthony Hervey, Felix Moseholm, Hank Allen-Barfield**
Miller Theatre 7:30 pm \$12-44
- **Elysian Fields with Jason Burger, Julian Cubillos, Maxim Elrod**
The Owl Music Parlor 8 pm \$30
- **JFA presents Paul West Bethune Big Band** Recirculation 2 pm
- **Steve Miller with Michael Rodriguez, Craig Handy, Lauren Sevian, Patrick Bartley, Shelly Berg, Brian Nova, Russell Hall, Herlin Riley + Lil' Nathan and the Zydeco Big Timers with Nathan Williams Jr.** Rose Theater 7:30 pm \$42-207
- **AACM NYC Chapter's "60th Anniversary Celebrating the Legacy of Co-Founder Dr. Muhal Richard Abrams": Thurman Barker Quintet with Patience Higgins, Noah Barker, Asher Kurtz, Nate Zaur; Adegoke Steve Colson/Iqua Colson with JD Parran, Andy McKee, Andrew Cyrille** Roulette 8 pm \$45-80
- **Chino Pons**
The Roxy Lounge at Roxy Hotel 8, 9 pm
- **Craig McGorrie Truth Project**
Silvana 7 pm
- **Matt Martinez; Pete Malinverni's Invisible Cities Quintet with Wayne Tucker, Scott Robinson, Ugonna Okegwo, Aaron Seeber; Billy Mintz Quintet with John Gross, Adam Kolker, Roberta Piket, Eivind Opsvik**
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- **Joey Alexander with Daniel Winshall, Willie Jones III** Smoke 7, 9, 10:30 pm \$35-65
- **Composers Concordance presents Lesi Mei/Chris Cortez**
St. John's in the Village 2 pm
- **Patricia Brennan Trio with Josh Modney, Dan Weiss**
The Stone at The New School 8:30 pm \$20
- **Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan**
Village Vanguard 8, 10 pm \$40
- **Dan Tepfer with The Knights**
Zankel Hall 9 pm \$45-55
- **Zach Layton, Alex Waterman, Ryan Sawyer** Zürcher Gallery 8 pm \$15



NEW RELEASES

What's on your playlist?

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Sunday, November 16

• Michel Gentile solo

440Gallery 4:40 pm \$15

• Miss Maybell and Ragtime Romeos with Charlie Judkins, Brian Nalepka; Stéphane Wrembel

Barbès 6, 8 pm \$20

• David DeJesus Yardbird Big Band; Afro Latin Jazz Orchestra

Birdland 5:30, 8:30, 10:30 pm \$30-40

• Benny Benack III Quartet

Birdland Theater 7, 9:30 pm \$30-40

• Tank and the Bangas

Blue Note 8, 10:30 pm \$35-45

•★Tortoise + Bill Orcutt, Chris Corsano

Bowery Ballroom 7 pm

• John Pizzarelli/Jessica Molaskey

Café Carlyle 8:45 pm \$140-250

•★Grant Stewart Trio

Cellar Dog 7, 8:30 pm \$5

• Emma Nissen

City Winery 7:30 pm \$38-65

•★Eivind Opsvik; Ben Sherman

Close Up 7:30, 9, 10:30 pm

•★“In the Spirit of Mother Africa”: Azar Lawrence

Dizzy’s Club 5, 7:30 pm \$25-50

• Tim Ries Quartet; Jed Levy Quartet with Jim Ridi, Peter Slavov, Alvester Garnett; Antonio Ciacca Quartet

The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35

•★New York Gypsy Festival: Gabriel Marin Balkan Trio

Drom 9 pm \$30

•★Jon-Erik Kellso EarRegulars with Matt Munisteri

The Ear Inn 8 pm

•★Nat Adderley Jr. Quartet

Emmanuel Baptist Church 3 pm

•★Dan Blake, Dmitry Ishenko, Kevin Shea

The Keep 9 pm

•★Mary Foster Conklin Quartet with John Di Martino, Yoshi Waki, Vince Cherico

Mezzrow 6, 7:30 pm \$35

•★Lew Tabackin Dual Nature Trio with Jason Tiemann, Peter Washington

Michiko Studios 3 pm

• Rose Stoller Rhythm Method

The Owl Music Parlor 8 pm \$15

• Premik Russell Tubbs/Margee Miner-Tubbs Oneness-World with Steve Sanberg, Neil ‘Nail’ Alexander, Michael O’Brien, Todd Isler

Pangea 7 pm \$25

• Bonicella Lewis

Patrick’s Place 12 pm \$10

• Nate Lucas All Stars

Red Rooster Harlem 12 pm

•★Or Bareket Quartet with Joel Ross, Yosvany Terry, Savannah Harris

Rizzoli Bookstore 4:30 pm \$30

• Jon Regen

The Roxy Lounge at Roxy Hotel 6, 7 pm

• Leonieke Scheuble Trio with Nick Scheuble, Harvie S

Saint Peter’s Church 5 pm

•★“For Bill Dixon”: Ras Burnett, Bill Lowe; Stephen Horenstein solo; Stephen Horenstein Kinetic Ensemble; Andrew Drury, Caroline Morton, Stephanie Griffin; Gene Coleman

Scholes Street Studio 2 pm

• Peter Louis Octet

Shrine 8 pm

• George Kontrafouris Trio with Bobby Broom, Jason Wastor; Saul Dautch Quintet with Noah Halpern, Miki Yamanaka, Louie Leager, Hank Allen-Barfield

Smalls 6, 7:30, 9, 10:30 pm \$35

• Joey Alexander with Daniel Winshall, Willie Jones III

Smoke 7, 9, 10:30 pm \$35-55

• George Gee Swing Orchestra

Swing 46 9 pm \$20

•★Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan

Village Vanguard 8, 10 pm \$40

• Valtinho Anastácio

Zinc Bar 7:30, 9 pm \$35

Monday, November 17

• Katie Martucci

Bar Lunático 9, 10:30 pm \$10

•★Vince Giordano and the Nighthawks

Birdland Theater 5:30, 8:30 pm \$20-40

• John Pizzarelli/Jessica Molaskey

Café Carlyle 8:45 pm \$140-250

• Neil Podgurski Trio

Cellar Dog 7, 8:30 pm \$5

• Charlotte Greve; Micah Thomas

Close Up 7:30, 9, 10:30 pm

• Brandon Sanders with Richard Johnson, Eric Wheeler, Stacy Dillard

Dizzy’s Club 7, 9 pm \$20-50

• Raphael Silverman Quartet; Sophia Kickhofel Trio

The Django 7:30, 9, 10:30 pm, 12 am \$35

•★The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon

The New School Stiefel Hall 7:30 pm

• Jon Regen

The Roxy Lounge at Roxy Hotel 6, 7 pm

• Charles Colizza, Trevor Robertson

Sour Mouse 8, 9:30 pm

• Willerm Delisfort solo

The View 5:30 pm

•★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley

Village Vanguard 8, 10 pm \$40

•★Houston Person Quartet with Matthew Parrish, Orrin Evans, Byron Landham

Zinc Bar 7, 8:30 pm \$35

Tuesday, November 18

• Tamar Korn Kornucopia

Barbès 7 pm \$20

• “Art of Bossa Nova”: Eliane Elias

Birdland 7, 9:30 pm \$40-50

•★Vince Giordano and the Nighthawks

Birdland Theater 5:30, 8:30 pm \$20-40

• John Pizzarelli/Jessica Molaskey

Café Carlyle 8:45 pm \$140-250

• Organ Grooves

Cellar Dog 7, 8:30 pm \$5

•★Edward Simon, Scott Colley, Brian Blade

Dizzy’s Club 7, 9pm \$25-55

• Benito Gonzalez Trio; People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Víctor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich

The Django 7:30, 9, 10:30 pm, 12 am \$35

•★New York Gypsy Festival: Yvonnick Prené Gypsy Project; Adrien Chevalier

Gypsy Jazz Drom 7, 8:30 pm \$30

•★Continuum Culture & Arts presents patrick brennan’s transparency kestra with Iván Beremboim, Claire de Brunner, On Ka’a Davis, Andrew Drury, Haruna Fukazawa, Nick Gianni, Devin Gray, Bob Holman, Patrick Holmes, James Ilgenfritz, Westbrook Johnson, Frank London, Jessica Lurie, Dafna Naphtali, Shu Odumura, Sean Saville, Sara Schoenbeck, David Sidman, Josh Sinton, Bill Yltialo

InterComm 6, 8:30 pm

• Marius Van Den Brink; Benny Benack III Quintet

The Jazz Club at Aman New York 6:30, 9 pm

• Stefano Doglioni & Friends

The Lost and Found 8 pm

• Michael Kanan Trio; Jesse Green Trio with Tony Marino, Willie Bowman

Mezzrow 6, 7:30, 9, 10:30 pm \$35

• AC Cowings with Willerm Delisfort

Red Rooster Harlem 7 pm

•★“Memorial for Sheila Jordan”

Saint Peter’s Church 5:30 pm

• Tobias Meinhart Quartet with Eden Ladin, Rick Rosato, Colin Stranahan

Smalls 9, 10:30 pm \$35

•★Rachael & Vilray

Town Hall 8 pm \$41-74

•★Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille

Village Vanguard 8, 10 pm \$40

• Gabriel Schillinger-Hyman Quartet with Christopher McBride, Eytan Schillinger-Hyman, Christian X.M. McGhee

Zinc Bar 7, 8:30 pm \$35

Wednesday, November 19

• Milena Casado

Bar Bayeux 8, 9:30 pm

• Maryam Turkey + Shahzad Ismaili

Bar Lunático 9, 10:30 pm \$10

• “Art of Bossa Nova”: Eliane Elias

Birdland 7, 9:30 pm \$40-50

•★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Tatiana Eva Marie, Vinny Raniolo

Birdland Theater 5:30, 8:30 pm \$30-40

• John Pizzarelli/Jessica Molaskey

Café Carlyle 8:45 pm \$140-250

• Tony Davis Trio with Raul Reyes, Jonathan Barber

Cellar Dog 7, 8:30 pm \$5

•★Dan Weiss with Peter Evans, Patricia Brennan, Miles Okazaki

Close Up 7:30, 9, 10:30 pm

•★Edward Simon, Scott Colley, Brian Blade

Dizzy’s Club 7, 9pm \$25-55

•★Jonny King Trio; Connor MacLeod Quintet

The Django 7:30, 9, 10:30 pm, 12 am \$35

• Verena McBee Trio

Flute Bar 8 pm

• Anthony Hervey

The Jazz Club at Aman New York 6:30 pm

•★Harish Raghavan with Walter Smith III, Micah Thomas, Emmanuel Michael, Craig Weinrib

The Jazz Gallery 7, 9 pm \$35-45

• Kuni Mikami Trio with Ed Cherry, Harvie S; Bennett Paster Trio with Gary Wong, Tony Mason

Mezzrow 6, 7:30, 9, 10:30 pm \$35

•★“Music for Two Pianos: Anthony Braxton’s Composition 95”: Darius Jones/ Cecilia Lopez; Ursula Oppens/Adam Tendler

Roulette 8 pm \$25

•★Pasquale Grasso Quartet

Saint Tuesday 9:30 pm

•★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary

SEEDS Brooklyn 8 pm

•★Mark Sherman Quartet with Joe Magnarelli, Dean Johnson, Tim Horner; Flávio Silva Quartet with Chris McCarthy, Adi Meyerson, Obed Calvaire

Smalls 6, 7:30, 9, 10:30 pm \$35

• Smoke 7, 9 pm \$35-50

•★Bill Charlap solo

• Russ Nolan Quartet

Sour Mouse 8 pm

SAINT PETER’S CHURCH



JAZZ VESPERS 5PM

November 2

Eric Stern

November 9

Daryl Sherman

November 16

Leonieke Scheuble

November 23

Ben Cassara

November 30

Marion Cowings

JAZZ MEMORIALS 5:30 PM

November 18

Sheila Jordan

RSVP

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- ★Frank London Conspiracy Brass with Marcus Rojas, Josh Roseman, Onel Matos, Javier Diaz The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Dave Post Swingadelic Big Band Swing 46 5:30, 9 pm \$20
- ★Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, November 20

- ★Marc Copland with Adam Kolker, Jeremy Stratton, Colin Stranahan Bar Bayeux 8, 9:30 pm
- Tal Yahalom Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez Barbès 8 pm \$20
- “Art of Bossa Nova”: Eliane Elias Birdland 7, 9:30 pm \$40-50
- ★High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40

- ★Arooj Aftab Blue Note 8, 10:30 pm \$30-45
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- ★Jon Irabagon Quintet with Matt Mitchell, Chris Lightcap, Dan Weiss + Nate Wooley Café Ornithology 7:30, 9:30 pm \$20
- Roger Blanc/Whitney Marchell Jackson Café Un Deux Trois 8 pm
- Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5
- ★Caroline Davis Portals with Julian Shore, Kanoa Mendenhall, Tim Angulo Close Up 7:30, 9, 10:30 pm
- ★Mary Stallings with Aaron Goldberg, Reuben Rogers, McClenty Hunter Dizzy’s Club 7, 9pm \$25-50
- ★Pasquale Grasso Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$35

- Augie Bello Bash Groove Bar & Grill 9 pm
- Carolina Calvache Trio with Peter Slavov, Ronen Itzik Instituto Cervantes New York 7 pm
- Joshua Miller Quartet The Jazz Club at Aman New York 6:30 pm
- ★JFA presents Blue Reality Quartet with Warren Smith, Joe McPhee, Michael Marcus, Jay Rosen + Ted DanielJazz Museum in Harlem 2 pm
- Alune Wade Le Poisson Rouge 7:30 pm \$20-30
- John Dokes Quartet with Steve Einerson, John Webber, Brian Fishler Mezzrow 6, 7:30 pm \$35
- ★Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25

- Karen Maynard Quintet Patrick’s Place 7 pm
- “Music for Two Pianos: A Tribute to Robert Ashley and ‘Blue’ Gene Tyranny”: Sarah Cahill/Joseph Kubera Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary SEEDS Brooklyn 8 pm
- Gil Schwartz solo; Villagers Brass Band Shrine 7, 8, 9 pm
- Anthony Dom; Philip Chadwick Group Silvana 7, 8 pm
- Peter Anderson/Will Anderson Quintet with Dalton Ridenhour; David Gilmore Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Bill Charlap solo Smoke 7, 9 pm \$35-50
- Frank London Loisaida Fife and Drum Corp with Elijah Thomas, Ron Caswell, Charles Burnham, Reut Regev, Satoshi Takaeshi, Brian Chase The Stone at The New School 8:30 pm \$20
- Benny Benack III Quartet Ubani Manhattan 7 pm
- Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, November 21

- Eric Person Albert’s Bar 3 pm
- “Journey Through Jazz: The Mighty Negro Spirituals”: Jazz at Lincoln Center Orchestra with Marcus Printup The Appel Room 7, 9:30 pm \$20-100
- Julian Shore Trio with Martin Nevin, Allan Mednard Bar Bayeux 8, 9:30 pm
- Organ Monk Trio Bar Lunático 9, 10:30 pm \$10
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Benny Benack III Quartet Barettto New York 9:30 pm

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Solo Piano Works II

Following her internationally acclaimed debut solo album on Trem Azul Records, Luísa Gonçalves returns with a new solo venture, expanding on the impenetrable musical connections outlined on her triumphant predecessor (2020’s *Unno*). Across style, ideas, and expression, the artist has an innate piano sound. Luísa Gonçalves is known for her ability to merge different musical influences and create unique and unclassifiable music.

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- Birdland Big Band; “Art of Bossa Nova”: Eliane Elias Birdland 5:30, 8:30, 10:30 pm \$30-50
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer, Davide Laura Birdland Theater 7, 9:30 pm \$30-40
- ★Arooj Aftab Blue Note 8, 10:30 pm \$30-45
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple The Box 7 pm
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- Chris Beck Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30 pm \$5
- Mary Halvorson with Dave Adewumi, Henry Fraser, Tomas Fujiwara Close Up 8, 10 pm
- Khailah Johnson Daddy Rabbit 8 pm \$60-130
- ★Mary Stallings with Aaron Goldberg, Reuben Rogers, McClenty Hunter Dizzy’s Club 7, 9pm \$25-50

- Freddy DeBoe Band The Django 10:30 pm, 12 am \$35
- Seffarine + Garifuna Jazz Ensemble with Lamiae Naki, Nat Hulskamp, Manuel Gutierrez, Marwan Allam Flushing Town Hall 7 pm \$25
- ★Robert Dick/Mark Dresser Fridman Gallery 7 pm
- Gregory Lewis with Raina Welch Garage Sale Vintage 8 pm
- AC Lincoln; Emily Braden The Jazz Club at Aman New York 6:30, 9 pm
- Marianne Solivan The Jazz Club at Aman New York 9 pm
- ★Miguel Zénon Big Band with Michael Thomas, Max Bessesen, Lucas Pino, Chris Ferrari, Bryan Cowan, Alex Ridout, Joey Curreri, Jonathan Saraga, Dave Smith, Jack Kotze, Joe Giordano, Armando Vergara, Sebastian Zamarripa, Gabriel Chakarji, Michael Hilgendorf, Hamish Smith, Varun Das The Jazz Gallery 7, 9 pm \$40-50
- Composers Concordance presents Gottfried Sötger, Gene Pritsker, Moppa Elliott Kismet 7 pm
- Marius Van Den Brink Trio with Noah Garabedian, Ronen Itzik Klavierhaus 7, 8:30 pm \$35
- Bill O’Connell Trio with Santi DeBriano, Billy Hart; Joe Block Open Heart Trio with Paul Sikivie, JK Kim Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Harlem Jazz Boxx presents Jason Marshall Mount Morris Ascension Presbyterian Church 7 pm \$25

- “Music for Two Pianos: The Music of Henry Threadgill”: Rahul Carlberg/ Maya Keren Roulette 8 pm \$25
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary SEEDS Brooklyn 8 pm
- Martin Rueter; Touque Silvana 8, 10 pm
- Andrew Kushnir; Miki Yamanaka Quartet with Nicole Glover, Tyrone Allen, Jimmy Macbride; Simon Moullier Trio with Luca Alemanno, JK Kim Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Bill Charlap solo Smoke 7, 9, 10:30 pm \$35-55
- ★Frank London with Ben Stapp, Knox Chandler The Stone at The New School 8:30 pm \$20
- ★Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- ★Mingus Dynasty with Alexander Norris, Mark Gross, Joe Fiedler, Helen Sung, Mark Lewandowski, Kush Abadey Zinc Bar 7, 8:30 pm \$35

Saturday, November 22

- “Journey Through Jazz: The Mighty Negro Spirituals”: Jazz at Lincoln Center Orchestra with Marcus Printup The Appel Room 4:30, 7 pm \$20-100
- Danny Fox Bar Bayeux 8, 9:30 pm
- Joie Bianco Trio; “Art of Bossa Nova”: Eliane Elias Birdland 5:30, 8:30, 10:30 pm \$30-50
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer, Davide Laura Birdland Theater 7, 9:30 pm \$30-40
- ★Tito Puente Jr. Latin Jazz Ensemble; Arooj Aftab Blue Note 12:30, 2:30, 8, 10:30 pm \$25-45
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$140-250
- Will Terrill Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30 pm \$5
- ★Mary Halvorson with Dave Adewumi, Henry Fraser, Tomas Fujiwara; Solomon Gottfried with Jacob Sacks, Connor Parks Close Up 8, 10, 11:30 pm
- ★Mary Stallings with Aaron Goldberg, Reuben Rogers, McClenty Hunter Dizzy’s Club 7, 9pm \$25-50
- Ron Jackson Quartet; Craig Handy 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple The Flatiron Room Murray Hill 9 pm

4, 1926

LOUIS ARMSTRONG’S “HOT FIVE” ORCHESTRA



The Louis Armstrong House Museum presents:

HOT FIVE CENTENNIAL CELEBRATION

PERFORMANCE AND ARCHIVAL TOUR

11.22.2025 AT 3:00PM

At Jerry’s Place - Louis Armstrong Center

The “Hoochie Jeebie” Song Recorders

Louis Armstrong and his “Hot Five” Orchestra are known from coast to coast as one of the jazziest aggregations in the world. A few months ago this organization was practically unknown, but today these harmony masters are the world’s favorite musicians. The famous “Hoochie Jeebie” song of Boyd Atkins was recently recorded by them on their record. The orchestra consists of Johnny Dodds, clarinet; Edward (Kid) Ory, trombone; John A. St. Cyr, bass; Lillian Armstrong, piano; Louis Armstrong, cornet and leader.

Mary Br

- ★Miguel Zénon Big Band with Michael Thomas, Max Bessesen, Lucas Pino, Chris Ferrari, Bryan Cowan, Alex Ridout, Joey Curreri, Jonathan Saraga, Dave Smith, Jack Kotze, Joe Giordano, Armando Vergara, Sebastian Zamarripa, Gabriel Chakarji, Michael Hilgendorf, Hamish Smith, Varun Das The Jazz Gallery 7, 9 pm \$40-50
- ★“Hot Five Centennial Celebration: Tribute to Louis Armstrong” with Bruce Harris, Jon-Erik Kelloso, Jeffery Miller, Evan Arntzen,Ricky Riccardi, Emeline O’Rourke, Jen Hodge, Joe Saylor Louis Armstrong Center 3 pm
- Bill O’Connell Trio with Santi DeBriano, Billy Hart; Joe Block Open Heart Trio with Paul Sikivie, JK Kim Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary SEEDS Brooklyn 8 pm
- ★Miki Yamanaka Quartet with Nicole Glover, Tyrone Allen, Jimmy Macbride; Simon Moullier Trio with Luca Alemanno, JK Kim Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Bill Charlap solo Smoke 7, 9, 10:30 pm \$35-65
- Composers Concordance presents Todd Rewoldt/Jai Jeffryes Steel Wig Music 7 pm
- ★Frank London Brass Conspiracy with Kenny Wollesen, José Davila, Marcus Rojas + Steven Bernstein The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo The View 5:30 pm
- ★Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille Village Vanguard 8, 10 pm \$40

Sunday, November 23

- ★Will Bernard’s BK Strays with Steve Cardenas, Dan Loomis, Alan Mednard Barbès 8 pm \$20
- ★Stéphane Wrembel; Reginald Chapman’s Chaphouse with Ryan Easter, Ben Allen, Maxx Spinelli, CJ McPhatter Barbès 8, 10 pm \$20
- Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer, Davide Laura Birdland Theater 7, 9:30 pm \$30-40
- ★Arooj Aftab Blue Note 8, 10:30 pm \$30-45
- Yael Acher “KAT” Modiano/Baran Güzelsoy Cabrini Shrine 6 pm \$10-20
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★David Leon; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- ★Mary Stallings with Aaron Goldberg, Reuben Rogers, McClenty Hunter Dizzy’s Club 5, 7:30 pm \$25-50

- Aubrey Johnson Quartet; Ricardo Grilli Quartet; David Janeway Trio with David Kingsnorth, Eliot Zigmund The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kelloso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- Benny Benack III Five Spot Jazz 5:30 pm \$15
- Napoleon Murphy Brock Quintet with Ed Palermo Iridium 8:30 pm \$30-40
- Elysian Fields Le Poisson Rouge 7 pm \$30-35
- Bonicella Lewis Patrick’s Place 12 pm \$10
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ben Cassara Trio with Boots Maleson, Nicki Adams Saint Peter’s Church 5 pm
- Eric Plaks with Ayumi Ishito, Zach Swanson, Jon Panikkar Shrine 7 pm
- ★Bill Charlap solo Smoke 7, 9 pm \$35-55
- George Gee Swing Orchestra Swing 46 9 pm \$20
- ★Miguel Zenón/Fred Hersch Trinity Wall Street 3 pm
- ★Joe Lovano/Dave Douglas Sounds Prints with Lawrence Fields, Matt Penman, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, November 24

- Nicola Caminiti Immigrantet with Juan Diego Villalobos, Hamish Smith, JK Kim Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Dan Aran Trio Cellar Dog 7, 8:30 pm \$5
- Matt Knoegel Quartet with Tony Davis, Matt Dwonszyk, Mike Camacho; Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- Joe Block Future of Jazz Orchestra with Nathaniel Williford, Camerahn Alforque, Skylar Tang, Noah Halpern, Jacob Melsha, Mariel Bildsten, Laura Orzechoski, Jarien Jamanila, Zoe Obadia, Aidan McKeon, Ian Muñoz, Jaxon Hirsh, Sam Harris, Maria Marmarou Dizzy’s Club 7, 9 pm \$20-55
- Anaïs Reno Quartet; Liam Sutcliffe Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35

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- Napoleon Murphy Brock Quintet with Ed Palermo Iridium 8:30 pm \$30-40
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Alex Weitz Quartet; Benny Benack III Quintet with Jason Wastor Smalls 6, 7:30, 9, 10:30 pm \$35
- Charles Colizza, Trevor Robertson Sour Mouse 8, 9:30 pm
- Willem Delisfort solo The View 5:30 pm
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Jonathan Kreisberg Quartet with Javier Santiago, Hamish Smith, Colin Stranahan Zinc Bar 7, 8:30 pm \$35

Tuesday, November 25

- Arthur Kell Speculation Quartet with Nate Radley, Brad Shepik, Allan Mednard Bar Lunático 9, 10:30 pm \$10
- Ken Peplowski Quartet Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- David Amram with Jerome Harris, Rene Hart, Kevin Twigg, Adam Amram Dizzy's Club 7, 9pm \$20-55
- Jamile The Django 10:30 pm, 12 am \$35
- Verena McBee Trio Flute Bar 8 pm
- Stefano Dogliani & Friends The Lost and Found 8 pm
- John Zorn, Laurie Anderson, Jim Staley, Marc Ribot, John Medeski, Ikue Mori, Jorge Roeder, Simon Hanes, Brian Chase, Kenny Wollesen Roulette 8 pm \$50-100
- Composers Concordance presents Peter Oswald, Gene Pritsker with Dennis Brandner, Franz Hackl, John Clark, David Taylor Shrine 7 pm
- Eric Wheeler Quartet Smalls 9, 10:30 pm \$35
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Danton Boller Trio with Dave Kikoski Zinc Bar 7, 8:30 pm \$35

Wednesday, November 26

- Michelle Lordi Group with Ian Macauley, Jerome Sabbagh, Matthew Parrish Bar Bayeux 8, 9:30 pm
- Ken Peplowski Quartet Birdland 7, 9:30 pm \$35-45
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Rodney Jones, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Swing Collective Quartet Cellar Dog 7, 8:30 pm \$5
- Herlin Riley with Julian Lee, Tyler Bullock, Russell Hall Dizzy's Club 7, 9pm \$25-55
- Fima Ephron Quartet; Hendrik Meurkens Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Raphael Silverman Trio with Joseph Ranieri, Kush Abadey; Wilfie Williams Trio with Jason Maximo Clotter Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Langston Hughes II; Francois Moutin Trio with Baptiste Trotignon, Jochen Rueckert Smalls 6, 7:30, 9, 10:30 pm \$35
- Russ Nolan Quartet Sour Mouse 8 pm
- Kevin Blancq Big Band; Dave Post Swingadelic Big Band Swing 46 5:30, 9 pm \$20
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Ollice Spaulding Quartet with Matt Dorland, Michael O'Brian, Nico Shevelov Zinc Bar 7, 8:30 pm \$35

Thursday, November 27

- Ken Peplowski Quartet Birdland 7, 9:30 pm \$35-45
- 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, 8:30 pm \$30-40



- John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Roger Blanc/Whitney Marchell Jackson Café Un Deux Trois 8 pm
- Kim Clarke Jazz Museum in Harlem 6 pm
- Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet Patrick's Place 7 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Jacob Chung Quintet with Mason Millard, Bruce Acosta, Caleb Tobocman, Willie Bowman Smalls 9, 10:30 pm \$35
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, November 28

- Eric Person Albert's Bar 3 pm
- Alden Hellmuth Bar Bayeux 8, 9:30 pm
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Trey Anastasio Band with Natalie Cressman, Kenneth Whalum, Jennifer Hartswick, Ray Paczkowski, Dezron Douglas, Russ Lawton, Cyro Baptista Beacon Theatre 8 pm \$100-240
- Birdland Big Band; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$30-45
- Mingus Orchestra with Wayne Escoffery, Conrad Herwig, Mark Lewandowski, Donald Edwards, Freddie Bryant, Michael Rabinowitz, John Clark Birdland Theater 7, 9:30 pm \$30-40
- John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Wayne Tucker Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30 pm \$5
- Matthew Shipp/Rob Brown Close Up 8, 10 pm
- Herlin Riley with Julian Lee, Tyler Bullock, Russell Hall Dizzy's Club 7, 9pm \$25-55
- Ben Stivers Quartet The Django 10:30 pm, 12 am \$35
- Gregory Lewis with Raina Welch Garage Sale Vintage 8 pm
- Vanisha Gould; Willem Delisfort Project The Jazz Club at Aman New York 6:30, 9 pm
- Giraudo Sinfonietta with Katie Althen-Velázquez, Djakhangir Khaydarov, Josh Deutsch, Ryan Keberle, Ahmed Alom, Sami Merdinian, Alex Fortes, Nardo Poy, Amy Kang The Jazz Gallery 7, 9 pm \$35-45
- "Gigi Gryce 100th Birthday": Chris Byars Octet with Alex Norris, Jacob Chung, John Mosca, Frank Basile, Eriko Kitagawa, Ari Roland, Andy Watson; Michael Dease Quintet with Sharel Cassity, Dan Nimmer, Kazuki Takemura, Maria Marmarou Smalls 6, 7:30, 9, 10:30 pm \$35
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 7, 9, 10:30 pm \$35-55
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Tyreek McDole Quintet Zinc Bar 7, 8:30 pm \$35

Saturday, November 29

- Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperrazza Bar Bayeux 8, 9:30 pm
- Moses Patrou and the Brooklyn Dive Bombers Bar Lunático 9, 10:30 pm \$10
- Trey Anastasio Band with Natalie Cressman, Kenneth Whalum, enniifer Hartswick, Ray Paczkowski, Dezron Douglas, Russ Lawton, Cyro Baptista Beacon Theatre 8 pm \$100-240
- Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak; Ken Peplowski Quartet Birdland 5:30, 8:30, 10:30 pm \$30-45
- Mingus Orchestra with Jeremy Pelt, Wayne Escoffery, Conrad Herwig, Mark Lewandowski, Donald Edwards, Freddie Bryant, Michael Rabinowitz, John Clark Birdland Theater 7, 9:30 pm \$30-40
- "Honoring the Music of Ray Charles": Shulton Whitley, Angela Workman; John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 1:30, 8, 10:30 pm, 12 am \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Samba de Gringo; Gabriele Donati Quartet Cellar Dog 7, 8:30 pm \$5
- Simon Moullier; Dabin Ryu Close Up 8, 10, 11:30 pm

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- Herlin Riley with Julian Lee, Tyler Bullock, Russell Hall Dizzy's Club 7, 9pm \$25-55
- Tommy Campbell Quartet with Jerome Harris, Jon Davis, Gianluca Renzi; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman Band with Steve Kotyka, Nolan Byrd, Steve Whipple The Flatiron Room Murray Hill 9 pm
- Lucy Yeghiazaryan; Gerardo Contino The Jazz Club at Aman New York 6:30, 9 pm
- Giraudo Sinfonietta with Katie Althen-Velázquez, Djakhangir Khaydarov, Josh Deutsch, Ryan Keberle, Ahmed Alom, Sami Merdinian, Alex Fortes, Nardo Poy, Amy Kang The Jazz Gallery 7, 9 pm \$35-45
- Composers Concordance presents “Celia Cruz Centennial”: CompCord LittleBig Band + Steven Bernstein, Ariadne Trujillo Durand loft393 7 pm
- Jane Scheckter Quartet Pangea 7 pm \$25
- Kalia Vandever Quartet with Flanafi, Kanoa Mendenhall, Kayvon Gordon Public Records 7 pm \$25
- Michael Morgan Jazz Group Silvana 7 pm
- “Gigi Gryce 100th Birthday”: Chris Byars Octet with Alex Norris, Jacob Chung, John Mosca, Frank Basile, Eriko Kitagawa, Ari Roland, Andy Watson; Michael Dease Quintet with Sharel Cassity, Dan Nimmer, Kazuki Takemura, Maria Marmarou Smalls 6, 7:30, 9, 10:30 pm \$35
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 7, 9, 10:30 pm \$35-65
- Willem Delisfort solo The View 5:30 pm
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, November 30

- Claudia Acuna Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Trey Anastasio Band with Natalie Cressman, Kenneth Whalum, Jennifer Hartswick, Ray Paczkowski, Dezron Douglas, Russ Lawton, Cyro Baptista Beacon Theatre 8 pm \$100-240
- Dave Pietro Quintet with Brandon Lee, Gary Versace, Johannes Weidenmueller, Adam Cruz; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$30-40
- Mingus Orchestra with Alexander Norris, Wayne Escoffery, Conrad Herwig, Mark Lewandowski, Donald Edwards, Freddie Bryant, Michael Rabinowitz, John Clark Birdland Theater 7, 9:30 pm \$30-40
- John Scofield Trio with Vicente Archer, Bill Stewart Blue Note 8, 10:30 pm \$30-45
- Sutton Foster Café Carlyle 8:45 pm \$175-350
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- Simon Moullier; Ben Sherman Close Up 7:30, 9, 10:30 pm
- Herlin Riley with Julian Lee, Tyler Bullock, Russell Hall Dizzy's Club 5, 7:30 pm \$25-55
- Sylvia Cuenca Quartet; Greg Skaff Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- Welf Dorr, Robert Boston, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Chiara Izzi Trio Mezzrow 6, 7:30 pm \$35
- Uri Gurvich Quartet with Nitzan Gavrieli, Peter Slavov, Ronen Itzik Omithology Jazz Club 9 pm
- Bonicella Lewis Patrick's Place 12 pm \$10
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Marion Cowings “Sings Billy Strayhorn” Saint Peter's Church 5 pm
- Hayes Greenfield Quartet with Dean Johnson, Jim Ridd, Tim Horner Smalls 6, 7:30 pm \$35
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 7, 9, 10:30 pm \$35-55
- Jane Ira Bloom Trio with Mark Helias, Matt Wilson Soapbox Gallery 4 pm \$25
- George Gee Swing Orchestra Swing 46 9 pm \$20
- Stan Rubin Orchestra with Joe Politi, Lynn McCune Swing 46 9 pm \$20
- Jason Moran Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Diego Figueiredo solo Weill Recital Hall at Carnegie Hall 7:30 pm \$45-65
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

FREE CONCERTS

www.jazzfoundation.org

NYC Parks
Asser Levy Recreation Center
392 Asser Levy Pl. (@23rd St), 2PM
11/8 - Stephen Blum
Molecular Jazz Trio

Recirculation
876 Riverside Dr, 2PM
11/15 - Bethune Big Band,
directed by Paul West

This project is supported in part by an award from the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

National Jazz Museum in Harlem*
58 West 129th St., 2PM

11/6 - Pucci Amanda Jhones
11/13 - Camille Gainer-Jones ft. the Immortals
11/20 - Blue Reality Quartet ft. Ted Daniel (Warren Smith, Joe McPhee, Michael Marcus, Jay Rosen)

**and livestreaming on JFA Facebook and YouTube*

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CONNECTICUT

Bill's Seafood (Westbrook, CT) [billsseafood.com](#)
11/7, 11/21 (6:30 pm) Bill's Seafood Allstar Jazz Band
Café Nine (Hartford, CT) [cafenine.com](#)
11/11, 11/25 (7 pm) New Haven Jazz Underground
Carousel Museum (Bristol, CT) [thecarouselmuseum.org](#)
11/27 (6:15 pm) Al Fenton Big Band with Kathy Neri
Connecticut College Cummings Arts Center (New London, CT) [conncoll.edu](#)
11/14 (7:30 pm) The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon
Elicit Brewing Company (Manchester, CT) [elicitbrewing.com](#)
11/3, 11/10, 11/17 (7:30 pm) Hartford Jazz Orchestra
Firehouse12 (New Haven, CT) [firehouse12.com](#)
11/7 (8:30 pm) Kenny Warren, Christopher Hoffman, Nathan Elman-Bell
11/14 (8:30 pm) Otherlands Trio with Stephan Crump, Eric McPherson, Darius Jones
11/21 (8:30 pm) Jon Irabagon Quintet with Nate Wooley, Matt Mitchell, Chris Lightcap, Dan Weiss
The Kate (Old Saybrook, CT) [thekate.org](#)
11/5 (7:30 pm) Pasquale Grasso Trio
La Zingara (Bethel, CT) [lazingara.com](#)
11/5 (7 pm) Sarah Cion Steps Behind with Bill Reeve, Mike Rubino, Dave Livolsi
11/12 (7 pm) David Brandom All-Star Quintet with Scott Reeves, Tim Regusis, Mike McGuirk, Ron Vincent
11/26 (7 pm) Steve Davis/Abena Koomson-Davis Quintet
La Zingara (Bethel, CT) [lachatownfarm.org](#)
11/1 (7 pm) Nicole Zuraitis
Lachat Town Farm (Weston, CT) [lighthouseinn.us](#)
11/29 (6 pm) Bob Ahern Quartet
Lighthouse Inn (New London, CT) [owlshopcigars.com](#)
11/5, 11/12, 11/19, 11/26 (9 pm) Kevin Saint James Band
Round Hill Community House (Greenwich, CT) [backcountryjazz.org](#)
11/21 (6:30 pm) Back Country Jazz presents Bennie Wallace, Godwin Louis, Ed Cherry, Donald Vega, Peter Washington, Herlin Riley, Tyreek McDole
Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](#)
11/1 (8 pm) Dave Pietro Quartet with Gary Versace, Jay Anderson, Billy Drummond
11/7, 11/8 (8 pm) Zaccai Curtis Quintet with Jeremy Bosch, Alex Ayala, Reinaldo De Jesus, Willie Martinez
Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](#)
11/14, 11/15 (8 pm) Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold
11/19 (8 pm) Sean Nelson Jazz Orchestra
11/21 (8 pm) Isaiah J. Thompson Quartet
11/22 (8 pm) Ben Wolfe Quartet with John Ellis, Joel Ross, Aaron Kimmel
11/23 (8 pm) Donald Vega Sextet with David DeJesus, Brandon Lee, Raul Reyes, Jerome Jennings, Carlos "Carly" Maldonado
VFW Post 399 (Westport, CT) [vfw399ct.org](#)
11/6 (7 pm) Steve Johns with Greg Wall, Monte Croft, Greg Murphy, John Hart, Joris Teepe
11/13 (7:30 pm) Steve Sandberg with Greg Wall, Michael O'Brian, Jeff Hirshfield
Weston Public Library (Weston, CT) [westonpubliclibrary.org](#)
11/16 (4 pm) Jason Anick/Matt DeChamplain Quartet

NEW JERSEY

Bay Head Chapel (Bay Head, NJ) [bayheadchapel.org](#)
11/9 (3 pm) Tim Brey Quartet + Najwa Parkins
Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](#)
11/3 (7 pm) Lance Bryant Shout
Dog House Saloon & Grill (Township of Washington, NJ) [thedoghousesaloonandgrill.com](#)
11/13 (7:30 pm) Jack Breslin Quartet
Flemington DIY (Flemington, NJ) [flemingtondiy.org](#)
11/15 (7:30 pm) Alexa Torres/Mario Wellmann Quartet with Guillermo López, Daniel Dufour
Haddonfield United Methodist Church (Haddonfield, NJ) [tristatejazz.org](#)
11/23 (2 pm) Bria Skonberg
Madame (Jersey City, NJ) [madamejc.com](#)
11/23 (6 pm) Ted Chubb Organ Trio
Metuchen Library (Metuchen, NJ) [metuchenlibrary.org](#)
11/8 (2 pm) "Gigi Gryce 100th Birthday Celebration": Alexis Cole Trio + Noal Cohen
Morris Museum (Morristown, NJ) [morrismuseum.org](#)
11/22 (7:30 pm) Alex Bugnon
Presbyterian Church of Chatham Township (Chatham Township, NJ) [pcct-nj.org](#)
11/23 (3 pm) "The Greats of Stride-Piano" with Aaron Diehl
Princeton University Richardson Auditorium (Princeton, NJ) [richardson.princeton.edu](#)
11/1 (8 pm) Princeton University Faculty Jazz Sextet with Rudresh Mahanthappa, Ted Chubb, Elio Villafranca, Matthew Parish, Jerome Jennings, Michelle Lordi
Shanghai Jazz (Madison, NJ) [shanghaijazz.com](#)
11/4 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis with Jerry Vezza + Bob Hanlon
11/11 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis with Leonieke
11/13 (7 pm) John Bianculli Trio with Sue Williams, John Vourtsis
11/18 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis with Bob Himmelberger
11/25 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis with Ben Collins-Siegel
Shea Center for the Performing Arts at William Paterson University (Wayne, NJ) [wpunj.edu/wppresents](#)
11/16 (3 pm) William Paterson University Jazz Orchestra with Mitch Butler + Scott Wendholt
11/23 (3 pm) Eliane Elias
South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](#)
11/16 (7:30 pm) Hot Sardines
South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](#)
11/18 (7:30 pm) Geoff Vidal Analog Jazz Orchestra
11/21 (7:30 pm) John Scofield Trio with Vicente Archer, Bill Stewart
11/29 (7:30 pm) "Giants of Jazz: Honoring Paquito D'Rivera": Eric Alexander, Don Braden, Alex Collins, Steve Davis, Essiet Essiet, Roberta Gambarini, Mark Gross, Freddie Hendrix, Karl Latham, Jeb Patton, Rufus Reid, Evan Sherman, Erena Terakubo, Yotam Silberstein
Tavern on George (New Brunswick, NJ) [nbjp.org](#)
11/4 (7, 8:30 pm) Michael Price Quartet
11/6 (7, 8:45 pm) Mark Gross Quartet
11/11 (7, 8:30 pm) Sid Suppiah Quartet
11/13 (7, 8:30 pm) Dave Schumacher Cubeye
11/18 (7, 8:30 pm) Kai Gibson Quartet
11/20 (7, 8:30 pm) Behn Gillice Quartet
11/25 (7, 8:30 pm) Don Solomon Quartet
TD James Moody Jazz Festival @Bethany Baptist Church (Newark, NJ) [njpac.org](#)
11/8 (8 pm) George Cables Trio with Alexander Claffy, Jerome Jennings
TD James Moody Jazz Festival @Feldman Middleton Community Center (Newark, NJ) [njpac.org](#)
11/16 (2 pm) Luisito Rosario Orchestra
TD James Moody Jazz Festival @NICO Kitchen + Bar (Newark, NJ) [njpac.org](#)
11/23 (11 am, 1 pm) Nat Adderley Jr. Quartet
TD James Moody Jazz Festival @NJPAC (Newark, NJ) [njpac.org](#)
11/8 (7:30 pm) Omar Sosa Quarteto Americanos with Sheldon Brown, Ernesto Mazar Kindelán, Josh Jones
11/9 (3 pm) Stanley Clarke 4EVER + Ben Williams
11/13 (7:30 pm) Arturo Sandoval

11/15 (3, 7:30 pm) Savion Glover Project 9
11/16 (7 pm) Rachael & Vilray
11/21 (8 pm) Christian McBride Big Band + Andra Day, José James, Ledisi
11/22 (7:30 pm) Stanley Jordan "Plays Jimi"
11/23 (11 am, 1, 3 pm) Dorthaan's Place presents Nat Adderley Jr.; "Sarah Vaughan International Vocal Competition": Diamond Franklin; Candace Jones; Kate Kortum; Julia Moscardini; Emma Smith; Tyreek McDole
Triumph Brewery (Red Bank, NJ) [triumphbrewing.com/red-bank](#)
11/1 (8:30 pm) DeLaVida
11/2 (1 pm) Matt Khan Trio
11/6 (7:30 pm) Gabe Plotkin Trio
11/12 (6 pm) Jay Sweet
11/21 (8:30 pm) Freelance Subversives with Will Bernard, Eric Kalb, Ben Stivers, Jeff Hanley
The Statuary (Jersey City, NJ) [thestatuaryofjerseycity.com](#)
11/7 (7 pm) Caleb Wheeler Curtis Undercurrents

NEW YORK

Alvin & Friends Restaurant (New Rochelle, NY) [alvinandfriendsrestaurant.com](#)
11/7, 11/14, 11/21, 11/28 (12:30 pm) Bertha Hope Trio
Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](#)
11/1 (6 pm) Laura Evans Ensemble
11/7 (7 pm) Carlos Jimenez Mambo Quintet
11/8 (6 pm) Philip Harper Quartet
11/15 (6 pm) Matt Garrison Hudson Calls with Alex Smith, Joe Abba
11/16 (3 pm) Lisa Gutkin, Gilad Ephratt, Oren Neiman
11/22 (6 pm) Jeff Barone Quareet
11/28 (7 pm) Sarah Cion, Ed Croft, John Clay
11/29 (6 pm) Steve Freider Band
Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](#)
11/23 (2 pm) Po Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Maryanne de Prophetis, Ron Horton
Caramoor (Katonah, NY) [caramoor.org](#)
11/7 (7:30 pm) Christie Dashiell Quartet
Cuneen-Hackett Arts Center (Poughkeepsie, NY) [facebook.com/elysiumfurnaceworks](#)
11/16 (8 pm) EFW presents Duology with Ted Daniel, Michael Marcus + Warren Smith
Emelin Theatre (Mamaroneck, NY) [emelin.org](#)
11/21 (8 pm) Kat Edmonson
The Falcon (Marlboro, NY) [liveatthefalcon.com](#)
11/2 (7:30 pm) Jimmy Greene with Zaccai Curtis, Matthew Dwonszyk, Jonathan Barber
11/5 (7:30 pm) Kevin Hays 7th Sense with Seamus Blake, Steve Nelson, Doug Weiss, Brian Blade
11/6 (7:30 pm) Pierre Bensusan
11/16 (7 pm) Don Byron, Drew Gress, Ben Perowsky
11/23 (1, 7:30 pm) Dan Shaut Hudson Valley Youth Jazz Orchestra, Dan Shaut Bridge Arts Community Jazz Band, Tristen Napoli Bridge Arts Jazz Lab; Peter Furlan Project with Vinnie Cutro, Neil "Nail" Alexander, Andrew Beals, Erick Storckman, Brad Hubbard, Joel Newton, Charlie Dougherty, Nadav Snir-Zelniker
11/30 (7:30 pm) Cameron Brown and Dannie's Calypso
Farm to Table Bistro (Fishkill, NY) [fbistro.com](#)
11/14 (7 pm) Richard Baratta Quartet
Isaan Thai Star Restaurant (Hudson, NY) [isaanthaistar.com](#)
11/2, 11/9, 11/16, 11/23, 11/30 (6 pm) Armen Donelian solo
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
11/6 (7, 8:30 pm) Andrew Beals, Kyle Koehler, Neil Smith
11/8 (7:30, 8:45 pm) Bianca Mancinelli, Clifford Carter, John Smith, Chris Conte, Sammy Wags
11/13 (7, 8:30 pm) Paul Connors, Matt Dickey, Jon Doty
11/20 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Hamir Atwal
Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](#)
11/1 (7, 9:30 pm) Edmar Castaneda Quartet with Andrea Tierra, Birsá Chatterjee, Julian Miltenberger + Zeudi Castaneda, Zamir Castaneda
11/2 (4, 6, 8 pm) Abelita Mateus Trio; David Janeway Trio
11/7, 11/8 (7, 9:30 pm) Houston Person Quintet
11/9 (4, 6 pm) Aímée Allen Quartet
11/14, 11/15 (7, 9:30 pm) David Amram
11/16 (4, 6 pm) Alexa Torres Skillicorn Quartet
11/21, 11/22 (7, 9:30 pm) Dave Stryker Quartet with Troy Roberts, Jared Gold, McClenty Hunter
11/23 (4, 6 pm) Roni Ben-Hur Quartet
11/28, 11/29 (7, 9:30 pm) Duduka Da Fonseca Quarteto Universal + Maucha Adnet
11/30 (4, 6 pm) Purchase Jazz Orchestra
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
11/1 (7 pm) Chiara Izzi Quartet
11/5 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Keenan Zach; Keenan Zach Jazz Loft Trio
11/6, 11/20, 11/21, 11/28 (7 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera
11/7 (7 pm) The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed
11/8 (7 pm) Brianna Thomas Trio
11/12, 11/19, 11/26 (7 pm) Keenan Zach Jazz Loft Trio
11/14 (7 pm) Tom Manuel/Tim Hagens Quintet
11/15 (7 pm) Tim Hagens Quintet + Michele Brangwen Dance Ensemble
11/18 (7 pm) Nikola Spasojevic
11/22 (2, 7 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera
11/29 (2, 7, 10 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
11/1 (7, 9 pm) Yoko Miwa Trio with Will Slater, Scott Goulding
11/2 (12 pm) Ron Drotos solo
11/6 (7 pm) Linda Kahn/Mark Hartman
11/7 (7 pm) Quintin Harris Trio with Griffin Fink, Max Marsillo
11/8 (6, 8 pm) Anderson Brothers "Play Duke Ellington": Will Anderson, Peter Anderson, Conal Fowkes
11/9, 11/23 (12 pm) Jon Cobert solo
11/13 (7 pm) Sam Schaeffer Trio with Sam Chandler, Brendan Nie
11/15 (7 pm) Greg Farnese, Juliet Ewing, Jim Holton, Dimitri Kolesnik
11/16 (12 pm) Ron Drotos + Kati Neiheisel
11/21 (7 pm) Rahsaan Cruse Jr. with Matthias Schmidt, August Bish, Parker Reid
11/22 (7 pm) Internal Compass Ensemble with Assaf Goren, David Alfandary, Daniel Schwarzwald, Ehud Ettun, Ronen Itzik
11/29 (7, 9 pm) Giacomo Gates Trio with Tomoko Ohno, Phil Bowler
Ken's Jazz Attic (Larchmont, NY) [kensjazzattic.com](#)
11/20 (7 pm) Miki Yamanaka
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
11/1 (7 pm) Gypsy Jazz Collective
11/8 (7 pm) Chris Pasin/Jeff Ciampa Quartet
11/15 (7 pm) Neil "Nail" Alexander with Owen Dudley, Brian Mooney, Nadav Zelniker
11/22 (7 pm) Tim Regusis/Ron Horton Quartet with Lew Scott, Tony Jefferson
11/29 (7 pm) Marc Black/Michael Esposito
Masonic Temple (Sag Harbor, NY) [masonicmusicseries.com](#)
11/7 (7 pm) Santi Debriano Bembe Quintet
"Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](#)
11/1 (8 pm) "Tribute to Horace Silver": Mike Lee, James Zollar, Rick Germanson, Brian Floody John Lang"
11/7 (8 pm) Jose Elias Pagan, Richie Peña, Ariel Rosado, Marcos Ortiz, Juan Urbaez
11/14 (8 pm) "Gypsy Jazz": Joe Cirotti

11/21 (8, 10 pm) Kathleen Hart/Steve LaMattina Quartet with Jeff Pittson, Mark Hagan; Steve LaMattina, Mark Hagan
11/22 (8 pm) Don Shelden Sinatra Jukebox with Steve Ash, Frank Tate, Tom Melito
11/28 (7, 9 pm) Richard Baratta Gotham City Quintet with Bill O'Connell, Craig Handy, Michael Goetz, Paul Rossman
Purchase PAC (Purchase, NY) [artscenter.org](#)
11/14 (7:30 pm) Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner
Yonkers Arts (Yonkers, NY) [yonkersarts.org](#)
11/16 (2 pm) Library Jazz Band with Jordan Hirsch, Ron Horton, Kim Burgie, William Schaeffer, Nancy Maron, Lee Greene, Matt Garrison, Chris Ferdinand, Karl Watson, Rob Susman, Howard Levy, Dave Levitt, Walter Barrett, Sarah Jane Cion, Dan Asher, Bill Reeve
Yonkers Public Library (Yonkers, NY) [ypl.org](#)
11/12, 11/18 (5:30 pm) Library Jazz Band with Jordan Hirsch, Ron Horton, Kim Burgie, William Schaeffer, Nancy Maron, Lee Greene, Matt Garrison, Chris Ferdinand, Karl Watson, Rob Susman, Howard Levy, Dave Levitt, Walter Barrett, Sarah Jane Cion, Dan Asher, Bill Reeve
11/13 (2 pm) Art Lillard's On Time Trio
11/23 (2 pm) Library Jazz Band with Jordan Hirsch, Ron Horton, Kim Burgie, William Schaeffer, Nancy Maron, Lee Greene, Matt Garrison, Chris Ferdinand, Karl Watson, Rob Susman, Howard Levy, Dave Levitt, Walter Barrett, Sarah Jane Cion, Dan Asher, Bill Reeve

PENNSYLVANIA

Chris' Jazz Café (Philadephia, PA) [chrisjazzcafe.com](#)
11/1 (7:30, 9:30, 11 pm) Jimmy Greene Quartet; James Santangelo
11/4 (7:30, 9 pm) Sean Markey Sextet with Andrew Carson, Ravi Seenarine, Reed Bodenstein, Gabriel Godoy, Gavin McCauley
11/5 (7:30, 9 pm) Hudson River
11/6 (7:30, 9 pm) Gabriel Meyer Sextet with Caleb Wheeler Curtis, Jake Miller, Josh Klamka, Eli Pace, Greg Masters
11/7 (7:30, 9, 11 pm) Ace Williams Quartet; Oliver Mayman
11/8 (7:30, 9:30, 11 pm) Laura Anglade Quartet; James Santangelo
11/11 (7:30, 9 pm) Side Step with Ryan Devlin, Jordan Leamer, Ian Ashby, Ryan Barski
11/12 (7:30, 9 pm) Caleb Eckstein BopTet
11/13 (7:30, 9 pm) Mike Raymond Octet with Nick Dugo, Christian Ertl, Alex Podagrosi, Bill Saurman, Peter Rushing, Paul Briggs, Dan Monaghan
11/14 (7:30, 9:30, 11 pm) Cyrus Chestnut Trio; Oliver Mayman
11/15 (7:30, 9:30, 11 pm) Cyrus Chestnut Trio; James Santangelo
11/18 (7:30, 9 pm) Naked Hook 4tet with Ryan Tornski, Ben Karp, Jordan Berger, Paolo Cantarella
11/19 (7:30, 9 pm) Gardyn Jazz Orchestra
11/20 (7:30, 9 pm) Susie Meissner Sextet with John Swana, Greg Riley, John Shaddy, Lee Smith, Byron Landham
11/21 (7:30, 9:30, 11 pm) Lucy Yeghiazaryan/Grant Stewart Quartet; Oliver Mayman
11/22 (7:30, 9:30, 11 pm) Lucy Yeghiazaryan/Grant Stewart Quartet; James Santangelo
11/25 (7:30, 9 pm) Nick Trawick Quintet with Mervin Toussaint, Jonathan Daddis, Timothy Ragsdale, Tate Berkey
11/26 (7:30, 9 pm) Bruce Klauber Trio + Mary Ellen Desmond
11/28 (7:30, 9, 11 pm) Peter Bernstein Trio + Bobby Broom; Oliver Mayman
11/29 (7:30, 9, 11 pm) Peter Bernstein Trio + Bobby Broom; James Santangelo
City Winery (Philadelphia, PA) [citywinery.com/philadelphia](#)
11/2 (7:30 pm) CusCampbell
11/8 (7:30 pm) Blaque Dynamite
11/19 (7:30 pm) Emma Nissen
11/29 (7:30 pm) Hot Club Gypsy Jazz Band
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
11/1 (7 pm) Joe Locke/Phil Markowitz
11/2 (5 pm) Duchess with Amy Cervini, Hilary Gardner, Melissa Stylianou, Michael Cabe, Matt Aronoff, Jared Schong
11/6, 11/13, 11/20 (7, 8 pm) Bill Washer
11/7 (7 pm) La Cuchina with Vinny Bianchi, Bill Washer, Paul Rostock, Daniel Gonzalez, Rubin Ariola
11/8 (7 pm) Stéphane Wrembel Trio
11/9 (5 pm) Carrie Jackson with Radam Schwartz, Takashi Otsuka, Gordon Lane
11/14 (7 pm) Good and Plenty Jazz with Anthony Aldissi, Gene Perla, Willie Bowman + John Swana
11/15 (7 pm) Stank Factory with Spencer Guido, Alex Kerssen, Patrick Kerssen, John Valinote, Noah Flaherty
11/16 (5 pm) Madeyn Dundon Trio with Matt Asti, Matthew Hotchkiss Jr
11/21 (7 pm) David Ostwald's Louis Armstrong Eternity Band with Danny Tobias, Ricky Alexander, Jim Fryer, Alonso Delafuente, Jr., Alex Rademan
11/22 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Evan Gregor
11/23 (5 pm) David Leonhardt Trio with Matthew Parrish, Colby Inzer + Houston Person
11/28 (7 pm) Co-op Bop
11/29 (7 pm) Nancy Reed/Spencer Reed
11/30 (5 pm) Joanie Samra Trio with Skip Wilkins, Paul Rostock
Hotel Bethlehem (Bethlehem, PA) [hotelbethlehem.com](#)
11/13 (7 pm) Good and Plenty Jazz with Anthony Aldissi, Gene Perla, Willie Bowman
Legends Cigar Bar (Easton, PA) [legendcigarbar.com](#)
11/1 (12 pm) Good and Plenty Jazz with Mitch Stein, Gene Perla, Byron Landham + Dan Wilkins
11/7 (5 pm) Good and Plenty Jazz with Gene Perla
11/14,28 (5 pm) Good and Plenty Jazz with Joe Michaels
11/21 (5 pm) Good and Plenty Jazz with Walt Bibiger, Gene Perla, Vern Mobley
Painted Bride (Philadelphia, PA) [paintedbride.org](#)
11/1 (7:30 pm) Lafayette Gilchrist and New Volcanoes with Anthony "Blue" Jenkins, Carl Filipiak, Koleby Royston, Bashi Rose, Christian Hizon, Leo Maxey, Shaquim Muldrow, Gregory Thompkins
Penn Live Arts (Philadelphia, PA) [pennlivearts.org](#)
11/2 (7 pm) Cécile McLorin Salvant
11/14 (10:30 am, 7:30 pm) Arturo O'Farrill + Ephrat Asherie Dance Ensemble
11/15 (2, 7:30 pm) Arturo O'Farrill + Ephrat Asherie Dance Ensemble
The Perch (Philadelphia, PA) [firemuseumspresents.com](#)
11/13 (7:30 pm) Cooper-Moore, Bobby Zankel, Chad Taylor + Tropos with Phillip Golub, Ledah Finck, Yuma Uesaka
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
11/10 (7, 9:30 pm) The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed
11/12 (8 pm) Azar Lawrence Experience
11/14 (8 pm) "Plays Henry Threadgill": Air Legacy Trio with Marty Ehrlich, Hilliard Greene, Pheeroan AkLaff
11/16 (7 pm) Chad Taylor Quintet with Jonathan Finlayson, Bryan Rogers, Victor Vieira-Branco, Matt Engle
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
11/1 (7, 9:30 pm) Jessie Kyle
11/2 (6, 8:30 pm) Albert Rivera
11/6-7 (6:30, 9 pm) Walter Beasley
11/8 (7, 9:30 pm) Andromeda Turre
11/9 (6, 8:30 pm) Andromeda Turre
11/13 (6:30, 9 pm) Kim Scott
11/14, 11/15 (7, 9:30 pm) Brandee Younger Trio
11/16 (6, 8:30 pm) Brandee Younger Trio
11/20-21 (6:30, 9 pm) Jeff Lorber
11/22 (7, 9:30 pm) Seraiah Nicole
11/23 (6, 8:30 pm) Seraiah Nicole
11/28, 11/29 (7, 9:30 pm) Nicole Henry
11/30 (6, 8:30 pm) Nicole Henry
World Café Live (Philadelphia, PA) [worldcafelive.org](#)
11/12 (8:30 pm) Orrin Evans + Byron Wookie Landham

CLUB DIRECTORY

- **181 Cabrini** 854 W. 181st St. (212-923-2233) Subway: 1 to 181 St. ***181cabrininewyork.com***
- **440Gallery** 440 6th Ave., Brooklyn (718-499-3844) Subway: F, G to 7th Ave. ***440gallery.com***
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. ***92ny.org***
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central ***albertsbar.com***
- **The Appel Room** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Asser Levy Recreation Center** 392 Asser Levy Place (212-447-2023) Subway: 6 to 23rd St. ***nycgovparks.org***
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. ***barbayeux.com***
- **Bar Lunático** 486 Halsey St., Brooklyn (917-495-9473) Subway: C to Kingston-Throop Ave. ***barlunatico.com***
- **Barbès** 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. ***barbesbrooklyn.com***
- **Baretto New York** 60 E 49th St (646-869-5400) Subway: 5, 6 to 51 St. ***fasanorestaurantny.com/baretto***
- **Beacon Theatre** 2124 Broadway at 74th St. (212-496-7070) Subway: 1, 2, 3 to 72nd St. ***beacontheatre.com***
- **Birdland** 315 W. 44th St. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Birds** 64 Downing St. Subway: 1 to Houston St. ***birds-nyc.com***
- **Blue Note** 131 W. 3rd St. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. ***bluenotejazz.com***
- **Bonnefonte Restaurant** 1 Margaret Corbin Dr. (212-740-2939) Subway: A to 190th St. ***thebonnefont.com***
- **Bowery Ballroom** 6 Delancey St. (212-533-2111) Subway: F to Delancey St. ***boweryballroom.com***
- **The Box** 189 Chrystie St. (212-982-4031) Subway: F to 2nd Ave. ***theboxnyc.com***
- **Brooklyn Conservatory of Music** 58 Seventh Ave., Brooklyn (718-622-3300) Subway: F to Seventh Ave., N, R to Union St. ***bkcsm.org***
- **Brooklyn Music School** 126 Saint Felix St., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave.-Pacific St. ***brooklynmusicschool.org***
- **Cabrini Shrine** 701 Fort Washington Ave. Subway: A to 190th St. ***jazzwahi.com***
- **Café Carlyle** 35 E. 76th St. (212-570-7189) Subway: 6 to 77th St. ***thecarlyle.com***
- **Café Ornithology** 1037 Broadway, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ***cafeornithology.com***
- **Café Un Deux Trois** 123 W. 44th St. (212-354-4148) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square ***cafeundeuxtrois.com***
- **Cell Theatre** 338 W. 23rd St. Subway: 1, 2 to 23rd St. ***thecelltheatre.org***
- **Cellar Dog** 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. ***cellardog.net***
- **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/Halsey St. ***dadabar.nyc***
- **Daddy Rabbit** 176 8th Ave. Subway: 1 to 18th St.; C, E to 23rd St. ***daddyrabbitnyc.com***
- **Dizzy's Club** 33 W. 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **The Django** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. ***thedjangonyc.com***
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway ***downtownmusicgallery.com***
- **Drom** 85 Ave. A (212-777-1157) Subway: F to 2nd Ave. ***dromnyc.com***
- **Dutch Baby Bakery** 813 W. 187th St. (646-559-2441) Subway: A to 190th St. ***dutchbabybakery.com***
- **The Ear Inn** 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. ***earinn.com***
- **Emmanuel Baptist Church** 279 Lafayette Ave. (212-725-1107) Subway: C, G to Clinton-Washington Ave. ***ebconnects.com***
- **Five Spot Jazz** 231 E. 9th St. (212-777-7018) Subway: N, Q, R, W to 8th St.-NYU; 4, 6 to Astor Pl. ***fivespotjazz.com***
- **The Flatiron Room Murray Hill** 9 E. 37th St. (212-725-3860) Subway: 4, 5, 6, 7 to Grand Central ***theflatironroom.com***
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main St. ***flushingtownhall.org***

- **Flute Bar** 205 W.54th St.bt. 7th Ave./Broadway (212-265-5169) Subway: B, D, E to 7th Ave. ***flutebar.com/location/new-york***
- **Forest Park** Myrtle Ave, Union Tpke, Park Lane S Subway: J to 85 St.-Forest Pkwy ***nycgovparks.org/parks/forest-park***
- **Francis Kite Club** 40 Loisaída Ave. (917-261-2006) Subway: L to 1st Ave. ***instagram.com/franciskiteclub***
- **Fridman Gallery** 169 Bowery. (646-345-9831) Subway: B,D to Grand. ***fridmangallery.com***
- **Garage Sale Vintage** 122 W. 26th St. (646-755-8476) Subway: 1, 2, 3 to 28th St. ***garagesalevintage.com/pages/new-york-city***
- **The Green Room at Yotel** 570 Tenth Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St./Times Sq. ***yotel.com***
- **Groove Bar & Grill** 125 MacDougal St. (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th St. ***clubgroovenyc.com***
- **Hardware Gallery** 154 Chambers St. (212-347-3557) Subway: 1, 2, 3 to Chambers St. ***instagram.com/tribeca.hardware/?hl=en***
- **Hot Club of New York** 20 W. 20th St., Ste. 307 Subway: R, W to 23rd St. ***hotclubny.org***
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn Subway: F to 4th Ave. ***ibeambrooklyn.com***
- **Instituto Cervantes New York** 211 E. 49th St. (212-308-7720) Subway: 5 to 51st St. ***newyork.cervantes.org***
- **InterComm** 584 Woodward Ave., Ridgewood Subway: L to Myrtle/Wyckoff Ave. ***withfriends.events/o/intercomm***
- **The Interchurch Center** 61 Claremont Ave. bt. 119th/120th St. ***interchurch-center.org***
- **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 St. (212-582-2121) Subway: 1, 2 to 50th St. ***theiridium.com***
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center ***jcal.org***
- **The Jazz Club at Aman New York** 730 5th Ave. (212-970-2626) Subway: N, R, W to Fifth Ave./59th St. ***aman.com/hotels/aman-new-york***
- **The Jazz Gallery** 1158 Broadway, 5th fl. (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. ***jazzgallery.org***
- **Jazz Museum in Harlem** 58 W. 129th St. bt. 5th Ave./Malcolm X Blvd. (212-348-8300) Subway: 6 to 125th St. ***jazzmuseuminharlem.org***
- **Joe's Pub** 425 Lafayette St. (212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. ***joespub.com***
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson St. ***thekeepny.com***
- **Kismet** 603 Fort Washington Ave. (212-795-8633) Subway: 1 to 191st St. ***kismetny.com***
- **Klavierhaus** 549 W. 52nd St., 7th fl. (212-245-4535) Subway: C, E to 50th St. ***klavierhaus.com***
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing (718-793-8080) Subway: E to 71/Continental Ave., Forest Hills ***kupferbergcenter.org***
- **Le Chéile** 839 W. 181st St. (212-740-3111) Subway: A to 181st St. ***lecheilenyc.com***
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. ***lepoissonrouge.com***
- **loft393** 393 Broadway, 2nd Floor Subway: N, Q, R, W to Canal St. ***loft393.com***
- **The Lost and Found** 372 8th Ave. (212-564-7515) Subway: 1, 2 to 28th St. ***instagram.com/thelostandfoundnyc***
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. ***smallslive.com***
- **Michiko Studios** 15 W. 39th St. 7th Floor (212-302-4011) Subway: N, Q, R, W to Times Square ***michikostudios.com***
- **Miller Theatre** 2960 Broadway and 116th St. (212-854-7799) Subway: 1 to 116th St.-Columbia University ***millertheatre.com***
- **Milton Resnick and Pat Passlof Foundation** 87 Eldridge St. (465-251-) Subway: B, D to Grand St. ***resnickpasslof.org***
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **New School Stiefel Hall** 55 West 13th St., 4th Floor (212-229-5600) Subway: F, V to 14th St. ***newschool.edu***
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ***ornithologyjazzclub.com***
- **The Owl Music Parlor** 497 Rogers Ave., Brooklyn (718-774-0042) Subway: 2 to to Sterling St. ***theowl.nyc***
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. ***pangeanyc.com***
- **Patrick's Place** 2835 Frederick Blvd. (212-491-7800) Subway: B, D to 155th St. ***patrickspplaceharlem.com***
- **Public Records** 233 Butler St., Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. ***publicrecords.nyc***

- **Recirculation** 876 Riverside Dr. Subway: 1 to 157th St.; C to 163rd; A to 168th St.
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. ***redroosterharlem.com***
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th St. ***rizzolibookstore.com***
- **Rose Theater** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. ***roulette.org***
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. ***roxyhotelnyc.com/dining/roxy-bar***
- **Saint Peter's Church** 619 Lexington Ave. at 54th St. (212-935-2200) Subway: 6 to 51st St. ***saintpeters.org***
- **Saint Tuesday** 24 Cortlandt Alley (212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. ***sainttuesdaynyc.com***
- **Scholes Street Studio** 375 Lorimer St., Brooklyn (718-964-8763) Subway: L to Lorimer St.; G to Broadway ***scholesstreetstudio.com***
- **SEEDS Brooklyn** 617 Vanderbilt Ave., Brooklyn Subway: 2, 3, 4 to Grand Army Plaza ***seedsbrooklyn.org***
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St. (212-690-7807) Subway: B, 2, 3 to 135th St. ***shrinenyc.com***
- **Sisters** 900 Fulton St., Brooklyn (347-763-2537) Subway: C to Clinton-Washington Ave. ***sistersbklyn.com***
- **Silvana** 300 W. 116th St. (646-692-4935) Subway: B, C, to 116th St. ***silvana-nyc.com***
- **Smalls** 183 W 10th St. at 7th Ave. (212-252-5091) Subway: 1 to Christopher St. ***smallslive.com***
- **Smoke** 2751 Broadway bt. 105th/106th St. (212-864-6662) Subway: 1 to 103rd St. ***smokejazz.com***
- **Soapbox Gallery** 636 Dean St., Brooklyn Subway: 2, 3 to Bergen St. ***soapboxgallery.org***
- **Sony Hall** 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th St. ***sonyhall.com***
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery ***sourmousenyc.com***
- **St. John's in the Village** 218 W. 11th St. (212-243-6192) Subway: 1 to Christopher St. ***stjvny.org***
- **Steel Wig Music** 939 8th Ave, Suite 502 Subway: N, Q, R, W tro 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***livemusicproject.org/events/venues/5741/steel-wig-music***
- **The Stone at The New School** 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. ***thestonenyc.com***
- **The 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 Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. ***symphonyspace.org***
- **Third Street Music School Settlement** 235 E. 11th St. (212-777-3240) Subway: 6 to Astor Pl. ***thirdstreetmusicschool.org***
- **Threes Brewing** 333 Douglass St., Brooklyn (718-522-2110) Subway: R to Union St. ***threesbrewing.com***
- **The Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St.-Bryant Park ***thetownhall.org***
- **Trinity Wall Street** 89 Broadway (212-602-0700) Subway: 4 to Wall St. ***trinitywallstreet.org***
- **Ubani Manhattan** 37A Bedford St. (646-678-5595) Subway: 1, 2 to Houston St. ***ubaninyc.com***
- **United Palace of Cultural Arts** 4140 Broadway (212-568-6700) Subway: A to 175th St. ***theunitedpalace.com***
- **Urbane Arts Club** 1016 Beverley Rd., Brooklyn (843-810-0483) Subway: Q to Beverly Rd. ***urbanebrooklyn.com***
- **The View** 1535 Broadway (212-704-8900) Subway: N, R, W to 49th St. ***theviewnewyorkcity.com***
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. ***villagevanguard.com***
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th St. at 7th Ave. (212-247-7800) Subway: N, R to 57th St. ***carnegiehall.org***
- **Westbeth Artists Complex** 55 Bethune St. (212-691-1500) Subway: 1, 2, 3 to 14th St.
- **Winnie's** 63 West 38th St. (646-846-9063) Subway: B, D, F, M to 42nd St. NQRW to Times Square; B,D,F, M to 34th St. ***winniesnyc.com***
- **Zankel Hall** 881 7th Ave. at 57th St. (212-247-7800) Subway: N, Q, R, W to 57th St. ***carnegiehall.org***
- **Zinc Bar** 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V to W. 4th St. ***zincbar.com***
- **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette ***galeriezurcher.com***

DICK ADDRISI (Jul. 4, 1941 – Oct. 14, 2025) The singer-songwriter passed away at age 84. He was best known for his collaboration with older brother, Don Addrisi, as the pop duo The Addrisi Brothers, which began in the late '50s with their first single, “Cherrystone”, reaching No. 62 on the Billboard Hot 100 in 1959. Their most significant success was with the pop standard “Never My Love”. The Brothers also achieved some success as recording artists, until Don’s death from cancer (1984) at age 45. Their music was recorded by Grant Green, George Shearing, Don Sebesky, Bud Shank, The Manhattan Transfer and Cal Tjader.

TONY BIANCO (May 24, 1953 – Sep. 14, 2025) Based in Europe since the early '90s, the NYC-born drummer died at age 72 in the UK. His father was a drummer and his grandfather a guitarist, leading to immersion in the NYC jazz scene. He played with Edgar Winter and Pat Benatar, was exposed to avant garde music by bassist Lloyd Mair Jr. and early on met, played and recorded with his lifelong mentor, NEA Jazz Master Dave Liebman. Bianco moved to Berlin, becoming a part of the free-jazz scene there, developing his own unique rhythmic concepts, later relocating to the UK, where he worked with the quartet Sentient Beings and in a duo with violinist Faith Brackenbury. Bianco had his own or collaborative albums on Emanem, 33 Records, SLAM, Red Toucan, FMR, Ayler, MoonJune and Discus Music.

BOB DRAGA (Sep. 23, 1947 – Sep. 23, 2025) The clarinetist-tenor saxophonist, who regularly performed on the jazz festival circuit, died on his birthday at age 78. Draga was profiled in the book *Jazz Beat: Notes on Classical Jazz* (Lew Shaw) and had several leader dates since the '90s. He worked with The Garden Avenue Seven (his 1985 recording debut), Paulette Pepper, Titan Hot Seven and others.

HERB GARDNER (1938 – Sep. 23, 2025) Primarily a trombonist, but also proficient as a pianist, vocalist and songwriter, Gardner, whose career spanned six decades, died at age 87. A gig at the Metropole in NYC launched his career. Though he never led a session under his own name, he recorded steadily since early '70s, from one of his first sideman dates in 1971 (*The Spirit of Condon* with Eddie Condon, two years before Condon died) to Earl “Fatha” Hines, Spiggle Willcox, Wild Bill Davison, Vince Giordano, Dick Voigt, Jim Cullum, Al “Jazzbeaux” Collins and Leon Redbone. He also played with the New Black Eagle Jazz Band. As an educator, Gardner taught instrumental music to emotionally disturbed children at the Mt. Pleasant Cottage School in Pleasantville, NY. He also served as the Director of Music for the NYC Board of Education.

SEAN GOURLEY (Dec. 31, 1963 – Oct. 8, 2025) The guitarist and Frank Sinatra/Nat “King” Cole-influenced singer died unexpectedly in his sleep at age 61. Son of St. Louis-born, France-based guitarist Jimmy Gourley (1926-2008), who in the '50s worked with Lee Konitz and Gigi Gryce, Sean was born in Paris and became a member of the Five O’Clock Jazz Quartet. He recorded with his father (*Board the Straight Ahead Express*, 2004) and worked with Madeleine Peyroux, Toots Thielemans, Barney Wilen, Eddy Louiss, René Urtreger, Steve Potts, and Rhoda Scott.

THEO JÖRGENSMANN (Sep. 29, 1948 – Oct. 6, 2025) The German clarinetist, who died at age 77, was recognized for his contributions to the clarinet renaissance in jazz and improvised music, often amplifying his clarinet. His first major public appearance was at the 1972 Frankfurt Jazz Festival as a member of the Contact Trio. In 1975, he founded Clarinet Contrast, a quartet consisting solely of clarinets. The multiple clarinet theme was a concept he would occasionally revisit throughout his career, performing and recording with John Carter, Perry Robinson,

Gianluigi Trovesi, Ernst-Ludwig Petrowsky and Bernd Konrad. He also had his own or collaborative albums on AKM (his leader debut: *In Time*, 1976-77), Europhon, MPS, CMP, ReEntry, Konnex, Kip, hatOLOGY, Not Two, Fenommedia, PrintersGroove, Nemu, ForTune, Jazzwerkstatt and Plus Timbre.

ARTIE KAPLAN (Oct. 28, 1935 – Oct. 11, 2025) The Brooklyn-born session musician, songwriter, sometime music contractor and producer, who played saxophone, clarinet, flute and piccolo, died at age 90. Kaplan was active across many genres, and his saxophone solos can be heard on pop/rock tracks including “The Locomotion” (Little Eva), “Breaking Up Is Hard to Do” (Neil Sedaka) and “Mandy” (Barry Manilow). As a session musician he played on over 150 Top 10 songs. Kaplan’s credits also include Nat Adderley, Mongo Santamaria, Astrud Gilberto, Albert Dailey, Deodato, Lonnie Liston Smith and TS Monk, alongside his own albums for Hopi and AKP.

NOBUO KUBOTA (Jun. 27, 1932 – Sep. 30, 2025) The Canadian alto saxophonist and multi-instrumentalist died at age 93. Kubota earned a degree in architecture from the University of Toronto and practiced architecture for about ten years before fully turning to music and art, best known for blending multiple media: sculpture, performance and video, exploring the intersection of sound and visual form. He was part of the Artists Jazz Band and the Canadian Creative Music Collective (CCMC).

JIM MCNEELY (May 18, 1949 – Sep. 26, 2025) With a career spanning more than five decades, the pianist, composer, arranger and educator, died at age 76. In 1978 he joined the Thad Jones-Mel Lewis Big Band, which would become the Vanguard Jazz Orchestra (VJO); he was mentored by music director Bob Brookmeyer, which led to composing for big band repertoire, particularly for VJO’s Monday night performances. He served as chief conductor of the DR Big Band in Copenhagen, Denmark (1998-2002), and later as chief conductor of the Hessischer Rundfunk Big Band in Frankfurt, Germany (2010-22) in addition to collaborations with the WDR Big Band (Cologne), UMO Helsinki Jazz Orchestra, Stockholm Jazz Orchestra, The Metropole Orchestra and the Swiss Jazz Orchestra. As an educator he taught at Manhattan School of Music, William Paterson University and New York University, and was longtime music director for the BMI Jazz Composers Workshop. Performer credits include Ted Curson, Stan Getz, Nick Brignola, Rufus Reid, Art Farmer, Slide Hampton, Dave Liebman, John Handy, Phil Woods, Steve LaSpina, Martin Wind and many others.

JOEL MOSS (May 11, 1946 – Sep. 15, 2025) The GRAMMY-winning record producer and sound engineer, died at age 79 in Saratoga Springs, NY. At age 12 he was performing professionally with folk groups and when folk music’s popularity waned, Moss became a sound engineer and producer for Detroit rock and roll bands. After moving to LA in 1969, he would eventually become executive director and chief engineer of The Record Plant Recording Studios in 1986. In 1990 he moved to NYC and in 2000 joined Sh-K-Boom Records (later Ghostlight Records) as a sound engineer and mixer, relocating to Saratoga Springs, NY, where he served as a writer, sound designer and archivist for Caffè Lena. Moss’ many credits include João Gilberto, Herbie Hancock, Hamid Drake, McCoy Tyner, Randy Brecker, Bill Evans, Harry Connick Jr., Toots Thielemans, Joe Henderson, Tony Bennett, Dee Dee Bridgewater, Shirley Horn, Milt Jackson, Buddy Rich, Clayton Brothers, Bill Charlap, Clayton-Hamilton Jazz Orchestra and Renee Rosnes.

HANS VAN OOSTERHOUT (Apr. 21, 1965 – Oct. 6, 2025) The Dutch drummer died at age 60 after a long struggle with Parkinson’s disease. Upon his graduation

from Rotterdam Conservatory, he was offered a teaching position there. In addition to playing with Jack van Poll, Philip Catherine Quartet and Hein van de Geyn, he appeared on collaborative albums released by A-Records and Challenge, with credits including Mark Murphy, Spike Robinson, Bobby Watson, Dick De Graaf, Jacques Schwarz-Bart and Lionel Loueke.

ABBEY RADER (Oct. 14, 1943 – Sept. 30, 2025) The Bronx-raised drummer, whose bandleader father introduced him to drumming early in life, died at age 81. From the mid '70s to the late '80s, Rader lived and performed in Europe, returning to the US in 1989 and settling in South Florida. He performed and recorded with Dave Liebman and Peter Kuhn, and also worked for nearly five years with violinist Billy Bang in The Jazz Doctors. He had albums on his own Abray, as well as IRI, Sweet Dragon and Cadence Jazz.

STEVE REID (Nov. 14, 1955 – Sep. 24, 2025) The percussionist, whose career began in the '70s, died at age 68 in LA. A founding member of The Rippingtons, he was known for performing on many nonstandard percussion instruments (including seed pods, bells, chimes, bird calls, global drums). Reid’s credits include Miles Davis, Frank Gambale, Russ Freeman, Pocket Change, Stanley Jordan, Brian Bromberg and Dave Koz.

VOJISLAV SIMIĆ (Mar. 18, 1924 – Sep. 29, 2025) The Belgrade-born, Serbian conductor, known by his nickname “Bubiša,” died at age 101. Head of the Jazz Orkestar Radio-Televizije Beograd (1953-85), his work included jazz compositions, traditional liturgical choral and orchestral music, ethno-jazz pieces and children’s music. His discovery of jazz in his youth was influenced by American radio station “AFN,” after Paris’ liberation in 1944, which broadcasted jazz music.

JEAN-LOUIS LE VALLÉGANT (Nov. 10, 1956 – Oct. 3, 2025) The French reed player, a specialist in the traditional music of Brittany as well as jazz, died at age 68. As a saxophone and bombarde player, he often applied jazz to folk and street music. Vallégant created the project Le Vallégant Noz Unit around 2004, blending traditional Breton instrumentation, jazz and electronics. In addition to his own albums, his credits include his 1979 recording debut with legendary French free-jazz pianist François Tusques.

ANATOLY VAPIROV (Nov 24, 1947 – Sep. 25, 2025) The Ukraine-born saxophonist-clarinetist died at age 77 in Bulgaria, where he had long-resided. A product of Leningrad Conservatory, he was also a cross-genre composer who wrote for soundtracks, ballet and chamber groups. He recorded with Milcho Leviev, Vladimir Tarasov and others and released his own or collaborative albums on Leo, AVA and Riva Sound and was a member of Fairy Tale Trio, Balkan Influenza, Black Sea Trio and New European Saxophone Quartet.

MIKE WOFFORD (Feb. 28, 1938 – Sep. 19, 2025) The pianist-composer died at age 87 due to complications from hyponatremia. Influenced by Art Tatum and Teddy Wilson, by age 19 he was already successfully composing. Over a seven-decade career he accrued credits with a wide and varied array of musicians and groups. He also scored music for TV and film and performed on pop-music sessions with Joan Baez, The Jackson 5, John Lennon and Cher. In 1964, he was signed by record producer Albert Marx to Epic Records, leading to his first solo album, *Strawberry Wine*. Wofford was pianist and conductor for Sarah Vaughan (1979-83) and Ella Fitzgerald (1989-94) and his collaborations with other jazz and pop greats include Dizzy Gillespie, Joe Pass, Shelly Manne, Kenny Burrell, Zoot Sims, Quincy Jones, James Moody, Michel Legrand, Sonny Stitt and Diane Schuur. He also had albums on Milestone, Flying Dutchman, Discovery, Concord, Nine Winds, Azica and Capri.

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