

DECEMBER 2025—ISSUE 284

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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EVANS**
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SPECIAL FEATURE:
HOLIDAY
GIFT GUIDE



MERCEDES
ELLINGTON

ANAÏS
MAVIEL

JUHANI
AALTONEN

BARRY
HARRIS

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IN CORRECTION (Nov. 2025 issue)

*In the Festival Report on JazzFest White Plains,
Pablo Mayor's "Bonito Tiempo" (not "Benito
Viento") was an arrangement of a traditional
Colombian song, while his "Chandiez" (not "Chande
in 5") was an original. We regret the errors.*

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Letter from the Editor

As we wind down another crazy, though at least musically fulfilling, year, we would like to give a big shoutout: to all the musicians whose (musical) medicine touched anyone with a set of open ears in 2025, plus the countless others, from the clubs, venues and festivals, bookers and presenters, publicists, record labels and recording studios, writers, jazz critics and photographers, to you, our dear readers, listeners and jazz fans. We're all in this together as necessary cogs in the wheel, and our hope is that TNYCJR has done its part in turning you on to music you might otherwise not have been aware of, or hadn't realized was coming to a venue near you, in and around NYC.

This month's cornucopia of concert-related features includes virtuoso trumpeter-composer Peter Evans, whose *Being & Becoming* has over the last five years become a group to keep close tabs on. Each album and live event since its 2020 eponymous debut seems to project a new phase, and this month, the group celebrates its latest, *Ars Ludicra*, at Brooklyn's Public Records over two nights. Another forward-looking, just-released music project is Anaïs Maviel and The Rhythm Method's *listen to the rain*. Over the course of a solar year, its eight movements were released one by one, aligned with the shift in nature's rhythm and seasons, and inspired by Chinese energetics and the Taoist concept of the eight forces. Given that the live performance earlier this year (as part of Brooklyn's Bang on a Can's Long Play Festival) was absolutely stunning, the sky's the limit for *listen to the rain*'s highly-anticipated, official release concert at midtown's The Blanc. And where would this music be without its traditions and precedents? We honor soon-to-be 87-year-old, dancer and choreographer Mercedes Ellington, who has a history – and legacy – like none other, as granddaughter of Duke and daughter of Mercer Ellington. She presents a *Such Sweet Thunder* tribute at Symphony Space. And anyone who has been in NYC at any point between 1960 and 2021 should be well aware of pianist-educator and bebopper extraordinaire, Barry Harris. After moving from Detroit to NYC, and right up until his passing during the pandemic, Harris was a central force through his regular workshops, performances and recordings. A 96th birthday tribute to Harris will be at The New School. And we would be remiss not to remind you about the traditional Holiday Gift Guide: check out our suggestions for last-minute jazzy presents, for someone close, and/or for yourself.

See you out at the shows and happy holiday! Onwards and outwards...

On The Cover: Peter Evans by Luciano Rossetti @PhocusAgency

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NEW RELEASES



What's on your playlist?

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INGRID JENSEN



MAURICE CHESTNUT



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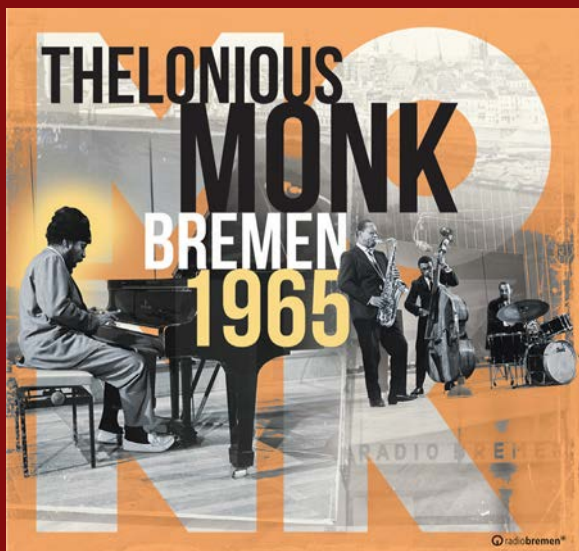


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The release of Bremen 1965 finds the legend on his second tour to feature stops in Germany with his seasoned quartet featuring his longtime saxophone foil, Charlie Rouse, along with bassist Larry Gales and drummer Ben Riley. Bremen, Germany was the 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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"Carnavalesque" describes the atmosphere at **Cyro Baptista's** early 75th birthday celebration at Jazz at Lincoln Center's Rose Theater (Nov. 7). The birthday "boy" (an apt moniker considering his youthful energy) was assisted onstage by fourteen favorite collaborators, plus special guests Hassan Hakmoun (vocals and sintir, the Moroccan three-stringed bass) and Phish's Trey Anastasio (guitar, vocals). Earning a standing-O before he'd even tapped a beat, Baptista soon justified that honor by dipping into his copious collection of percussion instruments, finding the perfect implement for each musical moment. Over the course of two sets, he played a caxixi, apito, cuica, waterphone, Cyrimba (a homemade PVC pipe marimba), pandeiro, train whistle, bowed berimbau, a massive shaker made of multi-colored plastic medicine bottles, bird calls, squishy rattles, battery-powered hand-fan, washboard with finger thimbles, custom drumkit with Mark tree chimes and bells, and a pair of udu pot drums — all handled with mastery and finesse. Some of his most compelling parts were performed with the simplest tools: twanging a jaw harp, clicking two drumsticks together, clapping/rubbing his bare hands, blowing across a flexible tube or just using his voice: whistling, whispering, snapping, popping, scatting, rapping (in Portuguese). The mostly original repertoire was supplemented by covers of Heitor Villa-Lobos and Don Cherry. Space prohibits detailed descriptions of his collaborators' wonderful contributions, so go hear for yourself when (*Dio volente*) he returns to celebrate his 80th. — **Tom Greenland**



Cyro Baptista @Rose Theater

Birds, perched at the southern edge of the West Village, only three months old at this writing, is already atwitter with a hybrid clientele of jazz cognoscenti and regular, local revelers. Saturday (Nov. 8) featured the venue debut of guitarist **Will Bernard's** trio with Brian Charette (organ) and Tony Mason (drums). After the first set's opening number, Horace Silver's "The Jody Grind", throttled to full swing, the audience might have anticipated an evening of funky soul jazz. If so, they were quickly disabused of that notion after hearing Bernard's complex yet catchy compositions. His "Go West" was played over relentlessly descending seventh chords, the sonic equivalent of M.C. Escher's infinite staircases. "Hat Dance", another original with an engaging theme, now set to a New Orleans parade beat, showcased his off-center phrasing and Charette's on-top timing, Mason waxing loud and proud over the outro vamp. "Homeward Bound" reaffirmed the leader's affinity for restless, chromatically shifting chords. Charette seemed to catch fire during a cover of Irving Berlin's "How Deep Is the Ocean", delivering a visceral solo that raised the room temperature. Bernard's "Little Hand", a melding of jazz and alt-rock, concluded with a tasty guitar cadenza. "Sweet Spot" featured another incendiary organ solo, the leader urging him to keep going when it looked like he was winding it down. Lou Donaldson's "The Scorpion" revisited the soul jazz mood, the trio hitting hard, working as one, before they finished the set with "Dime Store Thriller", yet another imaginative theme from the leader's pen. (TG)

In Duke's own term, the music of Ellington and Strayhorn is "beyond category." Add to that a fresh approach to playing it by a polymath of music who absorbs knowledge from multi-genres, and the game is upped that much more. In honor of Strayhorn's 110th birthday (Nov. 29), pianist **Jason Yeager** and his trio brought *Such Sweet Thunder: Jason Yeager Plays Duke Ellington & Billy Strayhorn* to Birdland (Nov. 3). Yeager, an imaginative soloist and leader, is also a very adept collaborator, working especially synergistically with his trio: Danny Weller (bass) and Jay Sawyer (drums). Opener, "Satin Doll", was a revelation, a font of creative ideas and stylistic melds (ragtime and free jazz included) with single note lines, effects and repetitive patterns — modernisms that Duke would no doubt champion and eventually immerse himself in. There were back stories: Yeager is a truly-informed Ellingtonian and his haunting "Fleurette Africaine" mesmerized. Special guests Randal Despommier (alto) and Alphonso Horne (trumpet) joined and cooked on "Caravan" (Juan Tizol) and "Such Sweet Thunder". Joining and sitting in on drums, Ellington band alum, Steve Little, added his prowess to two rarely-heard later Strayhorn tunes (written in his last days), a slow-tempo "Blood Count" and mildly swinging "U.M.M.G.". A dreamy "Daydream" was sung by Aubrey Johnson, and Yeager offered his own composition, "Sweet Pea" (a Strayhorn nickname). "It Don't Mean a Thing (If It Ain't Got That Swing)" was given a very swinging modern sensibility, and closer, with lyrics, "Take the A Train", was an all-out, joyous burner. — **Marilyn Lester**



Jason Yeager @Birdland

The Hot Club of New York paid its annual homage to the Louis Armstrong Hot Five (1925-28) with a centennial celebration this year (Nov. 12). Two sets by trumpeter **Andrew Stephens**, leading his own Hot Five, was preceded by an hour's presentation at the club's cozy library-like space, with original 78rpm records demonstrating how these seminal recordings still influence today's music. From the set's get-go, the point was taken that it was Armstrong who set the stage for the basic vocabulary of jazz improvisation. Stephens, with sterling trumpet chops, led Sam Chess (trombone), Jay Rattman (clarinet), Devan Kortan (banjo), Brennen Ernst (vintage player piano), and from the third tune of the set, Riley Baker (bass). Opener, Armstrong's "Gut Bucket Blues" got right into it: a foot-tapping burner with trade-offs flying fast and furious; it was followed by a raggy "Yes! I'm in the Barrel", which Armstrong originally wrote for King Oliver as "I Am in the Barrel, Who Don't Like It?", played here "close to the original." A different tack appeared with the charming waltz, "My Heart", written by then-Armstrong wife and Hot Five pianist, Lil Hardin Armstrong; Stephens emphasized the importance of Hardin as a composer and Armstrong catalyst, while a short recording of her speaking hit the point home. Another Hardin tune, a ballad, "Two Deuces" left no question. Davide Sgarra took the clarinet chair for the proto big band "No One Else But You" (Don Redman) and "You Made Me Love You" (Armstrong, Percy Venable) capped a happy-making set. (ML)

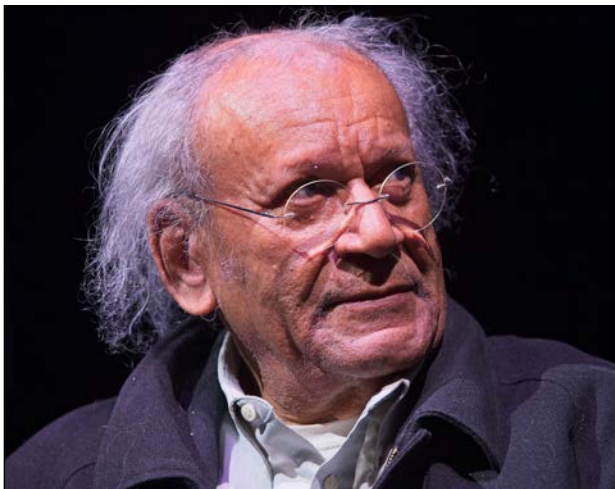
The conjoining of experimental arts has stood as a cultural catalyst since the dawn of modernism. But dance, in order to maintain proper footing, so to speak, has often used recorded music in performance. Not so with the **Michele Brangwen Dance and Music Ensemble** at Mark Morris Dance Center (Nov. 7). Their *Creatures of Sound* was inspired by trumpeter Don Cherry's music and philosophy through composed and improvised music, and choreographed and improvised dance. In addition to Brangwen, other dancers included Adam Castañeda, Meredith Fages, Cristian Laverde König, Lindsey McGill and dancer-vocalist Angela Wang, whose soprano voice both doubled melody lines and added to the improvisational soundscape. Music director, trumpeter Tim Hagans (whose long history includes work with Thad Jones, Stan Kenton, Joe Lovano and Sweden's Norbotten Big Band) played Cherry-mode short, splintered folk themes rolled into soaring free jazz. His opening sonorous, singing trumpet serenade recalled "Don's Dawn", the intro to *New York Eye and Ear Control*, but also indicated the influences of Bix Beiderbecke and Rex Stewart. Saxophonist Michael Eaton, a phenomenal soloist, driving bassist Thorbjørn Stefansson, and the sparse, whispery drumming of Evan Hyde completed the band. The musicians' interplay with the dancers was thorough: at times the music emoting from the latter was near audible and always swinging. To close, the band played several Cherry compositions including an intuitive "Brown Rice". — **John Pietaro**



Tim Hagans, et al. ©Mark Morris Dance Center

Camila Cortina's set at the Roxy Bar (Nov. 8) carried its audience dreamily through a shape-shifting array of cultures, genres, nations and tempi, often within the same piece. From slow, grooving Latin jazz originals to reimagined works of Thelonious Monk ("In Walked Bud" illuminated the place), through new visions of Cuban traditional music, the pianist and her band casted a wonderfully wicked electricity over the room. For those not in the know, the Roxy Bar is one of our city's best jazz lounges, hidden in plain sight. Set at the rear lobby of downtown's celebrated Roxy Hotel, it thrives on old New York and the plethora of hotel bands of earlier times. Yes, there is even an opening solo pianist (Michael Garin) prior to the headliner sets. But "Meet me at the Roxy" surpasses mere trivia; from the downbeat, the Cortina ensemble infused the house with the unexpected. Gerson Lazo-Quiroga's six-string electric bass was a throbber, as needed, but functioned as the primary soloist apart from the leader, specializing in singing, high-end "guitar" parts with more than a bit of Jaco Pastorius in the mix. Drummer Zack O'Farrill, one of the "O'Farrill boys" (as Zack laughingly added), played the atmosphere as if it were another drumkit component, allowing for unexpected tacits and fill-ins based on rests as much as chops. Add to this trumpeter Milena Casado's lead lines, and the quartet was bound to uniquely create a fantasy based on "Babalu", as the leader's expansive piano captured a sojourn of emotion. (JP)

Part of Roulette's four-night celebration of **Anthony Braxton's** 80th birthday, *The Music of Anthony Braxton* (Nov. 12)—with Mary Halvorson, George Lewis and the International Contemporary Ensemble (ICE)—was supposed to convene with a conversation between Halvorson and Lewis. The surprise appearance of Braxton himself naturally changed the program. The radiant master spoke of his ongoing appetite for discovering new sounds—he's been taping marching bands lately—and reiterated his lifelong desire to evade categories. "My system is about becoming," he said. Halvorson recalled happily stumbling through his Wesleyan course, which despite feeling "like it was being taught in French," moved her to drop all her science classes and pursue his systems instead. ICE then played two Halvorson works, configured as a string quartet with guitarist Dan Lippel for "Belladonna", and the tentet-arranged "Verdant Glitters". Three Braxton compositions, each from a different system, were performed with vocalist Fay Victor: *Composition No. 256* (Syntactical Ghost Trance Music), *Composition No. 134* (Creative Orchestra Music) and *Diamond Curtain Wall Music*, with Victor adding electronics and guiding the ensemble's internal recombinations. The music's character shifted with each grouping, the ensemble finding a new identity inside each structure. Afterward, when Braxton autographed my copy of his *Tri-Axium Writings*, spanning 2,000+ pages of his philosophical ideas, he said, glowing, "This is going to make me miss New York." — **Ariella Stok**



Anthony Braxton @Roulette

Early in his career, composer-music theorist John Cage began thinking about utilizing percussion beyond mere support. **Patricia Brennan's** new quartet at The Stone (Nov. 13) continued that line of thought: percussion as arena for form, invention and inquiry. Despite having just released the astonishing *Of the Near and Far* (Pyroclastic), she used the venue's open remit to present something entirely new—compositions written specifically for this configuration, and one extended homage ("Skin") to Geri Allen, her "ultimate inspiration." At center was tap dancer, Melissa Almaguer, whose footwork became the hinge on which everything else turned. Brennan's frequent collaborator, Mauricio Herrera (congas, batá) brought a calm, glowing force, anchoring the music in their shared Afro-Cuban roots. Noel Brennan (drums, handmade Senegalese bongo with hacksaw-blade keys) added metallic overtones. The leader described the music as a callback to being a classical percussionist before improvisation reoriented her. The intellectual curiosity was audible in the way she organized sound, leaning into bells, rattles, gongs, ceramic and wood. She prepared her vibraphone with binder clips and rubber mats, generating novel colors, textures and timbres; crouching to play its resonators, she summoned a balafon-like thrum. Polyrhythm and salsa forms threaded the program. "Jagged", in 7/4 clave, tightened into a hard montuno. The set closer, "Episodes #2", featured Almaguer's scraped and slapped footwork accelerating to hyper-speed as the ensemble joined, generating a densely-layered spell. (AS)

WHAT'S NEWS

The construction of **Studio Museum of Harlem's** newly designed building has been completed, and reopened as of last month (Nov. 15) at the W. 125th Street location it's occupied since 1982. Originally located on Fifth Avenue in Harlem, when it first opened in Sep. 1968, the Studio Museum is, as its website promotes: "The nexus for artists of African descent locally, nationally and internationally and for work that has been inspired and influenced by Black culture." Thelma Golden is the Foundation Director and Chief Curator (both titles she's held since 2005). For more info visit studiomuseum.org.

The list of nominees has been announced for the 2026 **GRAMMY Awards** (to take place Feb. 1, 2026 at Crypto.com Arena in Los Angeles). In jazz and jazz-adjacent categories...**BEST SPOKEN WORD POETRY ALBUM:** Saul Williams Meets Carlos Niño & Friends—*At Treepeople* (International Anthem). **BEST JAZZ PERFORMANCE:** Lakecia Benjamin's "Nobel Rise" (featuring Immanuel Wilkins, Mark Whitfield); Chick Corea, Christian McBride, Brian Blade's "Windows (Live)"; Samara Joy's "Peace Of Mind/Dreams Come True"; Michael Mayo's "Four"; Nicole Zuraitis' "All Stars Lead to You (Live)". **BEST JAZZ VOCAL ALBUM:** Dee Dee Bridgewater/Bill Charlap—*Elemental* (DDB/Mack Avenue); Terri Lyne Carrington/Christie Dashiell—*We Insist 2025* (Candid); Samara Joy—*Portrait* (Verve); Michael Mayo—*Fly* (Mack Avenue/Artistry Music); Nicole Zuraitis—*Live at Vic's Las Vegas* (La Reserve). **BEST JAZZ INSTRUMENTAL ALBUM:** Chick Corea, Christian McBride, Brian Blade—*Trilogy 3* (Candid-Chick Corea Productions); Sullivan Fortner—*Southern Nights* (Artwork); Branford Marsalis Quartet—*Belonging* (Blue Note); John Patitucci—*Spirit Fall* (Edition); Yellowjackets—*Fasten Up* (Mack Avenue). **BEST LARGE JAZZ ENSEMBLE ALBUM:** The 8-Bit Big Band—*Orchestrator Emulator* (Teamchuck); Christian McBride Big Band—*Without Further Ado, Vol. 1* (Mack Avenue); Danilo Pérez & Bohuslän Big Band—*Lumen* (Prophone); Count Basie Orchestra with Deborah Silver—*Basie Rocks!* (Green Hill); Sun Ra Arkestra—*Lights On A Satellite* (In+Out); Kenny Wheeler Legacy—*Some Days Are Better: The Lost Scores* (Greenleaf Music). **BEST LATIN JAZZ ALBUM:** Paquito D'Rivera/Madrid-New York Connection Band—*La Fleur de Cayenne* (Sunnyside); Arturo O'Farrill Afro Latin Jazz Orchestra—*The Original Influencers: Dizzy, Chano & Chico* (Live at Town Hall) (Tiger Turn); Arturo O'Farrill & The Afro-Latin Jazz Orchestra—*Mundoagua: Celebrating Carla Bley* (ZOHO); Gonzalo Rubalcaba, Yainer Horta, Joey Calveiro—*A Tribute to Benny Moré and Nat King Cole* (Calveiro Entertainment); Miguel Zenón Quartet—*Vanguardia Subterránea: Live at The Village Vanguard* (Miel Music). **BEST ALTERNATIVE JAZZ ALBUM:** Ambrose Akinmusire—*honey from a winter stone* (Nonesuch); Robert Glasper—*Keys To The City, Volume One* (Loma Vista); Brad Mehldau—*Ride Into The Sun* (Nonesuch); Nate Smith—*LIVE-ACTION* (Waterbaby-naïve); Immanuel Wilkins—*Blues Blood* (Blue Note). **BEST CONTEMPORARY INSTRUMENTAL ALBUM:** Gerald Clayton—*Ones & Twos* (Blue Note); Béla Fleck, Edmar Castañeda, Antonio Sánchez—*BEATrio* (Béla Fleck Productions/Thirty Tigers); Bob James/Dave Koz—*Just Us* (Just Koz Entertainment). **BEST AMERICANA ROOTS PERFORMANCE:** Jon Batiste's "Lonely Avenue". **BEST AMERICANA ROOTS SONG** and **BEST AMERICANA ROOTS ALBUM:** Jon Batiste's *Big Money*. **BEST REGIONAL ROOTS MUSIC ALBUM:** Trombone Shorty and New Breed Brass Band—*Second Line Sunday* (Treme). **BEST GLOBAL MUSIC PERFORMANCE:** Shakti's "Shrini's Dream (Live)". **BEST GLOBAL MUSIC ALBUM:** Shakti—*Mind Explosion: 50th Anniversary Tour Live* (Abstract Logix); **BEST SCORE SOUNDTRACK FOR VISUAL MEDIA:** *The Wild Robot* (by Kris Bowers). **BEST ALBUM NOTES:** Adam Shatz, for Anouar Brahm—*After the Last Sky* (ECM); Ashley Kahn, for Miles Davis—*Miles '55: The Prestige Recordings* (Prestige-Craft Recordings). **BEST INSTRUMENTAL COMPOSITION:** "First Snow" (Nordkraft Big Band, Remy Le Boeuf, Danielle Wertz); "Live Life This Day (Movement I)" (Miho Hazama). **BEST ARRANGEMENT, INSTRUMENTAL OR A CAPELLA:** Nordkraft Big Band's "A Child is Born" (by Remy Le Boeuf); The Westerlies' "Fight On" (by Andy Clausen, Addison Maye-Saxon, Riley Mulherkar, Chloe Rowlands); The 8-Bit Big Band's "Super Mario Praise Break" (by Bryan Carter, Charlie Rosen, Matthew Whitaker). **BEST ARRANGEMENT, INSTRUMENT AND VOCALS:** Nate Smith (feat. sàje)'s "Big Fish" (by Erin Bentlage, Sara Gazarek, Johnaye Kendrick, Nate Smith, Amanda Taylor).

Congratulations to all the nominees and thank you, including to all those who released music this past year who weren't nominated. For more info visit grammy.com.

To submit news email ldgreene@nycjazzrecord.com



Duke, Mercedes and Mercer Ellington

MERCEDES ELLINGTON

SOPHISTICATED LADY

BY JEFF CEBULSKI

At 86, Mercedes Ellington, the indomitable dancer and founder of The Duke Ellington Center for the Arts, remains as active as ever, planning and co-directing (with Tony Waag, Founding Director of the American Tap Dance Foundation) *Such Sweet Thunder*, a spectacular musical and theatrical presentation honoring her grandfather Duke Ellington, to be presented this month at Symphony Space. Mercedes will appear (but not perform) during the extravaganza. Effervescent about her commitment to Duke's legacy and the promulgation of his history, Mercedes has a rich history of her own that helps to elucidate the cultural evolution of musical and theater arts in NYC and the US.

THE NEW YORK CITY JAZZ RECORD: What originally got you into dancing?

MERCEDES ELLINGTON: My mother's mother raised me, and she had me make regular visits to the doctor because my circulation was not that great. The doctor told her to keep me moving. [Children like me] were sent to dance school. In high school I was taking classes from some well-trained neighborhood twins—they were the real deal. I got a scholarship at the Metropolitan School of Ballet, which was then connected to the Metropolitan Opera Ballet Corps. When I graduated, [my family] insisted that I go to Juilliard, where I earned a B.S. degree in dance.

After Juilliard, I auditioned for the first *West Side Story* movie, and I was kept for a long time until the very end when I was eliminated. But when they were preparing a touring company of *West Side Story* to go to Australia, they came and asked if I'd like to go. So I was four months in Melbourne and three months in Sydney. At the end, they asked me to stay on and my family thought I should [accept] because they knew that here in the States I wasn't going to get much work. But I was determined to be in Broadway shows. We had a group that went to the auditions. We were taking jazz classes, ballet classes, just to keep in shape in case anything happened. I remember an audition for Radio City Music Hall. One time they had a ballet corps as well as the Rockettes, and the Urban League sent me to audition for that corps just to test and see if they were taking any people of color. Of course, they didn't take me. It was before *Sophisticated Ladies* on Broadway and *No, No, Nanette*, and before I was chosen as a June Taylor dancer on The Jackie Gleason Show.

TNYCJR: That's the first time I ever saw you dance.

ELLINGTON: It was a long road leading to that. When I went to audition I knew my tap dancing was not as strong as required, but a friend of mine said, "I know the tap combination. Come over to my house, I'll teach you the combination and you can have a head start." I went to the audition and noticed that every time we did a combination, there would be people who were let go. At one point there were only 17 of us left, and I was

preparing to get eliminated in the next group. Then I saw [Producer] Jack Philbin and Jackie Gleason come in the room; they started to whisper with June. Then June turned to all of us and said, "Welcome. You are the new June Taylor Dancers." I was about to faint; I thought that maybe she had made a mistake. But she took me aside and said, "Now there's going to be a big hullabaloo about your being in the line, but I want you to know, if you do not get your yourself together, especially in tap, I will fire you." So immediately after every rehearsal, I would go to take a tap class. That was 1963.

When Gleason made the decision to move to Florida, we took The Great Gleason Express [train] and I was really a little bit nervous about going through the South... We made a stop somewhere for press purposes. They insisted that everybody come out to take pictures. I came out and I was wearing dark glasses, a big hat, and was lurking near the door in case anything happened, because I'm thinking, strange fruit hanging from the trees, you know? All of a sudden, somebody from the back of the crowd yells out, "What's that colored girl doing up there?" But Gleason reached out and pulled me towards him and said, "You stay right here."

After Gleason terminated his show, I returned to New York and auditioned for and got into *No, No, Nanette*. Then I found out that the Ellington band was invited to Russia. I asked Actors Equity for two-weeks' vacation and went with the band to Russia. When we landed, the people were running alongside the plane on both sides to escort us into the hangar. The tour itself was really incredible. The people knew the music because of Radio Free America.

TNYCJR: The irony is that the people in Russia got excited about your grandfather and his music and they welcomed you. But then when you came back to the States, were there still problems?

ELLINGTON: Yeah, there were still problems. I thought that maybe I could transition after *No, No, Nanette* closed. I did some concerts, some revivals at City Center. I did some of George Wein's jazz festivals as a choreographer. I had to take a state test to prove that I could teach; and then they sent me to teach at schools in Harlem. Because of my interest in Latin culture and the Palladium, I taught them mambo, cha cha, all of those things. There were gangs in those schools, and some of the teachers were in danger because they insisted on teaching stuff that the Latin students were not interested in, but I befriended them, and they would even escort me to the subway to go home so that no harm would befall me.

TNYCJR: What led to your developing The Duke Ellington Center for the Arts?

ELLINGTON: I am trying to maintain (my grandfather's) legacy to pass on his tradition, his knowledge, his energy, his body of work and his belief of [being] beyond category, of erasing all of the labels that people put on

things, to explore and try out anything, everything that comes into your head. What I wanted to do is to create a place for young adults, not because there's so many scholarships available but for the chance to create. After the Ellington High School Jazz Band competition, where do they go? How can we help them keep the musical interest up, and how we can also operate and expose the people to the vast Ellington-Strayhorn catalog?

TNYCJR: You obviously had some relationship with your grandfather. How do you feel he would want his legacy to be?

(CONTINUED ON PAGE 33)

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ANAÏS MAVIEL

MUSIC & SPIRITUALITY

BY ADAM DAVIDSON

Speaking with vocalist-composer Anaïs Maviel is almost as unique an experience as listening to her music or watching one of her performances. The French-Haitian is like a whirlwind with a deep-rooted energy and passion for music and spirituality that carries you along with her. Following the release of the eight-part suite, *listen to the rain*, Maviel is feeling like a nomadic spirit. Catching up with the musician over the phone while she overlooked the beach in California, the temporary escape from NYC city life was evidently giving her a clear mind with fresh perspectives.

From a young age, growing up in France with a Haitian mother, the worlds of music and spirituality were intrinsically connected, providing Maviel with a unique perspective on the transcendental power of music. "I was born into a very spiritual and holistic type of house where there were no taboos. We could talk about multi-dimensions all day. It was fun and weird, as that's not the vibe in France," says Maviel, who had her first transcendental experience as a teenager. At that time, her mother, who was also a musician, hosted a group of people from various ethnicities, who practiced Shona music in their house. Up until that point, her relationship with spirituality was through her mother and her experiences through earthbound spiritual traditions and practices. However, it was during one of those rehearsals of Shona music at home that she had her first out-of-body experience. "It's special when you access your own relationship with the invisible and magic, which is beyond what you can explain rationally. That was that day; I heard voices," she recounts. "I had that experience...something at the vibratory level was being activated. It was not normal and felt bigger than me and opened a portal to something that was incredibly powerful."

This transcendental moment was something that had a profound impact on Maviel and was a feeling that she tried to recreate and experience through music and performing. The intertwined worlds of music and spirituality can be felt most deeply in *listen to the rain*. What is essentially a meditation was an ambitious collaboration with the string quartet The Rhythm Method, inspired by Chinese energetics and the Taoist concept of the eight forces. "I am a student of life. I love cosmology, spirituality and things that relate to the relationship between humans, the environment and the cosmos. There are our physical experiences and then the invisible. To me, music is where these things come together and that is where I operate as a musician. I want to make spiritual concepts available to the senses," she explains. *listen to the rain* is a distinctively personal project, as she incorporated her love and passion for Taoism and spirituality into her music. However, as it was a collaborative project with The Rhythm Method—Leah Asher, Marina Kifferstein, Carrie Frey and Meaghan Burke—she had to connect with the quartet on a deeper level before embarking on the odyssey together. "I was having different conversations with them to understand what would be the angle for each

of them to enter my world. I really wrote the music thinking about them in a personal way with the intent to feature them and their own unique world view and set of skills," Maviel says. "It was my own study of the eight forces and five elements, yes. But it was also my study of them as people and artists. Everything that is being played is absolutely meant for them."

Past collaborations of Maviel's include projects by William Parker, as well as pianist Mara Rosenbloom's Flyways trio and a voice/bass duo with Michael Bisio. When discussing Maviel with recent musical partners such as trumpeter-bass clarinetist Matt Lavelle and saxophonist-flute player Ras Moshe, her ability and power as a musician becomes evident. Moshe remarks that she is able to "elevate the music" and create something distinctive in her own style. After collaborating with her at two Arts for Arts events, Lavelle is awe-struck by Maviel's ability and declares that she has a voice that "touches the sky....It was then that I knew she was the voice I was looking for in my 12 Houses Orchestra. Anaïs is very multifaceted, and in the 12 Houses she is a 21st-century extension in the rare tradition of singers who can use sound without lyrics, such as Kay Davis and Alice Babs with Duke Ellington." He adds: "Not only is she on that level, she has moved past it! Singing is such a personal and human experience. There are many people who sing around the world, but I rarely hear singers who have a range like Anaïs' that is just so natural for her. I truly believe her to be one of the rare human beings who was *born to sing*."

Although Maviel grew up around rural France, she was always fascinated with the African American jazz scene in the US and wanted to move here to "find her place." In contrast, she didn't feel there was a place for her in France at the beginning of her career, perceiving that classical music was the tradition most upheld and protected. "In Europe, we have classical music and people are much more protective of the tradition and won't let you mess around with it too much. But, with jazz, as it's not our tradition, people are a little more careless," she reckons. "Then, you go to the US...it's the opposite. People are much more protective of the jazz tradition. That's the classical music of the US. But, when it comes to European classical music, it's less precious."

The freedom to express herself is crucial to how Anaïs Maviel operates and wishes to be perceived, and it's through this unrestricted creative expression that she hopes to impact the audience in their own life journeys too. She concludes: "The function of my music is holding space for other people to have their own experience so they can find their own answers. I'm hoping that it can bring people into that space where they can access truth from all kinds of angles and all forums."

For more info visit anaismaviel.com. Anaïs Maviel and The Rhythm Method's *listen to the rain* album release concert is at The Blanc Dec. 13. See Calendar.

Recommended Listening:

- Anaïs Maviel — *hOULe* (Gold Bolus Recordings, 2014)
- Anaïs Maviel/Michael Bisio — *Abstractions of the Human Kind* (s/r, 2015)
- Ras Moshe Burnett & Music Now! — *Live at Scholes St. Studio* (Nendo Dango, 2017)
- Anaïs Maviel — *In The Garden* (Gold Bolus Recordings, 2018)
- Anaïs Maviel and The Rhythm Method — *listen to the rain* (Protomaterial, 2021)
- Flyways (Mara Rosenbloom, Anaïs Maviel, Jordyn Davis) — *Mutualism* (Daily Music, 2024)

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Peter Kronreif with Neta Raanan (12/5)
Mark Turner Quartet (12/12)
Alvaro Torres Trio (12/19) Anwar Marshall (12/26)

SATURDAYS 6 - 7:30 PM DUET SET(S),
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PETER EVANS

MORE IS MORE

BY JOHN SHARPE



I still vividly remember the first time I encountered trumpeter Peter Evans. Clean cut and unassuming, he was part of drummer Guillermo E. Brown's Cut Up Quintet at the 2005 Vision Festival. His first entry was explosive: his cheeks puffed out, like Dizzy Gillespie in his prime, only to expel the air in a fearsome controlled blast that seemed to levitate him off the stage. He was simply astounding. Such virtuosic maneuvers, deployed with phenomenal speed of response and put to thoroughly musical use, have come to define his subsequent trajectory, making him an in-demand collaborator, bandleader and composer across a wide range of modern musical practices. As a consequence he has performed with numerous contemporaries (guitarist Mary Halvorson, fellow trumpeter Nate Wooley, saxophonists Jon Irabagon and Ingrid Laubrock) and luminaries (pianist Craig Taborn, saxophonists Evan Parker and Mats Gustafsson and saxophonist-composer John Zorn). But of course this distinctive voice didn't arrive out of nowhere.

Attracted to the trumpet by the example of Miles Davis (in his case it was 1981's *The Man With The Horn*, Davis' first album following a six year layoff, rather than any of the classics), Evans took to the instrument straight away. Always drawn to the unusual, his eclectic taste took him to Oberlin College, where he played chamber pieces, in salsa bands, funk bands and avant garde jazz. In particular it was iconoclasts in this last category, such as pianist Cecil Taylor and saxophonists Parker and Anthony Braxton, who sparked his imagination. "I thought to myself, this is a direction I can see myself going, because it seems like what these people are all doing is really developing their own language and vocabulary. It's a synthesis of technical innovation and aesthetic innovation that really go together. And the solo repertoire for trumpet from the notated music world, it just wasn't as exciting to me as what I was hearing from these people."

At 21, Evans moved to NYC where he hustled to meet other players and gig, while continuing to progress in his own music. After a series of day jobs, he embraced freelance session playing, especially in the city's active new music scene. Then came one of the pivotal moments in his career. Having been pursuing solo trumpet recitals since Oberlin, he made a CDR demo, which he passed around to friends. Having exchanged contact details with Parker, when the British saxophonist came to New York for poet Paul Haines' memorial concert in early 2004, he sent Parker a copy. The response was dramatic. With Evans' agreement, Parker issued the set on his own psi imprint. Parker explains: "It was clear that I was hearing the work of a true virtuoso with outstanding musical creative genius." Indeed Evans conjures multiple voices from his trumpet: his extraordinary command of breath, lungs, embouchure and valves, allied to musical intellect, evokes drones, chirrups, guffaws, swooshes, whistles, even aircraft taking off. Favorable critical reception of the resultant album, the revelatory *More Is More*, raised Evans' profile and led to invites to pit himself against a widening swathe of European improvisers (and ultimately *More Is More* became the name of his own

record label). Subsequently, he often appeared with Parker, who enthuses: "Peter has a great sensibility to situation. I have played with him in many combinations, from duo to large ensemble. His awareness of what and when to play is always determined by the context and is always a delight."

At the same time, he was affectionately dismantling the jazz tradition with his own quartet and bassist Moppa Elliott's Mostly Other People Do the Killing (MOPDtK). The latter outfit, with its self-styled bebop terrorist tag, helped put him firmly on the map. Key to the unit's uninhibited subversion were the twin horns of Evans and saxophonist Jon Irabagon, both so outrageously talented and quick-witted that they could indulge in almost any fancy and still come up smelling of roses. Reflecting on their time together, Irabagon says "Peter's quest for learning and information—all of which goes into his trumpet playing, and his composition, and his overall attitudes on life—knows no bounds. Obviously his trumpet playing is unreal, but the thing that struck me even more was that he has solutions and directions out of every situation we were thrown in...and that was MANY in MOPDtK. It was always such a joy and so much FUN to play alongside him in that group. There was continually a sense of wonder and 'what if we try this,' which set the standard for where I want my own music to go."

Evans began helming his own bands. His astonishing quartet debut album (titled: !) was chock full of ideas, executed with both precision and panache, and heralded a string of adventurous ensemble dates under his name. Matters reached another level when he added the electronics of Sam Pluta. "That was for me one of my strongest outfits in terms of the material, the people...it was so easy to work with them; socially, we had a lot of fun and everyone musically had a very high level of awareness of the whole picture of music," says Evans. Simultaneously, he cemented his place as an exceptional interpreter and composer in contemporary concert music spheres, and as a sought-after partner for forward-looking ensembles worldwide, in the company of Wooley, Gustafsson and bassists Barry Guy and Petter Eldh, among others. Wooley offers a particularly valuable insight, saying "I think a lot of attention is paid to Peter's technical virtuosity and the complexity of his music. But I've always been attracted to how much humor there is in what he's doing. Some of it is obvious—quotes, broad stylistic gestures—but a lot of his wit is found in a sense of play and a willingness to be less than serious. I always thought that Peter was one of the quickest and most sensitive players I've improvised with. And I think he's one of the most joyous as well."

Since 2018, Evans' group Being & Becoming has become the trumpeter's main outlet, completed by acclaimed vibraphonist Joel Ross, fearsomely versatile bassist Nick Joz, and a succession of drummers, including Savannah Harris, Michael Shekwoaga Ode and, most recently, the esteemed Tyshawn Sorey. In a state of sustained evolution, the band has morphed from an acoustic, swinging kind of avant garde jazz group, to something much harder to pin down. Joz and Ross remain

key. Of the bassist, Evans enthuses that "Nick's got the classical chops as well as the jazz chops. He's amazing with the bow." Characteristic of the agency Evans bestows upon his players, it is also Joz who has helped precipitate the group's development. "Nick started to bring in the Moog Sub 37 synthesizer and he uses it for a lot of different functions in conjunction with the upright bass. A lot of times he's playing both at the same time. It started to give me ideas of where to take the music next." That has implications for others too. With regards to Ross, the trumpeter says that "the vibes and trumpet both can function in their own ways very spaciouly and very percussively. And that's a shared quality that I try to use quite a bit. I mean the music's changing really fast. So now with Joel, he's playing synthesizer; he's using bows; he's using extra percussion instruments, because the music needs that." Recent editions of the band have also augmented the line up, with the voices and instruments of vocalist Sofia Jernberg, violinist Mazz Swift and flute player Alice Teyssier, who also performs on one track on the band's recently-released, dazzling third album *Ars Ludicra*. While it will be the quartet version that appears in a two-night residency at Brooklyn's Public Records this month, it's likely that the innovation will be ongoing.

Even with a series of dates for the band, Evans remains curious, following diverse paths wherever they might lead. He's tackling commissions for a memorial piece for contemporary music saxophonist Ryan Muncy, as well as a brass quintet for Ensemble Schwerpunkt (to be premiered at the Wittenberg Musiktage next April). Having written an orchestral setting of Duke Ellington's "Come Sunday" for Jernberg, he will be recording a starker setting of Billy Strayhorn's "Lush Life" with just viola and bass accompaniment to vocals. He's also dabbling with Early Music, as well as maintaining his solo output. Never one to rest on his laurels, Evans continually assesses his moves: "I had a concert at Roulette a couple of weeks ago that I practiced a lot for. I'm happy with like one out of ten of these gigs. So I listen to it and was encouraged by what I heard. I'm going to keep up the critique and try to work on the things that I didn't like and then try to develop the things that I did like." With his amalgam of inspired impulse and cool evaluation, the astonishment at the trumpeter's prowess and reach shows no signs of peaking anytime soon.

For more info visit peterevanstrumpet.com. Evans' *Being & Becoming* is at Public Records Dec. 4-5, and also at Solar Myth (Philadelphia, PA) Dec. 6-7. See Calendar and 100 Miles Out.

Recommended Listening:

- Mostly Other People Do the Killing — Shamokin!!! (Hot Cup, 2006)
- Evan Parker, Barry Guy, Paul Lytton + Peter Evans — *Scenes In the House of Music* (Clean Feed, 2009)
- Peter Evans Quintet — *Ghosts* (More Is More, 2010)
- Peter Evans/Barry Guy — *Syllogistic Moments* (Maya, 2016)
- Peter Evans — *Veil* (More Is More, 2018)
- Peter Evans Being & Becoming — *Ars Ludicra* (More Is More, 2024)

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JUHANI AALTONEN

OPEN AND FREE

BY KEN WAXMAN

December 12 is a red-letter day in Finnish jazz since that's when Juhani Aaltonen, one of the country's major improvisers, was born and will celebrate his 90th birthday. Anything but retired, the tenor saxophonist and flute player was fêted during a two-hour gala concert in Helsinki's Savoy Theatre last month, alongside associates from his almost 70-year professional career. "In music you have to maintain the feeling of first love," says Aaltonen, who lives in Vantaa, about 10 kilometers (6 miles) from Finland's capital. "Every style of music has its own atmosphere. You have to be able to sense that," he says. "You have to break through the shield that isolates you from the audience with communication that's open and free."

Communication has been a shibboleth for him since he was first exposed to American jazz in his southeast interior village Inkeroinen. Films such as *Young Man with a Horn* (1950)—starring Kirk Douglas as the trumpet-playing protagonist—drew him to jazz' improvisational side, so he purchased a saxophone and taught himself to play. Tough times in post-World War II Finland led to non-musical jobs in Sweden, and it wasn't until he returned home in the late '50s that he began to play seriously. That intensified after 1961 when he moved to Helsinki to study flute at the Jean Sibelius Academy, which lasted only a year, then spent one semester at Boston's Berklee College of Music (then known as Berklee School of Music). By then he felt he had worked out a personal, musical style. "I remember my Berklee teacher asked me to play something and his comment was simply: 'That's it!'"

Another reason for his shortened educational tenure was the fact that Aaltonen had already established himself on the Helsinki music scene, as he had an innate ability to integrate himself into many forms of music then flourishing in his country. In a recent interview, Aaltonen noted that "if you want to make a living in Finland playing music, you have to be all-round. It was natural to adapt to different musical settings." Some experts even claim that

Aaltonen may have played on more recordings than any other Finnish musician. "Being asked to play different styles was a huge learning experience for me. Going to a studio gig to play the melody of a French waltz, for instance, you have to grasp what's needed to convey a feeling of that particular style." Aaltonen even spent 1969-70 in Tasavallan Presidentti, a Finnish fusion band. "They wanted an improvising musician," he reports. "I never tried to be a progressive rock musician. I simply adapted to the environment." He doesn't regret not having the musical background many players possess. "The lack of formal training forced me to find my own way of solving musical problems. I think of music in a visual way. The words of songs are very important. When I play 'Nature Boy', the words guide how I phrase, what intervals, what sound I create. The words direct me towards a deeper understanding of what can be said."

Tenor saxophone avatars such as Sonny Rollins, Dexter Gordon, Archie Shepp and Ben Webster were important to his sound evolution. But seeing John Coltrane in concert was a huge influence he acknowledges: "Coltrane made me realize that there should be a message in the playing." Another who impressed Aaltonen with his energy was German saxophonist Peter Brötzmann. During a joint 1973 tour, the two collaborated (*Hot Lotta*) as a result of Aaltonen's affiliation with drummer Edward Vesala (1945-1999), arguably Finland's best-known free jazz improviser and bandleader. "I met Vesala in a jam-session in 1967," Aaltonen recounts. "And we had a deep collaboration between 1967-1985." Recorded collaborations from those years include *Prana* (1981) with Reggie Workman (sidenote: Aaltonen's last NYC performance was with the bassist, plus drummer Andrew Cyrille, at Saint Peter's Church in December 2006) and *Springbird* (1979). The latter included other Finnish players including keyboardist-harpist (and former wife to Vesala) Iro Haarla, with whom Aaltonen has reconnected in recent years and who also just reissued the late '70s gem of an album on her Willa Silva label. "Working with Juhani is very inspiring," Haarla says fondly. "I love his soulful tenor saxophone sound and the way he interprets my melodies. I composed 'Agape Love' for him, which means in Christian life, 'God's unselfish love'. Juhani is a humble person and his strong spiritual attitude towards life is heard in his interpretations."

Aaltonen also worked with groups such as the New Musical Orchestra, as well as Norwegian bassist Arild Andersen's quartet. His secular affiliations stopped in

1986 though, when Aaltonen had what he describes as "a spiritual awakening." From that time until the early 2000s he concentrated solely on church music, though he insists "I never stopped improvising even though I didn't play jazz." Still when Finnish bassist Ulf Krokfors contacted him to play in a trio, a rehearsal convinced Aaltonen to return to jazz. "Call it destiny," says Krokfors. "Juhani himself had come to the place where he wanted to continue where he left off. In that sense asking him to form a trio came at the right moment." Their first album was 2001's *Mother Tongue*. "That's what it's all about: talking the same musical language," the bassist adds. "We see music-making the same way, so we always had the same vision of the music. Juhani has influenced me in so many ways, not only musically but also spiritually." Besides that trio, during this century Aaltonen has worked with many fellow countrymen, thanks in no small part to the Helsinki-based TUM Records, on which Aaltonen has been well-documented since 2003: from appearing on the label's inaugural first three releases to ten more since (nine total as leader). His associations have included near-contemporaries such as pianist Heikki Sarmanto and the late bassist Teppo Hauta-aho to those of whom are decades younger: woodwinds specialist Mikko Innanen, trumpeter Verner Pohjola, guitarist Raoul Björkenheim and drummers Klaus Suonsaari and Olavi Louhivuori.

What is it like playing with younger musicians? "Since I'm 90, everyone else is younger than me!" Aaltonen jokes. "Playing with younger people keeps me in motion musically. Again there's the adaptability thing. I listen and try to find my own way in (the) music." He says he's more confident than ever before. "I used to play with an [imaginary] knife to my throat," he admits. "But I don't feel like that anymore. Communication has to be open and free, you can't hide behind your instrument."

For more info visit tumrecords.com/021-juhani-aaltonen

Recommended Listening:

- Edward Vesala Trio—*Nana* (Blue Master-Svart, 1970)
- Juhani Aaltonen—*Etiquette* (Love, 1974)
- Juhani Aaltonen—*Springbird* (Leo-Willa Silva, 1978)
- Juhani Aaltonen, Reggie Workman, Andrew Cyrille—*Reflections* (TUM, 2002)
- Juhani Aaltonen/Heikki Sarmanto—*Conversations* (TUM, 2010)
- Juhani Aaltonen/Raoul Björkenheim—*Awakening* (Eclipse Music, 2016)

LEST WE FORGET



BARRY HARRIS

THE EPITOME OF JAZZ

BY JIM MOTAVALLI

Barry Harris, who left us in 2021 at the age of 91, was a Detroit guy through and through. The pianist, bandleader, composer, arranger and educator (b. December 15, 1929 – d. December 8, 2021) passed away due to complications from COVID-19, but not before releasing at least 26 albums as leader, and recording extensively with Dexter Gordon (seven albums) as well as fellow Detroiters Pepper Adams, Roy Brooks, Donald Byrd, Louis Hayes, Thad Jones, Yusef Lateef, Charles McPherson, Sonny Red and many others.

Harris' musical journey began at age four, taking lessons from his mother, a church pianist. Becoming enamored with jazz, the family home became a popular spot for jam sessions, attracting young jazz musicians

such as Red, Byrd and pianists Roland Hanna and Harold McKinney. Coming up, Harris learned bebop largely by ear, influenced by Thelonious Monk and Bud Powell, whom he considered the "epitome" of jazz. (Harris' live performances, particularly in his final decades, would famously include a selection by either, if not both, Powell and Monk.)

With this abundant activity in his hometown, Harris showed little interest in catching the jazz train to NYC, staying in Detroit through the '50s. While in the Motor City he worked with Thad and Elvin Jones, two thirds of the local family of jazz giants that also included pianist Hank. Harris had no trouble finding work at Detroit clubs such as the Blue Bird Inn and Baker's Keyboard Lounge. It was a piano player's town then—from Jones, Harris and Hanna to Tommy Flanagan, Alice (McLeod) Coltrane, Johnny O'Neal, Hugh Lawson and Kirk Lightsey. He also began giving lessons. Alto saxophonist Charles McPherson (10 years Harris' junior) first ascended Harris' Detroit stairs for lessons when he was 14, and later in the early '60s, they would begin to work together extensively, including in Harris' band with tenor saxophonist George Coleman and trumpeter Lonnie Hillyer (*Newer Than New* on Riverside). "Barry

was a very down-to-earth person, very natural, and very, very smart and intuitive," McPherson says. "He didn't like the electronics, even though they were popular then. He said he could do without the money, as long as he could play the music his way." Yet, he could also be prickly; saxophonist Allen Lowe says Harris grumbled when he saw a group he was in billed as "Sonny Stitt and the All-Stars." Harris said: "My name ain't 'Mr. All-Star'."

When Harris left Detroit in 1960 it was because he had a high-profile gig with alto saxophonist Cannonball Adderley that finally landed him in NYC for good. Soon after his arrival, he appeared on Lee Morgan's soul-jazz Blue Note classic *The Sidewinder*. The title cut reached an unexpected 81 on the *Billboard* Hot 100, perhaps giving some the impression that the album's pianist liked it funky. But Harris was the quintessential bebopper. Beside his primary influence in Powell, he really loved Charlie Parker (who'd also been active in Detroit), and who allowed the young pianist to sit in occasionally. "I'm a firm believer in Bird," Harris would say.

Always an educator, between 1982 and his death four

(CONTINUED ON PAGE 33)

CALLIGRAM

WE KNOW IT WHEN WE SEE IT
BY JEFF CEBULSKI

Nearly three years into their shared record label vision, Calligram co-founders Geof Bradfield and Chad McCullough retain their initial enthusiasm, even if the task of maintaining a label has complicated their respective playing and teaching careers. “Chad and I are way too busy with our own careers,” explains Bradfield, who is a noted Chicago saxophonist, composer and professor at Northern Illinois University. “Fortunately we have compatible skill sets. Chad [does] the graphic design for the label. I do things like keeping the media, radio, mailing lists intact, reaching out to critics, answering emails and taxes at the end of the year, all the fun stuff, right?” McCullough, a trumpeter who teaches at DePaul University, adds, “You *could* do it all yourself, and then you would have the pressure of putting out enough records to make a living, and the quality would go down. What makes it possible for me is that we can work together pretty seamlessly.”

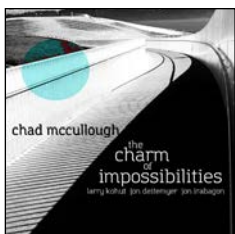
What they also share is a vision for placing a spotlight on the Chicago jazz community and creating a platform for the plethora of talented musicians that inhabit the Windy City, including themselves. Says Bradfield, “That’s really why we started it. We’re all involved with projects with various people who then put their record out on their own, or they might take it to another small label almost always outside of Chicago. Why shouldn’t we do this in-house and connect all these things that are already related anyway?” Since that decision, Calligram has released 24 albums featuring Chicago-based artists and a few outsiders that attracted the founders’ interest. How do they determine the “like-minded” artists? Says Bradfield: “It’s like what that senator said about pornography: we know it when we see it! Sometimes we listen and say, this doesn’t really fit in with the rest of the things in our catalog. Sometimes we get submissions out of left field relative to our existing releases. We’re interested in people who are thinking – thinking broadly or fascinated by a lot of different music.” A lot of the past year’s releases have either or both co-founders as players and have been pretty closely aligned with the label’s esthetic, which includes friends and members of their shared community. Such an example, on which

both Bradfield and McCullough appear, is the two-flugelhorn sextet found on *Arc and Edge*, by flugelhornist James Davis’ group Beveled.

Highpoints for the still-young label additionally include last year’s *Colossal Abundance* (by Bradfield), which displays the saxophonist’s penchant for themes based on his interest on things Southern: the African Diaspora, African rhythms, blues and roots music, performed by an all-star band (Greg Ward-alto, Anna Webber-flute and tenor, Russ Johnson-trumpet, Scott Hesse-guitar and the dynamic “house” rhythm duo of Clark Sommers-bass and Dana Hall-drums). Two other stellar albums from the label include *Reveal* (from the label’s first-year of operations), a unique progressive quartet led by trumpeter Johnson with violinist Mark Feldman, and Chicago drummer-percussionist Juan Pastor’s *Memorias*, which is the label’s first Latin-based album.

For 2025, three of the label’s eight releases also feature out-of-the-country artists. In 2019, McCullough sat in with a band at a café in Macedonia, an experience that led to the acclaimed quartet album, *Transverse*.

(CONTINUED ON PAGE 32)



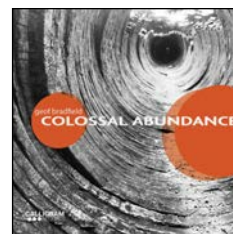
The Charm of Impossibilities
Chad McCullough



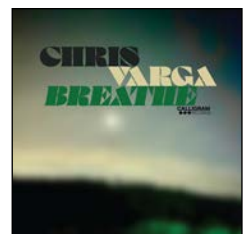
The Point
Ben Waltzer



Memorias
Juan Pastor's Chinchano



Colossal Abundance
Geof Bradfield



Breathe
Chris Varga

VOXNEWS

HAPPY HOLLY-DAYS

BY TESSA SOUTER

Perhaps no city is more synonymous with Christmas than New York. The season begins with the Macy’s Thanksgiving Day Parade, continues with the lighting of the Rockefeller Center Christmas tree in early December—overlooking its iconic outdoor skating rink—and culminates on New Year’s Eve, when the ball drops in Times Square. Saks Fifth Avenue, Bergdorf Goodman and Macy’s department stores all compete for the most elaborate holiday window displays, while whole neighborhoods in Queens and Brooklyn transform into winter wonderlands, with front yards filled with glowing reindeer and entire houses ablaze with lights from top to bottom.

And then there’s New York jazz, for which the city is arguably even more famous. Put the two together and you get Mel Tormé’s “The Christmas Song” (composed during a heatwave in LA) and “White Christmas”, written (also in LA) by New Yorker Irving Berlin as a kind of love letter to home. Even if these songs weren’t born in the city, they are forever linked to it in the public imagination. Nat “King” Cole recorded “The Christmas Song” three times—twice in Hollywood—but his best-known version was recorded at NYC’s Capitol Studios in 1961. And countless holiday movies, from *Miracle on 34th Street* and *It Happened on 5th Avenue* to *When Harry Met Sally*, feature classic seasonal songs, further cementing the association. No wonder NYC’s Christmas jazz offerings are always stellar.

If you want full-on Christmas, look no further than Birdland: “Christmas with **Champion Fulton**” (Dec. 23–27); “A Swinging Birdland Christmas” (Dec. 21–22) with **Jim Caruso**, **Billy Stritch** and **Klea Blackhurst**; and/

or the irrepressible **Gabrielle Stravelli** (Dec. 6, 13, 20). **Johnny O’Neal**, who is also always a good time, will be at Zinc Bar (Dec. 24). **Marilyn Maye**’s New Year’s Eve extravaganza returns to Birdland Theater (Dec. 31), while **Jazzmeia Horn** rings in the New Year at Smoke (Dec. 31).

An annual holiday tradition since 1985 is singer-composer-arranger-producer (and nine-time GRAMMY nominee) **Anne Phillips**’ “Bending Towards the Light: A Jazz Nativity”, at St. Paul and St. Andrews Church on Manhattan’s Upper West Side (Dec. 22). It’s the traditional Christmas story told through jazz, and over the years has featured such luminaries as Dave Brubeck, Lionel Hampton and Tito Puente as kings and shepherds. This year’s Three Kings are Paquito D’Rivera, Maurice Chestnut and (Queen) Ingrid Jensen.

More on the Christmas front: the nonprofit series Jazz at the Ballroom presents two festive holiday shows in support of the new album *Swinging in the Holidays*, featuring **Champion Fulton**, **Benny Benack III** and others. Catch the live performances at the Two River Theater in Red Bank, NJ (Dec. 20), and at 54 Below (Dec. 21) with **Champion Fulton**, **Wyatt Michael** and **Olivia Chindamo**. Vocalist **Vicki Burns**—who wowed audiences with her recent Halloween show at The Green Room 42—celebrates the release of her EP *Almost Christmas* at Mezzrow (Dec. 7)—the title track being a brand new addition to the Christmas canon with Roger Schore’s gorgeous lyrics added to “Almost Christmas” (Eddie Higgins) and “Christmas Time is Here” (Vince Guaraldi, Lee Mendelson). Vocalist-composer **Marcus Goldhaber** proudly joins the long tradition of Jewish songwriters contributing to the timeless Christmas songbook with his new original, “I Can’t Wait for Christmas”—a piece very much in the spirit of classics such as “I’ll Be Home for Christmas” and “Have Yourself a Merry Little Christmas”.

But if Christmas leaves you cold, there are plenty of alternative and non-holiday-themed shows on offer.

The acclaimed vocal group **The New York Voices**—Peter Eldridge, Kim Nazarian, Darmon Meader and Lauren Kinhan—are, after 38 years together, “hanging up the microphones” to pursue solo endeavors. Still great friends, their musical rapport remains exceptional, so don’t miss what may be their final tri-state performances as part of their “Grand Finale Tour”: Ramapo College in Mahwah, NJ (Dec. 13) and Birdland Theater (Dec. 19–21).

Also at Birdland Theater, rising star **Ashley Pezzotti** (Dec. 24–28) brings standards and originals in the spirit of Ella and Sarah. **Jane Monheit**—raised on the Great American Songbook—returns to Birdland (Dec. 9–13). Her career took off when she became first runner-up at the 1998 Thelonious Monk International Jazz Vocal Competition, and she has toured nearly nonstop since. Audiophile favorite, UK-based South Orange native **Stacey Kent** appears at Birdland (Dec. 16–20). Expect her signature mix of American and French standards, Brazilian music and original compositions, presented in an intimate trio setting along with her husband, saxophonist Jim Tomlinson, and New York pianist Art Hiramara.

SEE YOU THERE... **Anaïs Maviel** and The Rhythm Method’s *listen to the rain* album release is at The Blanc (Dec. 13); **Sara Serpa**’s *End of Something* album release show (a duo with pianist Matt Mitchell) is at Firehouse 12 (Dec. 5) and Close Up (Dec. 8); also at Close Up, **Lucy Wijnands** and **Tyreek McDole** (Dec. 17), and **Vanisha Gould** with Emmanuel Michael (Dec. 22). **Sarah King** is at Zinc Bar (Dec. 3). The highly imaginative **Hilary Gardner** and The Lonesome Pines “trail songs” project is at Birdland Theater (Dec. 7). **Mary Foster Conklin**, as part of a special encore performance of “Mirrors Revisited 50th Anniversary” at Urban Stages (Dec. 11), will be singing from a unique catalog of dark art songs first recorded by **Peggy Lee** in 1975 after her GRAMMY win for “Is That All There Is?”.

FESTIVAL REPORT

JAZZFEST BERLIN

BY JOHN SHARPE



Barry Guy @Jazzfest Berlin

FABIAN SCHELLHORN

HUDSON JAZZ FESTIVAL

BY THOMAS STAUDTER



Caity Gyorgy @Hudson Jazz Festival

DAVID MCINTYRE



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Jazzfest Berlin remains one of the most prestigious events on the European jazz calendar. Over four days (Oct. 30-Nov. 2), the 62nd edition presented 24 concerts featuring 120+ musicians from over 20 countries. But try as you might, you couldn't see everything. Although most acts played on the main stage, some concurrent programming in nearby venues necessitated tough choices and speedy transitions by festival-goers.

Two of the absolute standouts graced the central hall. Trumpeter **Wadada Leo Smith** joined pianist **Vijay Iyer** for a set that radiated quiet intensity. Two luminous figures in near darkness, they began a dialogue that felt both ritualistic and exploratory. Smith has attained that rarefied level where he melds economy of expression with attention to timbre and attack, his spacious, blues-infused phrasing honed to a flashing edge. Equal parts accompanist, foil and lead, Iyer moved between acoustic piano, Fender Rhodes and electronics, shifting textures with unerring instinct, whether laying a velvet harmonic floor, erupting in earthy counterpoint, or unveiling an ominous ambience. Even without overt route maps, the partnership achieved a perfect equilibrium, conjuring drama and form in a moving performance capped by a standing ovation.

Similarly, rapturously well-received **Barry Guy's** London Jazz Composers Orchestra unleashed a blockbuster rendition of "Double Trouble Three", featuring at its heart the twin pianos of special guest pianists **Marilyn Crispell** and **Angelica Sanchez**. Fifty-five years after its founding, Guy steered the 18-strong outfit through a score wherein orchestral heft collided against prickly small group improv—waves of sound intersecting, crashing and breaking, demarcated by whipcrack interjections. Part of his genius lies in weaving features for each person into the overall fabric, but ensuring the frames and their contents contribute to the development of the piece. Mette Rasmussen's alto burned and pleaded, Andreas Tschopp's trombone flared and tail-gated, while Torben Snekestad raged on soprano. Crispell and Sanchez, as often entwined as alone, prompted, responded and provoked in communion rather than competition. Through it all, the leader summoned a cinematic sweep, a majestic Spanish-tinged melody glinting at the work's emotional center as it wielded an undeniably visceral punch. Guy's command of the bass came into sharp relief in the intimacy of the A-Trane club the following night, joined again by Sanchez, along with drummer

The Hudson Jazz Festival (Oct. 3-5) was, for a first-time visitor, an appealing experience: this charming and picturesque upstate city is known for its antique shops, art galleries and restaurants, so walking from one show to another and trying to catch as many of the performances as possible was an excellent way to size up the burg's style and spirit. The three nightly headlining acts—the Julius Rodriguez Group, Caity Gyorgy Quartet and Joel Ross' Good Vibes—took the stage at Hudson Hall, an historic edifice built in 1855 and converted over the years from city hall to opera house, and which is now operated as a center for the arts. It's a fully restored gem of a venue. The rest of the festival's 26 performances were part of its "Sounds Around Town" series, so-called "pop up" events at smaller venues, mostly eateries and bars located up and down (or a block or two off) the mile-and-a-half-long Warren Street, Hudson's main drag that parallels the adjacent, scenic Hudson River. That's how festival goers got their "steps in": by hoofing it from one show to another. Along the way, there was plenty of time to window shop and ogle the Queen Anne and Greek Revival architecture of the quaint post-Federalist structures that have helped make Hudson such an attractive destination for weekenders, a revitalization going back to the 1980s.

On the surface, the Hudson Jazz Festival is a modest, regional attraction. Now in its eighth year, yet lacking the world-renowned superstars on multiple stages you'd find at larger, more entrenched festivals, it's an event that instead celebrates the improviser's art at a more basic level and gives the audience an opportunity to experience a wide variety of jazz styles in an intimate fashion. This was certainly true with the "Sounds Around Town" performances, which featured instructors, alumni and students from nearby Jazz at Bard (College) program and was curated by faculty members in pianists **John Esposito** and **Angelica Sanchez**. The assortment of venues for these "pop ups," some more appropriate for presenting music than others, indicated a real community buy-in for the festival, and genuine local pride as well. Residents and visitors alike were out in force, and the ticketed shows in the evenings at Hudson Hall were all sold out, more on the strength of the festival itself, it seemed, rather than on the artists' creating that draw. Much of the music was exciting, vibrant and entertaining.

The festival's range of offerings was evident from

(CONTINUED ON PAGE 32)

(CONTINUED ON PAGE 32)

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A Star's Light Does Fall



CHRISTMAS CONCERT CELEBRATING THEIR HOLIDAY ALBUM!
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VICKI BURNS
Almost Christmas



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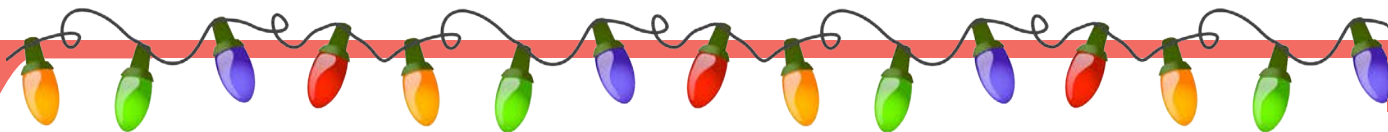
JUDY WHITMORE
Christmas

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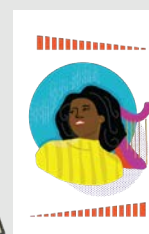
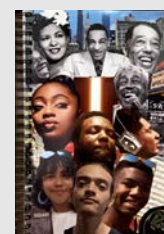
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Check out this handsome “Jazz Designs” wall calendar with full-page top image and full-page bottom grid, to mark the days of 2026 with cool images by (if not inspired by) David Stone Martin for each month: from Ellington, Miles, Armstrong, Bird, Dizzy, Coltrane and Monk, to Bessie Smith, Chet Baker, Cab Calloway and even jazz poet Jack Kerouac.

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NOW JAZZ NOW (Escatic Peace Library) is by music writer Byron Coley with musicians Mats Gustafsson and Thurston Moore, who share a life-long mutual obsession to record collecting with a focus on Free Music. This illustrated 277-page collector’s guide to the 100 most essential free jazz and improvisation recordings, includes luminaries such as Cecil, Ayler, Dolphy, Ornette, Braxton and Shepp alongside their European counterparts Georgio Gaslini, Bengt “Frippe” Nordström, François Tusques, et al. with images of albums, singles and cassettes, along with Philippe Gras’ photos of many legendary improvisers.

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Stomp Off, Let’s Go: The Early Years of Louis Armstrong (Oxford University Press) is by award-winning author Ricky Riccardi, one of the most knowledgeable and dedicated people on the planet when it comes to Satchmo. He’s the Director of Research Collections for the Louis Armstrong House Museum, giving him a leg up on first-hand materials, especially rare and unpublished items. Not only does Riccardi settle inconsistencies in Armstrong’s writings and provide several musicians’ reflections on Armstrong’s mentor, Joe “King” Oliver, but perhaps, most significant of all, honors Lillian “Lil” Hardin Armstrong as the architect of her husband’s career. Of course there’s much more, including an unpublished 1973 interview with Beatrice “Mama Lucy” Armstrong.



GLOBAL.OUP.COM \$35



Better Do It Now Before You Die Later (Blank Forms Editions), written with Sonny Simmons (1933-2021) by jazz historian/biographer Marc Chaloin, chronicles the life of the alto saxophonist. From NYC’s ‘60s free-jazz scene, Simmons quickly gained a reputation as an original player-composer, but he was nearly forgotten by the ‘80s, broke, dependent on drugs and alcohol and homeless. Yet, in 1994 he released *Ancient Ritual* (on Quincy Jones’ Qwest label), re-animating his career and placing him, for the last decades of his career, in the pantheon of great innovators. This long overdue bio brings to light the life of this still-undersung music master.

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Holiday Fun!

Wycliffe Gordon (Arbors)

Swinging In The Holidays

Benny Benack, Champion Fulton, Anaïs Reno, et. al.

(Songbook Ink)

A Star's Light Does Fall

Margaret Slovak & Chris Mares (Slovak Music)

by Marilyn Lester

What's the holiday season without festive music to celebrate it! Since 4th-century Rome, chanted Latin hymns have celebrated Christmas; in the 12th century, the monk, Adam of Saint Victor began incorporating melodies into religious music at Christmas time. But from 1521's "Boar's Head Carol", the gates opened wide, leading to the plethora of sacred and fun music we have today to mark the holidays over a broad and varied spectrum of sound.

Fun is trombonist Wycliffe Gordon's diverse, 13-track seasonal declaration and agenda in *Holiday Fun!* It's a collective party putting the stamp of cool on the festive season. A swingin' traditional carol, "Joy to the World", is a call to action, with clever quotes, a New Orleans undertone and jam session vibe, joyously played by a jolly core band of Joe Boga (trumpet, vocals), Will Anderson (alto), Adrian Cunningham (tenor, soprano, clarinet, vocals), Carl Maraghi (baritone, vocals), Michael Tanksley (guitar, background vocals), Ehud Asherie (piano, background vocals), Alvin Atkinson, Jr. (drums, background vocals) and Ashley "AE the Cool" Elim (vocals). Guest artists join in the fun too: Matthew McDonald (trombone), Philip Norris (bass, tuba), Chris Pattishall (piano), Yasushi Nakamura (bass), Dion Parson (drums, percussion) and Matthew Soares (cajón). That percussive tilt is heard subtly but effectively on "Do You Hear What I Hear?/Little Drummer Boy", a reverential vocal feature by Elim, with an evocative chorus of male voices—a fresh and refreshing arrangement, characteristic of the entire album.

Swinging In The Holidays, the 16-track debut album from Songbook Ink, featuring liner notes by legendary tenor saxophonist-clarinetist Ken Peplowski, is performed by a cast of vocalists and several crews of musicians. Overall, the selections are solidly traditional, given juice by modern arrangements. The must-do "Christmas Song" is offered by the perpetually energetic, naturally swinging powerhouse of joy, trumpeter-vocalist Benny Benack III, who went full-out crooner here, even blowing with subdued elegance. Champion Fulton, who's consistently reliable, and one of the most pleasurable of pianist-vocalists today, delivers "Winter Wonderland", "Santa Baby" and "I've Got My Love to Keep Me Warm", all with her light-as-air soprano and perfectly-phrased swing. Young up-and-comer Anaïs Reno has been expanding her horizons and with "Happy Holidays" demonstrates her natural feel for jazz in a track too dominated by its piano feature. Having achieved iconic stature, "White Christmas", here with strings, is delivered in standard pop form by Angela Grey and Felix Peikli. Also appearing on the album are Vanessa Perea, Rob Edwards, Wyatt Michael, Olivia Chindamo and Conrad Paszkudzklei. While *Swinging In The Holidays* breaks no new ground in the genre, its more traditional approach is still festive and satisfying and offers great appeal for those seeking a classic holiday sound not necessarily rooted in a strong jazz tradition.

One of the most enduring symbols of Christmas is the star, the ever-bright, wondrous celestial body that heralded the birth of the newborn Christ. In this duo album of 11 tracks, *A Star's Light Does Fall*, guitarist Margaret Slovak and bassist Chris Mares offer powerful instrumentals specifically aimed at presenting music that "could bring comfort and peace to people during the holiday season, especially those facing life and health challenges or grieving...recent loss..." Slovak's voicings with Mares's supportive bass lines create a unique and meditative sound. "I Wonder as I Wander" and "Some Children See Him" run into deeply contemplative territory. The traditional carol, "O Come, O Come, Emmanuel", brings the listener to church, where lights are low and candles illuminate the space in anticipation of the coming of the Prince of Peace. Wayne Shorter's "Infant Eyes" is in the mix, and in this pensive arrangement is an apt portal to understanding the spiritual territory Shorter came to explore. The pop world's "Have Yourself a Merry Little Christmas" reflects the lyric's duality between present melancholy and future hope—promising that things will get better "if the fates allow." Vince Guaraldi's sweet and slow "Christmas Time Is Here" (from *A Charlie Brown Christmas*) evokes smiles in its calm but steadfast joy. Not typically associated with the holidays, closer, a shortened version of Leonard Cohen's celebrated "Hallelujah", becomes an uplifting hymn and a prayer in the duo's hands. No matter what one's personal circumstance, this album is balm for the spirit, music to savor over a relaxing hour, perhaps when lights are low by a crackling fire, drink of choice in hand.

For more info visit arborsrecords.com, songbook-ink.com and margaretslovak.com. Slovak's album release concert is at Soapbox Gallery Dec. 7. Swinging in the Holidays album release concert is at 54Below Dec. 21. See Calendar.

CATS KNOW HOW SPECIAL BOXES ARE!



Yes, Bing Crosby had a brother, and Mosaic is re-evaluating his contributions to jazz with the boxed set, *Classic Decca Recordings of Bob Crosby And His Orchestra & The Bob Cats (1936-1942)*, a treasure chest of his work, meticulously remastered for cutting-edge sound. Crosby's orchestra played with a unique approach to big band music and small groups, which featured some of the most thrilling soloists of the day (Billy Butterfield, Yank Lawson, Muggsy Spanier, et al.). 144 cuts on six CDs reveal what made this band—and its members—special.

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Five From '65: The Quintet Summer Sessions of Chet Baker (New Land) is a limited edition 5-LP boxed set featuring five original 1965 studio albums: *Boppin'*, *Smokin'*, *Groovin'*, *Comin' On* and *Cool Burnin'*. Remastered and cut directly from the original analog mono tapes by Kevin Gray, manufactured on 180g vinyl and housed in reverse-board deluxe sleeves, the set also comes with an expansive book with liners by GRAMMY® award-nominated James Gavin, interviews with Chet and bandmates George Coleman, Kirk Lightsey, Herman Wright, Roy Brooks and previously unseen photographs.

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Ahead of *John Coltrane's* 2026 centenary year, Rhino's 6-LP *John Coltrane 1960-1964* boxed set features the saxophonist's historic Atlantic albums (AAA cut from the original mono master tapes by Kevin Gray). Pressed on 180g vinyl, the set features rare alternate French covers with the original US art in the heavyweight glossy gatefolds. It's limited to 2,000 individually numbered copies, with two sets allowed per customer. Gift one fast to a friend and grab one for yourself!

STORE.RHINO.COM \$249.98



Out Late
Eric Scott Reed (Smoke Sessions)
by Scott Yanow

Pianist Eric Scott Reed has been quite consistent throughout his productive career. He's been performing and recording for over 35 years, spurred by his intersection with Wynton Marsalis in 1986, first touring and then joining the trumpeter's septet. On *Out Late*, he's in his usual top form and has assembled an impressive all-star quintet: Nicholas Payton (trumpet), Eric Alexander (tenor), Peter Washington (bass) and Joe Farnsworth (drums). The album consists of seven of the pianist's originals and is essentially modern, swinging, forward-looking hard bop.

The close interplay between the trumpeter and tenor saxophonist works so well throughout this set that it is surprising to realize that they evidently have only recorded together on two other occasions: guitarist Mark Elf's *A Minor Scramble* (1996) and on half of Alexander's *Summit Meeting* (2001). The two horn players blend together particularly well on the opening "Glow" and echo and inspire each other in their tradeoffs during "Out Late". Clearly they should work together more often! The rhythm section is as tight as one would expect from these masterful players. Reed's solos are inventive, swinging and sometimes a bit playful, as heard on the medium-tempo strut "Shadoboxing". His playing is also showcased on the uptempo trio number "They". His writing throughout is very much in the hard bop tradition, even with the title cut's theme hinting at Ornette Coleman in spots. Particularly impressive is that his pieces largely utilize original chord changes that challenge and inspire each soloist. Of Reed's originals, "The Weirdos" has the most memorable theme. "All'umfrs" is highlighted by Alexander's especially strong tenor playing, and "Delightful Daddy" serves as the album's joyful uptempo closer.

For more info visit smokesessionsrecords.com. Reed is at Smoke Dec. 28-30 (part of "Countdown 2026 Coltrane Festival"). See Calendar.



Points in Time
John Yao and His 17 Piece Instrument
(See Tao Recordings)
by George Kanzler

Points in Time is John Yao's second big band album, arriving a decade after his first, *Flip-Flop*, also credited to his 17 Piece Instrument, an enterprise which burned him out on writing for a big band. His group, Triceratops followed, a quintet with three horns, bass and drums, sans chord instruments.

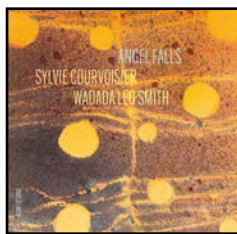
Subsequently he released two albums (in 2019 and 2022), and the third track on this, his new album *Points in Time*, is "Triceratops Blues", an expansion of a tune

from that group's debut album, *How We Do*. Here, the theme is expanded and developed, first by a trombone choir, brass and reeds joining to enforce the rising, pulsing tempo. Soloists Billy Drewes (alto) and Max Seigel (bass trombone) engage in a dialogue, trading short solos, the trombone from deep nether regions, alto in a low register too, fading to a walking bass solo from Robert Sabin, giving way to horn section shout choruses. A short Andy Watson drum feature ushers in an intense finale from massed horns playing wild and free. That track is one of six on the album that are developments and expansions of tunes the leader wrote for small groups. The other two tracks are his big band arrangements of Herbie Hancock's "Finger Painting" and "Upside", an update of a big band chart he wrote in 2020, commissioned by an award-winning high school jazz band in Canton, MI.

In the decade since *Flip-Flop*, Yao has progressed immeasurably as a big band composer-arranger, displaying an assured command of musical modes from swing and driving riffs, to complex harmonies, timbres and orchestral colors. "Not Even Close", a tribute to Thad Jones (Yao subs regularly in the Jones and Mel Lewis-founded Vanguard Jazz Orchestra of today), is replete with some of Jones' signature section interactions. "The Other Way" finds him in the 12-tone universe, with shifting times in and out of two, three and four. And "Early Morning Walk" conjures rhapsodic moods from orchestral colors. Those last two mentioned tracks also feature Yao's only trombone solos: both are memorable, rich and sonorous.

Yao is not only a laudable composer-arranger, but also a trombonist with a deeply resonant, original voice.

For more info visit johnyao.com. Yao is at Roulette Dec. 18 (with Webber-Morris Big Band). He is also at Morgan School (Clinton, CT) Dec. 14 (with Joe McCarthy's NY Afro-Bop Alliance Big Band). See Calendar and 100 Miles Out.



Angel Falls
Sylvie Courvoisier/Wadada Leo Smith (Intakt)
Ki
Natsuki Tamura/Satoko Fujii (Libra)
by Ken Waxman



While improvised piano-trumpet duets date from Louis Armstrong-Earl Hines' seminal "Weatherbird" (1928), balancing the four valves and 88 keys has always been a delicate challenge. Still, the 21st century iterations here could be linked to abstract paintings. American trumpeter and visual artist Wadada Leo Smith and Swiss pianist Sylvie Courvoisier's *Angel Falls* is a subtle version of abstract expressionists' splashes of color canvases, whereas Japanese pianist Satoko Fujii and trumpeter Natsuki Tamura's *Ki* is more like a monochrome painting wherein close scrutiny discerns musical nuances.

Courvoisier and Smith are experienced duo performers. Smith, whose career dates from the late '60s, has partnered with pianists as different as John Tilbury and Vijay Iyer. Almost three decades younger, Courvoisier's duet partners have included Ned Rothenberg and Mark Feldman, but never a trumpeter until now. The two were together in larger ensembles though, one of which was a quartet with Fujii and Tamura. *Ki* is the tenth duo the other two have recorded and while Tamura frequently plays with Fujii, she has also recorded duos with players from Otomo Yoshihide to Joe Fonda.

Maintaining a painterly straight line, Courvoisier and Smith's *Angel Falls* appends numerous squirts of

improvisational tincture with extended techniques such as twanging the piano's inner strings and brassy trumpet triplets, half valve slurs and protracted flutters. Occasionally, as on "Sonic Utterance", bright brass pitches and delicate key glissandi are emphasized. Most selections are rougher and more intense. The title track evolves as additional reverb from string strums meet breezy brass slurps that inflate to full-force romanticism before fragmenting into trumpet squeaks and stinging keyboard clips. In contrast, the probing aural brush strokes that shape "Line Through Time" extend wavering trumpet bites and piano key probes with gouache-like effects that widen into full keyboard emphasis and smeared brass notes. Reflecting and completing the overall design, Smith's open horn brass portamento and Courvoisier's thematic key-and-string decorations on the final "Kairos" reflect similar sketching from the introductory "Olo'Upnea and Lightning".

If jagged lightning defines much of *Angel Falls*, then *Ki* is more a light rain. Minimalist in conception, the simple musical geomatic shapes drawn by Tamura, who composed seven of the eight tracks, aren't static, however. Although overall, Fujii's touch is more serene and reflective than Courvoisier's and Tamura's solos more fully rounded and horizontal than Smith's, digressions include pointillist textures and half-valve squeaks from the trumpeter as well as the pianist's dips into pedal point emphasis and jagged key slashes. Experience means that tracks such as "Kusunoki" include moderated antiphonic connections, with key strokes carefully outlined alongside portamento echoes that then combine into trumpet grace notes and restful piano comping. Others like "Arakashi" and "Icho" reflect dispassionate lyricism that moves duets closer to delicate brush painting than abstract art's scattershot washes. Yet even those tunes that emphasize widening

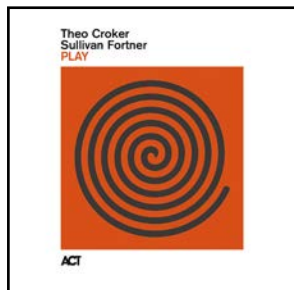
RECOMMENDED NEW RELEASES

- Ted Brown Quartet – *Just You Just Me* (New Artists)
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- Funkwrench Blues – *Mischief in the Musitorium* (Need To Know Music)
- Daniele Germani, Elias Meister, Billy Mintz – *Conference of the Birds, Vol. 2* (Lyonhill)
- Wycliffe Gordon – *Holiday Fun!* (Arbors)
- Lisa Hilton – *Extended Daydream* (Ruby Slippers Prod.)
- Dan Kinzelman/Stefano Costanzo – *Infinite Ramp* (Hora)
- Mike Majkowski – *Tide* (s/r)
- Makaya McCraven – *Off The Record* (International Anthem)
- Roscoe Mitchell/Michele Rabbia – *In 2* (RogueArt)
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- Moor Mother (feat. Nicole Mitchell & Nduduzo Makhathini) – *One for Archie* (Enjoy Jazz)
- Zhengtao Pan – *Mirror Floating on the Water* (Outside In Music)
- Ivo Perelman/Nate Wooley – *Polarity 4* (Burning Ambulance Music)
- Loren Schoenberg and His Jazz Orchestra – *So Many Memories* (Turtle Bay)
- Dave Rempis, Jason Adasiewicz, Chris Corsano – *Dial Up* (Aerophonic)
- Thomas Strønen – *Off Stillness* (ECM)
- Luís Vicente/Vasco Trilla – *Ghost Strata* (Cipsela)
- Johannes Wallmann – *Not Tired* (Shifting Paradigm)

keyboard sweeps and low pitch tremors, plus wallowing immersive trumpet breaths, encompass relaxed linear evolution.

Like broad visual art awareness, the individual and distinct ways each duo illustrates its program demands respect and recognition.

For more info visit librarecords.com and intaktrec.ch. The Courvoisier/Smith Angel Falls album release concert is at Roulette Dec. 7. Courvoisier is also at Roulette Dec. 1 (with Patricia Brennan) and The Stone at The New School Dec. 11 (with Ikue Mori). See Calendar.



Play
Theo Croker/Sullivan Fortner (ACT Music)
by Andrew Schinder

Play, the first co-leader album between contemporary jazz stars Theo Croker (trumpet) and Sullivan Fortner (piano), has been a long time coming considering that they have been friends who have worked together for decades. Though Fortner has made frequent appearances on Croker projects, it is not until now they have ever shared the spotlight equally on any studio recording.

Given the recent output of both artists, a listener's initial experience with *Play* could frankly seem a little disarming or jarring. Croker's last few studio albums are fun, genre-bending experiences that blend traditional jazz with hip-hop, R&B and electronic sounds. Fortner has generally leaned into his New Orleans roots, mastering the classically straight-ahead jazz idiom while also serving as accompanist to superstar vocalist Cécile McLorin Salvant. With this new album, however, none of these predilections apply. The recording arrived after the two musicians initially collaborated on a session featuring interpretations of modern jazz standards, but then promptly scrapped the recordings as they were dissatisfied with the project. Instead, they took a hard left and re-entered the studio the next day with basically no plan, barely an outline and not a rehearsal. They just played. And the results teem with immediacy.

The selections consist of mostly soft, meditative duets that straddle the line between jazz and chamber music. Despite their beauty and general stillness, however, the tracks are direct, even agitated, conveying a thematic urgency while at the same time hypnotizing the listener with their entrancing atmosphere. Opening track, "A Prayer for Peace", promptly announces the album's mission. The only tune with a modicum of pre-composing, it proves to be a soulfully unhurried meditation. "We Laugh Because We Must" is—ironically, given its fairly depressing title—more up-tempo, with Fortner playing around with varying scales while Croker fills in the gaps. The segue into "The Space Within" continues these melodic themes, with the trumpeter's tones sounding positively haunting. As the album progresses, the mood does seem to create an optimistic shift, as if to offer the listener a respite from the darkness. "As We Are", a gorgeous ballad, is one of the more fully-formed (and longest) pieces. Croker and Fortner shine with exquisite harmony, in contrast to the earlier disquietude, and with more than a shimmer of hope.

For more info visit actmusic.com/en/. Fortner plays solo at Baruch Performing Arts Center Dec. 12. See Calendar.



Ones & Twos: Expanded Edition
Gerald Clayton (Blue Note)
by Pierre Giroux

Pianist and composer Gerald Clayton has long been regarded as one of the most inventive artists on the Blue Note roster, ever since his debut for the label on trumpeter Ambrose Akinmusire's *When The Heart Emerges Glistening* (2011). He has since recorded on numerous occasions for Blue Note with Charles Lloyd and his leader debut for the label was *Happening: Live at the Village Vanguard* (2020).

This musician honors the jazz idiom's history while exploring new ways to expand its vocabulary. With *Ones & Twos: Expanded Edition*, technically Clayton's fourth album for Blue Note, he revisits an earlier recording experiment, also released this year, this time fully bringing his original concept to life, a bold exploration of sound layering inspired by turntablism. The original release of *Ones & Twos* featured twelve standalone tracks performed by a talented lineup including Joel Ross (vibraphone), Elena Pinderhughes (flute), Marquis Hill (trumpet) and Kendrick Scott (drums). Now, with this *Expanded Edition*, two unreleased tracks join these compositions and stand on their own as distinct, intimate dialogues, each marked by the leader's graceful touch and his ensemble's refined interplay. Pieces such as "Angels Speak" and "Cinnamon Sugar" unfold with quiet grace, their melodic beauty anchored by a flexible rhythmic core. Ross' shimmering vibraphone colors and Pinderhughes' airy flute phrases add layers of luminosity, while Scott's drums pulse with understated urgency. All the remaining separate tracks, including the two previously unreleased compositions "Glass Half Warm" and "Glass Half Cool", maintain a consistent harmonic approach and musical curiosity that exemplify Clayton's adventurous spirit.

Yet, it is on the second of the double disc release, featuring the combined, overlaid tracks, that Clayton's artistic vision becomes fully clear. The seven paired performances ("Angels Speak-Lovingly", "Cinnamon Sugar-Rush", "Sacrifice Culture-For Peace", "How Much Love-More Always", "Court M-Space Seas", "Glass Half Warm-Glass Half Cool" and "Just Above-Endless Tubes") blend into a soundscape that challenges ideas of form and interaction. Each pairing demonstrates how Clayton's concept of duality works in practice: melody and counter-melody, pulse and suspension, clarity and abstraction. The first pairing opens the sequence, with the various instrumental lines intertwining with tender harmonic reflections, creating a sense of introspective grace. The subsequent pairing injects rhythmic vitality, its playful swing transforming into a quicker, almost bubbly pulse that provides a foundation for Clayton's piano phrasing to remain lyrical and centered. As the pairings unfold, what might have seemed an intellectual conceit becomes a vibrant, unexpectedly cohesive listening experience. The overlay technique transforms the compositions into a new sonic landscape, an aural collage where harmonies blur, rhythms intertwine and melodies seem to converse over time.

The *Expanded Edition*, including the combined tracks, affirms Clayton's dedication to innovation rooted in musical integrity.

For more info visit bluenote.com. Clayton is at The Jazz Gallery Dec. 17-20. See Calendar.

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***On the Way to the Sky:
Remembering Bob Brookmeyer*
Michael Stephens
(University of North Texas Press)
by Ken Dryden**

The late Bob Brookmeyer (1929-2011), whose birthday and death anniversary are this month, is widely recognized for his immense contributions as a valuable sideman on valve trombone, although his vast discography showcases him also as an innovative composer, orchestrator and arranger with a distinctive style, gifted improviser, bandleader and occasional pianist—strengths which are often overlooked. Author (and drummer-percussionist) Michael Stephens knew Brookmeyer for over three decades as a mentor and sideman. His introspective look at the genius of the 2006 NEA Jazz Master is not a typical biography or exploration of a musician's music: it isn't strictly chronological, but it is compiled in a way that flows perfectly.

A native of Kansas City, MO, Brookmeyer initially studied clarinet, then switched to trombone after his embouchure changed. His new teacher was also a composer, and his hand-written march scores drew the teenager's interest. Diving head-first into writing arrangements, Brookmeyer became a professional arranger at age 14, due to the demand for new charts by the many big bands then in existence. Studying piano helped him understand how to layer different instruments in his charts. But the jazz master's preference for valve trombone over slide trombone was influenced by the sound and voicings that he produced, which often simulated the human voice, though he later abandoned that technique for a more complex harmonic approach. Brookmeyer eventually became an important part of groups led by Stan Getz, Gerry Mulligan and Jimmy Giuffre, along with Thad Jones and Mel Lewis.

The author shares his memories of Brookmeyer as a mentor, bandleader and friend, even dealing with the trombonist's battle with alcoholism during his decade of studio work on the West Coast, finally achieving sobriety with the help of many friends. Stephens gives credit to Brookmeyer for recognizing this threat to his health and dealing with it. The observations of musicians who worked with and/or were mentored by Brookmeyer are illuminating: to-the-point remarks by guitarist Jim Hall from the master's memorial service, as well as numerous others who reveal much about Brookmeyer as a composer, orchestrator, conductor and leader, including Jim McNeely, John Hollenbeck, John Mosca, Dave Rivello and Maria Schneider, whose studies with Brookmeyer reveal how influential he was to her.

Readers will inevitably find themselves stopping to pull out Brookmeyer albums to play or search for his music and videos online while reading. Another plus is the discussion of unissued music which hopefully will eventually be released.

For more info visit untpress.unt.edu



***Live at Birdland*
High Society New Orleans Jazz Band (Turtle Bay)
by Scott Yanow**

The High Society New Orleans Jazz Band (HSNOJB) appears at Birdland each and every Thursday night, a residency that began last year. Co-leaders Conal Fowkes (piano) and Simon Wettenhall (trumpet) were members of Woody Allen's New Orleans Jazz Band for almost 30 years. Their septet includes Harvey Tibbs (trombone), Tom Abbott (clarinet), Josh Dunn (guitar, banjo), Brian Nalepka (bass) and Kevin Dorn (drums). The group plays creatively within the style of 1920s jazz, sounding like New Orleans players from that time period who had found work in Chicago clubs. The ensemble playing is rousing, the soloists fit well into the era in their concise statements and the results are joyful. While there are many vocals by the co-leaders, they are generally fairly brief and, in Eddie Condon's words, "don't hurt anyone."

The set begins with a medley of two pieces often played at New Orleans funerals: a brief "Flee as a Bird" symbolizes the burial while the upbeat jam on "Oh Didn't He Ramble" celebrates the deceased's life and adventures. "Here Comes the Hot Tamale Man" is a worthy obscurity (recorded by cornetist Freddie Keppard in 1926). "Dallas Blues" and "Ace in the Hole" have Wettenhall vocals, with the latter being a song that Clancy Hayes used to sing in the '50s. The high point of the set is the group's rendition of Jelly Roll Morton's "Shreveport Stomp", which is often played as a clarinet feature (Omer Simeon recorded the definitive version with Morton in 1928). Here HSNOJB transforms the piece into a full-band romp. "Say 'Si Si'", a Swing era hit for The Andrews Sisters and a song adopted by some New Orleans veterans in the '40s, works well as a Dixieland stomp; its closing choruses are full of infectious abandon. The group's version of "High Society" is fine, except that they should probably not have left out the famous and integral clarinet solo (originally played by Alphonse Picou). However, they make up for that omission by concluding the program with a particularly stirring version of Irving Berlin's "When I Leave the World Behind". Fans of hot traditional jazz will find much to enjoy in this spirited album.

For more info visit turtlebayrecords.com. HSNOJB is at Birdland Theater Thursdays. See Calendar.



***KnCurrent*
KnCurrent (patrick brennan, Cooper-Moore,
On Ka'a Davis, Jason Kao Hwang) (Deep Dish)
by Pierre Crépon**

The four members of KnCurrent all have extensive roots in the New York jazz avant garde. Longtime composer, bandleader and saxophonist patrick

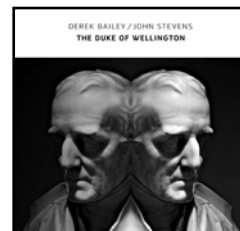
brennan moved to the city during the Loft era of the '70s. Multi-instrumentalist Cooper-Moore made his first mark playing high-energy free jazz piano with saxophonist David S. Ware that same decade. Guitarist On Ka'a Davis' discography opened with Donald Ayler's enigmatic *In Florence* 1981 recordings. Back then, violinist Jason Kao Hwang was playing with his first band, Commitment, which included bassist William Parker. But besides established credentials, those résumés do not say a lot about KnCurrent's very new music.

The album's sequencing offers better pointers regarding what matters. A strong, whirling opening collective piece quickly gives way to a solo feature for Cooper-Moore's diddley-bo, the only instrument he plays here. This homemade monochord is essentially a long piece of wood with two bridges supporting an upright bass string. It can be played with sticks or hands, is electrified, and its bending notes remind of its blues roots. This short solo provides an opportunity to familiarize oneself with the low, pulsating sound that is central to the group's highly original sonic balance. In higher registers, Davis' pedal-equipped guitar and Hwang's "electronically enhanced violin" deploy controlled bursts of notes that can be crumpled, twisted or elongated at will. The precision with which Davis and Hwang work is in clear evidence on the album's next, saxophone-less track: they are not playing instruments plus additional gadgetry, but integrated wholes.

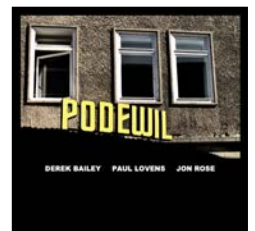
When the full group reassembles, the music takes flight, notably on "sumūd/دومص" (Palestinian steadfastness). Although the tune emanates from the only purely acoustic instrument, brennan's precise tone seems plugged directly into his colleague's setups, reminding listeners that the dichotomy between acoustic and electric signals is an artificial one. The saxophonist skillfully identifies the points of departure needed to lift the music up another notch. "tewatatewenní:io" confirms that the group has found a unique palette, conducive to breaking new sonic grounds of the best kind.

This is powerful music for electrified strings and an alto saxophone, music that can make even jaded listeners pause and backtrack. Let's, by the way, pause and backtrack: great *new* music featuring the diddley-bo, really? Absolutely.

For more info visit patrickbrennansound.com. brennan is at Downtown Music Gallery Dec. 9 and Soup & Sound Dec. 13. See Calendar.



***The Duke of Wellington*
Derek Bailey/John Stevens (Confront Recordings)
Podewil
Derek Bailey, Paul Lovens, Jon Rose
(Jon Rose Archive)
by Kurt Gottschalk**



Guitarist Derek Bailey thrived on spontaneity and new encounters. But even for someone so fully committed to the art of improvisation, familiarity sometimes bred contentment. Drummer John Stevens, who ran London's Little Theatre Club and founded the Spontaneous Music Ensemble in the second half of the '60s, was one of Bailey's earliest musical associates. Through Stevens, the guitarist also met and worked with Evan Parker, Kenny Wheeler and other key figures of the British free improv movement. Bailey passed away 20 years ago come Christmas Day and Stevens in September 1994.

It probably has something to do with the nature of their work—every gig creating something new from scratch—that we have so many recordings of them, with more still surfacing after so many years. *The Duke of Wellington*—their duet recorded in March 1989, at the London venue of the same name and available as CD or download—shows quick, in-the-moment thinking, but also a camaraderie built over the years. It's a bright, clear recording, captured to DAT from the audience. Over three tracks (totaling 53 minutes), Bailey's amplified hollowbody and Stevens' snare, cymbals and pocket trumpet pierce the mix. There are wonderfully cantankerous passages, and immensely recognizable moments (such as Bailey's swoops on the volume control), but the surprises come when they fall into warm, very nearly jazzy grooves. Those passages don't last long and don't need to. They're the little fruits of a long association.

Drummer Paul Lovens came out of the parallel and often overlapping free improv conjurings in Germany and around the same time, England-born violinist and conceptual artist Jon Rose was planting seeds in Australia. They joined forces with Bailey for a trio in 1992 in a series Rose booked at the Berlin venue Podewil. It seems to have been a good day for them. The playing is exemplary and the interactions fast and bold over the course of several improvised pieces (available as a single file and only as download). The concert was preceded by a lecture on chaos accompanied by Rose on 19-string cello which, perhaps, set the mood.

Also included in the set, at Rose's request, was a solo piece by Bailey, whose appearances in Berlin were apparently scarce. In an insightful program note for the concert (and republished on his website), Rose wrote: "If Jimi Hendrix' major contribution to

guitar playing was the sophisticated manipulation of amplified sound through movement in space (i.e. controlled feedback), then Derek Bailey's main influence has probably been his use of the harmonic series as the main structure for pitch events and melodic invention...Bailey introduced and developed the Klangfarbenmelodie concepts of the Second Viennese School into an improvised guitar language."

Bailey's playing is easily one of the most recognizable among guitarists (at least to those who hear it), and it's not all attitude, though that adds to the charm. His music is engaging and challenging, and it's a pleasure to still be hearing it anew.

For more info visit confrontrecordings.com and thejonrosearchive.bandcamp.com

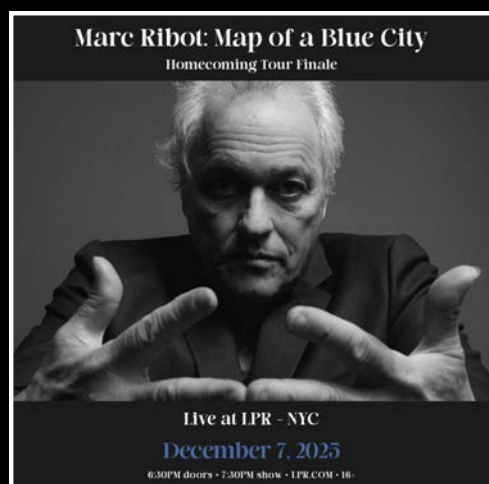


The Next Step Band: Live at Smalls
Kurt Rosenwinkel (Heartcore)
by Jim Motavalli

Guitarist Kurt Rosenwinkel's Next Step band, from almost 30 years ago, was an all-star affair, featuring Mark Turner (tenor), Ben Street (bass) and Jeff Ballard (drums), and, in 1996, for the all-originals *Live at Smalls*, Brad Mehldau (piano) was added on one track.

"A Shifting Design" opens with Rosenwinkel unaccompanied, before the music swings right into the full band. The leader's lengthy solo is reminiscent of an uptempo Pat Martino, before Turner digs in, with thick chording accompaniment provided by the guitarist. The "Use of Light" is a long ballad (almost 11 minutes), Rosenwinkel here playing more the role of composer than improviser. Opening with his hanging, flowing notes, the melody is a haunting one, as the piece has a gradual build, greatly aided by Ballard's discreet work behind the kit. Turner, speaking at length through his horn, is at his most adventurous. On the melodic, boppish "Zhivago" (one of the album's highpoints), Mehldau in his sole appearance supports Rosenwinkel's singing, exuberant solo, then steps out, initially sounding Monk-ishly spare, but soon building into McCoy Tyner-like sheets of sound. Turner, in a welcome intrusion, announces himself after the theme is restated. The short and tricky "Alpha Mega" showcases the guitarist's effects pedals and Turner's adeptness of utilizing short flurries. Ballard is also heard taking an eccentric solo before the knotty head returns. "A Life Unfolds" opens on a solo spotlight for the leader, the band entering with his wordless, mysterious, but effective vocals on top. He switches to piano on "The Next Step", a progressive bop number, reminiscent of the late '60s. Turner is on fire and Coltrane lit the match on this one! The compelling, 15-minute "Minor Blues" (recorded in Japan in 2000) caps off this welcome archival release as a bonus track.

For more info visit heartcore-records.com. Rosenwinkel is at Village Vanguard Dec. 2-7 (with Christian McBride Trio) and Chris' Jazz Cafe (Philadelphia, PA) Dec. 26-27 (as leader). See Calendar and 100 Miles Out.



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The Songbook Sessions, Vol. 1: 1920
Glenn Crytzer and His Quartet (Blue Rhythm)
by Scott Yanow

Glenn Crytzer is a veteran NYC-based swing guitarist, bandleader, singer, composer-arranger, who has led a variety of groups playing pre-bop music. When COVID-19 hit in 2020, rather than become musically inactive, Crytzer gathered together a quartet for an ambitious project. With Ricky Alexander (clarinet), Mike Davis (trumpet) and Ian Hutchison (bass), he launched *The Songbook Sessions*. The group recorded ten songs a week for 25 weeks, each session covering a year chronologically, from 1920-1944. Rather than recreate early recordings or play in the style of that particular year, the musicians were more inspired by (but not derivative of) the Bechet-Spanier Big Four of 1940, which featured Sidney Bechet (soprano, clarinet), Muggsy Spanier (cornet), Carmen Mastren (guitar) and Wellman Braud (bass).

The first volume, featuring ten songs published in 1920, is now available digitally. While there are a few relative obscurities performed, most of the 105-year-old songs have since become jazz standards. The songs generally include hot trumpet, clarinet and guitar solos, beginning and ending with melodic ensembles and often including the song's verse: Crytzer is a stickler at playing the melodies properly. The repertoire includes "Whispering" (Paul Whiteman's big hit), the exotic "Lena from Palasteena" (which as simply "Palasteena", was recorded by the Original Dixieland Jazz Band) and Swing era favorites "Margie" (including a group vocal) and "Avalon". To the musicians' credit, "Singin' the Blues" avoids any reference to the famous Bix Beiderbecke recording and Crytzer's chordal solo is worthy of Carl Kress. The performances are reasonably concise but not confined to the three-minute limitations of the era of 78s.

Crytzer (whose single-note lines conveniently fit into the early '40s style), Davis and Alexander blend well while taking solos in their own complementary voices, while bassist Hutchison sticks to keeping the music swinging in more of a supportive role. The plan is to gradually release all 250 recordings in this series individually and on ten sets. If the quality remains as high as in the first volume, there is a lot of fine music to look forward to in the future from Glenn Crytzer!

For more info visit glenncrytzer.bandcamp.com. Crytzer is at Green Fairy and Red Room at KGB Bar Dec. 4, Parker & Quinn Dec. 5, Winnie's Jazz Bar Dec. 26 + Festival Café Thursdays and Peck Slip Social Saturdays. See Calendar.



Enleio / Na Parede / Arcada Pendular
Carlos Zingaro, João Madeira, et al. (4DaRECORD)
by Fred Bouchard

At the venerable Estoril Jazz Festival in Portugal in 2001, I was impressed with audience appreciation for quality mainstream, but quite floored by Lisbon's rabid enthusiasm for avant garde in venues such as Hot Clube. The country's fascination with free jazz

and wild improvisation likely flourished as voices rebelling under oppressive politics. Carlos "Zingaro" (gypsy) Alves, who celebrates his 77th birthday this month (Dec. 15), studied classical music at Lisbon Music Conservatory (1953-65), and later musicology, pipe organ and electroacoustic music. This veteran of international festivals has over 50 albums as leader or collaborator (often, as here, decorated with his prized artwork). These untethered, yet companionable acoustic sessions involve Zingaro playing violin (seldom wielded with curved bow) in various contexts with bassist João Madeira, who triples as engineer and producer. *Arcada Pendular* is a dynamic duo; the other two releases include self-styled "anti-cellist" Fred Lonberg-Holm, with bass clarinetist Bruno Parrinha (*Enleio*) or guitarist Flo Stoffner (*Na Parede*). Neither scores nor range parameters were imposed: pure improvisation!

Enleio (Entanglement) emerges highly interactive, organically weaving in series of furious or contemplative exchanges. Its "Trama" unveils tart, textured dissonances in blurred, brusque, buzzing ensembles. Suite-length "Nervos" features the strings alternating in soaring legato lines. "Liames" spreads laterally like tree-roots or rhizome networks. Cellist Lonberg-Holm titled *Na Parede*, which means "on or in the wall" and is also the name of the town where the music was recorded. Then, according to the cellist: "I like the vagueness...we went for aspects of walls—pedra (stone), barro (clay), agua (water), cal (whitewash)." Movements do more or less hold aurally analogous to their elements: stolid and brooding; dense, twangy, and elastic; trinkly, sprinkly, glissy, trembly, and fluid; astringent, with dramatic pizzicato, then bowed, bass/cello duo aflame under Zingaro's frazzly fiddle. The cello typically works as sympathetic catalyst and sonic buffer between violin and bass, and their wrangling discussions hold plausibly engaging. Yet the two quartet sets sound either tentative or hyperactively competitive. Even as Parrinha (on *Enleio*) and Stoffner (on *Na Parede*), respectively, hew to deferential roles, horn and bass may cancel out in the overlapping cycle range, while lean, lightly-amped no-effects guitar picked alongside pizzicato strings achieves a strident pincushion effect. Moreover, neither instrument emerges with great clarity and separation as recorded.

The hanging arch duo of *Arcada Pendular*, however, avoids such pitfalls—and competitive clamor—as seasoned colleagues go at it enthusiastically in eleven well-focused watercolors. They intuit melodic connectivity at a conversational pace, yet pull off plenty of plosive surprises, high on scurrying tremolo, galloping *col legno*, body thumps, snap or nail pizz. Intuitive understanding naturally entails a sprinkle of breathless silences.

For more info visit 4darecord.bandcamp.com



A New Conception
Sam Rivers (Blue Note Tone Poet)
by Jason Gross

Before he became a pioneer of '70s NYC loft jazz and formed big bands in subsequent decades, the late saxophonist Sam Rivers (whose 14-year deathaversary is this month) started out early on as a bandleader in the '60s on Blue Note, where he daringly melded

bop and free jazz. After a brief stint with Miles Davis, Rivers debuted with 1965's *Fuchsia Swing Song*, with Ron Carter and Tony Williams (both with Miles at that time), and 1966's more lyrical *Contours* with Herbie Hancock (yet another Miles band member) before the saxophonist-flutist took an unexpected turn. Now reissued as part of Blue Note's deluxe Tone Poet audiophile 180g vinyl reissue series (mastered from the original analog tapes), 1966's *A New Conception* consists of all covers, concentrating on interpretations of romantic ballads tied to great vocalists. Here, Rivers also featured a new quartet: Hal Galper (piano), Herbie Lewis (bass) and Steve Ellington (drums), no relation to Duke.

The seven selections start off with the breezy "When I Fall In Love" (popularized by Nat "King" Cole). Rivers enters charmingly with soaring flights on tenor, stretching out the melody, then setting up Galper (who passed away this July at age 87) for a lyrical turn in the middle before he flies back in for more melodic extensions and emotional, minimal passages towards the end. Ellington's masterful brushwork can be appreciated in the intro and outro sections. Via Tommy Dorsey and Frank Sinatra, "I'll Never Smile Again" has the leader swinging, again on tenor, before pulling out his soprano mid-way for a wild romp. "Detour Ahead" (sung memorably by Billie Holiday, then a decade later by Ella Fitzgerald) starts with Rivers' lithe flute performance before switching to soprano, then later to tenor for a blazing passage, sandwiching an elegant Galper piano solo. "That's All" (a Bobby Darin hit) features Rivers' graceful soprano playing throughout, over swinging piano trio accompaniment, with a brief, but effective, melodic piano solo from Galper midway through. The standard "What a Difference a Day Makes" starts with a wild, mostly unaccompanied tenor run before settling into and bouncing around the melody, then leaping into free territory with honks and screams, before Rivers switches gears to a gliding spotlight on soprano. The seven and a half minute "Temptation" (a Bing Crosby hit) features heavy improvisational stylings from Galper, creative, offbeat Lewis bass lines and Ellington's cymbal-heavy Paul Motian-like off-kilter rhythms, as Rivers charges wildly on soprano, then flute, eventually tenor, occasionally glancing off then re-referencing the original melody on each occasion. On "Secret Love", Rivers' flute playing coasts around some of the pianist's more elegant contributions to the session, going into free territory by the tail end.

A New Conception is an extraordinary display that makes you wish Rivers reimagined even more ballads before his '70s re-emergence.

For more info visit store.bluenote.com



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Joni's Jazz
Joni Mitchell (Rhino)
by Franz Matzner

Joni's Jazz is a monumental collection (available as a 4-CD or 8-LP boxed set), befitting the stunning achievements over five decades of the Canada-born guitarist, pianist, vocalist and lyricist Joni Mitchell (who turned 82 last month). Curated with Mitchell's extensive input, the set explores the profound influence of jazz on her music. The 61 tracks include studio recordings, live performances, rare alternate takes and two previously unreleased 1980 demos ("Moon at the Window" and "Be Cool"). Though she is most often placed in the early '60s folk music revival milieu, this set not only brings to light her massive achievements *in toto*, but specifically highlights her prolonged engagement with jazz and blues, as well as mergers with Americana, rock and more. Featured are such jazz collaborators and luminaries as Chuck Berghofer, Brian Blade, Michael Brecker, Peter Erskine, Wilton Felder, Victor Feldman, Mark Isham, Plas Johnson, Pat Metheny, Charles Mingus, Gerry Mulligan, Jaco Pastorius, Joe Sample and Tom Scott, as well as, significantly, Herbie Hancock and Wayne Shorter (the latter with whom she had an ongoing musical relationship since 1977). The set's large cover image is actually a photo of her with Hancock and Shorter in 2022, when she received an honorary doctorate from Berklee College of Music.

For those already exposed to Mitchell's vocal acuity and stature as an inspired lyricist, the set provides a welcome historical timeline of her creativity. For those unfamiliar with the length of her career, or deep connection with jazz and blues, the set is well worth the modest investment, considering its scope and production. Most tracks have been remastered, lending enhanced clarity to the subtlety of Mitchell's art as she sculpts her unique blend of composition, instrumental capacity and difficult-to-rival lyrical insight. The compilation includes renditions of many jazz standards—"Comes Love", "You're My Thrill", "Summertime", "At Last", "Stormy Weather"—and showcases her evolution as a standards vocalist. Mitchell's investigation of many styles of music at times explores them in their traditional format and at other times melds them into something entirely and uniquely her own. Yet, what emerges most clearly is that in any context, one of her most remarkable and consistent abilities is as a lyricist. Dominating her writing is an immediately identifiable approach that paints with unusual imagery and syntax, while at times sewing together more established idioms.

Mitchell evokes a wide spectrum of human experience, from reflective to sadness; from playful to the dramatic; and with a particular gift, the deeper significance found in the most mundane of circumstances. In some ways, it is the latter ability that truly distinguishes participating in almost all her releases. The blend of this emblematic color palette with Mitchell's evocative voice, delivering her potent lyrics, is a truly unique sound that promises to guide listeners through peaks, valleys and fluid streams of sonic and psychological subtlety. Drawing from nearly every core album in Mitchell's discography—*Song to a Seagull*, *The Hissing of Summer Lawns*, *Hejira*, *Mingus*, *Turbulent Indigo* and *Both Sides Now*—it also includes guest appearances on projects such as Hancock's GRAMMY Award-winning album, *River: The Joni Letters*. Of other notable selections on the set: the title track from her 1971 *Blue*, "Marcie" (from her 1968 debut *Song to a Seagull*) and "Cold Blue Steel and Sweet Fire" (from *For the Roses*). The most recent track included is a live performance of "Summertime" from the 2022 Newport Folk Festival, which was her first full-length concert in over two decades.

Joni's Jazz is housed in a book-style format and includes liner notes with rare, unseen photos and original artwork by Mitchell, who is also, among her many talents, a painter (her original artwork graces the covers of many of her albums, including *Song to a Seagull*, *Ladies of the Canyon*, *The Hissing of Summer Lawns* and the self-portrait found on *Clouds*).

This prodigious work is the perfect introduction for those who aren't familiar with Mitchell or her body of work, or hadn't realized how much jazz has influenced her and, conversely, how much she has influenced jazz music and musicians in return. And for established fans, it serves as a treasure chest of music that will no doubt call for many repeat listens.

For more info visit rhino.com



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Skantagio
SQUANDERERS (Shimmy-Disc)
by JR Simon

Skantagio is the second offering from the trio of Wendy Eisenberg (guitar, vocals), David Grubbs (guitar) and producer (Bonner) Kramer (bass). The follow up to last year's *If a Body Meet a Body*, the album title derives from an Ancient Greek term for "sounding lead," a simple tool for measuring the depth of water. It's the perfect image for this quiet, but radiant, set of real-time, ambient improvisations. The album explores seven "themes," as the group plumbs the contours of the past's impact on the present in unhurried exploration.

There are no overdubs or synthesizers. Through the threesome's superb listening and obvious trust of each other and the process, Eisenberg, Grubbs and Kramer achieve a sound that is ephemeral, probing and profoundly calm. Eisenberg's playing is inquisitive and weightless, the tone rounded and glowing, with most phrases left to ripple outward. Grubbs offers grounding counter lines, mirroring and at times gently redirecting the current. Beneath them, Kramer's bass acts like a gravitational pull—supportive, sometimes shadowy and surfacing most dramatically in the album's closer "Theme for Undivided Neglect", where its deep, troubled pulse lends a final magnitude to this endeavor.

Three tracks were released with videos assembled by Kramer, offering visual complements to the record's exploration of themes. The opening "Theme for Skantagio", accompanied by images of burning objects, suggests destruction as a means of renewal. Its echoing guitars trace a kind of sonic measurement, gauging the unseen. "Theme for Narcoleptics" drifts in uneasy slumber, while "Theme for Insufficient Overpreparation" pulses in cycles of effort and futility, building in intensity without resolution. The sixth track, the luminous "Theme for Fruitful Tangents", is gentle and unhurried, embodying the album's central invitation: to wander without haste, to find some clarity, perhaps fleetingly, in the act of drift.

Skantagio is a meditation on sound as presence: sparse, contemplative and welcoming. A quiet, but powerful rejection of noise and speed in favor of simple, resonant depth.

For more info visit squanderersofficial.bandcamp.com. Wendy Eisenberg is at The Owl Music Parlor Dec. 11. See Calendar.



The Call
Frank Kimbrough (Sunnyside)
Sacrosanctity
Matt Mitchell (Obliquity)
by George Kanzler

For many decades, from jazz' earliest days, solo piano playing was a chance to display dazzling virtuosity, especially in the decades before bebop, when completely two-handed, ambidextrous virtuosity featured a left hand that was the pianist's own churning rhythm section. Players such as Art Tatum, Erroll Garner and

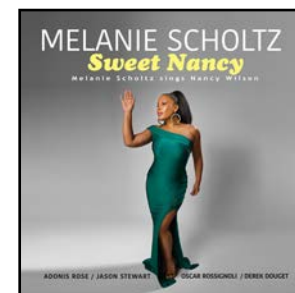
Oscar Peterson were akin to self-contained orchestras. It was a showy, bravura virtuosity, one that is still often on display today. But there's also another vein of solo jazz piano, one with a subtler, more introverted command. Both of these albums under review display this vein, while one also invokes some more traditional solo jazz piano traits. Frank Kimbrough and Matt Mitchell each stretch the sonic landscape of piano jazz, as space is often a more important element than rhythm, as is mood and sometimes even silence.

The Call is culled from recently unearthed 2010 recordings by the late Frank Kimbrough (who passed away five years ago this month at age 64). They include his unique takes on jazz and pop standards as well as three of his own compositions. The pianist's original, "November", is a dark, brooding piece, his left hand swaying like an autumn breeze as his right parses out a lean melodic strain. He explores an emotionally resonant core on his album, from a sensitive, heartfelt "I Loves You Porgy" to two stunningly evocative Duke Ellington pieces: "In a Sentimental Mood" is taken at an even slower than usual tempo, exploring and dissecting the melody, while "Reflections in D" (from the rare Ellington piano album, *The Duke Plays Ellington*, later reissued as *Piano Reflections*) sustains a hypnotic mood reminiscent of Bill Evans' captivating "Peace Piece". Kimbrough also upends expectations of Dizzy Gillespie, treating "Tin Tin Deo" as a moody, contemplative ballad, and examining "Night in Tunisia" [sic] in myriad angles, from semi-rubato to deeply melodic, ending with a flourish of the famous six-peat kicker that usually comes before the first solo.

Sacrosanctity is Matt Mitchell's second excursion into original solo pieces, from a pianist best known for his work in adventurous ensembles, many of them based in NYC. Mitchell uses each of his seven originals to explore different possibilities inherent in his piano's sound. The album tends to pick up steam as it progresses, the earlier pieces very spare, full of space and echoing notes, the later ones more upbeat. Titles provide a clue toward the end: "Thither" consists of whimsical yet fervid, contrasting lines from hands that seem to be chasing each other, hither-thither. "Phillip Leaps (Philippe)" does just that, leaping two-handed clusters in the closest thing to a bravura display of pianistics on the album. The longest track (17 minutes), "Hibernaculum", has a stark, three note repeating left-hand chord-ostinato under myriad variations of single note right-hand waves and spare arpeggios.

Both of these singular, solo piano jazz albums prove richly revelatory, unfurling new surprises with repeated listenings.

For more info visit sunnysiderecords.com and matt-mitchell.bandcamp.com. Matt Mitchell is at Close Up Dec. 8. He is also at Solar Myth (Philadelphia, PA) Dec. 4 and Firehouse 12 (New Haven, CT) Dec. 5. See Calendar and 100 Miles Out.



Sweet Nancy (Melanie Scholtz Sings Nancy Wilson)
Melanie Scholtz (s/r)
by Marilyn Lester

Recorded in New Orleans in 2023 and recently released, *Sweet Nancy* is a celebration of Nancy Wilson's legacy by South Africa-born jazz singer, composer, dancer and visual artist Melanie Scholtz. The album pays homage to the versatile, three-time GRAMMY-winning jazz

vocalist whose career spanned over five decades and 70+ albums. Wilson (who died seven years ago this month at age 81) also sang blues, R&B, pop and soul, but preferred to be called a song stylist. Her wide repertoire included well-known standards and tunes probably scarcely remembered today, famously delivered with the emotive skills of a seasoned and acclaimed actress. The album, *Sweet Nancy*, is named for one of Wilson's several nicknames (others included "The Baby" and "Fancy Miss Nancy") and over its nine tracks, Scholtz is supported by an able ensemble: Oscar Rossignoli (piano), Jason Stewart (bass), Adonis Rose (drums) and Derek Douget (tenor, soprano).

With an amazingly similar vocal timbre, the leader opens with a mildly-swinging "The Great City" (Curtis Lewis), featuring Douget's tenor. Therein follows a cornucopia of works that inspired Scholtz, including a wailing, Latinized, soul-based "The Old Country" (Nat Adderley, Curtis Lewis) with some very short and mild scat, and, among others, the love theme from the film *Houseboat*, "Almost in Your Arms" (Ray Evans, Jay Livingston), which is taken with a welcome uptempo vibe and a short but engaging piano feature for Rossignoli. Album closer, "The Very Thought of You" (Ray Noble's 1934 hit) is performed at the same languorous tempo as Wilson's version, sans the extended verse, which beautifully sets up the arc of the tune's story. No, the verse isn't vital, and verses in general are cut from most standards performed today, but they have purpose. To listen to Wilson singing this tune with its verse is a revelation, and it's too bad that Scholtz forgoes it. Yet, notably, she did include the lengthy verse of "The Shadow of Your Smile" (Johnny Mandel, Paul Francis Webster).

Scholtz' honorific to Wilson suffers the problem many tribute works have that are performed by sound-

alikes. Try as they will to differentiate their approaches, comparisons will be made. In *Sweet Nancy*, Scholtz has admirably created an album that can stand on its own, but for fans of Wilson, inevitably the comparisons might harbor disenchantment.

For more info visit melaniescholtz.bandcamp.com



Chance
Miki Yamanaka (Cellar Music)
by Ken Dryden

Pianist Miki Yamanaka has been a breath of fresh air since moving to the US over a dozen years ago from her native Japan, abandoning her graduate studies in biology in favor of music. Her previous five recordings have primarily focused on original compositions, though she tends to play mostly standards and works by others in live sets. With *Chance*, Yamanaka was thrilled to be making her first recording in the hallowed Van Gelder Studio (now run by Maureen Sickler, the founder's longtime assistant, and husband-trumpeter Don Sickler), known for its excellent acoustics and engineering.

This, her third album for Cellar Music and first-ever standard piano trio date, finds her in top form, joined by her long-time drummer (and husband) Jimmy Macbride

and bassist Tyrone Allen. Exploring an invigorating set of works both well-known and deserving of wider recognition, she includes unjustly overlooked songs beginning with the inspired setting of George Cables' "Dark Side, Light Side", capturing its power with the leader's propulsive attack; the trio interacts with the pianist, rather than serving as mere accompanists. Yamanaka's similarly driving interpretation of Bobby Hutcherson's "Herzog" showcases imaginative chops in a manner reminiscent of McCoy Tyner, while she shares the spotlight with Allen's nimble bass playing and Macbride's invigorating drumming.

The reflective, yet upbeat, setting of Geri Allen's "Unconditional Love" captures the late composer's soulful side. Yamanaka's robust exploration of pianist Kenny Kirkland's sadly neglected "Chance", creates a constantly shifting piece, building to its dramatic finale, buoyed by Allen's strong pulse and Macbride's crisp support on brushes and sticks. The leader brings out the humor within Thelonious Monk's tricky "Trinkle Tinkle", as her darting chords back Allen's dancing bass lines; she then adds a slower, jaunty variation to its theme. The bassist introduces Fats Waller's "Jitterbug Waltz" with a disguised chorus before Yamanaka and Macbride make their entrance, offering a subtle, atypically slower approach that unveils the composer's lyricism and whimsical spirit. Charlie Parker's "Cheryl" is turned inside out by the trio's twisting take. The pianist excels in finding fresh approaches to standards. She disguises "I Wish I Knew" with a bossa nova setting, Allen playing its theme with Macbride's light, swinging touch adding perfect seasoning, while her harmonically rich rendition of "Body and Soul" brings out her most lyrical side.

For more info visit cellarlive.com. Yamanaka is at Close Up Dec. 12. See Calendar.

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ON SCREEN



Köln 75
Ido Fluk (Zeitgeist)
by Terrell K. Holmes

Fifty years ago, an ambitious teenager named Vera Brandes arranged a concert featuring jazz pianist Keith Jarrett in a completely improvised solo performance. That concert became a musical landmark that produced one of the biggest selling jazz records of all time. The film *Köln 75* is a biopic about Brandes' life and the circumstances surrounding the creation of a classic, written and directed by Ido Fluk. The film opens on a dour note: at her 50th birthday party her father calls her his biggest disappointment. A quick flashback to 1973: Brandes, a jazz-loving 16-year-old, meets saxophonist and future club owner Ronnie Scott. He hires Brandes to book his tour, which jump starts her career as a concert promoter and eventually leads to Jarrett's show and *The Köln Concert*.

Brandes (Mala Emde) deftly juggles high school with her jazz life. Her circle includes her contentious but

eventually collaborative brother Jan (Enno Trebs) and her eccentric BFF Isa (Shirin Lilly Eissa). Her fractured relationship with her father (an ominous Ulrich Tukur), casts the only shadows. At one point she shares an awkward dance with him and not long after he has slapped her over a newspaper article. Journalist Michael Watts (Michael Chernus) conveys a frayed-at-the-edges bearing that conceals a clever duplicity and ambition. He provides insights into several of the film's key elements such as the chorus of fourth wall commentators in *The Big Short*. John Magaro bears a passing resemblance to Jarrett, capturing his intensity by giving the impression of something percolating beneath the surface of his skin, yet also expressing vulnerability. Emde is engaging as Brandes and shows impressive range: throughout *Köln 75*, Brandes battles sexism, skepticism and self-doubt, yet always manages to remain steadfast and strong.

Jarrett has always had an ambivalent relationship with his most popular album; he never wanted the concert to be recorded in the first place. Since Jarrett was neither involved in the film nor endorsed it, not a single note of *The Köln Concert* is heard in the film. That said, *Köln 75* is at turns funny and poignant, tragic and ultimately triumphant, even if the viewers don't get the payoff of hearing any of the classic music. What's important is that Brandes went on to have a successful life. *The Köln Concert* endures, and so does Vera Brandes — her father be damned.

For more info visit zeitgeistfilms.com/film/koeln-75. *Köln 75* opens at the Community Theater (Catskill, NY) Dec. 12.



Live at Slugs' Volume I & II
Music Inc (Strata-East)
Musa: Ancestral Streams
Stanley Cowell (Strata-East)
by Tom Greenland

This month, which marks the five-year death anniversary of Stanley Cowell (1941-2020), is a prime time to revisit two of the pianist's most memorable contributions to the jazz canon: a live quartet date with trumpeter Charles Tolliver's Music Inc., *Live at Slugs' Volume I & II* (1970), and his seminal solo album *Musa: Ancestral Streams* (1973). Both have been recently reissued on Strata-East (in partnership with Mack Avenue), the label cofounded by Cowell and Tolliver in 1971.

For those who haven't heard it, *Musa: Ancestral Streams* should come as a revelation. A time capsule perfectly preserving the zeitgeist of the early '70s, it reveals a 32-year-old musician, conservatory trained, equally inspired by Art Tatum (a family friend) and Cecil Taylor, determined to take his art and his business into his own hands. And what hands he had! His conservatory-honed compositional and technical skills are here enlisted to express the funky gospel groove of "Abscretions"; the dreamy, inward curling melodic strands of "Equipoise"; the shifting 5- and 6-beat accents of "Prayer for Peace" and the distinctive "quick-release" cluster chords and dramatic contrary motion of "Emil Danenberg". And that's just

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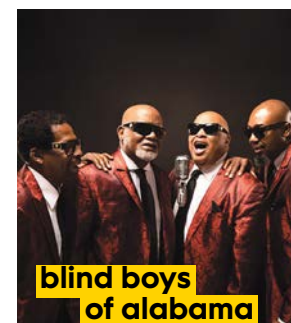
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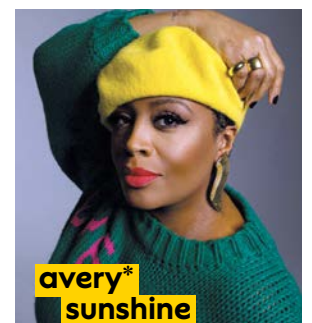
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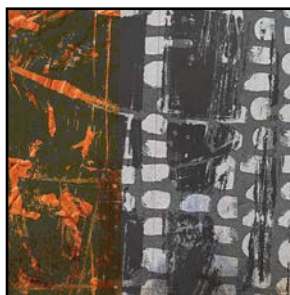
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the first side of the album. On the second, “Maimon” builds from a plaintive theme to a whirling climax; “Travelin’ Man” overlays Rhodes and thumb pianos to forge a vibey vamp; “Departure, Nos. 1 & 2” twine the twin influences of Tatum and Taylor; and “Sweet Song” infuses rhapsodic balladry with chromatic embellishments. The bonus tracks include “Orientale”, “Dave Chant’s”, both in rolling 6/8 grooves, the first at a faster tempo, and “Akua”, all showing Cowell’s skill with pentatonic melodies and intricate sequences, plus an alternate take of “Travelin’ Man”.

Live at Slugs’ Volume I & II, recorded at the iconic jazz venue on the eastern edge of the East Village, is another time capsule, this one capturing the sound and sensibility of Tolliver’s incredible quartet with Cowell, bassist Cecil McBee and drummer Jimmy Hopps. Performing for a small audience (to judge by the sparse clapping), with less than perfect audio (Hopps’ crash cymbal is barely audible, his ride cymbal even less so), playing music patently influenced by John Coltrane (who had passed three years prior), the recording nevertheless explodes with singular energy. Tolliver is a marvel, unleashing an unrelenting flow of rapid-fire ideas, taking extended solos, both intelligent and soulful, that morph and modulate through various moods without losing momentum. He’s helped enormously in this by Hopps, an inventive, energetic accompanist who often engages the trumpeter in impromptu call-and-response exchanges, and by McBee, whose virtuosic timekeeping is articulated with a beautiful warm tone. The tracks—“Drought”, “Felicite”, “Orientale”, “Spanning”, “Wilpan’s”, “Our Second Father”—are mostly modal swingers, often in dark minor keys, thickened by Cowell’s trilling chords, punctuated by cued intros and codas, with smooth tempo shifts and cohesive group interplay. Cowell

soars on the latter track, fingers gliding, imagination in full flight. The bonus tracks—“On the Nile”, “Ruthie’s Heart”, “Repetition”—especially the first, are welcome supplements.

For more info visit mackavenue.com/collections/strata-east



Flashing Spirits
Cecil Taylor/Tony Oxley
(Burning Ambulance Music)
by Mike Shanley

This recently unearthed performance by Cecil Taylor and legendary UK drummer-percussionist Tony Oxley (whose two-year deathaversary is Dec. 26) took place at the 1988 Outside In Festival (30 miles south of London). The pianist and drummer played together for the first time just three months before this UK set, but the rapport between the two of them seems like a conversation of deep mutual understanding built over many years and numerous performances.

The 38+ minute title track begins with soft, quick notes barely rising from the lower keyboard, evoking light raindrops. When Taylor lets fly with a fast three-note run, Oxley reacts immediately with a crack on a small drum. The inexhaustible C.T. of *One Too Many*

Salty Swift and Not Goodbye (1978) sounds, at times, more deliberate and pensive a decade later. Yet there are also motifs—if the pianist’s playing can be reduced to such a term—that recall bits of his *Silent Tongues* (1974), where his right hand seems to react to the left with intervallic leaps.

Oxley, who played with Taylor regularly until the pianist’s passing in 2018, proves himself a most attentive duo partner, virtually replicating on percussion what Taylor does at the piano. For the first half of the performance, he creates a sustained wave of sound between cymbals and drums, while the pianist works in short blasts with little to no sustain pedal. Moments come when Taylor produces some manic high-end runs and some heavy stabs that produce clear clusters of tone; it feels like the equivalent of a gale storm ravaging an instrument that refuses to stop producing sounds. So it almost comes as a shock when, after 30 minutes, the dynamics drop to a point where the pianist could almost be called “lyrical.” Oxley responds empathetically with soft clicks, before the two pick up speed as they reach the finish line. Of the two brief “Encore” tracks, the first, a four-minute blast, ironically and arguably is more frantic than the ten-times-longer title track. “Encore 2 (Stone)” is more of a tease: 45 brief seconds of solo piano followed by 20 seconds of enthusiastic applause.

Cecil Taylor was likely not an easy person to record with clarity, but this live release captures his sonic range, in conjunction with an equally multi-layered performance by Oxley, who was one of the pianist’s favorite collaborators over the course of Taylor’s final three decades of playing.

For more info visit burningambulancemusic.com/flashing-spirits

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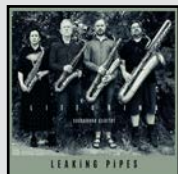
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Leaking Pipes
Littorina Saxophone Quartet (NoBusiness)

Jeux d'eau
Copenhagen Clarinet Choir &
Anders Lauge Meldgaard (ALM)
Imaginary Cycle
(Music for piano, brass ensemble and flute)
Florian Weber (ECM)
by Daniel A. Brown

Three recent releases from the international jazz realm use foundational instruments to forge music that inhabits the liminal line between jazz combos and avant garde classical chamber ensembles. Musicians as disparate as Chico Hamilton, Brad Mehldau, Bill Dixon, Kelan Philip Cohran and Henry Threadgill have all traversed this open space—one enticing to brass and reeds players of all nationalities and creeds; this month, we focus on albums propelled by a proverbial “brotherhood of breath,” playing a family of clarinet, saxophone and various brass instruments.

Radical Finnish firebrand Mikko Innanen (alto, sopranino, baritone) joins forces (and horn bells) with Maria Faust (alto), Fredrik Ljungkvist

(soprano, tenor) and Liudas Mockūnas (sopranino, soprano, bass saxophone) as the Littorina Saxophone Quartet. Recorded live at Hietsun Paviljonki in Helsinki, the six-track *Leaking Pipes* is free-form music that takes no prisoners. Opener “Kop Kop” moves on melodic buoyancy, upbeat and even manic. “Hells Bells” is the antichrist to Albert Ayler’s heaven-aimed songs: a sustained opening from the group blasts into a fiery bellow, then decays outward with a newer, dark motif. The playful lullaby-like “Matkalla Poitiersiin” contrasts with the stern title track, where the assembled players explore synchronous, upper octave wailing conversation.

The otherworldly is invoked, celebrated and conveyed within *Jeux d'eau*, a unique collaboration between the six-piece Copenhagen Clarinet Choir and Danish composer and multi-instrumentalist Anders Lauge Meldgaard. The album is inspired by the curated paradise of the 16th-century fountain gardens of Villa d’Este in Tivoli, Italy—a location that also influenced Franz Liszt and Maurice Ravel, as well as filmmaker Kenneth Anger. The centerpiece of the album’s ten tracks is the New Ondomo, a Japanese keyboard (played by Meldgaard) that is based on the Ondes Martenot, a 20th-century synthesizer utilized by Olivier Messiaen. The woody warmth of the clarinets and bass clarinets are the perfect foil for Meldgaard’s electronic filigrees. “Entering the fray” and “Xerophyte” are splashes of reed

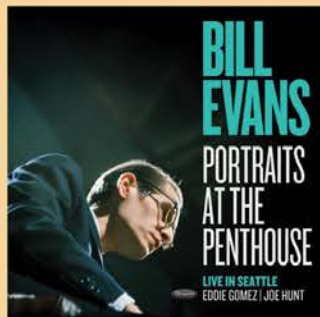
tones and electronic bleats; the clarinet players clack their instruments’ keys to great effect on “Unabashed Waveforms”, creating percussive drops resembling water hitting concrete. Not unlike the gardens that inspired its creation, this album is best enjoyed during one uninterrupted sitting.

German pianist-composer Florian Weber is joined by a ten-piece group (including the euphonium-focused Quatuor Opus 33) for *Imaginary Cycle* (Music for piano, brass ensemble and flute). The hour-long piece contains a prelude, a four-part cycle and an epilogue, and is a successful blending of symphonic counterpoint and abstract textures. Weber’s piano explorations are the anchor of “Prelude” and the sonic tryptic, “Opening”. The overall mood ascends with the four-part “Word I”, which opens with a haunting, minor-key flute solo by Anna-Lena Schnabel; “Word II” boasts herald-like group playing, decaying into the atmospherics of the song’s final movements. “Sacrifice” straddles a line between the quasi-holy and simmering agitation; “Blessing” features darting brass lines and also dense, drone-like themes. ECM guru-producer Manfred Eicher’s signature glossy, glacial production style only adds to the echo-rich ambient journey.

For more info visit nobusinessrecords.com, copenhagenclarinetchoir.bandcamp.com and ecmrecords.com



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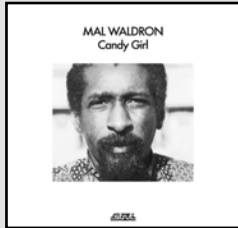
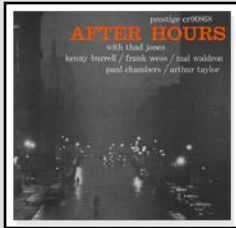
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EDDIE DANIELS

TO MILTON WITH LOVE

The woodwind master's heartfelt tribute to legendary Brazilian musician & composer Milton Nascimento. Features Anthony Wilson, Josh Nelson, Kevin Axt & Ray Brinker, plus the Lyrus String Quartet. *To Milton* is a recreation of Nascimento's second studio album, *Courage* (1969, CTI). Booklet includes liner notes by author James Gavin. Produced by Resonance founder George Klabin.

DROP THE NEEDLE



After Hours
Thad Jones, Frank Wess, Kenny Burrell,
Mal Waldron, Paul Chambers, Art Taylor
(Prestige-Craft Recordings)
Candy Girl
Mal Waldron (Calumet-Strut)
by Andrew Schinder

With the celebration of piano legend Mal Waldron's centennial this year, it's appropriate to examine the catalog of a master (who passed away in 2002, 23 years ago this month at age 77). His somewhat enigmatic body of work oftentimes keeps him just outside the pantheon of truly iconic figures, though these two LP reissues showcase the pianist's prowess and in two contradictory styles, in two different eras of his career.

Originally released in 1957, *After Hours* (recently reissued on 180g vinyl) has Waldron contributing to an all-star sextet led by trumpeter

Thad Jones and featuring Frank Wess (flute, tenor), Kenny Burrell (guitar), Paul Chambers (bass) and Art Taylor (drums). The pianist was at a creative peak during this period, releasing a string of classic albums as a leader and working as a consistent member of groups led by Charles Mingus and Jackie McLean, as well as serving as Billie Holiday's last accompanist. Despite his distinctive pianism, this session is not a prime example of his playing skill per se. Rather, the album finds him in workhorse mode: he composed all four tracks and, with a few notable exceptions, largely cedes the spotlight to his bandmates. Guitarist Burrell, in particular, is glorious, and gives this session its unique quality among so many horn-driven post-bop recordings. In addition, Wess' giddy flute on opener "Steamin'" is full of blissful energy, and Jones provides a clinic on the bluesy "Blue Jelly" and the swinging banger "Count One". Nevertheless, Waldron generally still gives himself a consistent, fundamental foundation to the compositions, which generously allows his groupmates to take off.

In 1963, Waldron famously suffered the dual misfortunes of a nervous breakdown and heroin overdose, following which he relocated to Europe, leaving the temptations of New York. There, he began to expand his playing style, largely losing the

structure that defined his '50s output (while retaining his famous angularity), and becoming freer and more progressive. In 1975, he found himself playing with the seminal Afrobeat/funk outfit The Lafayette Afro Rock Band and the result, *Candy Girl* (lost until 2016) is finally receiving a full-fledged reissue. This album is basically the opposite of the classic, swinging post-bop *After Hours*. It is dank, funky and dirty. Good golly, *Candy Girl* slaps! Waldron here shows none of the control or discipline he demonstrated on the other album. He owns the electric piano here and displays exhilarating chemistry with the Lafayettes. The lead riff on opener "Home Again" is instantly intoxicating and never lets up (the reissue includes a bonus version of the song that, in a welcome addition, is twice as long at over 10 minutes). The group even manages to take the groove up a notch with the next selection, "Red Match Box", which features the masterful rhythm section of Lafayette Hudson (bass) and Donny Donable (drums). With the title track, Waldron mellows out a bit, delivering a stunning soul jazz performance that hints at his struggles with, and ultimate conquering of, his demons.

For more info visit craftrecordings.com and strut-records.co.uk



Unseparate
Webber/Morris Big Band (Out Of Your Head)
by Bill Meyer

Unseparate is the second album that the Webber/Morris Big Band has made in its ten-year existence. That may not seem a lot, but when you consider the cost of getting nineteen people together, and the fact that the band's lifespan encompasses COVID-19 pandemic time when you could not have so many people blowing horns and breathing air in the same room, the miracle is that it exists at all. That achievement is made all the more remarkable when you consider that the band plays challenging original material composed by its two leaders, a pair of Canadian ex-patriate saxophonists and composers who are explicitly committed to doing something new in a format whose heyday passed three quarters of a century ago.

One challenge to the form is Anna Webber's interest in just intonation (JI), a tuning system based on whole numbers that can result in sounds that are gloriously resonant, but that often lures practitioners into making music that showcases the system's psycho-acoustic effects. Webber is no more interested in conforming to JI rules than big band ones. The four-part "Just Intonation Etudes for Big Band", a COVID-19 era creation that kicks off this album, begins with a richly-textured armada of long tones that feels like a friendly introduction of one system to another. Pleasantries accomplished, the suite proceeds through passages of strident, staccato rhythms and breath-paced sound-bursts, all spiked with expressive solo turns that grow organically out of the rich orchestrations. Fans of both JI and big

band music will find themselves on fascinatingly unfamiliar ground throughout.

Angela Morris' compositions may not traffic in alternate tunings, but they're just as rewardingly challenging. "Habitual" uses some familiar big band sonorities to usher the listener into a sequence of linked sonic scenarios—a winding piano foray, flutes lightly raining on a sinuous baritone sax line (Lisa Parrott), a jagged but locked-in stack of rhythms (Yuhan Su-vibraphone, Marta Sánchez-piano, Adam Hopkins-bass, Jeff Davis-drums)—so contrasting that they seem to mock the piece's name. "Mist/Missed" likewise uses passages of growling, sliding percussive textures, intricately efflorescent woodwind charts (including Charlotte Greve, Jay Rattman, Adam Schneit and Parrott), starkly rocking brass (trumpeters Jake Henry, Kenny Warren, Nolan Tsang and Ryan Easter; trombonists Zekkereya El-magharbel, Jen Baker, Tim Vaughn, Reginald Chapman) and drum exchanges to suggest a sequence of changing states without resorting to programmatic convention.

Diverse and endlessly imaginative in its deployment of familiar tools to new ends, *Unseparate* is a deeply rewarding accomplishment.

For more info visit outofyourheadrecords.com. The album release concert is at Roulette Dec. 18. See Calendar.



Reflection Of Another Self
Milena Casado (Candid)
by Sophia Valera Heinecke

A stunning debut from trumpeter, flugelhornist and composer Milena Casado, *Reflection Of Another Self*

is easy in its confidence, as the leader amplifies the difficulties and triumphs of showing compassion, knowing oneself and holding boundaries. Searching, perplexing piano lines, shoulder to shoulder with Casado's energizing trumpet, offer a unified sensibility created by a core band comprising Lex Korten (piano), Kanoa Mendenhall (bass) and Jongkuk Kim (drums).

Vocals orient us towards the importance of change, repeating the word, asking "who am I?" Casado's trumpet playing is, at times, beautifully breathy and human, and across the album, melodic lines are assigned to surprising guest players including Brandee Younger (harp), Nicole Mitchell (flute), Kris Davis (piano) and Meshell Ndegeocello (bass). Flute, electronic wind instrument (EWI) and trumpet all have moments when they hold resonant melody and duet in unison with vocalizations. "Yet I Can See" brings with it a smoothness but doesn't fall into easy listening tropes; it escalates to an almost carnivalesque place and exemplifies the expert balance this album strikes. Always pleasing but never complacent, there is a parallel moment with escalating piano phrases and spoken word samples on "Resilience", contrasted by a gorgeous solo from the leader, de-escalating into quiet affirmations.

Across the album, Morgan Guerin (EWI) and sound artist Val Jeanty give polyvocality to technology, speaking to the feeling of this time. The electronics do not overcomplicate but rather bring us into awareness of the dialogue between the present and future; samples using the human voice add embellishment. The orchestration and musical inclinations across the album brim with organic flow, answering the urgency of present day with compositions that feel both personal and universal. Though it may not be improvised, what flows underneath feels like a deep knowing and trust in the unknown and what has already been articulated. Standout features blend beautifully, particularly between Younger and Mitchell on "Lidia y Los Libros" and Ndegeocello closing the album with "Self Love".

Reflections Of Another Self is beautifully informed by the ecosystem cultivated by Casado's peers, the

movement between many sonic vocabularies uniquely mapping her world. The trumpeter's becoming is bolstered by talented collaborators, contributions by essentially two full bands, a community that champions her with this leader debut. It is not just the detail that invites repeat listens, but the strength and care that pulses throughout.

For more info visit candidrecords.shop.musictoday.com. Casado is at Close Up Dec. 5 (as leader) and Threes Brewing Dec. 7 (with Jonathan Reisin). See Calendar.



Live At The Village Vanguard
Bill Stewart (Criss Cross)
by Jeff Cebulski

After his stint as John Scofield's drummer in the '90s, Bill Stewart gained a following for his energetic, cymbal-driven style and for being a unique composer among drummers. Following two highly-regarded Blue Note albums (his sophomore and junior sessions as leader) in the mid '90s, Stewart has often recorded as part of a trio, notably with organist Larry Goldings and pianist Kevin Hays or guitarist Peter Bernstein. In 2018, the drummer formed a new group and self-released *Band Menu*, with bassist Larry Grenadier (a longtime associate who has additionally served as a stalwart trio rhythm partner for the likes of Chris Potter, Mark Turner, Pat Metheny and Paul Motian) and saxophonist Walter Smith III (who has been closely aligned with trumpeter Ambrose Akinmusire as well as his own ensembles since his leader debut 20 years ago). Now this trio has reappeared in Stewart's latest, *Live At The Village Vanguard*, taken from a 2023 appearance at the historic venue and featuring re-vamped music from Stewart's catalog, plus a few new compositions and one offering from Smith.

The group's synchronicity, evident on their earlier album, continues here, as the leader lives out a personal dream, having spent time sitting near other famous drummers during concerts at the Vanguard. His partners shine in response. Smith likes to operate in the upper register of his tenor, serving well on modal ballads such as "Purple Veil", where his flowing and halting cadences and Grenadier's walking lines—sometimes in tandem with Smith, sometimes with Stewart—are undergirded by the drummer's restless counterpoint. The iterated compositions shine. The drum and bass intro to "Mynah" is almost the same as on *Telepathy* (Stewart's second album for Blue Note, a quintet which also included Grenadier), while Smith entails the main melodic line with understated poise that becomes more animated as time goes. The drummer's cymbal sheen leads the modal "Space Acres" (originally from Stewart's Blue Note debut album *Suide Remarks*). Here he embarks on a drum solo with splashes, as Smith provides a spacy commentary before Grenadier enters to turn it into an interstellar blues. The more conventional blues "How Long Is Jazz?" (from Stewart's 2005 *Keynote Speakers* trio album with Goldings and Hays) gets a reconstruction that features a strong Grenadier solo over Stewart's masterfully subtle swing underneath. The driving "7.5" (which appears on Chris Potter's *Wish* album, also recorded at the Vanguard) is matched by Smith's nimble delivery, and much to the delight of the crowd.

The *esprit de corps* and positive audience reception captured throughout this recording hopefully bodes well for a return of this harmonious trio.

For more info visit crisscrossjazz.com. Stewart and Walter Smith III are at Smoke Dec. 10-14 (part of "Countdown 2026 Coltrane Festival"). See Calendar.



Sounds the Color of Grounds
Three-Layer Cake (Otherly Love)
by John Pietaro

Three-Layer Cake might be lauded a supergroup but for the DIY core of the trio constantly refuting industry hoopla. In 2021, this writer referred to the band as "downtown prophecy come to fruition, fulfilling the promise of that moment in time when punk aesthetics painted raw experimentalism and free jazz liberation." Presently, Mike Watt (bass), Mike Pride (drums, percussion) and Brandon Seabrook (guitar, banjo) are in full power mode. Where Three-Layer Cake's debut was simply visionary, *Sounds the Color of Grounds* moves the trio well beyond its members' singular influences to cast a band in every sense of the word.

Kicking off the album, "Deliverdance" is a racing hayride into heretofore unknown regions, a blurring feature for Seabrook's B&D Silver Bell tenor banjo, flat-picked. (Please note: this is a no-frailing zone, criss-crossing concepts of tradition, possibly tonality itself, over a two-step.) With Watt's throbbing, sliding bass and Pride's tireless backbeat, the opener braves the ground of the more stressful moments of the 1972 film *Deliverance*, set to both an imagined square dance and Seabrook's work with Anthony Braxton, Bill Laswell, Gerald Cleaver, Marco Cappelli and Jessica Lurie, among other avant royalty. But just as soon as the ear becomes comforted within one pseudo-genre comes the free "From Couplets to Corpuscles" with Seabrook on reverb-sweeping electric guitar, fueled by a rhythm section attack conjuring Ornette Coleman's Prince Street days. Pride's perpetual-motion wire brushes scream at Watt, whose bassline amounts to a series of snarky fills reminiscent of his best work with post-Minutemen band FIREHOSE.

"The Hasta Cloth" takes us into the nastiest of jazz fusions, with fuzz guitar over multi-layered drum and bass tracks (Pride's dumbek wonderfully crowds his drumset), and "What Was Cut from the Negative Space" conjures anything composed by Angelo Badalamenti for David Lynch, juxtaposed with painfully distorted guitar (in the best imaginable way), shifts of meter and tonality, and seemingly digitally-treated marimba. Sonically speaking, the electro acoustic "Occluded Ostracized and Onanistic" will capture the listener, its nighttime crazy-house ride through old downtown pastiche with Pat Metheny's "Bright Size Life". Yep. And in addition to the considerable instrumental prowess of each musician, the delightfully grinding spoken word by Watt keeps attention on the moment; listen to the beckoning "The Lonely Sail".

Jazzbos, let Three-Layer Cake in. And welcome the vampiric wounds you'll learn to love.

For more info visit otherlylove.net. Brandon Seabrook is at Close Up Dec. 1 (with Ingrid Laubrock) and Bar LunÀtico Dec. 13. See Calendar.

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Modesty of the Magic Thing
Zeena Parkins (Tzadik)

Scree

Chris Brown, Ben Davis, Zeena Parkins,
William Winant (Relative Pitch)

Redshifts

Zeena Parkins/Cecilia Lopez (Relative Pitch)
by Kurt Gottschalk

During Zeena Parkins' time at Mills College—she was a professor and Darius Milhaud chair in composition there for more than a decade before a merger with Northeastern University upended the music department—the composer, improviser and eclectic harpist was actively a part of a vibrant creative community. Three notable connections from her Bay Area tenure were the visual artist Jay DeFeo, percussionist William Winant and the tubophone, an instrument designed by composer Lou Harrison that she came upon in Winant's studio.

Those forces—art, instrument and two musicians—come together in Parkins' *Modesty of the Magic Thing*, a truly wonderful recording of a set of compositions inspired by a series of DeFeo's drawings titled "The Seven Pillars of Wisdom." Parkins connected the tubophone to her harp, creating a metallic, resonant extension of her instrument heard throughout her eleven short compositions on the album. For his part, Winant's rig features an array of bells (including microtuned and just-tuned bells), cymbals and gongs. There is, in other words, a lot of metal in the mix, but it's a thoughtful and much of the time a lovely, gentle album. Even without the drawings, there's a strong thematic link holding the suite together, like a chorus of chimes that's gained collective consciousness.

Parkins and Winant joined forces with another former Mills instructor, keyboardist-electronicist Chris Brown and cellist Ben Davis (an instructor at Crowden School in nearby Berkeley) to record a pair of sessions at Mills College Concert Hall in 2023. As (presumably, at least) an improv meeting, *Scree* is a wider ranging and sometimes less focused set than *Modesty*, but there are moments of pure quartet groupthink. After a brief and rather heavy opener, with scraped strings and pounding rhythms, the quartet sets about charting a series of eight evocative abstractions across rich terrains with titles evoking unspecified places ("Meridian", "Remains", even the title track, describing loose stones on a hill or a mountain). Group restraint allows the eight tracks to create a feeling of shared discoveries.

Parkins connected with a younger member of her original community for *Redshifts*, a duo with Cecilia Lopez (recorded at Roulette in Brooklyn in January). Lopez—a New Yorker by way of Buenos Aires—is heard on RED, a sculptural electronic instrument of Parkins own devise that also gives the album its title and the cover its hue. RED is a large, hanging, feedback generator, a motion-sensitive, handwoven net of speaker wire with Lopez processing the sounds it sends in real time. Parkins employs a good bit of electronic augmentation to her electric harp as well, making the album sound something like a trio: two electronic sources (sometimes but not always distinct) and the separate timbre of struck and plucked strings. The electronics sometimes seem a little overexcited, squelching and squawking away, but there's an unusual beauty to the vibrations and pulsations, an appealing, agitated, electrified ambience to their shifting red sounds.

Zeena Parkins has been advancing the possibilities of the harp for some 40 years now and 2025 has seen several new entries into her discography—including

another title coming this month featuring new works for solo harp by former Mills instructors and also from Relative Pitch, who have been avidly backing her work. The harp has come into vogue in recent years in jazz and experimental realms, but Parkins remains in a league of her own.

For more info visit relativepitchrecords.com and tzadik.com. Parkins is at The Stone at The New School Dec. 5 and Paula Cooper Gallery Dec. 11 (both with William Winant). She is also at The Stone at The New School Dec. 13 (with Ikue Mori). See Calendar.



Smoke Shifter

Chad Taylor Quintet (Otherly Love)
by Mike Shanley

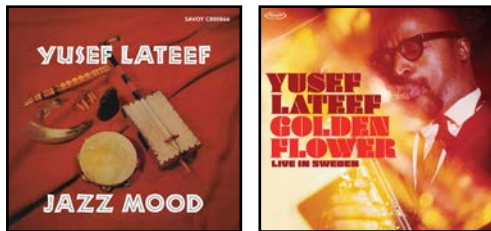
For his sixth album as a leader, drummer Chad Taylor convenes a group with Jonathan Finlayson (trumpet) and three professional acquaintances he met while working in Philadelphia—Victor Vieira-Branco (vibraphone), Bryan Rogers (tenor) and Matt Engle (bass). Everyone, save Finlayson, brings compositions to the session, giving the quintet a unified sound wherein lines that differentiate individual solos disappear, improvisation and composition get equal time and even time signatures seem to reshape with ease.

The sound of Vieira-Branco blending with trumpet and tenor evokes the Blue Note Records' late '60s post-bop period, though not in any derivative sense. The ostinato in the album opener "Broken Horse" (by Rogers) that Engle holds down, channels a similar determination that Bobby Hutcherson and Andrew Hill utilized and projected in many of their ensembles. Taylor works closely with Engle here and adds some strong accents that fuel solos from Rogers, Finlayson and Vieira-Branco. "Avian Shadows" (by Engle) begins with a funky beat on the rims, tenor and trumpet harmonizing closely over colorful accents from the vibraphonist. The drummer throws rhythmic curveballs to Finlayson during a bright solo, toggling between free territory and tempo, leading into Rogers' solo turn and resulting in a continuous, shifting momentum.

Taylor's two compositional contributions play in to the band's adaptability. "Waltz for Meghan" starts slowly and pensively, picking up for a strong yet understated, fluid Engle bass solo supported by the drummer. During the title track, the horns are played in counterpoint, Finlayson's short, sustained lines contrasting with Rogers' flowing solo spotlight. Vieira-Branco's three compositional contributions move in yet another direction, albeit one that still conveniently fits within, and adding to, the album's overall cohesive quality. The balladic "October 26th", with its noticeable, open space, allows the music to breathe: the horn players perform parallel lines over a foundation provided by the vibraphonist, who helps in setting the scene behind the group's frontline, while Vieira-Branco's "Paradise Lawns/October 29" is threaded together by the album's one true drum solo.

With the caliber of both writing and performance on *Smoke Shifter*, one can only hope this quintet returns to the studio to add another chapter.

For more info visit otherlylove.net. The album release concert is at The Jazz Gallery Dec. 13. See Calendar.



Jazz Mood
(Savoy-Craft Recordings)
Golden Flower: Live in Sweden (Elemental Music)
Yusef Lateef
by Marc Medwin

“Under the microscope this afternoon will be the musical mind,” stated multi-instrumentalist Yusef Lateef (who passed away 12 years ago this month at age 93), from a 1969 radio broadcast of his works. And what a musical mind it was! He described his work as “autopsychic music,” which he defined as music originating from one’s physical, mental and spiritual self, as well as from the heart. From twelve-tone music to world sounds and deep into the blues, Lateef could and did play whatever his muse presented. These two albums, ranging in time from 1957, 1967 and 1972, reintroduce a rare catalog entry and proffer newly released live and studio recordings examining that mind, hands and heart in action.

Jazz Mood was Lateef’s debut album as leader (released on Savoy and recently reissued on 180g vinyl), and though it was far from the only music he waxed in 1957, it’s some of the most important. To hear the gentle giant laying the groundwork for his very long career, look no further than “Metaphor”. Lateef travels the timbre spectrum, moving from argol (an Arabic, double-pipe, single-reed woodwind instrument) to flute as the tune switches from stark

modality to lush swing, with Curtis Fuller (trombone) and Hugh Lawson (piano) painting velvety harmonic portraits beneath. Ernie Farrow (bass) and Louis Hayes (drums) hold down the hard bop fort of “Yusef’s Mood” and the liminal challenges of “Blues in Space”. The restoration of this new vinyl and digital edition makes the music leap from the speakers and is now the one to have.

Fast-forward 15 years and “Yusef’s Mood” gets an even higher-energy 20-minute workout in a concert performance from the Åhus Jazz Festival, concluding the double set of beautifully captured, previously unreleased studio and concert recordings found in *Golden Flower: Live in Sweden* (available as a limited edition, 180g double-LP set or as a deluxe 2-CD package). The first session on the album was recorded on September 13, 1967, in Mosebacke, Stockholm, and the second, a quartet outing, was recorded live at the Swedish festival on August 1, 1972. We are now spoiled for choice, as this version is even longer than the one from the same group on *Atlantis Lullaby* (released last year, also by Elemental Music). Kenny Barron (piano) rocks the keys on an extended solo demonstrating the hot freedom so recently accepted into the jazz vocabulary, and he’s ably abetted by Bob Cunningham (bass) and Albert “Tootie” Heath (drums), the latter being the only member to grace both sets, keeping the fire burning. A bit of New Orleans revival spirit turns “Yusef’s Mood” at 12:55 and just beyond into a particularly poignant passage. An achingly nostalgic “Lowland Lullaby” affords the leader a chance to stretch out, accompanied only but sympathetically by Cunningham. If Lateef’s wistful solo flute take on “The Poor Fisherman” doesn’t tug the heart-strings, nothing will. Similarly introspective spaces open for “The Golden Flute”, expertly accompanied by Lars Sjösten

(piano) and the legendary Palle Danielsson (bass), the latter who passed away last year at age 77.

Through both albums, Lateef’s soulfulness is on full display, his vocabularies intersecting at the boundaries that blur and disappear to such revelatory effect. Every blue note, sustained pitch and every courteous announcement demonstrate his commitment to the histories and cultures he touches and are touched by him. It is a pleasure, via these two albums, to explore his mind and revel in the sonic universes it creates.

For more info visit craftrecordings.com and elemental-music.com

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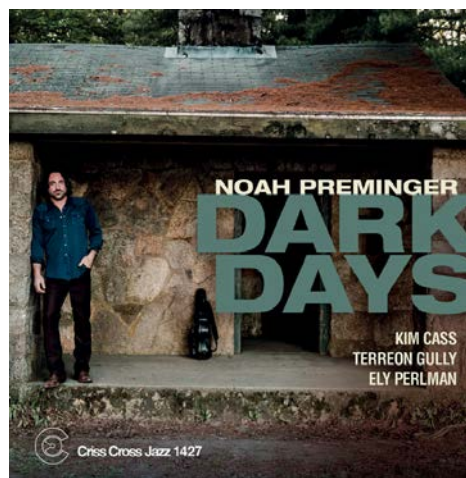
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Criss Cross Jazz latest releases



(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

“I was just there last week playing with them...we’ve listened to the same music our whole lives and we’ve studied the same music and looked up to many of the same musicians...There are weird, shared connections that you have with people all over the world when you start to talk about music and the arts that don’t need to be site specific.” The two other international affairs include Canadian guitarist Kevin Brunkhorst’s quintet album, *After the Fire*, a forward-looking, seven-tune suite initiated by an early COVID-19 era house fire that created deep reflection, and *Onta*, from Scottish drummer Alyn Cosker, a sprawling, sometimes ambient assemblage with vestiges of homeland tropes involving 16 musicians.

Back home, the Calligram founders think Chicago is in another heyday “in terms of the quantity of high-quality musicians, including a lot of great upcoming young musicians in different corners of the scene,” adds Bradfield. “I’ve been here on and off since 1988, and this is the strongest the scene has been. There’s no comparison. You probably have to go back to the ’70s to find a comparable scene in Chicago. It’s a hub.” While it’s still true that NYC remains a magnet for aspiring jazz musicians, Chicago has welcomed back many. Bradfield notes: “There was a time when that talent drain was inevitable, but I don’t think that’s true anymore. I see some of the reverse happening or people saying, hey, I don’t like paying \$3K a month and living with nine other dudes in my 30s. Maybe Chicago is not so bad!”

Bradfield and McCullough’s goals are to release eight albums every year. Essentially, they receive ready-made product inquiries that they ultimately judge for inclusion. After successful years creating their artistic community and producing their selective offerings via Calligram, the two have plenty of reason to look forward to 2026.

For more info visit calligramrecords.bandcamp.com

(JAZZFEST BERLIN CONTINUED FROM PAGE 12)

Ramon Lopez. Over two sets, charts from the bassist and pianist served as springboards for quicksilver conversations in which Guy’s caressed slurs swelled into abrupt squalls, and Sanchez’ tempestuous flurries presaged reflective lyricism. The bassist drew a full arsenal of colors from mallets, metal rods, bow and volume pedal, while Lopez threaded tabla flourishes through his restless pulse. Their collective exuberance was infectious, mirrored in an enthusiastic crowd held rapt by the volatile interaction.

A rammed Quasimodo staged two electrifying shows, the first closing the opening night, featuring saxophonist **Tim Berne**’s trio with Gregg Belisle-Chi (guitar) and Tom Rainey (drums)—the group behind *Yikes Too*, appearing under the name Capatosta. The lineup’s small scale belied its reach: Rainey’s endless rhythmic sleights dissolved any sense of fixed meter, while Belisle-Chi matched with tones that chimed, splintered or snarled in turn. Berne’s alto traced long, wiry lines that expanded on his written themes in solos, which rarely boiled over but nonetheless scalded. The resultant exchanges married power, precision and attitude into a fertile *ménage à trois*. Four days later, closing the festival, saxophonist **James Brandon Lewis**’ quartet delivered a performance no less compelling. Thoroughly road-tested at the end of a two-week tour, the band was both relaxed and cohesive. Exposure had done nothing to dull the way in which they tackled the repertoire, ranging from whispered prayer to impassioned anthem, with Lewis in particular liable to explode in overblown urgency. Aruán Ortiz (piano) spoke in shards and echoes that at one point settled into a hypnotic groove reminiscent of Craig Taborn in his pomp, abetted by Brad Jones (bass) and the elastic interplay of Chad Taylor (drums) with his rhythmic

appetite for adventure.

Opening night’s electricity crackled from German alto saxophonist **Angelika Niescier**’s Beyond Dragons trio, a taut and combustible alliance with Tomeka Reid (cello) and Eliza Salem (drums). It proved a tour de force curtain raiser and a fitting vehicle for the leader’s unspooling runs and sudden rhythmic pivots, as crisp detonations and tappy invention vied with tensile unisons adorning multipart compositions. Other festival highlights included guitarist **Mary Halvorson**’s Amaryllis sextet, glistening with labyrinthine shimmer and rhythmic elegance, sparked by the constituent voices asserting exuberant disorder within the wily architecture. Vibraphonist **Patricia Brennan**’s Breaking Stretch septet united percussive complexity with vaulting horns. They barely let up throughout an effervescent set, in which the leader’s inspired writing carved niches for concise, characterful solos, with saxophonists Mark Shim and Jon Irabagon particularly noteworthy. Danish reed player **Signe Emmeluth** conducted Banshee, her seven-woman ensemble, through a quick series of artfully arranged vignettes, which thrived on astringent contrasts. Plentiful doubling of instruments and copious electronics guaranteed a rich palette, but especially striking was one episode where everyone abandoned their instruments for a strident vocal interlude, made all the more memorable by live processing.

It was perhaps singer **Amirtha Kidambi**’s Elder Ones who most directly confronted the question animating this year’s festival: where do you run when the world’s on fire? Her fierce vocal imprecations—lifted by the entangled saxophones of Matt Nelson and Alfredo Colon and grounded by the loping pulse of bassist Lester St. Louis (bass) and Jason Nazary (drums)—transformed a call to action into cathartic art. Otherwise, the conviction repeated throughout the panel discussions with participating artists was that music with improvisation in its DNA was itself a continuing act of resistance, one shared and supported by listeners. Under the discerning leadership of Nadin Deventer, Jazzfest Berlin affirmed that such music endures as both refuge and a rallying cry.

For more info visit berlinerfestspiele.de/en/jazzfest-berlin

(HUDSON JAZZ CONTINUED FROM PAGE 12)

the get-go. Guitarist **Miles Tylour Sweeny** led a trio through a punchy extended jam in the outside dining area of a small, homestyle eatery, before settling into a swinging “On the Sunny Side of the Street”. Moments later, **Julius Rodriguez** was thrilling a much larger audience at Hudson Hall, his quartet full of hard-charging confidence as it ran through material taken from the leader’s sophomore Verve album, *Evergreen* (2024). His gospel-fueled piano playing, often reminiscent of Herbie Hancock, anchored melodies that gave Brandon Volel (trumpet) lots to remark on, with Philip Norris (bass) and Joshua Watkins (drums) totally on the mark throughout. Their tribute to Roy Hargrove, “Where Grace Abounds” (from Rodriguez’ 2022 debut album *Let Sound Tell All*), was simply stunning, with astonishing piano runs that delighted the audience. Afterwards, about half the crowd then trouped over to the Second Ward Foundation’s education center (in a converted school) for a dance party led by **BIGYUKI** (aka Masayuki Hirano), a Japanese keyboardist-producer known for his entrancing musical collages. Festival curator Cat Henry bravely hit the dance floor first, and soon afterwards it was packed.

The “Sounds Around Town” commenced early on Saturday morning at the Farmer’s Market, where the **Phat, Inc.** quartet, led by electric keyboardist Leo Belsky with vocalist Ondina McDonald, delivered slinky interpretations of Erykah Badu and Lenny Kravitz, while tenor saxophonist Maxwell Barnes added solos

and punctuations that sounded like Ben Webster. A phenomenal guitarist, **Sam Bernhardt** led an energetic trio in a pocket park and then joined a group with Adriana Tampasis (flute), Justin Geyer (keyboard) and an inventive Marco Spodek (drums) in a different park on the eastern end of Warren St.—their surprise-filled set, laden with group improvisations, recalled early Return to Forever and It’s a Beautiful Day. Back at the pocket park, the **Aquarium** quintet, with Steven Bonacci (saxophone) and the superb Michael Knox (bass), gathered a nice crowd, as did vocalist **Sivaan Barak** at a nearby restaurant. Barak handled the blues, Brazilian sambas and the classic “Walk On By” (Bacharach, David) in exquisite style, while pianist Nico Bald wrestled with a misbehaving spinet.

Acclaimed in Canada, where she has earned three JUNO Jazz Album of the Year awards, vocalist and composer **Caity Gyorgy** (last name pronounced “George”) surely won a bevy of new fans. The Saturday night marquee concert with her quartet was a cornucopia of enchanting songs, mostly originals, often advancing in jaunty and swinging rhythms to spotlight her formidable scatting and precise enunciation. She slowed down for a beautiful, show-stopping reading of “April Fooled Me” (Kern, Fields) accompanied just by pianist Mark Limacher, which belied her youth: her timbre, the way she sold the song, how she held the final note, they all suggested the Calgary native is already a deep soul and undoubtedly heading toward global jazz stardom. Woozy from such musical excellence, some audience members staggered eastward and packed into a small theater space with the younger Bard musicians to hear bassist **Tristen Jarvis**’ Deep Tones for Peace quartet. Backed by a surging rhythm section, tenor saxophonist Ishmael “Drew” Martin exploded with energy and brio, his tumult of Trane-like ideas and dizzying notes eagerly applauded.

A third day was a test for sore feet. **Maia Jarrett**, an appealing vocalist, fronted a trio with her father, virtuoso bassist **Noah Jarrett**, and pianist Leo Belsky on the sidewalk outside a community center; back down Warren St., **John Esposito** (piano) and Tarik Shah (bass) ran through standards such as “The Surrey with the Fringe on Top” at a restaurant; and Sam Bernhardt was back at the pocket park with his trio. In mid-afternoon, **Alphonso Horne & The Gotham Kings**, another one of the festival’s top attractions, brought a raucous, New Orleans party to The Caboose, a sun-filled performance space at the west end of town. The trumpeter-vocalist took the audience on a journey from Louis Armstrong traditional jazz to the popular sounds of Stevie Wonder with stops along the way for gospel, a Latin-tinged “St. Louis Blues” and Crescent City mainstay “Big Chief”, with C. Anthony Bryant’s powerful baritone lifting several songs. Pianist William Hill III introduced “St. James Infirmary” with a Bach-inspired cadenza while tenor saxophonist Boyce Justice Griffith sparred with Horne throughout. A joyous “When the Saints Go Marching In” concluded the set, naturally, with the audience parading through the ‘Boose behind the two horn players.

The festival finale that vibraphonist **Joel Ross** delivered with his Good Vibes quintet at Hudson Hall took the audience on a less familiar journey than the other featured artists. He built long melodies that sounded like the soundtrack to an epic film, dug into riffs before tacking back out and created sustained loops of music that were like Möbius strips with his band mates. Pianist Micah Thomas took charge on occasion, the rhythm section in full boil, and Ross engaged in some cat ‘n’ mouse playing with him. But without discernible song forms or structures, the music stood as a challenge to the audience—and a tacit acknowledgement that the world of jazz encompasses a freedom of expression that can be as simple as one note struck on the vibraphone over and over and over again.

For more info visit hudsonhall.org/event/hudson-jazz-festival

(INTERVIEW CONTINUED FROM PAGE 6)

ELLINGTON: He was a rebel as far as being harnessed to one way of thinking, one way of composing. He was very aware that in the musical world you have to be knowledgeable about composition. He sent his arrangers to Juilliard. I think that his mental and physical health depended on his involvement with music. He had been ill for a long time before anybody knew, but he was still pushing to be active because he knew that as long as he was active and he could do what he loved to do, he would be okay. When I went to visit him in the hospital, I took empty sheet music to him so that he could still compose because he had a piano in his room.

TNYCJR: Let's talk about the Symphony Space presentation of *Such Sweet Thunder* in December. How did that come about?

ELLINGTON: I figured that because of my experience in the world of theater, it would be something that would employ a theater company—ballroom dancers, tap dancers, vocalists, instrumentalists, featured instrumentalists and narration, a little bit of history. What better way than to talk about history than in concert form? And it's Duke's Shakespearean suite, which has no lyrics whatsoever, scatting or obligato or whatever for the vocalists. We're going to have ballroom dancers involved in half the fun. A fine actor playing Puck will take us from one thing to another, a little bit of narration as to why we're going on that direction. And even the musicians are going to be scattered around. Everybody's going to be in different platforms around the orchestra, and they will have masks on, so that'll scare the bejesus out of the audience.

TNYCJR: Looks and sounds stimulating. Your grandfather's music was always connecting different genres or some sort of relationship between the visual and the musical.

ELLINGTON: I think maybe he was a frustrated director. He wanted to tell stories as well when the band was playing. He would address the audience: "We would like to dedicate this next tune to the most beautiful woman in the room. She's in the audience now, and we don't want to point her out because we don't want her to be embarrassed or self-conscious. But we do want her to know that we know that she knows that we know that she knows, who she is." And then they played "Satin Doll".

For more info visit decfa.org/about-mercedes. *Such Sweet Thunder* (directed by Mercedes Ellington) is at Symphony Space's Peter Jay Sharp Theatre Dec. 12 (presented by The Duke Ellington Center for the Arts and American Tap Association and featuring Eli Yamin and The Duke Ellington Center Big Band with guests). See Calendar.

Recommended Listening:

- Duke Ellington And His Orchestra — *A Drum Is a Woman* (Columbia, 1956)
- Duke Ellington And His Orchestra — *Such Sweet Thunder* (Columbia, 1956-57)
- Duke Ellington And His Orchestra — *The Nutcracker Suite* (Columbia, 1960)
- Duke Ellington — *My People* (Stateside-Flying Dutchman, 1963)
- Duke Ellington — *The Private Collection, Volume Five - The Suites, New York: Suite from "The River"* (Saja, 1970)
- Duke Ellington — *Third Sacred Concert: The Majesty of God* (RCA Victor, 1973)

(LEST WE FORGET CONTINUED FROM PAGE 10)

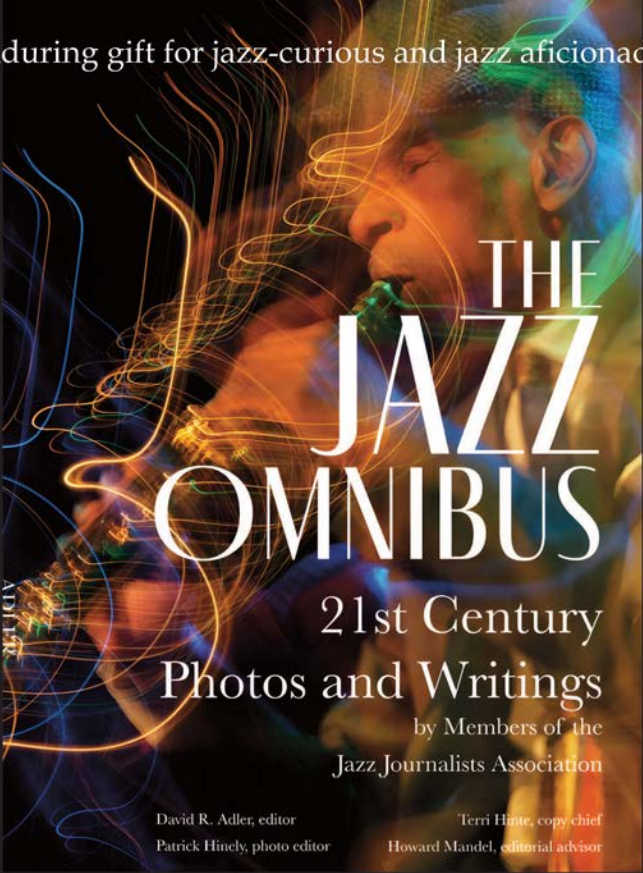
years ago this month, he was co-manager and founder of Manhattan's Jazz Cultural Theater, where he held classes and workshops. Israel-born pianist Ehud Asherie studied with Harris, then became a friend. "Barry showed our generation of musicians how to take from Bird and Monk, combine that with Chopin, and make our own thing out of it," he says. "He was the most legato piano player I ever heard. He had an incredible sound—one note and you knew it was him." Asherie recorded *Thank You, Barry Harris!* (Arbors) with trumpeter Bruce Harris (no relation) last year. Harris' legacy also continues with The Barry Harris Institute of Jazz (BHIJ), which works to preserve his compositions, teaching and legacy through ongoing workshops, including a forthcoming online digital archive collecting the recordings of Harris' classes. "In the course of teaching his methodologies, Barry also formed a community around him," says Alex Stein, BHIJ product manager. "His teachings) shows the best of what humans are capable of."

For more info visit barryharrisinstituteofjazz.org. A Barry Harris 96th Birthday tribute event is at The New School Lang Center Dec. 14 (presented by the Barry Harris Institute of Jazz). See Calendar.

Recommended Listening:

- Barry Harris — *At The Jazz Workshop* (Riverside, 1960)
- Lee Morgan — *The Sidewinder* (Blue Note, 1963)
- Charles McPherson — *McPherson's Mood* (Prestige, 1969)
- Barry Harris — *Plays Tadd Dameron* (Xanadu, 1975)
- Barry Harris — *Live at Maybeck Recital Hall, Vol. 12* (Concord, 1990)
- Barry Harris — *Live in Rennes* (Plus Loin Music, 2009)

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FRIDAY DECEMBER 5
SATURDAY DECEMBER 6
7:30 PM

Mabou Mines | maboumines.org for info



Monday, December 1

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez Arthur's Tavern 5, 7, 10 pm
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$40-55
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Ingrid Laubrock with DoYeon Kim, Brandon Seabrook, Shawn Lovato, Tom Rainey; Dida Pelled Close Up 7:30, 9, 10:30 pm
- ★ Ted Nash Big Band with Kristen Lee Sergeant, Steve Kenyon, Veronica Leahy, Ron Blake, Ben Kono, Carl Maraghi, Tatum Greenblatt, James Zollar, Anthony Hervey, Matt McDonald, Jen Krupa, James Burton, Adam Birnbaum Dizzy's Club 7, 9 pm \$25-55
- ★ April Varner Quartet with Tyler Henderson, Caleb Tobocman, Aaron Seeber The Django 7:30, 9 pm \$35
- Elizabeth Hoffman, Christine Yerie Lee, Jacqueline Kerrod, Satoshi Takeishi Fridman Gallery 7 pm \$27
- Burnett Thompson Quartet with Kiera Thompson, Jon Irabagon, Alex Blake Mezzrow 6, 7:30 pm \$35
- ★ Patricia Brennan with Modney, Pala Garcia, Kyle Armbrust, Michael Nicolas, Sylvie Courvoisier, Miles Okazaki, Kim Cass, John Hollenbeck, Arktureye, Eli Greenhoe Roulette 8 pm \$25
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Matthew Sheens/Simón Willson San Vicente 7 pm
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- ★ Joel Ross Group SEEDS 8:30 pm
- Ari Hoenig Trio; Tom Dempsey/Tim Ferguson Quartet with Chris Byars, Eliot Zigmund; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- Tsutomu Nakai with Toru Dodo, Lonnie Plaxico, Dwayne "Cook" Broadnax Zinc Bar 7, 8:30 pm \$35

Tuesday, December 2

- Leo Genovese Caudillos Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia Barbès 7 pm \$20
- ★ Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth Birdland 7, 9:30 pm \$40-50
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★ Johnny O'Neal Trio with Ben Wolstein, Itay Morchi Cellar Dog 7, 8:30 pm \$5
- "Great American Crooners": Benny Benack III, Robbie Lee, Shenel Johns Dizzy's Club 7, 9pm \$25-55
- Jane Irving; Amina Figarova The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Yago Vazquez Trio with Joseph Lepore, Willie Bowman; Greg Ruggerio Trio with Neal Miner, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Moor Mother; Pussy Riot Powerhouse Arts 8 pm
- Cameron Campbell Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★ Ohad Talmor with Joel Ross, David Virelles, Chris Tordini, Eric McPherson SEEDS 9 pm
- Isaac Romagosa RGT Project Silvana 9 pm
- Frank Lacy Sextet; Tobias Meinhart Quartet with Eden Ladin, Rick Rosato, Colin Stranahan; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Michael Hashim Quartet Swing 46 5:30 pm \$20
- ★ Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45
- Alex "Apollo" Ayala Bámbula Project Zinc Bar 7, 8:30 pm \$35

Wednesday, December 3

- Xiomara Laugart Arthur's Tavern 7 pm
- Sebastien Ammann Gaïa Quartet with Caroline Davis, John Hébert, Eric McPherson Bar Bayeux 8, 9:30 pm
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- ★ Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth Birdland 7, 9:30 pm \$40-50
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola, Gary Mazzaroppi, Alex Raderman + Karrin Allyson, Ken Peplowski Birdland Theater 5:30, 8:30 pm \$30-40
- Vanderlei Pereira Trio with Helio Alves, Gustavo Amarante Cellar Dog 7, 8:30 pm \$5
- ★ Jerome Sabbagh with Ben Monder, Joe Martin, Kayvon Gordon; Joe Block Close Up 7:30, 9, 10:30 pm
- Nimbu2 with Peter Knoll, Christian Finger Dada Bar 9 pm
- "Jones, Jones, Jones": Jonathan Barber with Jimmy Greene, Bruce Harris, Luques Curtis, Marc Cary Dizzy's Club 7, 9 pm \$25-50
- ★ Michael Rabinowitz Quartet; Dave Stryker Trio with Jared Gold, Steve Johns The Django 7:30, 9, 10:30 pm, 12 am \$35
- Verena McBee Trio Flute Bar 8 pm



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TICKETS

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- Michael Shekwoaga Ode; George Papageorge The Jazz Club at Aman New York 6:30, 9 pm
- Sujae Jung/Wolf Robert Stratmann Quartet with Steve Cardenas, Marko Djordjevic Ki Smith Gallery 7 pm \$25
- ★ Geoffrey Keezer/Michael Dease; Peter Bernstein Trio with David Hazeltine, John Webber Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Rintaro Mikami Trio No Work Allowed 7 pm
- Ron Jackson/Ella Vaughn Queens Public Library Arverne Branch 11 am
- ★ Joel Ross Group SEEDS 8:30 pm
- Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz Shrine 7 pm
- Nick Biello Quintet; Gilad Hekselman Trio; Carlos Abadie Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Shedrick Mitchell Quartet with Christie Dashiell, Eric Wheeler, Charles Haynes Smoke 7, 9 pm
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ William Winant Trio with Bill Nace, Nava Dunkelmann The Stone at The New School 8:30 pm \$20
- ★ Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45
- Sarah King Zinc Bar 7, 8:30 pm \$35

Thursday, December 4

- ★ Terry Waldo's Gothman City Jazz Band Arthur's Tavern 10 pm
- Yasser Tejeda Palotré Bar Lunático 9, 10:30 pm \$10
- ★ Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth 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
- JSwiss Trap Jazz Orchestra Café Erzulie 6 pm
- Zaid Nasser Quartet Cellar Dog 7, 8:30 pm \$5
- Jonathan Paik with Yifei Zhou, Shogo Yamagishi, Max Nguyen; Yvonne Rogers with Harish Raghavan, Kayvon Gordon Close Up 7:30, 9, 10:30 pm
- Alistair Johnson Dada Bar 9 pm
- ★ Ulysses Owens Jr. Big Band with Jason Hainsworth, Diego Rivera, Bruce Williams, Erena Terakubo, Jason Marshall, Nathaniel Williford, Brandon Woody, David Sneider, Noah Halpern, Michael Dease, Altin Sencalar, Nanami Haruta, Pablo Mueller Santiago, Tyler Bullock, Thomas Milovac Dizzy's Club 7, 9 pm \$25-50
- June Cavlán; Richard Cortez The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Glenn Crytzer Quartet Festival Café 7:30 pm
- Imani Roussele; Savion Glover The Jazz Club at Aman New York 6:30, 9 pm
- Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$30-50
- ★ Roy Nathanson Lofty Pigeon 6:30 pm
- ★ Zach Brock Trio with Aaron Goldberg, Matt Penman; Peter Bernstein Trio with David Hazeltine, John Webber Mezzrow 6, 7:30, 9, 10:30 pm \$35
- John Menegon Trio with Gary Versace, Matt Garrity Midnight Blue 9, 10:15, 11:15 pm \$20
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Friends & Neighbors with Fredrik Ljungkvist, Thomas Johansson, Oscar Grönberg, Jon Rune Strøm, Tollef Østvang Nublu 151 8 pm
- Dida Pelled Ornithology Jazz Club 6:30 pm
- Karen Maynard Quintet Patrick's Place 7 pm
- ★ Peter Evans with Joel Ross, Nick Joz, Tyshawn Sorey Public Records 7 pm \$25
- Glenn Crytzer Trio Red Room at KGB Bar 9:30 pm
- Sam Weinberg Trio with Henry Fraser, Jason Nazary; Ghost Ensemble Roulette 8 pm \$25
- Chris McCarthy Quintet with Dave Adewumi, Eden Bareket, Sam Minaie, Steven Crammer; Neil Podgurski Quartet with Brian Settles, Madison Rast, Wayne Smith Jr; Matt Chaisson, Yago Vazquez, Wayne Smith Jr. Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Shedrick Mitchell Quartet with Christie Dashiell, Eric Wheeler, Charles Haynes Smoke 7, 9 pm
- ★ Wiliam Winant Special Percussion Group The Stone at The New School 8:30 pm \$20
- ★ Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, December 5

- ★ Eric Person Organ Trio Albert's Bar 3 pm
- Yuichi Hirakawa Jazz Group Arthur's Tavern 5 pm
- KOLOMBO Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth Birdland 5:30, 8:30, 9, 10:30 pm \$30-50
- ★ Elan Mehler Sextet with Scott Robinson, Loren Stillman, Ben Monder, Tony Scherr, Francisco Mela Birdland Theater 7, 9:30 pm \$30-40
- Benny Benack III Quartet Birds 7:30, 9:30 pm
- Brian Newman The Box 7 pm
- Cellar Dog All-Stars; Ai Murakami Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Milena Casado Close Up 7:30, 9 pm
- Ulysses Owens Jr. Big Band with Jason Hainsworth, Diego Rivera, Bruce Williams, Erena Terakubo, Jason Marshall, Nathaniel Williford, Brandon Woody, David Sneider, Noah Halpern, Michael Dease, Altin Sencalar, Nanami Haruta, Pablo Mueller Santiago, Tyler Bullock, Thomas Milovac Dizzy's Club 7, 9pm \$25-50
- ★ John Sneider Quintet with Yotam Silberstein, Gary Versace, Joe Martin, Eviatar Silvnik; Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann The Django 7:30, 9, 10:30 pm, 12 am \$35
- Composers Concordance presents "Rag Times": Geoffrey Burselson, Markus Kaitila, Ken Laufer, Eugene W. McBride, Steve Sandberg, David See, David Taylor, Franz Hackl The Ellington Room at Manhattan Plaza 7 pm
- Gregory Lewis/Raina Welch Garage Sale Vintage 8 pm \$10
- Yoon Sun Choi, Sally Gates, Sara Ontaneda, Mary Prescott Ibeam Brooklyn 7:30 pm \$20
- Russel Hall The Jazz Club at Aman New York 6:30 pm
- ★ Johnathan Blake/Dabin Ryu with Jaleel Shaw, Emmanuel Michael, Dezron Douglas The Jazz Gallery 7, 9 pm \$35-45
- ★ Melanie Dyer "Incalculable Likelihood" with Lezlie Harrison, Carla Cook, Kyoko Kitamura, Jason Walker, Gwen Laster, Charles Burnham, Teddy Rankin-Parker, Jordyn Davis, JD Parran, Shanyse Strickland, Nikolas Francis, Alexis Marcelo Mabou Mines 7:30 pm \$20-40
- Lucy Yeghiazaryan Trio; Todd Coolman Trio with David Hazeltine, Peter Van Nostrand; Ian McDonald solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Harlem Jazz Boxx presents Yayoi Ikawa Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Glenn Crytzer Band + DeWitt Fleming Jr., Dandy Dillinger Parker & Quinn 10 pm \$20

- ★ Peter Evans Being & Coming with Joel Ross, Nick Joz, Tyshawn Sorey Public Records 7 pm \$25
- Nathan Farrell Band The Roxy Lounge at Roxy Hotel 8, 9 pm
- Willem Delisfort Trio San Vicente 7 pm
- Friendship Express! with Elena Moon Park, Eva Imber, James Moore, Kenji Shinagawa; Ilusha Tsinadze with Christopher Tordini, Allan Mednard, Dana Lyn; Frank Basile Trio with Noah Garabedian, Scott Neumann; The 49ers with Ty Citerman, Anders Nilsson; Adam Hersh Trio with Gary Novak, Max Gerl ShapeShifter Lab 6:30, 9:30 pm \$20
- ★ Duane Eubanks Quintet with Abraham Burton, Allyn Johnson, Elam Friedlander, Chris Beck; Sam Newsome Quartet with Brian Marsella, Stephan Crump, E.J. Strickland; Saul Rubin Zebulon Trio Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Chief Adjuah with Morgan Guerin, Lawrence Fields, Ryoma Takenada, Brian Richburg Smoke 7, 9, 10:30 pm
- ★ Wiliam Winant Trio with Zeena Parkins, Nava Dunkelmann The Stone at The New School 8:30 pm \$20
- Hot Toddies Jazz Band Urbane Arts Club 7:15 pm \$20
- ★ Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45
- John Eckert Quartet with Tony Regusis, Will Woodard, Fred Stoll + Pete Caldera Westbeth Community Room 7 pm \$20
- Pete Rodriguez Quintet Zinc Bar 7, 8:30 pm \$35

Saturday, December 6

- Joe Taino Group; Yuichi Hirakawa Jazz Group; Axel Tosca Arthur's Tavern 2, 5, 7 pm
- Manuel Valera New Cuban Express Bar Lunático 9, 10:30 pm \$10
- ★ Shoko Nagai TOKALA with Satoshi Takeishi Barbès 8 pm \$20
- Jamile Baretto New York 8 pm \$40
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Gabrielle Stravelli; Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★ Elan Mehler Sextet with Scott Robinson, Loren Stillman, Ben Monder, Tony Scherr, Francisco Mela Birdland Theater 7, 9:30 pm \$30-40
- Svetlana and The New York Collective Blue Note 1:30 pm \$25-30
- Peter Watrous Quintet Café Ornithology 7:30 pm \$20
- ★ Abraham Burton Quartet; Jihee Heo Quartet with Stacy Dillard, Ahmed McLemore, Jerome Gillespie Jr. Cellar Dog 7, 8:30 pm \$5
- ★ Ohad Talmor with John Hébert, Eric McPherson; Tim Watson with Dion Kerr, Craig Weinrib Close Up 7:30, 9, 10:30 pm
- ★ Ulysses Owens Jr. Big Band with Jason Hainsworth, Diego Rivera, Bruce Williams, Erena Terakubo, Jason Marshall, Nathaniel Williford, Brandon Woody, David Sneider, Noah Halpern, Michael Dease, Altin Sencalar, Nanami Haruta, Pablo Mueller Santiago, Tyler Bullock, Thomas Milovac Dizzy's Club 7, 9pm \$25-50
- Brian Newman Flatiron Room Murray Hill 9 pm
- ★ Spanish Harlem Orchestra with Oscar Hernández, Edwin Colón Zayas, Hermán Olivera Hostos Center 8 pm
- ★ Divine Pivot with Shinya Lin, Leo Chang, Evan Palmer; Yuko Fujiyama Trio with Reggie Nicholson, Stephanie Griffin Ibeam Brooklyn 8 pm \$20
- ★ Johnathan Blake/Dabin Ryu with Jaleel Shaw, Emmanuel Michael, Dezron Douglas The Jazz Gallery 7, 9 pm \$35-45
- ★ Melanie Dyer "Incalculable Likelihood" with Lezlie Harrison, Carla Cook, Kyoko Kitamura, Jason Walker, Gwen Laster, Charles Burnham, Teddy Rankin-Parker, Jordyn Davis, JD Parran, Shanyse Strickland, Nikolas Francis, Alexis Marcelo Mabou Mines 7:30 pm \$20-40
- Lucy Yeghiazaryan Trio; Todd Coolman Trio with David Hazeltine, Peter Van Nostrand Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Christian Finger Band with Grant Richards, Adam Armstrong Pangea 9:30 pm \$25
- ★ Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ Hamid Al-Saadi with Dena El Saffar, Tim Moore; Amir ElSaffar New Quartet with Tomas Fujiwara, Ole Mathisen, Tania Giannouli Roulette 8 pm \$25
- Chino Pons The Roxy Lounge at Roxy Hotel 8, 9 pm
- Akiko Pavolka; Aya Sekine ShapeShifter Lab 7 pm \$20
- ★ isabel cresco pardo solo Silence Please 2 pm
- Duane Eubanks Quintet with Abraham Burton, Allyn Johnson, Elam Friedlander, Chris Beck; Sam Newsome Quartet with Brian Marsella, Stephan Crump, E.J. Strickland; Anthony Wonsley Trio Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Chief Adjuah with Morgan Guerin, Lawrence Fields, Ryoma Takenada, Brian Richburg Smoke 7, 9, 10:30 pm
- ★ Wiliam Winant White Out with Lin Culbertson, Tom Surgal The Stone at The New School 8:30 pm \$20
- ★ Anderson Brothers "Play Frank Sinatra" with Peter Anderson, Will Anderson, Ricky Tinelli, Joseph Boga, Dalton Ridenhour, Paul Gill, Alex Raderman Symphony Space Leonard Nimoy Thalia 3, 5:30 pm \$35
- ★ Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45

Sunday, December 7

- All's Well Sisters with Katie McCreary, John Evans, Tynan Davis, Caitlin Caruso Dobbs, Nathan Siler, Shawn Bartels, Nick Hay, Jennifer Hodge, Justin Hart All Souls Unitarian Church 5 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band; John Benitez Quintet Arthur's Tavern 3:30, 7, 10 pm
- Jon Lampley Night Service Bar Lunático 9, 10:30 pm \$10
- ★ Ehud Asherie Quartet with Zaid Nasser, Joey Ranieri, Charles Goold; Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-35
- Hilary Gardner and the Lonesome Pines with Justin Poindexter, Sasha Papernik, Noah Garabedian, Aaron Thurston Birdland Theater 7, 9:30 pm \$30-40
- Peter Zak Trio with John Webber, Michael Camacho Cellar Dog 7, 8:30 pm \$5
- ★ Ohad Talmor with David Virelles, Chris Tordini, Eric McPherson; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn Close Up 7:30, 9, 10:30 pm
- Music Explorers with Rob Duguay Dada Bar 9 pm
- Lucy Wijnands/Rudy Royston Daddy Rabbit 8 pm \$60-130
- ★ Ulysses Owens Jr. Big Band with Jason Hainsworth, Diego Rivera, Bruce Williams, Erena Terakubo, Jason Marshall, Nathaniel Williford, Brandon Woody, David Sneider, Noah Halpern, Michael Dease, Altin Sencalar, Nanami Haruta, Pablo Mueller Santiago, Tyler Bullock, Thomas Milovac Dizzy's Club 5, 7:30 pm \$25-50
- Tad Shull Quartet; Ray Gallon Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Jon-Erik Kelloso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- ★ "Hot Club of New York Holiday Party": Bill Wurtzel with Hide Tanaka, Vito Lesczek Hot Club of New York 3 pm \$25
- Michelle Walter-Palmieri WeBop Family Jazz Band with Brad Whiteley Jazz at Lincoln Center 11:30 am, 1:30, 3:30 pm \$35
- Welf Dorr, Elias Meister, Carlo De Biaggio, Kevin Shea The Keep 9 pm
- ★ Marc Ribot Le Poisson Rouge 7:30 pm \$25-35
- ★ Ben Stapp solo Loove Labs Annex 8 pm \$10
- Vicki Burns Quartet with Art Hirahara, Steve Wood, Jay Sawyer; Jamile Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Blank Forms Presents Juma Sultan, Ras Burnett, Michael Marcus, Hill Greene New York Studio School 2 pm

- Boncellia Lewis Patrick's Place 12 pm
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Kevin Nathaniel, Jeremiah Hosea, Hasan Bakr Rokmil 3:30 pm
- Sylvie Courvoisier with Wadada Leo Smith, Mary Halvorson Roulette 8 pm \$25
- Hector Martignon Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Tabreeca Woodside/Paul Bloom Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra ShapeShifter Lab 11 am
- Shrine Big Band Shrine 8 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Marty Ehrlich Trio Exaltation with John Hébert, Nasheet Waits; Asaf Yuria Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- Chief Adjuah with Morgan Guerin, Lawrence Fields, Ryoma Takenada, Brian Richburg Smoke 7, 9 pm
- "A Star's Light Does Fall - Christmas Concert": Margaret Slovak/Chris Maresh Soapbox Gallery 4 pm \$25
- Alex Mendham Orchestra Swing 46 5:30, 9 pm \$20
- Jonathan Reisin with Milena Casado, Henry Fraser, Henry Mermer; Stephen Byth with Yessaï Karapetian, Simón Wilson, Angus Mason Threes Brewing 8 pm
- Christian McBride Trio with Kurt Rosenwinkel, Savannah Harris Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35
- yuniya edi kwon/PinkNoise with Johnna Wu, Simon Kanzler, Iva Casian-Lakos, Roberta Michel, Kaichi Hirayama Zürcher Gallery 7 pm \$20

Monday, December 8

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez Arthur's Tavern 5, 7, 10 pm
- Ely Perlman with Salim Charvet, Yoni Ben Ari, Chris Napoleon Bar Lunático 9, 10:30 pm \$10
- Brian Drye with Curtis Hasselbring, Oscar Noriega, Charlotte Greve, Chris Tordini, Jacob Garchik, Allan Mednard Barbès 7 pm \$20
- KT Sullivan, Jeff Harnar, Todd Murray, Stacy Sullivan Birdland 7 pm \$30-40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman, Veronica Swift Blue Note 7, 9:30 pm \$75-250
- Our Delight Cellar Dog 7, 8:30 pm \$5
- Sara Serpa/Matt Mitchell; Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- Brian Newman Da Milio 9:30 pm
- Isaiah Thompson Max Roach Ensemble Dizzy's Club 7, 9pm \$25-50
- Bryan Eng Trio; Tomohiro Mori Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Zachary Finnegan with Markus Howell, Will Hill, Liany Mateo, David Alvarez III Fiction Bar/Café 9, 10:30 pm
- Blank Forms Presents Juma Sultan, Ras Burnett, Michael Marcus, Hill Greene McNally Jackson Books Seaport 7 pm
- Ron Carter/Gene Bertoncini; Ed Cherry Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Matthew Sheens/Simón Willson San Vicente 7 pm
- Solomon Gottfried Trio with Jacob Sacks, Connor Parks SEEDS 8:30 pm
- Sally Gates, Ayumi Ishito, Jerad Lippi; Jessica Pavone; Jeong Lim Yang/ Seajun Kwon Sisters 7:30 pm \$20
- Joe Farnsworth Quartet with Sarah Hanahan, Peter Washington; Benito Gonzalez Trio; Adam Ray Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Vanguard Jazz Orchestra with Ted Nash, 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 \$45

Tuesday, December 9

- Latona Brothers with Andrew Latona, Jason Marshall, Willerm Delisfort, Chris Latona Bar Lunático 9, 10:30 pm \$10
- Jane Monheit Birdland 7, 9:30 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman, Veronica Swift Blue Note 7, 9:30 pm \$75-250
- Ray Gallon Trio Cellar Dog 7, 8:30 pm \$5
- George Garzone with Leo Genovese, Paul Slavov, Jeff "Tain" Watts Dizzy's Club 7, 9 pm \$25-50
- Jamile; Kali Rodriguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O'Farrell The Django 7:30, 9, 10:30 pm, 12 am \$35
- ReMonkability with patrick brennan, Ryan Easter, Hilliard Greene, Michael T.A. Thompson Downtown Music Gallery 6:30 pm
- Benny Benack III Quartet The Gin Mill 9 pm
- Briana Swann; Lucy Wijnands The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Ron Carter/Gene Bertoncini; Katie Cosco Trio with Paul Gill, Eviator Slivnik Mezzrow 6, 7:30, 9, 10:30 pm \$35
- John Lee Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Solomon Gottfried Quintet with Tim Watson, Emmanuel Michael, Sergio Tabanico, Connor Parks SEEDS 8:30 pm
- Dennis Mitcheltree Trio with Jesse Crawford, Bill McClellan Shrine 9 pm
- Shape of Jizz to Cum presents: Crystal Penalosa solo; Chuck Roth/Jacob Wick Singers 8 pm \$20
- Silvano Monasterios Quartet with Troy Roberts, Ricky Rodriguez, Jimmy Macbride; Abraham Burton Quintet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Howie Zheng/Titan Choi The Stone at The New School 8:30 pm
- Max Bessesen Trio Sugar Monk 8 pm
- Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$45
- Beatlejazz with Dave Kikoski, Boris Kozlov, Brian Melvin Zinc Bar 7, 8:30 pm \$35

Wednesday, December 10

- Xiomara Laugart Arthur's Tavern 10 pm
- Kayvon Gordon Trio with Sam Weinberg, Eivind Opsvik Bar Bayeux 8, 9:30 pm
- Lawrence Fields Supersonic Trio Bar Lunático 9, 10:30 pm \$10
- Béla Fleck and the Flecktones with Victor Wooten, Roy "Future Man" Wooten, Howard Levy + Jeff Coffin, Alash Beacon Theatre 8 pm \$67-301
- Jane Monheit Birdland 7, 9:30 pm \$40-50
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola, Gary Mazzaroppi, Alex Raderman + Ken Peplowski, Gray Sargent Birdland Theater 5:30, 8:30 pm \$30-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman, Veronica Swift Blue Note 7, 9:30 pm \$75-250
- Brandi Disterheft Trio with Anthony Wonsey, Minchan Kim Cellar Dog 7, 8:30 pm \$5
- Tropos with Phillip Golub, Ledah Finck, Yuma Uesaka, Aaron Edgcomb; Eliza Salem with Jayla Chee, Emmanuel Michael Close Up 7:30, 9, 10:30 pm
- Elias Meister Dada Bar 9 pm
- "Merry Christmas Baby": Tammy McCann with Arcoiris Sandoval, John Sutton, Corey Rawls Dizzy's Club 7, 9 pm \$25-50
- Jason Tiemann Quartet; Noah Haidu Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Secret Trio with Ara Dinkjian, Ismail Lumanovski, Tamer Pinarbaşı Drom 7 pm \$25

- Carol Sudhalter with Joe Vincent Tranchina, Eric Lemon, Scott Neumann Flushing Town Hall 7 pm \$15
- Verena McBee Trio Flute Bar 8 pm
- Zachary Finnegan with Markus Howell, Julian Davis Reid, Zwelakhe-Duma Bell le Pere, Luther Allison The Gin Mill 9 pm
- Sean Fitzpatrick; Cyrus Aaron The Jazz Club at Aman New York 6:30, 9 pm
- Bill Frisell Quartet with Jaleel Shaw, Cameron Campbell, Johnathan Blake The Jazz Gallery 7, 9 pm \$60-100
- Max Bessesen Octet Jazz Museum in Harlem 6 pm
- Adam Kolker Quartet; Noah Garabedian Trio with Vinicius Gomes, Mark Whitfield Jr Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Elliott Sharp/James Brandon Lewis Roulette 8 pm \$25
- Dave Stoler Quartet; Francois Moutin Quartet with Gottfried Stöger, Gary Versace, Tim Horner; Carlos Abadie Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Coltrane Festival: Melissa Aldana, Walter Smith III, George Garzone, Glenn Zaleski, Linda May Han Oh, Bill Stewart Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- Ikue Mori Trio with Ned Rothenberg, Billy Martin The Stone at The New School 8:30 pm \$20
- Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$45
- Hjordys with Marucs Moore, Maco Dacanay, Humberto Olivieri, Carl Hennings, Hiroyuki Matsuura Zinc Bar 7, 8:30 pm \$35

Thursday, December 11

- Terry Waldo's Gothman City Jazz Band Arthur's Tavern 10 pm
- Jane Monheit 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
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman, Veronica Swift Blue Note 7, 9:30 pm \$75-250
- Cixso Ensemble Café Erzulie 6 pm
- Duane Eubanks Quintet Cellar Dog 7, 8:30 pm \$5
- Alden Hellmuth; Miles Okazaki Close Up 7:30, 9, 10:30 pm
- Jacky Terrasson Trio with Luques Curtis, Joe Dyson + Grégoire Maret Dizzy's Club 7, 9 pm \$25-55
- Mark Whitfield The Django 10:30 pm, 12 am \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Astrid Kuljanic/Mat Muntz; Marius Duboule/Steve Cardenas Ibeam Brooklyn 8, 9 pm \$20
- Patricia Brennan Trio with Kim Cass, Noel Brennan Instituto Cervantes New York 7 pm
- Wayne Tucker Jamaica Center for Arts and Learning 8 pm \$10
- Bill Frisell Quartet with Jaleel Shaw, Cameron Campbell, Johnathan Blake The Jazz Gallery 7, 9 pm \$60-100
- Julian Shore Trio with Martin Nevin, Allan Mednard; Tony Moreno Trio with Manuel Valera, François Moutin Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- "A Swinging Holiday": New School Studio Orchestra + Brianna Thomas The New School Tishman Auditorium 7:30 pm
- Dorée; Otracami; Wendy Eisenberg The Owl Music Parlor 8 pm \$15
- Karen Maynard Quintet Patrick's Place 7 pm
- Zeena Parkins/William Winant Paula Cooper Gallery 6 pm
- Thomas Heberer/Joe Fonda Uptown Out with Claire de Brunner, Matt Lambiase, Stephanie Griffin, Will Glass, Hilliard Greene, Mary Cherney Recirculation 7 pm
- Raven Chacon, John Dieterich, C. Spencer Yeh, Laura Orتمان, gabby fluke-mogul, more eaze Roulette 8 pm \$25-75
- Villagers Brass Band Shrine 8, 9 pm
- Steven Blane Silvana 8 pm
- Ricky Ford Quartet with John Kordalewski, Tony Marino, Thurman Barker; Dennis Mitcheltree Quartet with Johannes Wallmann, Jesse Crawford, Bill McClellan; Matt Snow with Clay Lyons, Marius Van Der Brink, Willie Bowman Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Coltrane Festival: Melissa Aldana, Walter Smith III, George Garzone, Glenn Zaleski, Linda May Han Oh, Bill Stewart Smoke 7, 9 pm \$35-45
- Ikue Mori Quartet with Ken Vandermark, Nate Wooley, Sylvie Courvoisier The Stone at The New School 8:30 pm \$20
- Kneebody: Adam Benjamin, Shane Endsley, Ben Wendel, Nate Wood The Sultan Room 7 pm \$30
- Benny Benack III Quartet Ubani Manhattan 7 pm
- Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, December 12

- Eric Person Organ Trio Albert's Bar 3 pm
- Mark Turner Quartet with Lage Lund, Vicente Archer, Johnathan Blake Bar Bayeux 8, 9:30 pm
- Belo and The Beasts Bar Lunático 9, 10:30 pm \$10
- Olivia Chindamo Baretto New York 8 pm \$40
- Sullivan Fortner solo Baruch Performing Arts Center 7:30 pm \$35
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Birdland Big Band; Jane Monheit Birdland 5:30, 8:30, 10:30 pm \$30-50
- David DeJesus Birdland Boptet with Nathan Eklund, Donald Vega, Ricky Rodriguez, Chris Smith Birdland Theater 7, 9:30 pm \$30-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman, Veronica Swift Blue Note 7, 9:30 pm \$85-250
- Bebop Collective; Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian, Jay Sawyer Cellar Dog 7, 8:30 pm \$5
- Miki Yamanaka with Tyrone Allen, Jimmy Macbride Close Up 7:30, 9, 10:30 pm
- Paul Wilson Quartet Culture Lab LIC 8 pm
- Jacky Terrasson Trio with Luques Curtis, Joe Dyson + Grégoire Maret Dizzy's Club 7, 9 pm \$25-55
- David Gibson Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Lizzie Thomas/Charu Suri Drom 7:30 pm \$35
- Gregory Lewis/Raina Welch Garage Sale Vintage 8 pm \$10
- Alex Smith The Jazz Club at Aman New York 6:30 pm
- Arthur Kell Speculation Quartet with Brad Shepik, Nate Radley, Allan Mednard The Jazz Gallery 7, 9 pm \$35-45
- Lew Tabackin with Bruce Barth, Jason Tiemann, Boris Kozlov Klavierhaus 7, 8:30 pm \$35
- Jazz from Hell Festival: Imperial Triumphant + Goldstar Metropole Orchestra; Jerseyband + Kilter Le Poisson Rouge 7 pm \$40-50
- Billy Drummond Trio; Adam Birnbaum Trio with David Wong, Quincy Davis Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Harlem Jazz Boxx presents Scott Robinson Mount Morris Ascension Presbyterian Church 7 pm \$25
- Dennis Mitcheltree Quartet with Johannes Wallmann, Jesse Crawford, Bill McClellan Nublu 7 pm \$20



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- ★The Digging with Dan Blake, Francesco Marcocci, Lamy Istrefi
Omithology Jazz Club 6:30 pm
- ★Adam Rudolph Hu Vibrational with Alexis Marcelo, Jerome Harris,
Harris Eisenstadt, Neel Murgai, Tim Keiper, Tripp Dudley Roulette 8 pm \$25
- Willerm Delisfort Trio
San Vicente 7 pm
- Trojan Horns Brass Band
Shrine 10 pm
- Bill Warfield Hell's Kitchen Orchestra Silvana 7 pm
- ★Eddie Allen Quintet with Don Braden, Miki Hayama, Kenny Davis, E.J. Strickland;
Dezron Douglas Quintet with Ben Solomon, George Burton, Gary Jones III;
Eric Wyatt Quartet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Melissa Aldana, Walter Smith III, George Garzone,
Glenn Zaleski, Linda May Han Oh, Bill Stewart Smoke 7, 9, 10:30 pm \$35-55
- Andy Ezrin solo
Soapbox Gallery 9 pm \$25
- ★Ikue Mori Highsmith Plus with Craig Taborn, Jim Staley
The Stone at The New School 8:30 pm \$20
- ★Duke Ellington Center for the Arts/American Tap Association present
"Such Sweet Thunder" with Mercedes Ellington, Tony Waag, Eli Yamin with Duke
Ellington Center Big Band + Mark Mindek, AC Lincoln, Karen Callaway Williams,
DeWitt Fleming Jr., Antoinette Montague, Max Pollak, Valerie Levine, Miles
Purinton, Karyn Tomczak Precision Dancers, Big Apple Ballroom Studio Dancers
Symphony Space Peter Jay Sharp Theatre 7 pm \$45-150
- ★Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin,
Carl Allen
Village Vanguard 8, 10 pm \$45
- Thu Ho Quartet with Anthony Wonsey, Will Lyle, Minchan Kim
Williamsburg Music Center 7 pm \$25
- ★Abraham Burton Quartet
Zinc Bar 7, 8:30 pm \$35

Saturday, December 13

- ★Mark Turner Quartet with Lage Lund, Vicente Archer, Johnathan Blake
Bar Bayeux 8, 9:30 pm
- ★Brandon Seabrook with Bill Frisell, Marcus Gilmore, Rashaan Carter
Bar Lunático 9, 10:30 pm \$10
- ★Oran Etkin; The Four Bags with Jacob Garchik, Sean Moran, Mike McGinnis
Barbès 6, 8 pm \$20
- Jenny Herbst + Cheo Pardo
Baretto New York 8 pm \$40
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- Gabrielle Stravelli; Jane Monheit Birdland 5:30, 8:30, 10:30 pm \$30-50
- David DeJesus Birdland Boptet with Nathan Eklund, Donald Vega,
Ricky Rodriguez, Chris Smith
Birdland Theater 5:30, 8:30 pm \$30-40
- ★Anais Maviel and The Rhythm Method The Blanc 8 pm \$25
- Lauren Henderson; Chris Botti with John Splithoff, Julius Rodriguez,
Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Gilad Hekselman,
Veronica Swift
Blue Note 1:30, 7, 9:30 pm \$25-250
- JFA presents Michelle Coltrane with Lonnie Plaxico, Jeff "Tain" Watts,
Rico Jones, Lafayette Harris
Brooklyn Peace Center 7 pm \$75-250
- Darrell Green Quartet; Steve Ash Quartet with Ryo Sasaki, Nate Francis,
Aleksi Heinola
Cellar Dog 7, 8:30 pm \$5
- Solomon Gottfried with Jacob Sacks, Connor Parks Close Up 7:30, 9, 10:30 pm
- ★Jacky Terrasson Trio with Luques Curtis, Joe Dyson + Grégoire Maret
Dizzy's Club 7, 9pm \$25-55

- Edsel Gomez Trio with Alex "Apolo" Ayala, Diego Lopez; People of Earth
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman
Flatiron Room Murray Hill 9 pm
- Nick Biello
The Jazz Club at Aman New York 6:30 pm
- ★Chad Taylor with Bryan Rogers, Jonathan Finlayson, Victor Vieira-Branco,
Matt Engle
The Jazz Gallery 7, 9 pm \$35-45
- ★Willerm Delisfort solo
Jazz Museum in Harlem 10:30 am
- ★Billy Drummond Trio; Adam Birnbaum Trio with David Wong, Quincy Davis
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Wajdi Cheriff/Ron McClure
New York Jazz Workshop 7 pm \$20
- Green Mambo; Zemog El Gallo Bueno Nublu 7 pm
- ★Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Fabulous Roman Candles
The Record Shop 7:30 pm \$10
- Fujiiiiiiita; John McCowen+ Madison Greenstone Roulette 8 pm \$25
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- Mike Handelman
Silvana 7 pm
- ★T.K. Blue with Camille Jones, Kim Clarke, Kelly Green, Deborah Smith
Sistas' Place 8 pm \$30

- ★Eddie Allen Quintet with Don Braden, Miki Hayama, Kenny Davis, E.J. Strickland;
Dezron Douglas Quintet with Ben Solomon, George Burton, Gary Jones III;
Ken Fowser Quintet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Melissa Aldana, Walter Smith III, George Garzone,
Glenn Zaleski, Linda May Han Oh, Bill Stewart Smoke 7, 9, 10:30 pm \$35-65
- ★Continuum Culture & Arts presents KnCurrent with patrick brennan,
Cooper-Moore, On Ka'a Davis, Jason Kao Hwang Soup & Sound 8 pm
- Composers Concordance presents Mina Sukovic + Gene Pritsker, Daniel Schnyder,
Milos Raickovich
St. John's in the Village 7 pm
- ★Ikue Mori Quartet with Ingrid Laubrock, Tom Rainey, Zeena Parkins
The Stone at The New School 8:30 pm \$20
- ★Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin,
Carl Allen
Village Vanguard 8, 10 pm \$45

Sunday, December 14

- Benny Benack III Duo
Acadia Lounge 7 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band; John Benitez Quintet
Arthur's Tavern 3:30, 7, 10 pm
- ★Ralph Alessi Quartet with Tim Berne, Scott Colley, Tom Rainey
Bar Lunático 9, 10:30 pm \$10
- David DeJesus Yardbird Big Band; Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$30-40
- David DeJesus Birdland Boptet with Nathan Eklund, Donald Vega,
Ricky Rodriguez, Chris Smith
Birdland Theater 7, 9:30 pm \$30-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson,
Anastasiia Mazurok + Gilad Hekselman, Veronica Swift
Blue Note 7, 9:30 pm \$75-250
- Saul Rubin Trio
Cellar Dog 7, 8:30 pm \$5
- ★Selendis S.A Johnson; Ben ShermanClose Up 7:30, 9, 10:30 pm
- Mike Feinberg
Dada Bar 9 pm

- ★Jacky Terrasson Trio with Luques Curtis, Joe Dyson + Grégoire Maret
Dizzy's Club 5, 7:30 pm \$25-55
- Marissa Mulder Quartet; Chris Berger Quartet with Steve Wilson, Sharp Radway,
Alvester Garnett; Pete Malinverni Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kelloso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- David Benoit
Iridium 8, 10 pm \$65
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Jarred Chase The Keep 9 pm
- ★April Varner Quartet with Luther S. Allison, Caleb Tobocman, Ulysses Owens Jr;
Naama Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Barry Harris Institute of Jazz presents "Celebrating the 96th Birthday of
Barry Harris"
The New School Theresa Lang Student Center 5 pm \$25
- Boncellia Lewis
Patrick's Place 12 pm
- 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
- Tyler Bassett "Sings Mel Tormé" with Allen Farnham, Harvie S, Charlie Steiner
Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra
ShapeShifter Lab 11 am
- Wutet Jazz Ensemble
Shrine 10 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Jerry Weldon Quintet with
Joe Magnarelli, John Di Martino, Jason Maximo Clotter, Elio Coppola;
Julieta Eugenio Quartet
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Melissa Aldana, Walter Smith III, George Garzone,
Glenn Zaleski, Linda May Han Oh, Bill Stewart Smoke 7, 9 pm \$25-55
- ★One Breath Rising presents Gha'il Rhodes Benjamin Soapbox Gallery 4:40 pm \$25
- ★Christian McBride & Inside Straight with Steve Wilson, Warren Wolf, Peter Martin,
Carl Allen
Village Vanguard 8, 10 pm \$45
- Glenn Crytzer New Yorkers + Sarah King Winnie's 2 pm
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, December 15

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez
Arthur's Tavern 5, 7, 10 pm
- Axel Tosca with Jon Smith, Diego Joaquin Ramirez Bar Lunático 9, 10:30 pm \$10
- Bryce Edwards
Birdland 7 pm \$30-40
- Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson,
Anastasiia Mazurok + Sy Smith
Blue Note 7, 9:30 pm \$75-250
- Organ Grooves
Cellar Dog 7, 8:30 pm \$5
- Declan Sheehy-Moss; Dida Pelled Close Up 7:30, 9, 10:30 pm
- Brian Newman
Da Milio 9:30 pm
- Steven Feifke Big Band with Raviv Markovitz, Jimmy Macbride + Blue Lou Marini
Dizzy's Club 7, 9 pm \$25-50
- Aaron Seeber Quartet; Jacob Chung Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Matthew Sheens/Simón Willson
San Vicente 7 pm
- Charlie Roman/Bryan Reeder
Scarlet Lounge 7, 9 pm
- New York Youth Symphony Jazz Ensemble with Michael Thomas
ShapeShifter Lab 7 pm \$20

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- Ricky Rodriguez Quartet with John Ellis, Aaron Goldberg, Julian Miltenberger; Altin Sencalar Quintet with Willie Morris III, Alex Collins, Boris Kozlov, Gary Kerkezou; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Vanguard Jazz Orchestra with Ted Nash, 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 Villand Vanguard 8, 10 pm \$45
- JaRon Eames Quintet with Cleave Guyton, Les Kurtz, Nobuki Takamen, Dmitry Ishenko Yale Club 6:30 pm
- ★ Mark Whitfield Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, December 16

- Vinicius Gomes 5tet with Jorge Roeder, Elé Howell, Julian Shore Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia Barbès 7 pm \$20
- ★ Stacey Kent Birdland 8:30, 10:30 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$75-250
- James Austin Trio with Ben Rubens, Jeremy Warren Cellar Dog 7, 8:30 pm \$5
- “Holiday Extravaganza”: Joe Block with Shabnam Abedi, Georgia Heers, Jarien Jamanila, Dylan Band, Noah Halpern, Dave Mosko, Mikey Migliore, Anwar Marshall Dizzy’s Club 7, 9 pm \$25-50
- Helio Alves Quintet; Duduka Da Fonseca Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Ziv Kartaginer Middle Eastern Big Band Drom 7 pm \$20
- Kelly Green; Benny Benack III Quintet The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- ★ Miguel Zenon Trio; Ray Gallon Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Corey Wallace DubTet Red Rooster Harlem 7 pm
- Kaoru Watanabe; Yoon-Ji Lee with Satoshi Takeishi, Shoko Nagai, Dan Lippel, Leo Chang + Bang Geul Han Roulette 8 pm \$25
- Oskar Stenmark Trio The Roxy Lounge at Roxy Hotel 8, 9 pm
- Ava Yaghmaie Septet Silvana 7 pm
- Jordan Williams Quartet; Sam Dillon/Andrew Gould Quintet with Steven Feifke, Luques Curtis, Jared Schonig; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Marcos Varela Quintet with Emilio Modeste, Glenn Zaleski, Mark Whitfield Jr. Zinc Bar 7, 8:30 pm \$35

Wednesday, December 17

- Xiomara Laugart Arthur’s Tavern 10 pm
- Hannah Marks Quartet with Nathan Reising, Rahul Carlberg, Steven Crammer Bar Bayeux 8, 9:30 pm
- Alexandra Ridout Quartet with Yvonne Rogers, Simón Willson, David Sirkis Bar Lunático 9, 10:30 pm \$10
- ★ Stacey Kent Birdland 8:30, 10:30 pm \$40-50

- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola, Gary Mazzaroppi, Alex Raderman + Ken Peplowski, John Pizzarelli Birdland Theater 5:30, 8:30 pm \$30-40
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$75-250
- ★ Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- ★ Lucy Wijnands; Tyreek McDole Close Up 7:30, 9, 10:30 pm
- ★ “Christmas Stories”: Christian Sands with Yasushi Nakamura, Ryan Sands Dizzy’s Club 7, 9 pm \$25-55
- Svetlana and the New York Collective; Vivian Sessoms Quartet with Victor Gould, Conrad Korsch, EJ Strickland The Django 7:30, 9, 10:30 pm, 12 am \$35
- Verena McBee Trio Flute Bar 8 pm
- Danny Lipsitz; AC Lincoln The Jazz Club at Aman New York 6:30, 9 pm
- ★ Gerald Clayton with Emmanuel Michael, Harish Raghavan, Tyshawn Sorey The Jazz Gallery 7, 9 pm \$40-50
- ★ Daryl Sherman Trio with Scott Robinson, Jay Leonhart; Dmitri Kolesnik Trio with Jeb Patton, Maria Kolesnik Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Acute Inflections with Elasea Douglas, Sadiki Pierre Sankofa Haus 7 pm \$50-65
- Sam Weinberg Sisters 7:30 pm \$20
- Jon Gordon Quartet with Adam Birnbaum, Marcos Valera; Mitch Marcus Quintet with Evan Francis, Jeff Mills, Peter Brendler, Jerad Lippi; Carlos Abadie Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Coltrane Festival: Ravi Coltrane Quartet with Gadi Lehavi, Jason Clotter, Elé Howell Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, December 18

- Tucci Swing Bar Lunático 9, 10:30 pm \$10
- ★ Stacey Kent Birdland 8:30, 10:30 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
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Sy Smith, Chris Potter Blue Note 7, 9:30 pm \$75-250
- Tyrone Allen Café Erzulie 6 pm
- Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5
- Jeremiah Edwards; Yvonne Rogers Close Up 7:30, 9, 10:30 pm
- Sam Margolis Sextet with Naomi Nakanishi, Miles Kenigstein, Quinton Cain, Lazlo Torok, Guillermo Lopez Dada Bar 9 pm
- ★ “Christmas Stories”: Christian Sands with Yasushi Nakamura, Ryan Sands Dizzy’s Club 7, 9 pm \$25-55
- ★ Joe Farnsworth Trio with Brandon Goldberg, Joey Ranieri; Todd Herbert Quartet with Marcus Persiani, Marty Kenny, Larry Banks The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Glenn Crytzer Quartet Festival Café 7:30 pm

- Jon McLaughlin Iridium 8:30 pm \$50-60
- Olivia Chindamo; Imani Rouseelle The Jazz Club at Aman New York 6:30, 9 pm
- ★ Gerald Clayton with Emmanuel Michael, Harish Raghavan, Tyshawn Sorey The Jazz Gallery 7, 9 pm \$40-50
- Colin Stranahan Trio with Glenn Zaleski, Rick Rosato; Jordan Piper Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet Patrick’s Place 7 pm
- ★ Webber/Morris Big Band with Anna Webber, Angela Morris, Jay Rattman, Charlotte Greve, Adam Schneit, Nolan Tsang, Ryan Easter, Jake Henry, Kenny Warren, Tim Vaughn, John Yao, Jen Baker, Reginald Chapman, Yuhan Su, Dustin Carlson, Marta Sánchez, Adam Hopkins, Jeff Davis Roulette 8 pm \$25
- Paul Austerlitz Band Shrine 9 pm
- Jared Gold Trio with Paul Bollenback, Jimmy Macbride; Benny Benack III Quintet; Matt Snow with Anthony Ware, Justin Salisbury, Wayne Smith Jr Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Coltrane Festival: Ravi Coltrane Quartet with Gadi Lehavi, Jason Clotter, Elé Howell Smoke 7, 9 pm \$25-45
- ★ Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, December 19

- ★ Eric Person Organ Trio Albert’s Bar 3 pm
- ★ Terry Waldo’s Gotham City Jazz Band Arthur’s Tavern 10 pm
- Armo Bar Lunático 9, 10:30 pm \$10
- Jackie Ribas Baretto New York 8 pm \$40
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Stacey Kent Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★ New York Voices with Peter Eldridge, Kim Nazarian, Darmon Meader, Lauren Kinhan Birdland Theater 7, 9:30 pm \$35-45
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Sy Smith, Chris Potter Blue Note 7, 9:30 pm \$85-250
- Brian Newman The Box 7 pm
- Samba de Gringo; Mariel Bildsten Quartet Cellar Dog 7, 8:30 pm \$5
- Dreamjar with Neta Raanan, Robert Vega, Tyrone Allen II, Nasheet Waits Close Up 7:30, 9, 10:30 pm
- Elias Meister/Dave Treut Quartet with Dan Blake, Francesco Marcocci Dada Bar 9, 10:30 pm
- ★ “Christmas Stories”: Christian Sands with Yasushi Nakamura, Ryan Sands Dizzy’s Club 7, 9 pm \$25-55
- ★ Steve Davis Quintet with Mike Di Rubbo, Mike Le Donne, John Webber, Jason Tiemann; T.K. Blue with Camille Jones, Kim Clarke, Kelly Green, Deborah Smith The Django 7:30, 9, 10:30 pm, 12 am \$35
- Gregory Lewis/Raina Welch Garage Sale Vintage 8 pm \$10
- Tony Glausi The Jazz Club at Aman New York 6:30 pm

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- ★Gerald Clayton with Emmanuel Michael, Harish Raghavan, Tyshawn Sorey
The Jazz Gallery 7, 9 pm \$40-50
- ★Uri Caine Trio with Mark Helias, Ben Perowsky; William Hill III Trio with Langston Kitchen, Jared Spears; Julius Rodriguez Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Neil Clarke
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Allan Harris “Sings a Nat King Cole Christmas” with Rick Germanson, Aidan McCarthy, Russell Markey
Pangea 7 pm \$25
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- Willerm Delisfort Trio
San Vicente 7 pm
- ★Scott Robinson Quartet; Yuhan Su Quartet with Glenn Zaleski, Marty Kenney, Dan Weiss; Justin Robinson Quartet with Sharp Radway, Danton Boller, Chris Beck
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Ravi Coltrane Quartet with Gadi Lehavi, Jason Clotter, Elé Howell
Smoke 7, 9, 10:30 pm \$35-55
- ★Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- ★Mingus Dynasty with Philip Harper, Brandon Wright, Wayne Escoffery, Conrad Herwig, David Kikoski, Boris Kozlov, Donald Edwards Zinc Bar 7, 8:30 pm \$35

Saturday, December 20

- César Orozco SonAhead
Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- Gabrielle Stravelli; Stacey Kent
Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★New York Voices with Peter Eldridge, Kim Nazarian, Darmon Meader, Lauren Kinhan
Birdland Theater 7, 9:30 pm \$35-45
- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasiia Mazurok + Sy Smith, Chris Potter
Blue Note 7, 9:30 pm \$85-250
- Will Terrill Quintet; Jinjoo Yoo Quartet with Kihong Jang, Daniel Duke, Keith Balla
Cellar Dog 7, 8:30 pm \$5
- Aaron Goldberg; Solomon Gottfried with Jacob Sacks, Connor Parks
Close Up 7:30, 9, 10:30 pm
- Emily Braden/Rahj Mason
Daddy Rabbit 8 pm \$60-130
- ★“Christmas Stories”: Christian Sands with Yasushi Nakamura, Ryan Sands
Dizzy's Club 7, 9 pm \$25-55
- Ron Jackson Quartet; JC Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perales, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker, Vincent Malachulan
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brian Newman
Flatiron Room Murray Hill 9 pm
- Lucy Yeghiazaryan; Nick Cassarino The Jazz Club at Aman New York 6:30, 9 pm
- ★Gerald Clayton with Emmanuel Michael, Harish Raghavan, Tyshawn Sorey
The Jazz Gallery 7, 9 pm \$40-50
- George Grydkovets + Chenxi Pan Kvarтира Books 7 pm \$20
- ★Uri Caine Trio with Mark Helias, Ben Perowsky; Russell Hall Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Willerm Delisfort Trio
Midnight Blue 8 pm \$10
- ★Yael Acher “KAT” Modiano Quintet with Charenee Wade, Jason Yeager, Dezron Douglas, Noramn Edward Jr. + Janine Sopp New York Public Library Inwood 2 pm
- ★Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Wayne Tucker Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Music Now! Unit with Ras Burnett, Matt Lavelle, Dave Ross, Chris Forbes; 12 Houses Orchestra
Scholes Street Studio 2, 3 pm \$20
- ★Scott Robinson Quartet; Yuhan Su Quartet with Caleb Curtis, Luke Stewart, Mark Whitfield Jr; Sullivan Fortner Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Ravi Coltrane Quartet with Gadi Lehavi, Jason Clotter, Elé Howell
Smoke 7, 9, 10:30 pm \$35-65
- ★Staten Island Jazz Festival: Arturo O’Farrill Afro Latin Jazz Ensemble; Wycliffe Gordon; Brianna Thomas Band with Conun Pappas, Marvin Sewell, Ryan Berg, Fernando Saci, Curtis Nowosad, Greg Ward; Sounds of April & Randall with April May Webb, Randall Haywood; Julie Maniscalco Dectet
St. George Theatre 7 pm \$37
- ★Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- ★Mingus Dynasty with Philip Harper, Brandon Wright, Wayne Escoffery, Conrad Herwig, David Kikoski, Boris Kozlov, Donald Edwards Zinc Bar 7, 8:30 pm \$35

Sunday, December 21

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band; John Benitez Quintet
Arthur’s Tavern 3:30, 7, 10 pm
- ★Arturo O’Farrill Afro Latin Jazz Orchestra; “A Swinging Birdland Christmas”: Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 5:30, 8:30, 10:30 pm \$40-50
- ★New York Voices with Peter Eldridge, Kim Nazarian, Darmon Meader, Lauren Kinhan
Birdland Theater 7, 9:30 pm \$35-45

- Chris Botti with John Splithoff, Julius Rodriguez, Barry Stephenson, Lee Pearson, Anastasia Mazurok + Sy Smith, Chris Potter
Blue Note 7, 9:30 pm \$75-250
- ★Sheryl Bailey Trio with Ron Oswanski, Ian Froman Cellar Dog 7, 8:30 pm \$5
- Aaron Goldberg; Neta Raanan with Robert Vega, Noam Borns, Michael Gilbert, Maliq Wynn
Close Up 7:30, 9, 10:30 pm
- “Songbook Sundays: Gershwin”: Ted Rosenthal, Linda Purl, Nicolas King, Imani Rousselle, Erena Terakubo, Noriko Ueda, Tim Horner Dizzy's Club 7, 9 pm \$25-55
- Loston Harris Trio; Chris Beck Quartet; Conrad Korsch Trio with Marius Van Den Brink, Charles Goolid
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- ★”Holiday Parranda” with Papo Vázquez Mighty Pirates Troubadours, Joe Locke, Camille Thurman
Hostos Center 3 pm
- Theo Bleckmann with Sabeth Perez, Mim Crellin, Morten Duun, Matthew Sheen, Pablo Menares, Steven Crammer The Jazz Gallery 7, 9 pm \$35-45
- Welf Dorr, Shoko Nagai, Dmitry Ishenko, Dave Miller The Keep 9 pm
- C. Anthony Bryant “Holiday Celebration” Louis Armstrong Center 3 pm
- Arianna Neikrug Trio; Vanisha Gould Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Lew Tabackin Dual Nature Trio with Boris Kozlov, Jason Tiemann
Michiko Studios 3 pm

- Boncellia Lewis
Patrick's Place 12 pm
- Nate Lucas All Stars
Red Rooster Harlem 12 pm
- Phil Niblock
Roulette 6 pm \$25
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Kate Baker Trio with Sean Fitzpatrick, Dean Johnson Saint Peter's Church 5 pm
- Fat Cats Youth Orchestra
ShapeShifter Lab 11 am
- 603 Brass Band with Frank Barbaro, Chris Beasley, Dave Selmer Shrine 7 pm
- Robert Mitchell Trio with Steve Foreman, William Weisbach Silvana 8 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Jed Levy Quartet with Luis Perdomo, Jay Anderson, Scott Neumann; Bruce Harris Quartet
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Ravi Coltrane Quartet with Gadi Lehavi, Jason Clotter, Elé Howell
Smoke 7, 9 pm \$35-55
- Brad Roccanova Big Band
Swing 46 5:30 pm \$20
- ★Kenny Barron Quintet with Elena Pinderhughes, Gregoire Maret, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, December 22

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez
Arthur’s Tavern 5, 7, 10 pm
- ★Frank London Spirit Stronger than Blood Bar Lunático 9, 10:30 pm \$10
- ★Brian Drye Quintet with Mike McGinnis, Rahul Carlberg, Carmen Quill, Kenny Wollesen
Barbès 7 pm \$20
- “A Swinging Birdland Christmas”: Jim Caruso, Billy Stritch, Klea Blackhurst
Birdland 5:30, 8:30, 10:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$75-250
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- ★Vanisha Gould with Chris McCarthy, Charlie Lincoln, Samuel Bolduc; Emmanuel Michael
Close Up 7:30, 9, 10:30 pm
- ★Matt Wilson Tree-O with Jeff Lederer, Paul Sikivie Dizzy's Club 7, 9 pm \$25-55
- Jon Davis Trio
Mezzrow 9, 10:30 pm \$35
- Jon Regen
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Dan Weiss Trio; Nick Hempton Quartet with Kyle Koehler, Charlie Sigler, Fukushi Tainaka; Adam Ray
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★“A Jazz Nativity”: Paquito D’Rivera, Maurice Chestnut, Ingrid Jensen
St. Paul & St. Andrews United Methodist Church 8 pm \$30-50
- ★Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- ★Jihee Heo Trio with Lonnie Plaxico, Jerome Gillespie Jr. Zinc Bar 7, 8:30 pm \$35

Tuesday, December 23

- ★“Christmas with Champion Fulton” Birdland 5:30, 8:30, 10:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$75-250
- Greg Glassman Trio
Cellar Dog 7, 8:30 pm \$5
- ★Matt Wilson Tree-O with Jeff Lederer, Paul Sikivie Dizzy's Club 7, 9pm \$25-55
- Verena McBee/Mark Capon
Flute Bar 8 pm
- ★Siren Xypher Collective with Kyoko Kitamura, Melanie Dyer, Mara Rosenbloom
Ibeam Brooklyn 8 pm

- Kate Baker; Brian Newman
The Jazz Club at Aman New York 6:30, 9 pm
- ★Michael Cochrane Trio with Calvin Hill, Steve Johns; Mamiko Watanabe Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Ray Gallon Trio
Midnight Blue 8 pm \$10
- Jeff Kazee Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Marc Irwin Quintet
Silvana 8 pm
- Tim Newman Quartet; Tim Hegarty Quartet; Jason Maximo Clotter
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- Seoyeon Im Quartet with Hyuna Park, Myles Sloniker, Ronen Itzik
Zinc Bar 7, 8:30 pm \$35

Wednesday, December 24

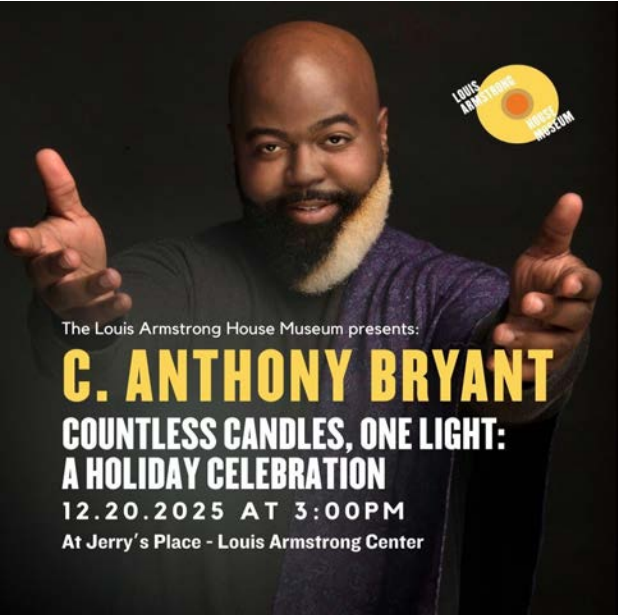
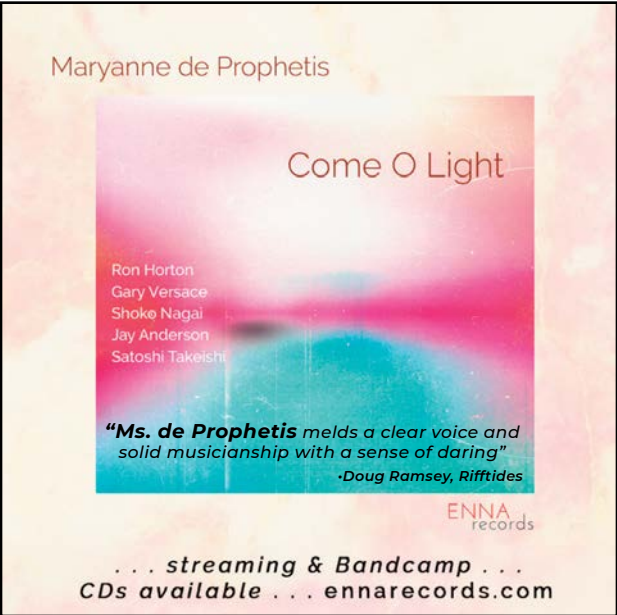
- Xiomara Laugart
Arthur’s Tavern 10 pm
- ★“Christmas with Champion Fulton” Birdland 5:30, 8:30, 10:30 pm \$40-50
- Ashley Pezzotti
Birdland Theater 7, 9:30 pm \$40-50
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$75-250
- ★“A Very Irby Christmas”: Sherman Irby with Elliot Mason, Sofija Knezevic, Tyler Bullock, Gerald Cannon, Chris Beck Dizzy's Club 7, 9 pm \$25-65
- Richard Cortez; Matelyn Alicia
The Jazz Club at Aman New York 6:30, 9 pm
- Misha Piatigorsky Trio; Shai Jaschek Trio with Alexander Claffy
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Itamar Borochoy Quartet; Davis Whitfield Trio; Carlos Abadie
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Coltrane Festival: Eddie Henderson, Vincent Herring, Willie Jones III + George Cables
Smoke 7, 9, 10:30 pm \$35
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45
- ★Johnny O’Neal Trio
Zinc Bar 7, 8:30 pm \$35

Thursday, December 25

- Danny Lipsitz Brass Tacks; Terry Waldo’s Gotham City Jazz Band
Arthur’s Tavern 7, 10 pm
- ★“Christmas with Champion Fulton” Birdland 5:30, 8:30, 10:30 pm \$40-50
- Ashley Pezzotti
Birdland Theater 7, 9:30 pm \$40-50
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Sy Smith Blue Note 7, 9:30 pm \$25-250
- Felix Lemerle Trio with Dan Weisselberg, Steve Little Mezzrow 6, 7:30 pm \$35
- Yale Strom and Hot Pstromi with Elizabeth Schwartz, Jasper Dutz, Ben Rosenblum, Brian Glassman, David Licht
The Museum at Eldridge Street 2 pm \$25
- Karen Maynard Quintet
Patrick's Place 7 pm
- Villagers Brass Band
Shrine 8, 9 pm
- Matt Martinez Quartet; Jihee Heo Quartet; Ben Barnett
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Coltrane Festival: Eddie Henderson, Vincent Herring, Willie Jones III + George Cables
Smoke 7, 9, 10:30 pm \$35
- ★Willerm Delisfort solo
The View 5:30 pm
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8, 10 pm \$45

Friday, December 26

- Saha Gnawa
Bar Lunático 9, 10:30 pm \$10
- Richard Cortez
Baretto New York 8 pm \$40
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★“Christmas with Champion Fulton” Birdland 5:30, 8:30, 10:30 pm \$40-50
- Ashley Pezzotti
Birdland Theater 7, 9:30 pm \$40-50
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Veronica Swift Blue Note 7, 9:30 pm \$85-250
- Swing Collective; John Merrill Quartet with Nick Hempton, Jim Greene, Brian Floody
Cellar Dog 7, 8:30 pm \$5
- Kelly Green
Close Up 8, 10 pm
- Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire
Dizzy's Club 7, 9 pm \$25-65
- ★Eric Alexander Quartet
The Django 7:30, 9 pm \$35
- Ara Dinkjian/Fahir Atakoglu
Drom 7 pm \$35
- Gregory Lewis/Raina Welch
Garage Sale Vintage 8 pm \$10
- Lex Kortzen Quartet; Eden Ladin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Harlem Jazz Boxx presents Joaquin Pozo
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Nathan Bellott Trio
Red Room at KGB Bar 10 pm



- Darnell White Trio The Roxy Lounge at Roxy Hotel 8, 9 pm
- Willerm Delisfort Trio San Vicente 7 pm
- Fabien Mary Quintet; Theo Hill Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Steve Turre, Vincent Herring + George Cables Smoke 7, 9, 10:30 pm \$35
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Willerm Delisfort Trio Zinc Bar 7, 8:30 pm \$35

Saturday, December 27

- Axel Tosca Arthur's Tavern 7 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★"Christmas with Champion Fulton" Birdland 5:30, 8:30, 10:30 pm \$40-50
- Ashley Pezzotti Birdland Theater 7, 9:30 pm \$40-50
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Veronica Swift, Chris Potter Blue Note 7, 9:30 pm \$85-250
- Wayne Tucker Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30 pm \$5
- ★Alon Benjamini; Dabin Ryu Close Up 8, 10, 11:30 pm
- Gregory Lewis Organ Monk Trio with Raina Welch, Taru Alexander Dada Bar 10:30 am
- Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire Dizzy's Club 7, 9 pm \$25-65
- Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi; Eric Jacobson Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jason Marshall The Jazz Club at Aman New York 6:30 pm
- Innov Gnawa The Owl Music Parlor 8 pm \$15
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Kate Curran/John Merrill Rosevale Cocktail Room 9 pm
- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Fabien Mary Quintet; Theo Hill Quartet; Chris Beck Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Coltrane Festival: Steve Turre, Vincent Herring + George Cables Smoke 7, 9, 10:30 pm \$35
- Composers Concordance presents Centuries Trio with Artie Dibble, Gene Pritsker, Jai Jeffryes + Tim Dibble Steel Wig Music 7 pm
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45

Sunday, December 28

- Eri Yamamoto Duo; Creole Cookin' Jazz Band; John Benitez Quintet Arthur's Tavern 3:30, 7, 10 pm
- ★David DeJesus Yardbird Big Band; Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$30-40
- Ashley Pezzotti Birdland Theater 7, 9:30 pm \$40-50

- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Anastasiia Mazurok + Veronica Swift, Chris Potter, Fernando Varela Blue Note 7, 9:30 pm \$85-250
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Sean Wayland; Ben Sherman Close Up 7:30, 9, 10:30 pm
- Music Explorers with Rob Duguay Dada Bar 10:30 am
- Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire Dizzy's Club 5, 7:30 pm \$25-65
- Simona Daniele Quartet; Jim Ridl Quartet with Tim Armacost, Tom DiCarlo, Tim Horner; Scott Healy Trio with Conrad Korsch, Shawn Pelton The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Michael Kanan Trio with Greg Ruggiero, Bill Crow; Richard Cortez Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Boncellia Lewis Patrick's Place 12 pm
- Nate Lucas All Stars Red Rooster Harlem 12 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Sasha Dobson Quartet; Mike Troy Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Coltrane Festival: Vincent Herring, Eric Scott Reed, David Wong, Carl Allen Smoke 7, 9 pm \$35
- ★George Gee Swing Orchestra Swing 46 9 pm \$20
- ★Kenny Barron Quintet with Immanuel Wilkins, Steve Nelson, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7, 8:30 pm \$35

Monday, December 29

- Eri Yamamoto Duo; Grove Street Stompers; Richard Cortez Arthur's Tavern 5, 7, 10 pm
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Caroline Campbell + Veronica Swift, Chris Potter, Fernando Varela Blue Note 7, 9:30 pm \$85-250
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- David Gibson with Cameron Campbell, Joseph Lepore, Jay Sawyer; Dida Pelled Close Up 7:30, 9, 10:30 pm
- Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire Dizzy's Club 7, 9 pm \$25-65
- Alexandra Ridout Quartet Ornithology Jazz Club 6:30 pm
- Music of Rose Thorne": Kenny Wollesen The Owl Music Parlor 8 pm \$15
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★Helen Sung Quartet; ELEW Trio with Eric Lewis; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

- ★Coltrane Festival: Vincent Herring, Eric Scott Reed, Sarah Hanahan, David Wong, Carl Allen Smoke 7, 9, 10:30 pm \$35
- ★Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- Misha Piatigorsky Zinc Bar 7, 8:30 pm \$35

Tuesday, December 30

- Birdland Big Band Birdland 7, 9:30 pm \$30-40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Caroline Campbell + Veronica Swift, Fernando Varela Blue Note 7, 9:30 pm \$85-250
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire Dizzy's Club 7, 9, 11 pm \$25-350
- Freddie Bryant Trio; Simona Premazzi Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Helio Alves Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Charley Gordon Silvana 8 pm
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Lew Tabackin Quartet; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Coltrane Festival: Vincent Herring, Eric Scott Reed, Sarah Hanahan, David Wong, Carl Allen Smoke 7, 9, 10:30 pm \$35
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$45
- Kieran Brown Quintet with Tyler Henderson, Caleb Tobocman, Peter Glynn Zinc Bar 7, 8:30 pm \$35

Wednesday, December 31

- Xiomara Laugar Arthur's Tavern 10 pm
- ★Birdland Big Band; New Year's Eve with Birdland Big Band Birdland 7, 11 pm \$50-150
- "New Year's Eve Extravaganza" with Marilyn Maye Birdland Theater 7:30, 11:30 pm \$50-150
- Chris Botti with John Splithoff, Julius Rodriguez, Phil Norris, Lee Pearson, Caroline Campbell + Veronica Swift, Fernando Varela Blue Note 7, 9:30 pm \$85-250
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- AC Lincoln Quintet The Django 7:30, 10 pm \$150
- Zaid Nasser Band Ornithology Jazz Club 7 pm
- ★Coltrane Festival: Jazzmeia Horn with Vincent Herring, Cyrus Chestnut, Johnathan Blake Smoke 7, 9, 10:30 pm \$35
- ★George Gee Big Band Swing 46 7:30 pm \$325-450
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore Village Vanguard 8, 10 pm \$45

SAINT PETER'S CHURCH



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Tabreeca Woodside

December 14
Tyler Bassett

December 21
Kate Baker

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January 6
Andy González

RSVP

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CONNECTICUT

Bill's Seafood (Westbrook, CT) [billsseafood.com](#)
12/3, 12/17 (6:30 pm) Corinthian Jazz Band
12/5 (6:30 pm) Bill's Seafood Allstar Jazz Band
Café Nine (Hartford, CT) [cafenine.com](#)
12/6 (4 pm) Mike Coppola
12/9, 12/23 (7 pm) New Haven Jazz Underground
Carousel Museum (Bristol, CT) [thecarouselmuseum.org](#)
12/18 (6:15 pm) Al Fenton Big Band with Kathy Neri
Elicit Brewing Company (Manchester, CT) [elicitbrewing.com](#)
12/1, 12/8, 12/15 (7:30 pm) Hartford Jazz Orchestra
Firehouse12 (New Haven, CT) [firehouse12.com](#)
12/5 (8:30 pm) Sara Serpa/Matt Mitchell
12/12 (8:30 pm) Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan
12/19 (8:30 pm) Ingrid Laubrock Grammy Season with Tom Rainey, Brandon Seabrook, Shawn Lovato + DoYeon Kim
Lighthouse Inn (New London, CT) [lighthouseinn.us](#)
12/27 (6 pm) Bob Ahern Quartet
Manchester Jazz Festival @Cheney Hall (Manchester, CT) [manchesterctjazzfest.com](#)
12/6 (6:30 pm) Hall High School Jazz Combo; Jonathan Barber Vision Ahead; with Matt Knoegel, Tony Davis, Matt Dwonszyk, Cameron Campbell; Vanisha Gould Quartet with Alex Nakhimovsky, Matt Dwonszyk, Samuel Bolduc; Liviu Pop Group with Chris Vitarello, Ken Clark, Brian Thomas, Jared Sims
12/7 (1 pm) Good Vibes Fellowship; Grass Routes; Hall Monitors with Steven Bulmer, Matt Parker, Jen Allen, Ben Bilello, Nathan Edwards; Dan Pugach Big Band + Nicole Zuraitis
Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](#)
12/3, 12/10, 12/17 (9 pm) Kevin Saint James Band
Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](#)
12/5, 12/6, 12/7 (8 pm) Christian Sands Trio
12/12 (8 pm) Ricky Ford Quartet with John Kordalweski, Tony Marino, Thurman Barker
12/13 (8 pm) Benny Benack III Quartet with Tyler Henderson, Alex Claffy, Elio Coppola
12/14 (6, 8 pm) "Charlie Brown Jazz": Eric Mintel Quartet with Nelson Hill, Jack Hegyi, Dave Mohn
12/19 (8 pm) Darrell Green Quartet + Camille Thurman
12/20 (8 pm) Eddie Allen with Mark McGowan, Amie Amis, Jerrick Matthews, Oscar Perez, Richie Goods, Jerome Jennings

NEW JERSEY

Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](#)
12/1 (7 pm) Lance Bryant Shout!
12/18 (7:30 pm) James Austin Jr.
Convention Hall (Ashbury Park, NJ) [apboardwalk.com/conventionhall](#)
12/19 (3 pm) Audra Mariel/Doug Clarke
Fox Hollow Vineyards (Holmdel, NJ) [foxhollowvineyard.com](#)
12/20 (2 pm) A Real Human Jazz Duo with Tom Monda, Audra Mariel
Hillsdale Library (Hillsdale, NJ) [hfpl.org](#)
12/13 (2 pm) Neil McNamara Quartet with Frank Noviello, Gene Perla, Greg Searvance
Morris Museum (Morristown, NJ) [morrismuseum.org](#)
12/20 (3, 7 pm) "Nutcracker and Grinch Suites": Water Gap Jazz Orchestra + Nancy Reed, Edward Ellington II
Princeton University Richardson Auditorium (Princeton, NJ)
[richardson.princeton.edu](#)
12/6 (8 pm) Todd Bashore Princeton University Creative Large Ensemble + Glee Club Choir
Ramapo College Sharp Theater (Mahwah, NJ)
[ramapo.edu/berriecenter/venue/sharp-theater](#)
12/13 (8 pm) New York Voices + CantaNOVA
Shanghai Jazz (Madison, NJ) [shanghainjazz.com](#)
12/2 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + John Bianculli
12/9 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + George Naha
12/13 (7, 9:10 pm) SaRon Crenshaw Band
12/16 (5:30, 6:30 pm) Rich Court solo; Hal Slapin, John Vourtsis + Jerry Vezza, Bob Hanlon
South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](#)
12/21 (7:30 pm) John Pizzarelli
Tavern on George (New Brunswick, NJ) [nbjp.org](#)
12/4 (7 pm) Jackie Johnson Quartet
12/9 (7 pm) Seraphina Taylor Quartet
Teaneck Baptist Church (Teaneck, NJ) [firstbaptistteanecknj.org](#)
12/17 (check time) Chris Beck Trio
The Statuary (Jersey City, NJ) [thestatuaryofjerseycity.com](#)
12/5 (11 am) Freddie Hendrix
Triumph Brewery (Red Bank, NJ) [triumphbrewing.com/red-bank](#)
12/4 (8 pm) Moses Patrou
12/7 (1 pm) Jon Kirschner Trio
12/14 (1 pm) Jae Young Jeong Trio
12/31 (6 pm) A Real Human Jazz Band with Tom Monda, Cody McCorry, Joe Brown, Audra Mariel
Two River Theater (Red Bank, NJ) [tworivertheater.org](#)
12/14 (5 pm) Jazz Art Project with Jon Faddis
Watchung Arts Center (Watchung, NJ) [watchungarts.org](#)
12/7 (3 pm) Marty Eigen, Rio Clemente, Gene Perla, Hugh Kline
White Chapel Projects (Long Branch, NJ) [whitechapelprojects.com](#)
12/27 (6:30 pm) A Real Human Jazz Band

NEW YORK

Alvin & Friends Restaurant (New Rochelle, NY) [alvinandfriendsrestaurant.com](#)
12/5, 12/12, 12/19, 12/26 (12:30 pm) Bertha Hope Trio
Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](#)
12/6 (6 pm) Mary Cowden
12/7 (2 pm) On The Count of Two with Hudson Paul, Ahan Ghosh-Rao
12/12 (7 pm) Alexis Cole/Ohad Niceberg
12/13 (6 pm) Alejandro Espinosa Quintet

12/20 (6 pm) "It's A Ray Blue Christmas" with Greg Murphy, Jeff Barone, Bill Moring, Steve Johns
12/21 (6 pm) Wali Ali
12/27 (6 pm) Gerry Malkin Quintet
Bearsville Theater (Woodstock, NY) [bearsvilletheater.com](#)
12/5 (6 pm) "A Holiday Tribute to Vince Guaraldi's Charlie Brown Christmas": Jason Crosby
Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](#)
12/28 (2 pm) Po Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon + Katori Walker
The Cove (Greenwood Lake, NY) [covecastleny.com](#)
12/7 (1 pm) Bill Ware Quartet with Teri Roiger, John Menegon, Bob Meyer
Cuneen-Hackett Arts Center (Poughkeepsie, NY)
[facebook.com/elysiumfurnaceworks](#)
12/13 (8 pm) EFW presents Da Odd Couple with Rob Swift, Mista Sinista
The Falcon (Marlboro, NY) [liveatthefalcon.com](#)
12/6 (7:30 pm) Brighton Beat
12/11, 12/21 (7:30 pm) "A Charlie Baum Christmas": Jeremy Baum Trio
12/14 (7:30 pm) Kneebody with Adam Benjamin, Shane Endsley, Ben Wendel, Nate Wood
12/18 (7 pm) "Christmas Swing-A-Long": Analog Jazz Orchestra
12/20 (3:30, 8 pm) Ed Palermo Big Band
Greenburg Public Library (Elmsford, NY) [greenburghlibrary.org](#)
12/14 (2 pm) Ricardo Gautreau Trio with Doug Munro, Pablo Mayor
Industrial Arts Brewing (Beacon, NY) [industrialartsbrewing.com](#)
12/6 (8 pm) EFW presents Gary Lucas' Gods & Monsters G. Calvin Weston, Mark Dziuba Trio
Isaan Thai Star Restaurant (Hudson, NY) [isaanthaistar.com](#)
12/7, 12/14, 12/21, 12/28 (6 pm) Armen Donegian solo
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
12/4 (7, 8:30 pm) Jeff Barone Group
12/11 (7, 8:30 pm) David Ullmann with Paul Connors, Jon Doty
12/18 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Nolan Bird
12/20 (7:30, 8:45 pm) Jennie Colabattisto Quintet
Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](#)
12/5, 12/6 (7, 9:30 pm) Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo
12/7 (6, 8:30 pm) Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo
12/12, 12/13 (7, 9:30 pm) "Swinging into the Holidays": John Pizzarelli
12/14 (4, 6, 8 pm) Gottfried & Francois' DreamHunter with Gottfried Stöger, François Moutin, Gary Versace, Tim Horner; David Janeway Trio
12/19, 12/20 (7, 9:30 pm) Bill Charlap Trio with Kenny Washington, David Wong
12/31 (6, 9:30 pm) Sherma Andrews
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
12/1 (7 pm) Tom Manuel SBU Jazz Orchestra
12/2 (7 pm) SBU Graduate Jazz Ensemble
12/3 (1 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Keenan Zach
12/4 (7 pm) "A Sinatra Christmas": Pete Caldera Jazz Loft All Stars
12/3, 12/10, 12/17 (7 pm) Keenan Zach Jazz Loft Trio
12/11, 12/12, 12/18, 12/19 (7 pm) "The Nutcracker": Tom Manuel Jazz Loft Big Band + Champion Fulton
12/13, 12/20 (2, 7 pm) "The Nutcracker": Tom Manuel Jazz Loft Big Band + Champion Fulton
12/14 (5, 7 pm) "Jazz Nativity": Chamber Jazz Orchestra + Susanna Phillips
12/15 (7 pm) Rich Iacona Bad Little Big Band + Madeline Kole
12/16 (7 pm) "Egg Nog Romp": Tom Manuel Sextet
12/22 (7 pm) Nicole Zuraitis Big Band
12/23 (7 pm) "Seasonal Solstice Party": Ray Anderson
12/31 (7, 10 pm) Tom Manuel
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
12/4 (7 pm) Sarah Jane Cion with Mike Rubino, Dave Livolsi, Bill Reeve
12/5 (7 pm) Marissa Mulder/Nate Buccieri
12/6 (6, 8:30 pm) Vanessa Racci with Ron Drotos, Marcus McLaurine, Kenny Hassler
12/10 (7 pm) Dennis Mitchelltree Trio with Jesse Crawford, Bill McClellan
12/11 (7 pm) Kathryn Farmer
12/12 (7 pm) Joe Alterman Trio with Nat Reeves, Marlon Patton
12/13 (7, 9 pm) Don DuPont/Michele DuPont with Sarah Jane Cion, Bryan Copeland, Eric Puente
12/14 (12 pm) Ron Drotos + Andrea Wolper
12/17 (7 pm) Matthew Silver Quartet
12/18 (7 pm) Daniel Bennett Group with Koko Bermejo, Jeff Dingler
12/19 (7 pm) Genevieve Faurve
12/20 (7 pm) Adrian Galante Trio
12/21 (12 pm) Ron Drotos + Sue Matsuki
12/26 (7 pm) Stephanie Nakasian Trio
12/27 (7, 8:30 pm) John H. Smith Trio with James Preston Jr., Lucianna Padmore
Jolo's Kitchen (New Rochelle, NY) [jolosrestaurants.com](#)
12/6, 12/13, 12/20, 12/27 (4 pm) Chip Shelton Peacetime Ensemble
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
12/6 (7 pm) Luke Franko/Tarik Shah Quartet
12/31 (7, 9 pm) Teri Roger Quartet with Bill Ware, John Menegon, Matt Garrity
Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](#)
12/5 (8 pm) Erik Lawrence, Marya Lawrence, David Budway
12/6 (8 pm) Judi Marie Canterino Quartet
12/12 (8 pm) Stephanie Nakasian Quartet with David Budway, Karl Kimmel, Jason Tiemann
12/13 (8 pm) Cameron Brown with Dave Ballou, Lisa Parrott, Jason Rigby, Tony Jefferson
12/19 (7, 9 pm) "Dreaming of a White Christmas": Lizzy Kates, David Budway with Cameron Brown, Annamaria Witek, Tim Horner
12/20 (4 pm) Peter Furlan Rockland Youth Jazz Ensemble
12/27 (8 pm) Brian Charette Organ Trio with Eric Zolan, Jordan Young
Ossie Davis Theater (New Rochelle, NY)
[newrochelledowntown.com/see-do/ossie-davis-theater](#)
12/5 (7 pm) Wayne Henderson
Pound Ridge Library (Pound Ridge, NY) [poundridgelibrary.org](#)
12/6 (4 pm) Janis Siegel, Pete Malinverni
Purchase PAC (Purchase, NY) [artscenter.org](#)
12/20, 12/21 (8 pm) Rob Mathes
Westbury Arts (Westbury, NY) [villageofwestbury.gov/arts](#)
12/7 (7 pm) Howard Britz Trio

Yonkers Public Library (Yonkers, NY) [ypl.org](#)
12/2, 12/16 (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

PENNSYLVANIA

Chris' Jazz Café (Philadephia, PA) [chrisjazzcafe.com](#)
12/2 (7:30, 9 pm) Josh Lawrence Fresh Cut Orchestra with Brent White, Anwar Marshall, Matt Davis, Jason Fraticelli
12/3 (7:30, 9 pm) Christian Ertl Quartet
12/4 (7:30, 9 pm) Kiera Sankey Band
12/5 (7:30, 9:30, 11 pm) Alexander Claffy Quartet with Eric Alexander, Tyler Henderson, Kush Abadey; Oliver Mayman
12/6 (7:30, 9:30, 11 pm) Tim Brey Trio with Madison Rast, Byron Landham; James Santangelo
12/9 (7:30, 9 pm) Josh Lawrence Color Theory with Caleb Wheeler Curtis, Anwar Marshall, Adam Faulk, Madison Rast
12/10 (7:30, 9 pm) "Celebrating the Greats: Duke Ellington": Justin Faulkner Philadelphia Youth Jazz Orchestra
12/11 (7:30, 9 pm) Hudson River
12/12 (7:30, 9:30, 11 pm) Joe Farnsworth Trio + Emmet Cohen; Oliver Mayman
12/13 (7:30, 9:30, 11 pm) Joe Farnsworth Trio + Emmet Cohen; James Santangelo
12/16 (7:30, 9 pm) Josh Lawrence And That Too with Wille Morris III, Mekhi Boone, Neil Podgursky, Micah Jones
12/17 (7:30, 9 pm) Peter Frank Orchestra
12/18 (7:30, 9 pm) "The Vince Guaraldi Christmas Classics": Laura Orzechoski Quartet + Kayla Arthur
12/19 (7:30, 9:30, 11 pm) Benny Benack III Quintet + Michael Stephenson; Oliver Mayman
12/20 (7:30, 9:30, 11 pm) "White Christmas": Anaïs Reno Quintet with Chris Byars, Adam Birnbaum, Shameer Shankar, Keith Balla; James Santangelo
12/23 (7:30, 9 pm) Josh Lawrence Call Time with Maria Mamarou, Luke O'Reilly, Madison Rast
12/24 (7:30, 9 pm) Bruce Klauber "Swings the Sinatra Christmas Songbook" with Keith Chasin, Bruce Kaminsky, Timothy Laushey
12/26 (7:30, 9:30, 11 pm) Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy, Ofri Nehemya; Oliver Mayman
12/27 (7:30, 9:30, 11 pm) Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alex Claffy, Ofri Nehemya; James Santangelo
12/28 (7:30, 9 pm) Philadelphia Jazz Orchestra
12/30 (7:30, 9:30 pm) Ari Hoenig Jazzheads with Aidan McKeon, Tim Motzer, Kevin Arthur
12/31 (7, 9, 11 pm) Chelsea Read Fair Weather Nine
City Winery (Philadelphia, PA) [citywinery.com/philadelphia](#)
12/9 (7:30 pm) "Spread Love At Christmas": TAKE 6 with Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea and Khristian Dentley
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
12/4, 12/11, 12/18 (7, 8 pm) Bill Washer Trio
12/5 (7 pm) Broadway Brassy
12/6 (7 pm) Paul Jost Quartet
12/7 (5 pm) Stephanie Nilles
12/12 (7 pm) Alan Broadbent Trio with Harvie S, Billy Mintz
12/13 (7 pm) Eric Mintel Quartet with Nelson Hill, Jack Hegyi, Dave Mohn
12/14 (5 pm) Dan Pugach Big Band + Nicole Zuraitis
12/19 (7 pm) Regina Sayles/Cliff Starkey
12/20 (7 pm) Jerry Vivino Quartet
12/21 (5 pm) Hot Takes Trio with Patrick Kerssen, Erica Golaszewski, Ron Bogart
12/26 (7 pm) Co-Op Bop with Nelson Hill, Tom Hamilton, Tom Kozic, Craig Kastelnick, Tyler Dempsey, Alan Gaumer + Tony DeSantis
12/27 (7 pm) Nellie McKay
12/28 (5 pm) Gabrielle Stravelli Trio
12/31 (9 pm) Nancy Reed Quartet with Skip Wilkins, Tony Marino, Spencer Reed
Legends Cigar Bar (Easton, PA) [legendcigarbar.com](#)
12/5 (5 pm) Good and Plenty Jazz with B.D. Lenz, Rudy Royston
12/5 (5 pm) Good and Plenty Jazz with Anthony Aldissi, Gene Perla, Rudy Royston
12/12 (5 pm) Good and Plenty Jazz with Walt Bibiger, Gene Perla, Rudy Royston
The Music Hall at World Café Live (Philadelphia, PA) [worldcafelive.org](#)
12/16 (8 pm) Bria Skonberg
Penn Live Arts (Philadelphia, PA) [pennlivearts.org](#)
12/7 (7 pm) Dianne Reeves
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
12/3 (8 pm) Friends & Neighbors with Fredrik Ljungkvist, Thomas Johansson, Oscar Grönberg, Jon Rune Ström, Tollef Østvang
12/4 (8 pm) Sara Serpa/Matt Mitchell
12/5 (7 pm) Saccata Quartet
12/6, 12/7 (8 pm) Peter Evans Being & Becoming with Joel Ross, Nick Jozwiak, Tyshawn Sorey
12/10 (8 pm) Kneebody with Adam Benjamin, Shane Endsley, Ben Wendel, Nate Wood
12/11 (8 pm) SML
12/12 (8 pm) Bitchin Bajas with Cooper Crain, Rob Frye, Daniel Quinlivan
12/17, 12/18 (8 pm) Dezron Douglas Quartet
12/21 (8 pm) Bobby Zankel
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
12/4 (6:30, 9 pm) Jazmin Ghent-Jackson
12/5 (7, 9:30 pm) Jazmin Ghent-Jackson
12/6 (7, 9:30 pm) V. Shayne Frederick
12/7 (6, 8:30 pm) V. Shayne Frederick
12/11 (6:30, 9 pm) JJ Sansaverino + Vivian Sessoms
12/12, 12/13, (7, 9:30 pm) Sounds of April & Randall with April May Webb, Randall Haywood
12/14 (6, 8:30 pm) Sounds of April & Randall with April May Webb, Randall Haywood
12/19, 12/20 (7, 9:30 pm) Jeff Bradshaw
12/21 (6, 8:30 pm) Jeff Bradshaw
12/26, 12/27 (7, 9:30 pm) Carol Riddick
12/28 (6, 8:30 pm) Carol Riddick
12/31 (7, 9:30 pm) Arpeggio Jazz Ensemble
Steel Stacks Palette & Pour (Bethlehem, PA) [facebook.com/PalettePour](#)
12/4 (7 pm) Joe Mixon, Gene Perla, Vernon J Mobley

CLUB DIRECTORY

• **Acadia Lounge** 101 W. 57th St.
(212-377-7170) Subway: F to 57th St.; N, R, W to 5 Av./59th St. [jazzjazzjazz.live](#)

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

• **All Souls Unitarian Church** 1157 Lexington Ave. at 80th St.
(212-535-5530) Subway: 6 to 77th St.

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

• **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 51st St. [fasanorestaurantny.com/baretto](#)

• **Baruch Performing Arts Center** 17 Lexington Ave. at 23rd St.
(646-312-3924) Subway: 6 to 23rd St. [baruch.cuny.edu/bpac](#)

• **Beacon Theatre** 2124 Broadway at 74th St.
(212-496-7070) Subway: 1, 2, 3 to 72nd St. [beacontheatre.com](#)

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

• **The Box** 189 Chrystie St.
(212-982-4031) Subway: F to 2nd Ave. [theboxnyc.com](#)

• **Brooklyn Peace Center** 23 Marcus Garvey Blvd., Brooklyn
Subway: J, M to Flushing Ave. [brooklynpeace.center](#)

• **Café Erzulie** 894 Broadway, Brooklyn
Subway: J, M, Z to Myrtle Ave. [cafeerzulie.com](#)

• **Café Ornithology** 1037 Broadway, Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave. [cafeornithology.com](#)

• **Cellar Dog** 75 Christopher St. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. [cellardog.net](#)

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

• **Culture Lab LIC** 5-25 46th Ave., Queens
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. [facebook.com/culturelablic](#)

• **Da Milio** 293 Mott St.
Subway: B, D, F to Broadway-Lafayette St.

• **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](#)

• **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. [earinn.com](#)

• **The Ellington Room at Manhattan Plaza** 400 W. 43rd St.
(212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square

• **Festival Café** 1155 2nd Ave.
(646-398-9686) Subway: 5, 6 to 59th St.

• **Fiction Bar/Café** 308 Hooper St., Brooklyn
(718-599-5151) Subway: M, J to Hewes St. [fictionbk.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., Queens
(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/](#)

• **Fridman Gallery** 169 Bowery
(917-262-0612) Subway: F, J, M, Z to Delancey St./Essex St. [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 Gin Mill** 442 Amsterdam Ave.
(212-580-9080) Subway: 1 to 79th St. [theginmillnyc.com](#)

• **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](#)

• **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](#)

• **Ki Smith Gallery** 170 Forsyth St.
(917-292-3572) Subway: F to 2nd Ave. [kismithgallery.com](#)

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

• **Kvartira Books** 731 Washington Ave., Brooklyn
(732-836-8404) Subway: 2, 3 to Eastern Pkwy-Brooklyn Museum [kvatirabooks.org](#)

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

• **Loove Labs Annex** 238 North 12th St., Brooklyn
(718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave

• **The Lost and Found** 372 8th Ave.
(212-564-7515) Subway: 1, 2 to 28th St. [instagram.com/thelostandfoundnyc](#)

• **McNally Jackson Books Seaport** 4 Fulton St.
(646-964-4232) Subway: 2, 3, 4, 5, A, C, J, Z to Fulton St. [mcnallyjackson.com](#)

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

• **Michiko Studios** 15 W. 39th St. Fl. 7
(212-302-4011) Subway: N, Q, R, W to Times Square [michikostudios.com](#)

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

• **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St.

• **The Museum at Eldridge Street** 12 Eldridge St. at Canal St.
(212-219-0888) Subway: F to East Broadway

• **New School Lang Center** 66 W. 12th St.
(212-229-5600) Subway: F, V to 14th St. [newschool.edu](#)

• **New School Tishman Auditorium** 66 W. 12th St.
(212-229-5488) Subway: F, V to 14th St. [newschool.edu](#)

• **New York Jazz Workshop** 265 W. 37th St, 10th floor suite
(212-287-5908) Subway: A, C, E to 34th St.-Penn Station [newyorkjazzworkshop.com](#)

• **New York Public Library Inwood** 4790 Broadway
(212-942-2445) Subway: A to Dyckman St. [nypl.org/locations/inwood](#)

• **New York Studio School** 8 W. 8th St.
(212-673-6466) Subway: R, W to 8th St.-NYU [nyss.org](#)

• **No Work Allowed** 235 E. 53rd St.
(212-371-2947) Subway: 4, 5, 6, E, M to Lex Ave./51-53rd St. [noworkallowednyc.godaddysites.com](#)

• **Nublu** 62 Ave. C bt. 4th/5th St.
(212-979-9925) Subway: F, V to Second Ave. [nublu.net](#)

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

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

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

• **Pangea** 178 2nd Ave.
(212-995-0900) Subway: L to 1st Ave. [pangeanyc.com](#)

• **Parker & Quinn** 64 W. 39th St.
(212-729-0277) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square [parkerandquinn.com](#)

• **Patrick's Place** 2835 Frederick Blvd.
(212-491-7800) Subway: B, D to 155th St. [patrickspplaceharlem.com](#)

• **Paula Cooper Gallery** 534 W. 21st St.
(212-255-1105) Subway: C, E to 23rd St. [paulacoopergallery.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](#)

• **Queens Public Library, Arverne Branch** 3-12 Beach 54th St., Queens
(718-634-4784) Subway: A to Beach 60 [queenslibrary.org/about-us/locations/arverne](#)

• **Recirculation** 876 Riverside Dr.
Subway: 1 train to 157th; C train to 163rd; A train to 168th

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

• **Red Room at KGB Bar** 85 E. 4th St.
(703-221-4587) Subway: F to Second Ave. [redroomnyc.com](#)

• **Red Rooster Harlem** 310 Malcolm X Blvd.
(212-792-9001) Subway: 2, 3 to 125th St. [redroosterharlem.com](#)

• **Rokmil** 274 Lenox Ave.
(917-709-3438) Subway: 2, 3 to 125th St. [rokmil.com](#)

• **Rosevale Cocktail Room** 305 W. 48th St., 2nd fl.
(646-829-1500) Subway: A, C, E to 50th St.; 1, 2 to Columbus Circle; N, R, W to 49th St. [rosevalenyc.com](#)

• **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](#)

• **San Vicente** 115 Jane St.
(212-924-0050) Subway: A, C, E to 14 St. [sanvicentecclubs.com](#)

• **Sankofa Haus** 2422 3rd Ave., Bronx
(347-424-4774) Subway: 6 to 3 Av.-138th St. [sankofahaus.com](#)

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

• **ShapeShifter Lab** 837 Union St., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave.; [shapeshifterplus.org](#)

• **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.
(212-690-7807) Subway: B, 2, 3 to 135th St. [shrinenyc.com](#)

• **Silence Please** 132 Bowery Fl. 2
Subway: D to Grand St. [silenceplease.com](#)

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

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

• **Sisters** 900 Fulton St., Brooklyn
(347-763-2537) Subway: C to Clinton-Washington Ave. [sistersbklyn.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](#)

• **Soup & Sound** 292 Lefferts Ave. bt. Nostrand/Rogers Ave., Brooklyn
(917-828-4951) Subway: 2 to Sterling St. [soupandsound.org](#)

• **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery [sourmousenyc.com](#)

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

• **St. John's in the Village** 218 W. 11th St.
(212-243-6192) Subway: 1 to Christopher St. [stjvny.org](#)

• **St. Paul & St. Andrews United Methodist Church** 263 W. 86th St.
(212-362-3179) Subway: 1 to 86th St. [stpaulandstandrew.org](#)

• **Steel Wig Music** 939 8th Ave, Ste. 502
Subway: N, Q, R, W tro 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle [livemusiconline.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](#)

• **Sugar Monk** 2292 Frederick Douglass Blvd.
(917-409-0028) Subway: A, B, C, D to 125th St. [sugarmonklounge.com](#)

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

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

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

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

• **Threes Brewing** 333 Douglass St., Brooklyn
(718-522-2110) Subway: R to Union St. [threesbrewing.com](#)

• **Ubani Manhattan** 37A Bedford St.
(646-678-5595) Subway: 1, 2 to Houston St. [ubaninyc.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](#)

• **Westbeth Community Room** 155 Bank St.
Subway: 1, 2, 3 to 14th St. [westbeth.org/venue/westbeth-community-room](#)

• **Williamsburg Music Center** 367 Bedford Ave., Brooklyn
(718-384-1654) Subway: L to Bedford Ave.

• **Winnie's** 63 West 38th St.
(646-846-9063) Subway: B, D, F, M to 42nd St; N, Q, R, W to Times Square; B, D, F, M to 34th St. [winniesnyc.com](#)

• **Yale Club** 50 Vanderbilt Ave.
Subway: 4, 5, 6, 7 to Grand Central [yaleclubnyc.org](#)

• **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. [zinbar.com](#)

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

GÉRARD BADINI (Apr. 16, 1931 – Oct. 25, 2025) The Paris-born tenor saxophonist, clarinetist and pianist, died at age 94. In the early '50s, he played clarinet in New Orleans jazz-style ensembles, and from the mid-late '50s he switched to tenor, playing and recording with Jimmy Archey and Claude Bolling (with whom he was closely associated through numerous recordings into the late '70s). In the early '70s, Badini founded his group Swing Machine, and would perform and record with a variety of jazz greats: Paul Gonsalves, Sam Woodyard, Major Holley, Lionel Hampton, Cat Anderson and Helen Humes. He then formed the Super Swing Machine big band, which he led and played piano in through the late '90s. Badini's collaborations and credits also include Alice Babs, Duke Ellington, Clark Terry, Gerald Wiggins and Reggie Workman.

DJAMCHID CHEMIRANI (1942 – Nov. 5, 2025) The Tehran-born percussionist, a master of the tombak, who taught Iranian music at the University of Paris, died in Manosque, Alpes-de-Haute-Provence at age 83. Anchored in classical, he embraced and included jazz in his repertoire. Chemirani had his own or collaborative albums on Harmonia Mundi, New Albion and Emouvance and was a member of Reto Weber's Percussion Orchestra, which in the mid '90s recorded with featured artists Albert Mangelsdorff, Chico Freeman and Franco Ambrosetti.

JACK DEJOHNETTE (Aug. 9, 1942 – Oct. 26, 2025) The GRAMMY-winning, Chicago-born drummer (sometimes pianist) and 2012 NEA Jazz Master, died at age 83 in Kingston, NY. Playing professionally by age 14, his initial credit was as a composer in 1962 for Gene Shaw's *Break Through* (Argo). With a career that spanned over six decades, DeJohnette would go on to record over 35 albums as a leader and was a 25-year member of Keith Jarrett's Standards Trio with Gary Peacock. Among a plethora of collaborations and credits are the Charles Lloyd Quartet, a variety of Miles Davis projects, his own groups including Compost, Directions, New Directions and Special Edition and the cooperative Gateway; he released albums for Milestone, CBS/Sony, Prestige, MCA, Blue Note, Motéma Music, Newvelle, his own Golden Beams and, most notably, ECM (including a number of collaborative projects). DeJohnette also worked with a vast number of fellow jazz luminaries, including Michael Brecker, Ron Carter, Alice Coltrane, Bill Evans, Herbie Hancock, Freddie Hubbard, Joe Henderson, Jackie McLean, Pat Metheny, Sonny Rollins, John Scofield, Wayne Shorter, McCoy Tyner and many others.

GUIDO DI LEONE (Jan. 24, 1964 – Nov. 11, 2025) The Italian guitarist passed away in Nari, Italy at age 61. From *All for Hall* (1990) to his latest, *In Duo: Live At Duke Jazz Club* (2023), he recorded on a variety of labels such as Splasc(h), YVP Music, Philology and Abeat (the latter on which he recorded the two-guitar quartet *Tribute to Jim Hall* in 2019 with Peter Bernstein). His credits also include albums with Claudio Fasoli, Jerry Bergonzi, Renato Chicco, Onofrio Paciulli and others.

KLAUS DOLDINGER (May 12, 1936 – Oct. 16, 2025) The German saxophonist-clarinetist, who prolifically composed for TV and film (1981's *Das Boot* and 1984's *The NeverEnding Story*), died at age 89. He was best known for his band Passport, with dozens of albums on Atlantic and Warner Music Group, featuring Johnny Griffin, Les McCann, Alexis Korner, Volker Kriegel, Phillip Catherine and Buddy Guy. He also had releases on Fontana, Philips, Liberty, Amiga and other labels, with credits that included Düsseldorf Feetwarmers (his 1956 recording debut), Rolf Kühn, George Gruntz, Oliver Nelson, Paul Nero, Michael Gibbs, German Jazz Masters, Attila Zoller, Max Mutzke and others. His *Doldinger in New York* (1984) featured an allstar NYC group, with Tommy Flanagan, Roy Ayers, Charnett Moffett, Victor Lewis and Don Alias.

RAY DRUMMOND (Nov. 23, 1946 – Nov. 1, 2025) The Brookline, MA-born bassist, composer, leader and educator, and longtime Teaneck, NJ resident, died at age 78. In the early '70s, he recorded with Michael White (his first two recordings) and Bobby Hutcherson. After moving to NYC in 1977, his career broadened, from recordings with Bobby Watson, Johnny Griffin, Jack Walrath, George Coleman, Ted Curson and Slide Hampton to teaching master classes and workshops globally at institutions such as the Stanford Jazz Workshop, Berklee College of Music and the Sibelius Academy of Music. Drummond recorded over ten albums as leader and had his own or co-led albums on Nilva, Theresa, Criss Cross, DMP, Arabesque Jazz and True Life Jazz. His many credits include Bill Barron, Kenny Barron, Art Farmer, Ricky Ford, Benny Golson, Tom Harrell, John Hicks, Freddie Hubbard, Lee Konitz, Wynton Marsalis, Bill Mays, David Murray and Pharoah Sanders.

VERÓNICA ITUARTE (1956 – Oct. 24, 2025) The Mexico City-born vocalist and pedagogue, who was a faculty member at the Escuela Superior de Música del INBA, died at age 68. Her professional career began in 1983. Among many appearances and recordings, she had four new millennium albums on Ingeniarte.

GUY KOPELOWICZ (Oct. 28, 1939 – Oct. 26, 2025) The Paris-born photographer, who died at age 85, was a photo editor for The Associated Press in Paris for over four decades, and a prolific chronicler of jazz. His images were used for releases by ESP-Disk (Marion Brown's *Why Not* and Albert Ayler's *Spirits Rejoice*); he also wrote for *Jazz Hot* and *Jazz Magazine*.

GERARD LEBIK (Jul. 23, 1980 – Nov. 6, 2025) The Polish saxophonist, composer, improviser and sound artist, died at age 45. His installations often investigated themes such as the perception and propagation of sound waves, temporal distortion and psychoacoustics, utilizing tools including computer synthesis, acoustic generators, reeds, compressed air, medical tools and DIY objects. He collaborated with Artur Majewski, Gabriel Ferrandini, Piotr Damasiewicz, RED Trio, Phil Minton, Burkhard Beins, John Edwards, Paul Lovens, Keith Rowe, Agustí Fernández and others.

SEI MIGUEL (1961 - November 11, 2025) The Paris-born, Portugal-based trumpeter, a prominent figure in Portugal's avant garde, died at age 64. He had stints in Brazil, returned to Paris and finally settled in Portugal in 1980. Miguel began recording in 1988 with the album *Breaker*. He had albums on Ama Romanta, Fábrica de Sons, AnAnAnA, Headlights, Creative Sources, Clean Feed, NoBusiness, Noise Precision Library, Shhpuma and ezz-thetics, as well as collaborations with Rafael Toral, Hernâni Faustino, Bruno Silva and the Lisbon String Trio (with Miguel Mira, Alvaro Rosso and Ernesto Rodrigues).

R. A. RAMAMANI (Mar. 2, 1950 – Oct. 18, 2025) The Indian vocalist and composer, a member of Karnataka College of Percussion, died at age 75. Ramamani pioneered as the first Carnatic vocalist to perform with national and international jazz bands and to present Carnatic music in fusion with Western styles. Her music has been arranged for the WDR Big Band and the London Philharmonic Orchestra. Credits include Charlie Mariano, Embryo, Percussion Summit, Okay Temiz, Chris Hinze and others.

JIM SELF (Aug. 20, 1943 – Nov. 2, 2025) The Franklin, PA-born tubist-composer died at age 83. He had an extensive career as a LA studio musician, performing on over 1,500 film and TV soundtracks. An adjunct professor of tuba and chamber music at USC (1976-2024), Self recorded for Discovery, Concord, Metro and his own Basset Hound; his credits include Don Ellis, Billy May, Quincy Jones, Marty Paich, Diane Schuur, Maynard Ferguson, Lalo Schiffrin and Vince Mendoza, among others.

JOHN SHILLITO (1939 – Nov. 6, 2025) The British trumpeter-cornetist, whose style was early and trad jazz, including classic New Orleans and Gypsy swing, died at age 86. His career began in the '50s, and after moving to London he started his John Shillito's Select Six band, which he led for over 50 years. Throughout the '60s, Shillito toured the UK and Europe, joining John Bastable's Chosen Six sextet in 1971 (his recording debut was the group's *Second Album*, 1972). Credits include Barbara Widmer, Roger Marks, Paul Munnery, Ken Colyer and others.

DANIEL SOUTIF (Aug. 19, 1946 – Oct. 31, 2025) The French author, who wrote for *Libération* and *Jazz Magazine*, died at age 79. Starting in the mid '70s, Soutif wrote liner notes for albums on Open, Owl, Riviera, BMG, EmArcy, Splasc(H) and The Bridge Sessions by such artists as Michel Petrucciani, Aldo Romano, Jeanne Lee/Mal Waldron, Jean-Luc Cappozzo and Daunik Lazro. In 2009, he curated the exhibition "The Jazz Century" at the Musée du Quai Branly in Paris, focusing on the pan-cultural influence of jazz.

CHRISTOPH SPENDEL (Jul. 19, 1955 – Nov. 7, 2025) Born in Upper Silesia (now Poland), Spindel died at age 70. After taking up residency in Germany, his professional career would encompass acoustic jazz, fusion, electronic music and world music. From the '90s, Spindel served as professor of jazz piano at the Frankfurt University of Music and Performing Arts. His last album, *Piano Graffiti*, was released in October. He had his own or collaborative albums on Ego (his 1978 leader debut), Musicians Record Co, JG-Records, Konnex, Trion, Rockland, MPS, Bellaphon, Nabel, TCB and Blue Flame.

ILSE STORB (Jun. 18, 1929 – Nov. 8, 2025) The researcher-musicologist, author and musician, who was born and passed away in, Essen, Germany, died at age 96. At the start of her career, Storb was Europe's only female professor of jazz. She published biographies of Dave Brubeck and Louis Armstrong, as well as a jazz textbook for schools, and was co-founder of Duisburg University's Jazzlabor, where she established the Uni Duisburg Big Band. In 1991 she formed her group, Ilse and Her Satchmos.

SCOTT H. THOMPSON (Jul. 29, 1954 – Oct. 24, 2025) With a career in jazz journalism and PR, Thompson died at age 71 in Palm Beach, FL. He co-produced the New Haven Jazz Festival, was a founding member of the Jazz Journalists Association, contributed to *DownBeat*, *JazzTimes*, *Jazziz* and *AllMusicGuide* and wrote liner notes for albums released on Columbia, Epic and RCA Bluebird. His career began in broadcast journalism, working with the Associated Press Radio Network, NBC-AM New York and WPLR-FM New Haven, plus a decades-long association with WPKN-FM in Bridgeport. In 2004, Thompson joined Jazz at Lincoln Center as Assistant Director of Public Relations, after which he founded Scott Thompson Public Relations in 2013.

MIRCEA TIBERIAN (May 4, 1955 – Oct. 18, 2025) The Romania-born pianist-composer and academic died at age 70. Tiberian performed globally, and was a professor at the National University of Music in Bucharest, where he founded the jazz department in 1991 and helped develop Hungary's high school jazz curriculum. He had albums on Electrocord, Blue Label, Prima Club, Intercont Music, Not Two and his credits include Larry Coryell, Tomasz Stanko, Herb Robertson and others.

CHRIS VARGA (1968 – Oct. 23, 2025) Based in Korea for over two decades, the drummer-percussionist-vibraphonist died in his home city of Chicago at age 57. His credits include DePaul University Jazz Ensemble, Eden Atwood, Sang Mi Kim, Chonghak Kim, Ji-Hye Kim, Sunjae Lee and others.

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