

NOVEMBER 2026—ISSUE 295

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD



**BEN
MONDER**

**JESSICA
JONES**

**VISHNU
WOOD**

**PAULINE
OLIVEROS**

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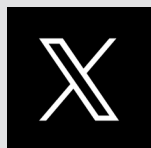
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BY MARILYN LESTER

Letter from the Editor

As you read this, our national mid-term elections are near (Nov.3). With so many key House and Senate seats and Governorships at stake, it can't be stressed enough how important it is to definitively act and cast your vote. The choice is pretty simple: in his own words, our vastly unpopular President, with his historically-low approval ratings (36% at press time), has decreed we should act "as if my name is on the ballot." You should vote your conscience, of course, that's your right in our democracy, but polls indicate our nation wants change—and that can only be achieved by action. The screams or our collective angst can't be heard as we doom scroll through news on our phones and watch on TV—so get off those screens and let your voice be heard loud and clear by voting. Vote early if you choose and can; if you decide to go to the polls on Election Day, just be prepared for potential Election Day stress. It's up to all of us to meet any stress we confront in exercising our right to vote. That simple, precious act, knowing you've done the right thing, brings its own peace of mind, a point which brings us to this month's theme and subject of maintaining one's mental health.

The significance of this very topic has coincidentally threaded its way through this issue's features, and in each case there are valuable insights and recommendations to be gleaned. In the Antonio Hart (On The Cover) feature, music colleague and friend, trombonist Robin Eubanks points out that he recognizes in Hart someone who actively and increasingly investigates his own spirituality and development as a person. Ben Monder (Interview) makes a point of regularly listening to an entire symphony, uninterrupted, eyes closed, from beginning to end, completely immersed for the duration without once checking his phone. Jessica Jones (Artist Feature), a practicing Buddhist, stresses the importance of small independent spaces as part of a fragile ecosystem, including, but not limited to, music. She will be honored with the "Luminary Award" by M3 (Mutual Mentorship for Musicians) in part for her REVA arts organization, whose credo/mission is "a society is stronger if all the gifts of its citizens are able to be nurtured to fruition...using arts to build connection and meaning." And she believes in the healing power of the arts: "Each genuine voice brings us closer to peace. We develop creative art experiences that educate, inspire and heal people and communities." The soon-to-be 89-year-old Vishnu Wood (Encore), whose Safari East, as with Jones' REVA, has similarly fostered community awareness programs. He also has maintained a daily yoga discipline and has explored Eastern religions and martial arts. Also, like Jones, he is a practicing Buddhist (for 40 years). And then there's the late Pauline Oliveros (Lest We Forget) who practiced the spiritual/meditative form of the traditional Chinese martial art, t'ai chi, but will be best remembered for her profound commitment to (and coining of the term) "deep listening." Exactly what it sounds like, deep listening places the emphasis on the practice and act of being totally attentive—and not just with music, but to one's surroundings. Sounds so basic, yet this seems to have become a fossilized concept in modern society. Politicians take note and do some of Oliveros' "deep listening."

So read on, gain some valuable insights on maintaining your own mental health. Perhaps the best medicine for us all is as simple as getting out to hear some live jazz! Can't hurt and it certainly opens the mind's ear. Onwards and outwards and see you out at the shows...

On The Cover: Antonio Hart by Alan Nahigian

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DEC. 5
7:30 PM



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STEVE WILSON and ALVIN MEDINA

SUN
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3:00 PM



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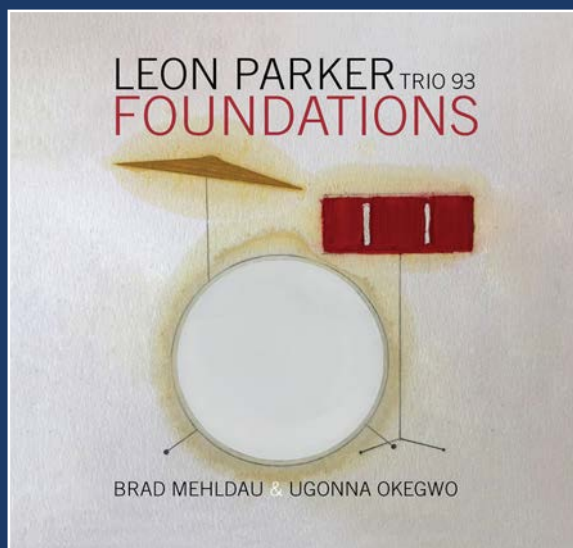
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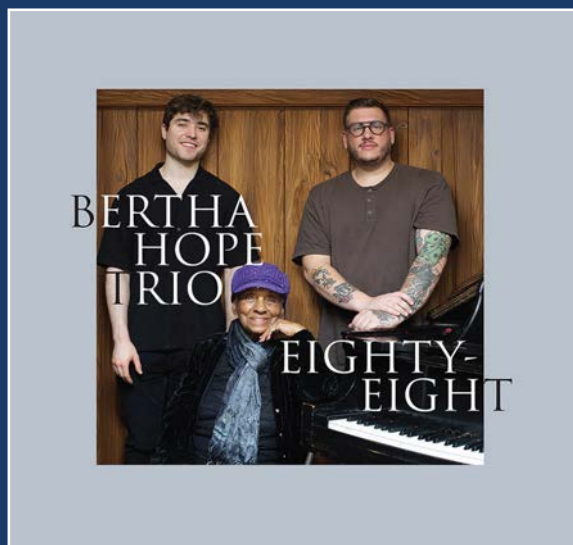
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LEON PARKER TRIO 93 with BRAD MEHLDAU & UGONNA OKEGWO FOUNDATIONS SSC 1758 / AVAILABLE NOW

The early 1990s ushered in a new crop of distinctive young voices in the New York City jazz community. Leon Parker caught the attention of many with his unique approach to playing the drums, often playing with only a cymbal. A complete self-starter and individualist, Parker produced and recorded his first recording, *Foundations*, in a one-shot performance in 1993 with none other than pianist Brad Mehldau and bassist Ugonna Okegwo. Finally getting its first release, *Foundations* provides an early snapshot of some brash young talent that would go on to shake the jazz world.



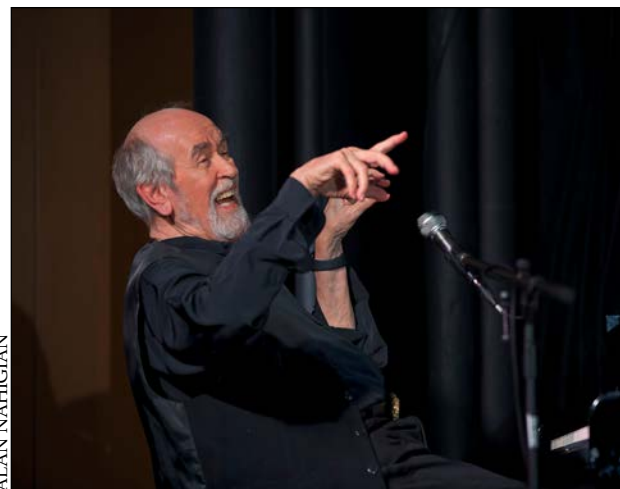
BERTHA HOPE TRIO with BEN WOLSTEIN (b) & ERIC BINDER (d) EIGHTY EIGHT SSC 1769 / AVAILABLE NOVEMBER 27



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Although he's closer to 90 than 80, a bit cautious nowadays as he climbs stage stairs, pianist **Roger Kellaway** becomes a fountain of youthful invention when sitting down to play. Cavorting is probably a better descriptor, because he rarely sits still. Mouthing everything he plays, eyebrows arching upwards as his mouth droops downwards, shoulders hunched, arms arcing up and outwards, long spidery fingers extended like claws, he's an eerie echo of Dr. Caligari in the 1920 silent film. If the mood so moves him, one of his legs is liable to lift and kick, his trademark bright socks flashing in the spotlights, accentuating a musical climax. Such was the spectacle at a one-off trio concert given by Kellaway, with John Goldsby (bass) and Terry Clarke (drums) at The New School's Arnie Lawrence Hall (Oct. 2), an overdue reunion for the group. The set included standards "If I Were a Bell", "Singin' in the Rain", "Strike Up the Band", "Take the 'A' Train"; plus Kellaway's delicate "I Have the Feeling I've Been Here Before" (written for Carmen McRae), tender "Love of My Life" (written for Jorjana, his wife of 60 years) and trembling, odd-metered "Autumn". Goldsby brought three tunes, including "Sergio", a bossa in 3/4 time. In comparison with Kellaway, Goldsby and Clarke were relatively staid, revealing their mastery through tasteful restraint and close correspondence. The pianist, for his part, never allowed the sight of his theatrics to supersede the sound of his music: swinging, soulful, intelligent, intuitive, carelessly virtuosic, childishly mature.

— Tom Greenland



Roger Kellaway @Arnie Lawrence Hall

Trio Nu, comprising Noa Fort (vocals), Mat Maneri (viola) and Lucian Ban (piano), made its fourth gig at Gowanus' Ibeam Brooklyn (Oct. 4), following a brief but sparkling set by flutist Michel Gentile and drummer Rob Garcia, two old friends who sound like it when they play together. As Trio Nu began with their opening free improvisation, it was immediately apparent that something was amiss with Maneri's amplification system, which was emitting continuous snap-crackle-pop noises. Not so disruptive when the band played loudly, but very much so in quieter moments. Troupers all, the trio forged ahead with Fort's "'Til Tomorrow", an angular yet lyrical theme doubled by voice and viola, with chunky responses from piano, followed by Ban's equally angular, lyrical "Paul Motian". On "Sophia's Grace", a tribute to her late, beloved cat, Fort's body moved in close choreography with the precipitous intervals she was singing, wrists cocked and fingers curled as her arms described delicate semicircles—like someone playing a theremin—even as Maneri and Ban engaged in a close repartee of their own. After all this, the amp, like a bad case of tinnitus, simply refused to stop buzzing. Maneri accepted defeat, switching off the noisome nuisance to emerge triumphant as his unamplified viola found its niche in the ensuant acoustic ambiance. After two settings of Paul Celan's poems and a gorgeous reading of Annette Peacock's "Albert's Love Theme", the trio pitched it up for a rowdy, rousing closer: Maneri's aptly titled "Screech".

(TG)

Here's a recipe for musical sublimity: two virtuosic masters, two superb sidemen and one icon of jazz composition. The **Renee Rosnes Quartet's** "Monk's Sphere" residency at Smoke (Oct. 8) celebrated Thelonious Monk's quartets and his birthday two days out. Night two's second set opened with Carl Allen's dramatic, percussive drum intro on "Ba-Lue Bolivar Ba-Lues Are"; by the tune's conclusion, the importance of tenor saxophone (Nicole Glover here for Charlie Rouse then) as the forward instrument in the quartet configuration became apparent. Pianist Rosnes, in her own abundant features, proved no shrinking violet. She has Monk in her hands, and while Monk's playing was percussive and hers is light, often ethereal, she remains a stunning interpreter of the intellectual complexities of the canon. Rosnes and Glover seamlessly embroidered Monk motifs and themes with their improvisations. On the balladic "Pannonica", Glover's soprano tone proved as pure as her tenor's. The propulsive energy of "Bemsha Swing" made it a toe-tapper. The rising arc of the haunting "Round Midnight" featured a significant feature for bassist David Wong. A surprise treat was a spotlight for Monk as arranger, with a reading of "Honeysuckle Rose"; this was a highly-improvisational version, yet it offered clear windows into the melody. The outro, a generously rendered, uptempo, swinging "Hackensack", yielded strong statements from all four musicians, including fun trading between Wong and Allen and extended features for Glover and Rosnes—a memorable way to count down Monk's Oct. 10 birthday.

— Marilyn Lester



Nicole Glover @Smoke

If there's a sentient afterlife where the departed can peer into the earthly plane, one can only hope that *Bouncin' with Bud: Bud Powell Birthday Celebration* at Birdland Theater (Oct. 4) was a balm for the supremely talented and transformative bebop pioneer of the piano, whose life was painfully troubled. The three-night event was birthday-adjacent (Powell was born Sep. 27, 1924) and offered a quartet of brilliance—Tardo Hammer (piano), Pasquale Grasso (guitar), Lonnie Plaxico (bass) and **Steve Smith** (drums)—who unleashed the best of Powell with unabashed delight. Opening with the title song, the room caught the vibe, owing much of that to leader Smith, a wizard at the kit and purveyor of joy, happy at a work he makes seem completely effortless. When it came to "Un Poco Loco", Smith drove the fun in the polyrhythmic party, from cowbell to every percussive trick in the Afro-Cuban playbook. Adding color throughout, Grasso, a master of the guitar, was front and center, a marvel to watch with technique that gave equal weight to incredibly dexterous left and right hands. Through other tunes, including "Tempus Fugit" and "Parisian Thoroughfare", Hammer and Plaxico served mostly as support. Hammer added creative ideas to his improv and solos, but the arrangements didn't necessarily inform the listener about Powell's style or innovations; the program was solidly owned by Smith. Plaxico's mere presence was awe-inspiring—he is a superb and creative timekeeper, standing tall and supremely assured, like a towering oak holding musical ground.

(ML)

At Hunter College's Lang Recital Hall (Oct. 1), master multi-instrumentalist **Scott Robinson** presented a debut listening session for the 13-minute first movement of his new project *Reach for Tomorrow*. This genre-defying work-in-progress, so far seven (!) years in the making, can only exist in a recorded format; it features the majority of Robinson's legendary instrument collection, expanded even further through overdubbing, especially for some of the rare woodwinds—more of them are heard simultaneously than actually exist in the world. Before presenting the recording, Robinson gave an engaging description of his creative process. Without a preconceived notion of form, he has been building *Reach for Tomorrow* entirely from improvised material, often fleshing out passages with ensemble textures. Despite this short, spontaneous framework, the composition told a cohesive story, like a lucid dream perhaps. The music was full of sonic extremes such as high and low pitch and deep and edgy timbres. Robinson's appreciation for classic science fiction was on display throughout, with lubricious, otherworldly harmonies over retro-futuristic drones. His absurd sense of humor shone through for listeners gathered here, in, for instance, breakneck interludes where grumbling saxophone multiphonics were juxtaposed with bulbous honks from mysterious instruments. The ending, with electronic noise suggesting an arriving spaceship, was a fitting cliffhanger leaving the assembled eager for the second movement, whenever that is ready—and hopefully not another seven years!

— **Elijah Shiffer**



Scott Robinson @Lang Recital Hall

After the previous weekend's rainouts, Arts for Art's InGardens series finally arrived at First Street Art Park under clear skies (Oct. 3). Music spilled into Houston Street traffic and up into the trees. **DoYeon Kim**'s gentle singing swelled into a roar over the snapping strings of her gayageum (traditional Korean zither) and gabby fluke-mogul bowed, scraped and struck her violin, while TJ Borden sustained cello drones; their rhythms ricocheted into a jagged groove, then thinned into phase-shifting repetitions. Kim later translated her Korean words: "What else do we need for happiness besides this day?" Multi-instrumentalist-poet **Janice Lowe**'s Museoetry, a trio with Gregory Kage (bass) and Warren "Trae" Crudup III (drums), circled the phrase "something of joy," folding a tribute to the late Black Arts Movement poet David Henderson into its buoyant, soulful set. **William Parker**'s trio of Aakash Mittal and Crudup widened the circle again. Mittal's searching alto and flute playing climbed over Parker's bass and Crudup's deep drumming. Parker held up his finger to test the wind. Looking up, he directed the audience to notice the birds who had gathered overhead, their cooing a kind of appreciation. At the closing drum circle, Parker switched to guembri, Patricia Parker traded verses of revolution with Baba Don Babatunde and everyone was invited to play music and dance. Mittal's four-year-old daughter Nishad approached Parker for the mic. She sang a long, om-like note. The music made room for her and it lifted the whole ensemble.

— **Ariella Stok**



DoYeon Kim @First Street Art Park

Pianist **Sylvie Courvoisier** led her trio at The Jazz Gallery (Oct. 2) in two sets of originals from the group's four albums to date. Drew Gress (bass) and Kenny Wollesen (drums) made light work of the leader's often highly-advanced compositions; together, the three were tightly attuned listeners and playful improvisers. Courvoisier's music is full of contrasts, with a vibrant range of dynamics and density. Many themes contained important pauses and interruptions; grooves and swing time might appear suddenly, then just as abruptly fracture into abstract passages. In these transitions, the trio showed the confidence to turn on a dime. Multi-tempo selections, including the opening "Éclats for Ornette", seemed to approach hard bop from an avant garde standpoint. "Nags Head Valse" displayed a slapstick sense of humor in stop-and-start rhythms; the more mechanical "Imprint Double" and "Circumbent" were similarly eccentric. Solos in these pieces were not over chord progressions but instead built on short loops, as in "Just Twisted", or ambient textures such as on "Birdies of Paradise". Numerous compositions revealed the influence of Olivier Messiaen in Courvoisier's writing, with jangly harmonies recalling the 20th-century composer's interpretations of birdsong. The pianist really gave the venue's new Steinway a workout, using ball-tipped mallets and similar implements on the strings to create droning, sliding backgrounds. Her own solo on first set closer "La Cigale" entered prepared-piano territory, full of percussive rattles and sparking buzzes.

(ES)

At two years, Lower East Side's Close Up venue celebrated the community it has built with its inaugural six-night Orchard Street Jazz Festival. A highlight was the duo of guitarist **Mary Halvorson** and drummer **Tomas Fujiwara** (Oct. 4), whose repertoire traced a lineage of independent, pioneering female minds—Mary Lou Williams, Abbey Lincoln, Carla Bley and Melba Liston—alongside the duo's originals and a closing piece by Bill Frisell. Organized in continuous sequences, the compositions seemed to discover their affinities with one another. Halvorson and Fujiwara's deep rapport dissolved the division between guitar and drums, making these distinct voices part of an extended, unfolding narrative. Fujiwara's "Nudge Storms" opened in a psychedelic thicket of textures, clearing into the tender oddity of Williams' "Pisces" and Lincoln's "Throw It Away". Halvorson's runs on "Line to Create Madness", written for their trio Thumbscrew, suggested Charlie Parker's velocity and asymmetry. Fujiwara pummeled the kit with brushes, at once delicate and commanding. Bley's "Ida Lupino" swelled with melodic pleasure before giving way to Fujiwara's scuzzy "June" and Liston's ballad "Just Waiting". Near the end, Halvorson's "Folded Secret" (from *Bone Bells*, her 2025 duo album with Sylvie Courvoisier) splintered from chiming notes into guitar sparks. Frisell's untitled lullaby was bathed in echo, dissolving into Halvorson's eerie synthesizer tones. The music had extraordinary scope for a duo, and a startlingly unified sense of where to go next.

(AS)

WHAT'S NEWS

The Jazz Gallery has announced it has a limited number of seats available in its chair sponsorship program. You can have your name, or the name of a loved one, permanently affixed directly to the back of one of the seats for up to \$750 (for those of you who grabbed a copy of this Nov. issue and reading this closer to the Oct. 23 streetdate, then the following info will be especially relevant to you: act fast, as TJG is offering chair naming for a \$600 discounted rate through the month of October). It's a great way to show support for one of our favorite jazz venues. Be a TJG cheerleader, or as the venue suggests: "chairleader"! In other TJG news: our congratulations go out to the venue's Artistic Director Rio Sakairi who will be the eleventh recipient of the annual Bruce Lundvall Visionary Award. The ceremony takes place Jan. 13 at Jazz at Lincoln Center's Appel Room as part of Jazz Congress 2027. The annual award recognizes individuals who have demonstrated extraordinary leadership and vision in expanding the audience for jazz, and who have made a difference for artists, the music and its patrons. Previous award recipients include Randall Kline, Brice Rosenbloom, Christian McBride, Terri Lyne Carrington, Darlene Chan, Barry Harris, Danilo Perez, Dee Dee Bridgewater, John Clayton and Lee Mergner. For more info visit jazzgallery.org and jazzcongress.org.

Last month, 27-year-old French vocalist Malou Oheix was announced as the winner of the 2026 Herbie Hancock Institute's International Jazz Vocals Competition at Paris' Fondation Louis Vuitton (the first time in the event's nearly four-decade history that the competition has been held outside the US). Hosted by Academy Award-winning actor Jeremy Irons, the event also included a tribute to the late, renowned architect Frank Gehry (1929-2025), a longtime Board member and friend of the Herbie Hancock Institute of Jazz, as well as the architect mastermind behind the Fondation Louis Vuitton. Gehry's widow Bertra was in attendance. The judges included Dee Dee Bridgewater, Roberta Gambarini, Angélique Kidjo, Gretchen Parlato and Gregory Porter. Oheix's first-place prize included a \$50K scholarship; second and third places went, respectively, to Georgia Heers and Lucy-Anne Daniels. For more info visit hancockinstitute.org.

"Impressions of Jazz," a photo exhibit now up at Jazz Forum (Tarrytown, NY), runs through January 2027. Curated by Jazz Forum Art's Chief Operating Officer Clara Winder, the exhibit includes work by NYCJR's very own Anna Yatskevich (including B&W portraits of Cécile McLorin Salvant and Roy Hargrove), Edward Bear Miller (whose paintings include Miles Davis, Nina Simone, John Coltrane and Billie Holiday), photographer/painter Adam Zarucki and Jazz Forum Artistic Director and photographer/drummer Darrian Douglas (his photos include musicians such as Bria Skonberg, Chris Pattishall and Amina Scott). For more info visit jazzforumarts.org.

The top five finalists have been announced for this year's Sarah Vaughan International Jazz Vocal Competition (aka the "Sassy Awards"), to be held on Nov. 22 at New Jersey PAC (Newark, NJ) as part of the TD James Moody Jazz Festival. Drum roll please...Alyssa Algood (Chicago, IL), Vahn Black (Detroit, MI), Angélique Nicolas (Paris, France) and NYC's Nathan Farrell and Jackie Ribas will compete for top honors in front of judges José James, Gretchen Parlato, Jason Olaine, Lillias White and T.S. Monk. For more info and tickets, visit SarahVaughanCompetition.com.

In addition to NYC's burgeoning jazz club renaissance, there have been numerous, newly-opened record stores, further expanding the warp and weave of the tapestry of the city's jazz landscape. Adding to veteran shops such as Jazz Record Center (Chelsea), Downtown Music Gallery (Chinatown/Lower East Side) and Academy Records (Flatiron District)—be sure to make a visit to any number of the following new(ish) stores: Human Head (the Brooklyn shop opened a new location on the Upper East Side), Sweet Peanut Records (Upper West Side), and—opening just last year—Poise (Bed-Stuy, Brooklyn), Finer Sounds (Boerum Hill, Brooklyn) and Rough Trade Below (the newer, rink level extension of midtown's Rough Trade street-level location). In other record news, there's the annual WFMU Record Fair, which returns to Manhattan for three full days (Nov. 6-8) at Metropolitan Pavilion (125 W. 18th St). For more info visit wfmur.org/recfair. All music to one's ears, though we do have some unfortunate news to share: NYCJR bids a farewell to Park Slope's Fifth Avenue Record Shop, Brooklyn's oldest record store, which has permanently closed after 60 years in business.

To submit news items email ldgreene@nycjazzrecord.com



BEN MONDER

FINDING A BALANCE

BY TOM GREENLAND

NYC-born guitarist Ben Monder — whose distinctive sound can be heard on twenty albums as a leader or co-leader (at least eight of them on Sunnyside Records), as well as on numerous projects by Maria Schneider, Theo Bleckmann, Donny McCaslin, Guillermo Klein, Paul Motian, Frank Kimbrough, Bill McHenry, Tony Malaby, John Hollenbeck and a host of others (including David Bowie's final album) — is currently touring on the final phase of the year-long "Farewell Tour" of The Bad Plus. He speaks about his five-year stint with the quartet, his art and craft, composing and improvising, communication and immersion, and his overarching philosophy as a musician.

THE NEW YORK CITY JAZZ RECORD: Where did you learn to play?

BEN MONDER: I started at a music school that was not even accredited, it was just the local conservatory up in White Plains, New York, and was there for two years, studying and working part-time. I worked at a rental car place and a children's mental hospital.

NYCJR: If a musician spends a lot of time practicing and working their craft, does that over-attention to music leave them less to speak about as an artist? Is there a trade-off there?

MONDER: It's an interesting question. You definitely don't want the craft to show. You want to hide the technique, and you only need as much as serves what you envision for yourself, what you hear in your mind's ear, what your ideal is for what you want to bring into the world. And it could require a ton of technique, and it could require almost no technique. But technique is a funny word because it pertains to whatever is required to translate what you want to convey, and to make your instrument sound good. You could play the simplest thing in the world, but you still need the technique to make it sound great. I think that's often overlooked: just the way things sound. Attention to sound, and awareness that sound is the central issue to playing — because without sound, you're not going to hear anything! [laughs] The message is conveyed — I think — in the timbre, fundamentally.

NYCJR: Interesting. Someone else might say it's in the feel. You know, if it feels good, you can make other mistakes and nobody'll care.

MONDER: Feel is, of course, super important, but still, there's no feel without sound. There's nothing coming out. I'm going to bear down on that! [laughs] I think a great example of hiding the technique is John Coltrane. As much blazing technique as he has, I feel that — past the year of '62 — you don't hear the technique as much as you hear this amazing energy. He even talked in interviews about finding the lyrical line through what he was conceiving, and I think he was really successful at that. Whereas a pitfall of analyzing him and codifying

what he's doing is sounding like you're not escaping the analytical side of it, and there's a danger you'll start to sound pattern-y. Ideally what happens is that you're breathing something out that's a result of all the work you've done, and how important music is to you, and your immersion in the sound world of what you're doing. I think that, ultimately, is a spiritual exercise.

NYCJR: What's your connection with people who come to hear you?

MONDER: I don't think about it consciously, but on an intuitive level I think you're feeling the energy of the audience, and it can affect how you feel about what you're doing, and the quality of what you're doing. Like, if I feel that I'm expending a lot of energy and I'm not getting anything back, it could start to sap my energy. It's hard to be completely detached from that. But I think, ideally, if I'm in a good zone improvising, I'm just watching things happen and enjoying the process. Also, it depends on what kind of music I'm playing, because if I'm doing a completely improvised gig, it's a really different feeling than if I'm reading somebody's chart and trying to navigate some difficult, tricky form that I'm not that familiar with. Then it's really hard to achieve a certain level of immersion. Which is why it's great to memorize things, if at all possible. That's of course really hard if you're doing a dozen different projects and you only have, like, one gig with each one every couple of months, if that. It's hard to memorize books for everything. I do recommend that though. With The Bad Plus, we were not reading charts from the very first gig we did. That was a conscious decision.

NYCJR: Do you work out little things on the gig and then put that into an arrangement?

MONDER: Yeah. If there's a significant amount of new stuff, we'll rehearse. For the last Bad Plus record [Complex Emotions], we'd already been playing a lot of material live before we recorded, so we were ready for it. On the first record we had only done, like, two gigs. I remember our first performance was at Yoshi's in Oakland and we'd done a ton of rehearsing for that.

NYCJR: I really like the way you and [tenor saxophonist] Chris Speed play melodies together in The Bad Plus.

MONDER: Well, I think we're just listening really hard to each other and we're very aware of how we phrase. I mean, I'm trying to enter into his phrasing, maybe he's trying to enter into my phrasing — we don't talk about it at all — but we arrive at a place where we're stopping and starting at the same time, our dynamics are sympathetic, and I think, timbrally, it just happens to work. Also, it definitely helps to have been playing night after night after night. There's no substitute for that. And I've known Chris since the early '90s, so we have a lot of personal history.

NYCJR: How did you and he get hired for The Bad Plus gig, after a slew of piano players?

MONDER: Well, "slew" being, like, [laughs] two? [referring to original Bad Plus pianist, band co-founder Ethan Iverson: 2000-2017, then Orrin Evans: 2018-2021]. I remember being at a rehearsal in the summer of 2021 and getting a call from Reid [Anderson, bassist]. I've known Reid for 30 years, but it's not every day that he randomly calls me — so I thought, "Oh, something's up!" That's when he'd decided, after Orrin left the band, that they [The Bad Plus' other co-founders Anderson

(CONTINUED ON PAGE 31)

David Janeway Appearing:

NOV. 1
David Janeway Trio
@The Django (6:30, 8 pm)

NOV. 12
David Janeway Quintet
@Smalls (9, 10:30 pm)

NOV. 23
with Eliot Zigmund Quintet
@Smalls (6, 7:30 pm)

NOV. 8 / DEC. 13
David Janeway Trio
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JESSICA JONES

TOWARD RICHER VARIANCE

BY SOPHIA VALERA HEINECKE

Tenor saxophonist Jessica Jones has never taken for granted the special place music has held for her. Beginning in 1973, she attended the renowned Berkeley High Jazz Program in northern California, whose alumni also included such soon-to-be illustrious names as David Murray, Lenny Pickett, Steven Bernstein, her husband Tony Jones and Peter Apfelbaum (of whose Hieroglyphics Ensemble she became a decades-long member). Jones emphasizes this rare, early training, noting that “it’s a deep cultural thing, because jazz education was part of integrating the school system, creating spaces that reflect the community and elevating Black American culture. Of the people I played with then, I still improvise with a lot of them.”

In her youth, Jones realized that two facets of musicianship must be developed: “One is about your instrument, the other is letting it come through you. That’s what Coltrane used to say, the music comes through you. Pianist Connie Crothers used to say, music is like a place that you go...Some things about yourself you have to figure out. You wind up being your own teacher. It’s the choices you make, how you enter into a space.” Jones sees most of what she does as part of her musical practice—that includes her interactions with her students at Bard College and her co-leadership (with Tony Jones) of the Rare Earth Vibration Association (REVA). Promoting creativity through a range of programs, REVA is a multipronged arts organization: it co-creates a series of Africa-based festivals; is a Mutual Aid program (pairing American instrument repair technicians with African instrumentalists to teach instrument-repair skills); supports the Global JazzWomen programs online and on the ground; and sustains Jones’ and her husband’s Reva boutique record label.

While improvisation informs every part of her living, Jones also values composed forms. She’s working through the sheet music she gathered while employed at Carl Fischer, NYC’s historic sheet music house. “Practicing is relaxing, meditative,” she says. “You spend a lot of time as a musician not exactly wishing you were better, but knowing that there’s just a little more that you can get.” She has also gleaned that one doesn’t necessarily get rewarded for cultivating practice in material means; rather, a musician should serve as an open vessel, prepared through training to be part of the music surrounding them, a lesson learned from her experiences with Crothers.

Crothers (1941-2016), on whose New Artists label Jones frequently recorded (including as a duo on *Live at the Freight* from 2011), was one of several of the saxophonist’s mentors. Two others include Don Cherry (1936-1995), whose *Multikulti* (A&M, 1989-1990) was Jones’ auspicious recording debut, and Joseph Jarman (1937-2019), the visionary musician of Art Ensemble of Chicago fame and a Shinshu Buddhist priest. Through her collaborations with Jarman, particularly at Brooklyn’s Jikishinkan Aikido Dojo, her love for small independent spaces deepened. It is in these spaces people are bound together by an intention they collectively set to make something important happen, and Jones urges us not

to undervalue this. The musical ecosystem—the radio stations, the writers, the venues—is, in her words, “a really fragile thing” that requires support. Jarman’s dojo in Carroll Gardens provided further opportunity to ground herself and cross an unexpected threshold into a life-changing degree of focus and presence. Jones would also appear with Jarman on several albums, including his *LifeTime Visions (For the Magnificent Human)* (Bopduda Music, 1998-1999), and with Chris Chalfant, the pianist, multi-media artist and member of the Brooklyn Buddhist Association.

Jen Shyu, co-founder (with fellow vocalist Sara Serpa) of M³ (Mutual Mentorship for Musicians, the platform that since 2022 has focused on giving visibility to women and non-binary musicians, including at its annual M³ Festival), recalls her first formative encounter hearing Jones with Jarman at the Jikishinkan Dojo: “I was so moved by her elegance and her warmth. The vibrations in the Dojo were very strong. It was a refreshing space apart from the jazz clubs, and it was really important for me to see her when I was primarily around male musicians. I remember hearing about her Global JazzWomen program, but it was when she joined M³ that I understood how far-reaching and impactful her teaching was, especially in Africa.”

When asked about the flow of their live presentations, Tony Jones speaks to the duration of time he has shared with Jessica. “It’s been so long that performing in public feels completely intuitive,” he says. “It’s almost like being of a single mind.” This spirit aligns with the meaning of Jikishinkan: direct mind. “Practice,” he notes, “isn’t just sitting down to zazen or meditation—we try to bring that onstage. It’s not about hours of practice, but about how Jessica moves and connects with others.”

Foundational to her practice is the fact that, she observes, “jazz...is honed from a Black American experience.” This statement reveals her respect and consideration for the struggle inherent in this music, and it informs her interactions through REVA, her teaching and her efforts to be collaborative and inclusive. “As a woman, not that all of this is about being a woman, I found that if I kept playing with people who respected me and I respected, and who were wonderful musicians, then what develops over time is amazing.”

The M³ Luminary Award, presented to musicians who participate in intergenerational programming, is an attempt to push against ageism. “Women musicians in mid and late careers often find that visibility narrows just as their artistry deepens,” notes Serpa. “Bookings, press attention, recording opportunities tend to favor younger artists, and women feel this shift earlier and more sharply than men. The result is a quiet loss for audiences—decades of musicianship that go largely unheard.” M³ is widening the impact of Jones’ work by presenting her with this year’s Luminary Award.

Jessica Jones remains an inspiration to the community at large, moving towards a richer variance of contributions and continuing to lead conversations, education and outreach.

For more info visit jessicajonesmusic.com. M³ presents Jones with its “Luminary Award” at National Jazz Museum in Harlem Nov. 6. The M³ Festival takes place at Roulette Nov. 7. See Calendar.

Recommended Listening:

- Jessica Jones Quartet—*Family* (Nine Winds, 1996)
- Jessica Jones Quartet—*Nod* (New Artists, 2003)
- Jessica Jones/Connie Crothers—*Live at the Freight* (New Artists, 2011)
- Jessica Jones—*Moxie* (New Artists, 2014)
- Jessica Jones Quartet—*Continuum* (Reva, 2018)
- Pitch, Rhythm & Consciousness—*Sextet* (Reva, 2023)

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NOVEMBER 2026
JAZZ CALENDAR

TUESDAYS 8–11PM Weekly Jam Session House Band: Diego Voglino with guests	WEDNESDAYS 8 & 9:30 PM Two Miles A Day with Hery Paz, Jacob Sacks, Eivind Opsvik, Connor Parks (11/4) Emmanuel Michael (11/11) Alex Wintz Trio (11/18) Lolivone de la Rosa Quartet (11/25)
THURSDAYS 8 & 9:30 PM Glenn Zaleski (11/5) Adam Kolker, Gary Versace, Jeremy Stratton, Colin Stranahan (11/12), Yayoi Ikawa (11/19) TBA (11/26)	NO COVER ONE DRINK MINIMUM
FRIDAYS 8 & 9:30 PM Megumi Yonezawa (11/6) Adam Kolker, Gary Versace, Jeremy Stratton, Colin Stranahan (11/13), Alex Hamburger (11/20) TBA (11/27)	
SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets: Victor Gould Trio (11/7), Adam Kolker, Gary Versace, Jeremy Stratton, Colin Stranahan (11/14), Alex Laurenzi (11/21), TBA (11/28)	

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Antonio Hart learned one of the first consequential pieces of his musical life over the telephone. He was in ninth grade in Baltimore when music and art were cut from his public school, removing a comfort zone of belonging. A friend at the then-new Baltimore School for the Arts (BSA) helped him secure an audition, but Hart couldn't comfortably read the music he had chosen. So, the night before, with his friend, he spent hours on the telephone learning Brahms' *Hungarian Dance No. 5*. He played it the next day, added some scales and learned he'd been accepted.

Yet, that success had future consequence. At its core he was just a teenager trying to get into school, yet the episode introduced a problem he would repeatedly encounter in his subsequent life as alto saxophonist, bandleader and educator: music can be written down but the most important knowledge within it isn't transcribable. At BSA, private teacher Chris Ford accelerated Hart's development as a classical musician. Jazz came later, drawing him toward improvisation and toward musicians in whom he could recognize something of himself. At Berklee College of Music, where he studied with Bill Pierce, Andy McGhee and Joe Viola, Hart remembers arriving behind classmates who already seemed fluent in a language he was only beginning to acquire. "If there was a level zero, that was me," he admits.

So he practiced. He listened. He met trumpeter Roy Hargrove, and by graduation, he was playing with Hargrove and had a record contract, developments that somehow failed to persuade Hart that performing could be a plausible career. His imagined future remained graduate school, perhaps a doctorate, a teaching position back in Baltimore and, with luck, an occasional appearance on somebody else's record. "I didn't dream of it because I didn't think that was going to be a reality for me," Hart says. Yet he spent three years touring and recording with Hargrove, appearing on the trumpeter's leader debut, *Diamond in the Rough*, then other albums including *Public Eye* and *The Vibe*. "We were peers," Hart says. "Sometimes we spoke to each other, sometimes we didn't, but on the bandstand I kind of felt him and he felt me."

Hargrove's governing instruction was considerably less mystical: "Get on the bandstand and play your ass off!" The bandstand required responsiveness, risk, timing, collective intuition, the ability to recognize another musician's intention quickly enough to answer before it became past tense. Hart remembers the band attempting to "light the place up" every night. Their friendship later survived years when they did not speak before finding its way back, leaving Hart's recollection of Hargrove suspended somewhere between musical history and grief after the trumpeter's passing in 2018. "That was my brother," he says. "I love him. I miss him."

By 1991 Hart had released his own debut as leader, *For the First Time*. The decades ahead would bring further albums under his own name, a GRAMMY nomination for *Here I Stand* and an extensive sideman discography. Yet even as professional success accumulated, Hart enrolled at Queens College, pursuing graduate studies under Jimmy Heath and Donald Byrd. Beyond institutional study, what Heath offered was another category of knowledge altogether: proximity to a musician whose biography intersected directly with Miles Davis and John Coltrane. Jazz history is one of transmission—

one musician begets another—but Hart describes it as something messier and more social. To him, musical inheritance is conduct: how to organize a band, how to listen, how to relate, how to create conditions in which another musician can give more of himself.

Trombonist Steve Davis places Hart inside such a continuum. "He and I, along with several of our generational colleagues, have had the absolute honor of working with and learning from true masters such as Frank Wess, James Moody, Charles Davis, Slide Hampton and, of course, Maestro Jimmy Heath, who loved Antonio. He even wrote a composition 'Like a Son', dedicated to him. It was always beautiful to observe their very close relationship." Although Hart remembers Heath as a model for how information circulates between people—how a leader could develop relationships, disperse knowledge and establish "a spirit that's welcoming and loving"—he refuses to confuse inheritance with replication. "I don't feel any obligation to anything," he says. "I still have to do it the way Antonio would do it."

After decades of teaching at Queens College's Aaron Copland School of Music, Hart has watched jazz become increasingly institutionalized. Harmony can be diagrammed, substitutions named, meters counted, vocabulary transcribed, improvisational systems practiced and evaluated. None of this is trivial; but codification creates its own danger. What can be most efficiently taught can masquerade as the whole of what must be learned. "There's a reason why musicians play the way they play, and it's through life experience," Hart says. Younger musicians may become extraordinary technicians while having fewer opportunities to acquire "the communication, the story, the spiritual aspect of it, the historical aspect of it."

Hart calls the distinction one between science and soul, but he is not rejecting analysis in favor of instinct. He is describing its limit: the point at which knowing what happened in a piece of music ceases to explain what that music means when somebody plays it. Saxophonist and educator Neil Leonard heard that distinction embodied at Bill Pierce's retirement tribute, where Hart appeared alongside Pierce, Mark Turner and Melissa Aldana. On Freddie Hubbard's "Birdlike", Leonard remembers Hart's playing as "original, passionate, fluidly in command of the alto." It was, he says, unforgettable.

Trombonist Robin Eubanks has watched Hart develop over decades. They became friends after the saxophonist moved to NYC, their careers repeatedly intersecting on bandstands and recordings, including as members of Dave Holland's various bands. "The thing that remained most consistent with him is a desire to improve as a musician," Eubanks says. What has changed most, he adds, is that Hart is "investigating his spirituality and development as a person more than when I first knew him."

Saxophonist Isaiah Collier met Hart at 16 through the then Thelonious Monk Institute of Jazz, performing with him for the first time at Chicago's Jazz Showcase. Collier remembers Hart as "intense," because of his seriousness about both the music and the tradition behind it. Hart stressed diligence, historical context and the necessity of returning repeatedly to records a musician might mistakenly believe he already understood. "These records aren't just records," Collier says. "They're

sonic illustrations, they're sonic books, and you have to read them." Eventually, Collier says, depth of listening becomes inseparable from experience itself: "We're not just playing songs, it's a storytelling of your life, and until you've experienced certain things, you just will never get it." What Hart changed for Collier was not simply how to play the saxophone, but how to hear it. "Tone," Collier says. "That's how you recognize your parents. That's how you recognize your friends. That's how you recognize anybody." Put on a record, and tone is what allows a listener to recognize Hart, Heath or Coltrane. "You don't really care about what people are playing. You care about how they say it."

Hart speaks about Charlie Parker in much the same way. "Musicians can become so occupied with Parker's harmonic and rhythmic sophistication that they cease hearing how thoroughly the saxophonist remained grounded in the blues." Written notes remain consistent; what changes is the accumulation of inflection, history, intention and experience through which that information reaches another person. Hart tests this proposition with his students by simile. "It is raining in New York. How do you play that? What if it is sunny? What if you are hungry? What if you are in love? What if you have fallen out of it? What are you saying when you play that?" The exercise requires the student to locate experience, decide what it means and convert it into sound.

This month, Hart leads the Queens Jazz Orchestra at Flushing Town Hall for the Jimmy Heath Centennial Concert. Hart was personally selected by Heath to succeed him as conductor of the orchestra, making the centennial not merely an act of commemoration but another turn in the process of transmission. "Honestly, masterpiece music plays itself," says Hart, whose responsibility as he sees it is not to reconstruct Heath, but to create the conditions in which the music can become present again. Photographer Adriana Mateo, who documented Heath's big band for years, sees Hart's leadership as an extension of that communal history. "Antonio doesn't just lead the big band, he carries Jimmy Heath's torch and keeps our community connected," she says. "By surrounding himself with the musicians who shared the stage with Jimmy, he brings back that same spirit of togetherness."

Ever since his earliest days in Baltimore, Hart has encountered an elementary fact: a page can contain music without containing everything required to make it live. What he continues to search for—and asks his students to search for—is the moment when experience enters the sound. The moment when a black note becomes blue. Or yellow. Or the color of rain.

For more info visit antoniohartmusic.com. The Queens Jazz Orchestra's "The Jimmy Heath Centennial Concert" (led by Antonio Hart) is at Flushing Town Hall Nov. 7. See Calendar.

Recommended Listening:

- Roy Hargrove — *Diamond in the Rough* (Novus, 1989)
- Antonio Hart — *For the First Time* (Novus, 1991)
- Nat Adderley Quintet — *Mercy, Mercy, Mercy* (Alfa Jazz, 1995)
- Dave Holland Sextet — *Pass It On* (Dare2, 2007)
- Jimmy Heath Big Band — *Togetherness (Live at the Blue Note)* (Jazz Legacy Productions, 2011)
- Antonio Hart — *Blessings* (Jazz Legacy Productions, 2013)

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Nov 12 @ 7:30PM

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One on One
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New Jersey Symphony
Rachmaninoff's
Symphonic Dances
with **Christian McBride**
and **Eric Jacobsen**
Nov 19 @ 1:30PM
Sun, Nov 22 @ 2PM

Charles Lloyd Quartet
with **Bill Frisell,**
Larry Grenadier
& **Kweku Sumbry**
Sat, Nov 21 @ 3PM

Ben Vereen's
80th Birthday Concert
with **Karrin Allyson,**
Shoshana Bean,
Melba Moore, Stephanie
Pope, Brian Stokes Mitchell,
Lillias White & more
Sat, Nov 21 @ 8PM

Wallace Roney Jr.
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Dorthaan's Place
Jazz Brunch
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& 1:30PM

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COURTESY OF ARTIST

VISHNU WOOD

INTO THE MYSTIC

BY DANIEL A. BROWN

Vishnu Wood is a born seeker who has lived a life of musical, intellectual and spiritual discovery. A creative and educational polymath, over the course of more than seven decades, Wood has toured the globe, performing on the bass, the Middle-Eastern oud and Indian bowed dilruba, while also pursuing his calling as a music educator-activist. A mercurial talent and sideman, over the course of a truly storied career, he has performed with a stunningly diverse roster of jazz artists, including Dorothy Ashby, Alice Coltrane, Kenny Dorham, Barry Harris, Roy Haynes, Joe Henderson, Yusef Lateef, Thelonious Monk, Sam Rivers, Max Roach, Archie Shepp, Alberta Hunter and Nina Simone. Wood's most famous association, however, is his 15-year tenure as bassist for pianist-composer Randy Weston, with notable recording sessions including *Randy!* (1964, re-released as *African Cookbook*), *Berkshire Blues* (1965), *Blues* (1964-65), *Monterey '66* (1966), *Blue Moses* (1972) and the Weston-Wood duo, *Perspective* (1976).

This month at the National Jazz Museum in Harlem, Wood joins the African Rhythms Alumni Quintet, featuring fellow Weston alumni, including nominal leader/musical director T.K. (Talib Kibwe) Blue (flute, alto and soprano saxophones), Ku-umba Frank Lacy (trombone), Sharp Radway (piano), Alex Blake (bass) and Chief Baba Neil Clarke (percussion). The celebration and concert will include an interview, Q&A and performance with Wood. "I talked to Talib last week, and he wanted to interview me about my residency in Morocco with Randy," says Wood from his New York home. That residency was part of a 1967 tour, in conjunction with the US State Department, which found Wood, Weston, Ray Copeland, Clifford Jordan, Chief Bey and drummer Ed Blackwell performing in fourteen countries in West Africa. "We toured throughout Morocco and Tunisia. Then we worked for the Moroccans with a government contract-plan in their hotels throughout Morocco. We played from the Rif Mountains all the way down south to the mighty Atlas Mountains and into the desert," he remembers.

Blue, who considers Wood to be his "big brother," is excited about the forthcoming event and appearance.

"I am quite fortunate having performed with Vishnu and his band, so we will be able to speak in depth about the influence of the musical rhythms from Africa and its influence throughout the African Diaspora," says Blue, who plans to highlight Wood's association with the Gnawa musical culture of Morocco and his musical connection with Randy and the pianist's son, percussionist Azzedin.

"Randy had a solid foundation, so whether we played duet, trio, or quintet or sextet, I was the right-hand person because I had the bottom," says Wood of his unique dynamic with Weston. "And I was the mediator in the rhythm section. I kept the guys together," he laughs. "You know, sometimes they didn't want to play together—so I'd make them play together!"

Bill "Vishnu" Wood, who turns 89 this month, was born on Nov. 7, 1937, in Wilkesboro, NC, into a troubled life. "I grew up with a lot of disfunction and domestic violence," explains Wood. At age 10, he moved with family to Detroit, then a thriving metropolis with an equally potent musical community. Initially he played trumpet, due to his older brother's example, but Wood then quickly shifted to the bass. While still in his teens, by day Wood studied formally at the Detroit Institute of Musical Arts; at night he gigged at a "bucket of blood joints" with rock-house groups. "You have to rock the house because you have to make the cash register ring so people drink, and then the joint makes money—that's why they call it rock house." Detroit was a fertile jazz scene, with Wood citing lesser-heralded players including pianist Terry Pollard as some of the best. "Terry played with trombonist Curtis Fuller and she could play any man down. She played just as well as Alice Coltrane."

Before the genre of spiritual jazz was codified, Wood was injecting the jazz life with the ineffable realm of the Spirit. "I am someone who needed religion," says Wood, explaining that his restless nature and depression-prone personality have found solace in the spiritual path. While still in Detroit, he began a daily yoga discipline. After a childhood spent growing up in the sanctified church, he explored Eastern religions, Science of Mind and martial arts. He has been practicing Buddhism for 40 years (prior to being interviewed, he meditated for two hours). "When I was in New York in the '60s and '70s, I was telling dudes to be vegetarian and not drink or shoot dope and they thought I was insane," says Wood.

He would spend a decade as a devotee of guru Swami Satchidananda, who gave Wood the title of Vishnu. "Swami named me 'Vishnu' because he really thought I would sit beside him and take over his seat after he

passed, but that didn't happen [laughs]." It was Wood who introduced Alice Coltrane to Satchidananda, which in turn led to her deepening her practice of Vedanta and also her iconic release, *Journey in Satchidananda* (Impulse!, 1971). That album's closing live track, "Isis and Osiris," includes Wood performing on oud.

Concurrent with his musical career, Wood has been an ardent educator and music activist. In 1973, he formed the nonprofit organization Safari East Cultural Presentations, which brought multimedia musical awareness programs and education to public schools, colleges, community groups and concert stages for 35 years. Safari East offered such programs and events in NYC, Massachusetts, Chicago, London and Brazil. "We were in the toughest schools in The Bronx and those kids loved it." Through Wood's tutelage, savvy and spirit of service, Safari East blossomed. Wood helped foster programs that highlighted African music and culture, from the motherland to the Atlantic slave trade, from New Orleans to the New Music.

"The programs flourished because I had great musicians, and I knew how to interact with the kids. I did special education for 35 years in New York. When I started out, my first budget through Safari East was \$250 in Staten Island. When I ended up years later, my budget was \$200,000, sponsored by the City of New York United Way." In recent years, Wood has spent his winters living and performing in San Miguel de Allende, Mexico. By his own estimation, he has enough material for "several books" and has a library of unreleased live recordings. He also maintains his own website, which includes his most recent release, *Vishnu Wood in Concert*.

Wood's philosophy and takeaway of a seeker's life is succinct and on point: "I've worked my ass off my whole life. And I have lived, and still live, an amazing life."

For more info visit vishnuwood-safari-east.com. Wood is at National Jazz Museum in Harlem Nov. 19. See Calendar.

Recommended Listening:

- Randy Weston Sextet—*Randy!/African Cookbook* (Bakton/Atlantic, 1964)
- Bob James—*Once Upon A Time: The Lost 1965 New York Studio Sessions* (Resonance, 1965)
- Randy Weston Sextet—*Monterey '66* (Verve, 1966)
- Randy Weston/Vishnu Wood—*Perspective* (Denon Jazz, 1976)
- The Detroit Four (Barry Harris, Charles Greenlee, Vishnu Wood, Roy Brooks)—*Cadillac and Mack* (Eastworld, 1977)
- Vishnu Wood—*Vishnu Wood in Concert* (Safari East, c. 1990s)

LEST WE FORGET



VINCIANE VERGUEHEN

PAULINE OLIVEROS

DEEP LISTENING RENEWED

BY KURT GOTTSCHALK

In the ten years since her death, composer and philosopher Pauline Oliveros has become a cultural touchstone. Just as John Cage came to represent silence, Oliveros' name and koans (e.g. "Walk so silently that the bottoms of your feet become ears") are nearly synonymous with the act of listening. Her term "deep listening" is now used far beyond reference to her musical practice. As with Cage, that thumbnail philosophy fails to reflect much of her lifetime of work. And again like Cage, she might have been happy to

be remembered with such a simple and meaningful epithet.

Flutist-composer and International Contemporary Ensemble founder Claire Chase has herself made a lifetime of deep listening. Her mother, with Claire in utero, participated in extended vocal workshops led by Oliveros at the University of California San Diego (UCSD). "Pauline always joked with me that I was one of the original deep listening babies," says Chase, who grew up aware of Oliveros' work but only immersed herself in it as a student at Oberlin. "I asked her if she would write a piece for my little undergraduate trio. I can't believe I had the audacity to do this. And she said 'yes' to this group of kids. She wrote this piece called 'Elemental Gallop'. That piece, and the experience of putting it together, was the real catalyst for putting together the International Contemporary Ensemble. It was a good opportunity to put forward what 21st-century music could be."

For Chase, Pauline Oliveros is all around us today.

She speaks excitedly and quickly about the lasting influence and impact of the woman she calls a mentor. "One of her most beautiful teachings, one of the huge gifts that she gave us, is to give attention to how we listen," Chase says. "This society, this geopolitical moment for healing, for the restoration of peace in our world and the experiences of life that her teachings have opened up, that grandiosity—it's time, it's grounded, it's real. She felt a hands-on urgency about taking real steps no matter how small toward that goal, that listening is transformational."

Oliveros was born May 30, 1932, in Houston, TX, and passed away November 24, 2016, in Kingston, NY. She was a founding member of the San Francisco Tape Center in the '60s and advanced her thoughts on attentive listening through several books, as well as university positions. She released more than 60 albums and appeared on many more, and she was

(CONTINUED ON PAGE 29)

EARS&EYES

20TH ANNIVERSARY? OH SNAP!

BY KEN WAXMAN

Of all the ways a record company expands a roster, ears&eyes is one of the few in which the director's peripatetic life helps define its catalog. The imprint, which has released over 250 albums during its history, is located both in Buenos Aires, Argentina, as well as near Raleigh, NC, where bassist, producer and label director Matthew Golombisky currently lives.

Over the years, as Golombisky moved to various cities in North and South America, ears&eyes recorded musicians in those areas. "In the beginning, there was no real plan to actively seek out artists outside our circle," he says. "Wherever I live tends to become the focus. Once the label started gaining more recognition, though, people from all over began reaching out. My first big artist outside my circuit was Matija Dedić from Croatia. His album was amazing. As long as the music is killing, I'm open to it." That enthusiasm was the original impetus when in 2007 Golombisky and drummer Quin Kirchner started ears&eyes in Chicago. It was part of a film, art and music mini-festival, hence the name. Golombisky, who "pays close attention to

the visual side of things," also wanted an upper and lower case balance for the "ears&eyes Records" logo.

Frustrated by a lack of interest in their music from established labels, the duo decided to self-release. Eventually, Golombisky took on the role of sole producer and label boss. "I was just trying to find a home for local artists who weren't getting attention," he explains. "I was still a full-time bassist-composer. How I run the label developed over time, shaped more by how I wanted to help artists produce and promote their music than by how to make it profitable. It's always been rooted in believing in the music that comes to me and wanting to help get it out into the world."

One of the factors that sets ears&eyes apart from most North American imprints is its focus on Argentinian artists. That resulted from Golombisky's 2010 move to Buenos Aires, where he stayed for 10 years. There, he was able to concentrate on the label and eventually extended his experience as a teaching artist with the Institute for Creative Music in the US by becoming conductor and artistic director of a youth orchestra. The impetus came after he attended Dedić's Buenos Aires Jazz Festival concert backed by a local trio. The next day, the trio's bassist contacted him, he recalls. "We got talking, swapped CDs. I couldn't stop listening, and I started digging deeper into the scene. I discovered incredible musicians and eventually invited

them into my own compositional world. The scene is so vibrant and exciting that there was no way I wasn't going to help it reach further."

Berlin-based Argentinian tenor saxophonist Camila Nebbia met Golombisky then and soon released her first ears&eyes album. Since then she has recorded eight albums as a leader and several more as a sideman. Why record for ears&eyes? "Matt really cares about the story behind each album and how it's communicated to the audience," she notes. "This helps create a deeper connection with journalists and new listeners. The diversity of the label creates space for artists who might not otherwise have access to a platform like this, simply because they're not yet known or because of where they're based. He does the work, listens to the music (and) builds a diverse catalogue and audience."

Although he's on twenty ears&eyes albums (with five more soon ready to appear), and even though he sets the release schedule, Golombisky doesn't prioritize his own projects. "I always push my own releases behind other artists' work," he admits. Overall, "the number of ears&eyes releases varies by year and according to a schedule allowing enough time for publicity and promo. The largest spike came during the COVID-19 years, as more music had to be available

(CONTINUED ON PAGE 30)



Resistance of the Earth
Igor Lumpert Quartet



Colibrí Rojo
Camila Nebbia/Axel Filip



Pulses
Elsa Nilsson



KYN
KYN (Yoon Sun Choi, Hanna Schorken, Noa Fort)



Prohibido Andar en Sulk
Santiago Leibson

VOXNEWS

THIS TIME OF YEAR...

BY TESSA SOUTER

"Competitions are for horses, not artists," Béla Bartók once declared, reflecting the belief that art is so subjective that it is impossible to rank. Yet, there's no doubt that winning the Herbie Hancock Institute International Jazz Vocals Competition can be a career-maker. So congratulations to **Malou Oheix**, winner this year, and to the ten semifinalists: **Joie Bianco**, **Anouk Chemla**, **Lucy-Anne Daniels**, **Georgia Heers**, **Courteney Hooper**, **Kate Kortum**, **Kristin Lash**, **Zhenxuan "Jimmy" Lin**, **Ashley Pezzotti** and **Tawanda Suessbrich-Joaquim**. The finals for the equally career-launching Sarah Vaughan International Jazz Vocal Competition will be held at the New Jersey Performing Arts Center (NJPAC) on Nov. 22, so get your tickets now.

Thrilling French-Dominican singer **Cyrille Aimée**, another Sarah Vaughan competition winner (who incidentally came third in the Herbie Hancock competition in 2010) will be at Birdland (Nov. 3-7). Veteran vocalist and NEA jazz master (and Herbie Hancock competition judge) **Dee Dee Bridgewater** appears a week later (Nov. 11-14). The late, legendary vocalist **Sheila Jordan** will be honored at Dizzy's Club with a birthday tribute (Nov. 17) and a new, live album release (on Dot Time). Earlier in the month, **Janis Siegel** (a guest at the Jordan tribute) celebrates *The Art of Vocalese* (Origin) at Dizzy's

(Nov. 4). **Elizabeth Bougerol**, the fabulous voice of the Hot Sardines, is celebrating the release of her eponymous (and first solo) album, at Joe's Pub (Nov. 12). Hot Sardines fans, don't despair. She has no plans to leave the band. "This is an expansion, not an exit," she says.

Gregory Porter and **Madeleine Peyroux** will perform together at NJPAC (Nov. 13). Also at the same venue, Broadway icon **Ben Vereen's** 80th birthday celebration will feature **Shoshana Bean**, **Melba Moore**, **Stephanie Pope**, **Brian Stokes Mitchell**, **Lillias White** and five-time GRAMMY nominee, jazz singer and songwriter **Karrin Allyson** (Nov. 21). At The Stonewall Inn (Nov. 23), John Pietaro and his punk-jazz, neo-beat ensemble the Red Microphone will present his latest work, *Scarlet Streets* (The Bodily Press), in collaboration with and produced by vocalist-producer **Ellen Christi**, who will also be performing.

Herbie Hancock competition finalist **Georgia Heers** will appear at Trinity Church in the Jazz at One series (Nov. 11). **Noa Fort** has two notable NYC concerts: her Plant People at Threes Brewing (Nov. 11) and in quartet at Five Spot Jazz (Nov. 15). Guitarist-vocalist-songwriter **Dida Pelled's** new album *I Wish I Was Single Again* (La Reserve) is part of her longtime project to recover songs from women musicians whose voices deserve to be heard. And speaking of voices who deserve to be heard, **Vanisha Gould** has a new album, *What an Interesting Girl* (Cellar Music), featuring her quirky original songs, delivered in a distinctive voice with more than a hint of humor.

Celebrating 61 years of the Association for the Advancement of Creative Musicians (AACM), improvisational power couple Adegoke Steve Colson and **Iqua Colson** will be at Roulette (Nov. 4). The M³ Festival, founded by experimental vocalist-composers **Jen Shyu** and **Sara Serpa**, will also be at Roulette,

featuring, among others, **Theo Bleckmann**, **Martha Redbone**, **Alexandria DeWalt**, **Noa Fort**, **Mama Dee** and bassist-vocalist **Devon Gates** (Nov. 7). **Becca Stevens** is at The Jazz Gallery (Nov. 23-24). Rising star **April Varner** celebrates her newly-released *Winter Songs Vol. 3* (Madre Vaca) at Zinc Bar (Nov. 24). Violinist Zach Brock features **Theo Bleckmann** and **Melissa Stylianou** at Westbeth Artists Housing (Nov. 6).

As for the GRAMMYS, the jostling for which lasted through October, choosing whom to vote for is never easy given the talent on display. Meanwhile, it's worth remembering that the iconic John Coltrane was never nominated during his lifetime. Nor were Chet Baker, Blossom Dearie or Chris Connor. A useful reminder that awards, however prestigious, tell only part of the story. It will be interesting to see who makes it through the first round this year.

LISTENING...Two major live releases debut this month: **Louis Armstrong's** 1957 *One Night in Highland Park* (Verve) and **Samara Joy's** first-ever live recording, *Live at the Blue Note LA* (Verve). She is a spectacular live singer, so this album is long overdue. The *Two-o-Duo Project* (ArtistShare) by John Clayton and **Rene Marie**, is a gorgeously intimate mostly bass and voice album. **Gretchen Parlato's** seventh album *The Wise Ones* (Edition) also features vocalists **Becca Stevens**, **Amber Navran** and visionary **Meshell Ndegeocello**. Brooklyn-based composer-performer couple **Paula Jeanine Bennett** and Richard X Bennett's new album *Amaryllis 2* (Ropeadope), is a collection of songs about love, pain and the natural world. Born of Richard's three-year bout with a serious illness, it's a triumphant illustration of how to squeeze beauty from pain.

*Tessa Souter will be at *One Flight Up* Nov. 24. See Calendar.

JAZZFESTIVAL SAALFELDEN

BY DAVID CRISTOL

CHARLIE PARKER JAZZ FESTIVAL

BY MARILYN LESTER

MONTEREY JAZZ FESTIVAL

BY SCOTT YANOW



Delphine Joussein @Museum Schloss Ritzen



Ravi Coltrane @Tompkins Square Park



Charles Lloyd @Monterey Fairgrounds

The end of August is replete with progressive-minded music manifestations in Europe, such as Météo-Mulhouse (France) and Willisau (Switzerland). With over 50 concerts, the 46th edition of Austria's Jazzfestival Saalfelden (Aug. 20-23) offered a wide array of unconventional approaches. En route to the site, rain showers, vast expanses of green and a dip in temperature felt like a new lease on life after relentless heatwaves, drought and fires on the continent. Amidst imposing alpine scapes, new and recurrent attendees indulged in a free music spree, with jazz hikes and forest gigs in addition to events in the city's venues.

Many groups consisted of musicians of various nationalities and backgrounds, showcasing artistic kinships beyond borders. One example, **Lava Quartet**, was an alliance of Portuguese low-tone master Gonçalo Almeida (bass), Catalan pianist Jordina Millà (previously heard in a duet with bassist Barry Guy) and two Germans—percussionist Wieland Möller and Almut Kühne, the latter who was not so much a vocalist as a profuse sound-maker, nuanced and wary of overplay. With unorthodox tools, they established a fairytale sound world, at once enchanting, dark and scary, to journey through. An auspicious start for the festival.

Female-led bands were a common sight, starting with **DaughterDaughter**, an all-distaff quartet of Amalia Dahl and Camila Nebbia (saxophones), Elisabeth Coudoux (cello) and Sun-Mi Hong (drums). Scored sections coexisted with a fair bit of improvisation, with Nebbia delivering a gripping unaccompanied solo. Tyrol's **Yvonne Moriel**'s sextet performed her original suite "Strange Motion". The piece flaunted a variety of styles, with dramatic course alterations that took listeners from incisive swing to spiritual jazz by way of an Afro-dub groove, a showpiece for electric bass and a tune suffused in warm Rhodes chords. The leader's proficient saxophone playing carried the versatile ensemble, which also included harpist Miriam Adefris. Flute player **Henriette Eilertsen**'s trio was an initially quieter, folk-inspired affair, distinctly Nordic in feel and implemented at an unhurried pace, but it had more grit in store than one might have surmised from the first songs. Pianist **Marta Sanchez**' quintet had a plus-one in guest trumpeter Cuong Vu, who additionally participated in a number of acts at the festival. His solo turns, over the leader's astutely-woven melodies and harmonies, were treats for the ears, as were those

Since 1993, the annual outdoor Charlie Parker Jazz Festival, founded by Sam Turvey, has paid homage to the legendary "Bird," who lived at 151 Avenue B, bordering the East Village's Tompkins Square Park, the original sole location of the event. Now, long a part of City Parks Foundation's SummerStage, the free concerts span three days (this year: Aug. 28-30)—two in Harlem's Marcus Garvey Park and the big wrap-up in Tompkins Square Park.

Two acts performed on opening night (presented in partnership with Jazzmobile): the **Bill Saxton Harlem All-Stars** and **Jazz at Lincoln Center Orchestra (JLCO)**. The 80-year-old saxophonist Saxton—who some time ago bought a brownstone in Harlem (formerly the address of Tillie's Chicken Shack, Covan's Morocco Club and Monette's Supper Club, where legends Fats Waller, Willie "The Lion" Smith and, later, Billie Holiday performed), which in 2006 he opened as his own club, Bill's Place—is steeped in hard bop tradition. Playing with his quartet of mostly students, Saxton smoothly spun out Parker's "Blues for Alice" and "Dewey Square", plus two songbook standards from Parker's *With Strings* album: "Star Eyes" arranged as a rumba, and "I Didn't Know What Time It Was"—all taken in a pleasing, mid-tempo comfort zone. The relaxed and voluble leader ended his set with a Dukish, verbal "Love You Madly" send off, and a classically boppish original, "Beneath the Surface".

The ever-reliable mainstay of NYC big band jazz, the JLCO presented a full program with hosting and musical direction by alto saxophonist Sherman Irby. As per tradition, most every member received a feature during the set, and all tunes were arranged by the band's musicians, past and present. Opener was Parker's high-energy "Klactoveedsedstene" followed by a brassy Thelonious Monk tune, "Raise Four"; between the trumpets and drummer Obed Calvaire's beats and prominent cowbell, the mood was like a bull ring in Madrid. Guest trumpeter Marquis Hill exhibited his staccato style of playing on Woody Shaw's signature tune, "The Moontrane", while rising-star vocal guest **Ekep Nkwelle** dove into the legendary Langston Hughes-Nina Simone collaboration "Backlash Blues" with appropriate fierceness. Closer was Betty Carter's "Tight", a swinger that showcased Nkwelle's aptitude for vocalese and the musicians' rhythmic dexterity.

Day two in Marcus Garvey Park was a tasty smorgasbord of talent with **DJ Kultured Child** (aka

From the main stage at the Monterey Fairgrounds, Ravi Coltrane enthused: "Monterey is the world's greatest jazz festival." While that claim would certainly be disputed by fans of other major events, northern California's Monterey Jazz Festival (MJF), now in its 69th year (the oldest annual festival to be held at the same venue), unquestionably ranks near the top. During a period when many so-called "jazz festivals" water down their content with non-jazz groups in attempts to boost attendance, virtually all of the dozens of groups that performed at this year's MJF (Sep. 25-27) were "jazz" or (in a few instances) blues, with five stages operating simultaneously over the weekend. Under the direction of artistic advisor Gerald Clayton and artistic consultant Jason Olaine, the lineup this year was particularly strong, mixing together up-and-coming talents (e.g. Kate Kortum, Bokani Dyer, Denise Thimes, Dabin Ryu) with classic veteran performers, local groups and college bands.

Joined by a trio that included pianist Tyler Henderson, singer **Kate Kortum** displayed a swinging style with original phrasing, powerful and expressive long tones and a real feel for bebop. **Bokani Dyer**, a pianist from South Africa, is 40 and better known in his homeland and Europe than stateside. He often took a short rhythmic and generally wordless vocal before creating McCoy Tyner-inspired piano solos. It seems strange that the veteran singer **Denise Thimes** is not better-known; her paucity of recordings certainly has not helped boost her profile. With a larger-than-life personality onstage (and featuring co-star, tenor saxophonist Doug Lawrence), she consistently swung on a set that included a dramatic rendition of Nina Simone's "Four Women". Pianist **Dabin Ryu**, who led a trio with bassist Joe Martin and drummer Johnathan Blake, hinted at times of early Cecil Taylor (circa 1960) and Jaki Byard. A real powerhouse.

As with the best jazz festivals, some of the key artists appeared multiple times in different settings. Among those who popped up regularly were drummers Blake and Brian Blade, bassist Larry Grenadier, pianists David Kikoski and Gerald Clayton, tenor saxophonist Melissa Aldana and trumpeter Ambrose Akinmusire, who was cast in Miles Davis' spot in Gregory Hutchinson's Kind of Now project.

Trombonist **Nick Finzer** paid tribute to J.J. Johnson during a well-conceived hour with the stellar rhythm section of Isaiah J. Thompson (piano), Rufus Reid (bass)

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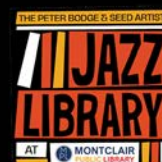
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Beneath Lifted Skies
Linda May Han Oh (Biophilia)
by JR Simon

Is there anything sexier than upright bass and tenor saxophone? With *Beneath Lifted Skies*, bassist Linda May Han Oh and guest star, saxophonist Melissa Aldana, make the question rhetorical. In this intimate duo setting, every note is exposed, each gesture matters and the musicians are deeply attuned to one another. The result is intoxicating.

They announce themselves immediately with a breakneck “Anthropology”. The tempo is fast but never harried. Oh’s bass is surefooted and driving, with Aldana’s tenor equally assured. That confidence is sustained throughout an album drawn largely from the jazz canon. On Charles Mingus’ “Duke Ellington’s Sound of Love”, the saxophonist’s playing drips with emotion. Her dynamic swells and decrescendos explore the multitudes hidden within a single note. Wayne Shorter’s “Dance Cadaverous” is another standout; familiar, but newly transparent without piano or drums, it is as though the air has been cleared, revealing this duo’s extraordinary interplay. On John Coltrane’s “26-2”, Aldana handles the knotty saxophone line with fluid authority, while Oh maintains exacting time even as she offers an exhilarating interpretation of the melody.

The freely improvised tracks – “Infinite”, “Resolve” and “Shoulder to Shoulder” – confirm that the pair’s chemistry extends well beyond established repertoire. On “Resolve”, the bassist’s repeating figure provides a steady foundation beneath Aldana’s melancholy melody, distilling the duo’s responsiveness into something spare and deeply affecting. But it is Oh’s unaccompanied “God Bless the Child” that sits as the album’s jewel. Aching, reaching and unafraid of silence, her staggering technique is always in service of pure expression. After this emotional peak, “Winter” feels less like an encore than a benediction. Oh’s closing solo, built around resonant, impeccably-executed double stops, is spacious and quietly hopeful.

Beneath Lifted Skies brings together two musicians whose formidable chops open the door to something much deeper: the pursuit of emotional possibility.

For more info visit biophilarecords.com. Oh and Aldana are at Symphony Space Nov. 20 (part of “Coltrane 100”). See Calendar.



Marchin' On!
The Heath Brothers (Strata-East – Mack Avenue)
by Ken Dryden

The Heath Brothers (drummer Albert “Tootie”, woodwinds player Jimmy and bassist Percy) came from a musical family in Philadelphia and pursued successful individual careers. They debuted as a band

not long after the original breakup of the Modern Jazz Quartet in 1974 (of which Percy was a member) and made this album, their initial recording, the following year, adding pianist Stanley Cowell. The music heard on the 1975 session came together as the group woodshedded on trains during their European tour, drawing the attention of their fellow passengers, who were fascinated by the unique sounds they heard.

This is a remarkable first record for many reasons. Not only are the compositions of each member featured, but the instrumentation is often surprising, beginning with the gorgeous setting of Duke Ellington’s “Warm Valley”. Both Albert and Jimmy play flute, with Cowell providing rhythm on mbira (African thumb piano), buoyed by Percy’s arco baby bass, a novel approach to the Maestro’s timeless ballad. Albert contributes “Tafadhali”, a soft, light-hearted ditty with the same instrumentation. Percy’s “The Watergate Blues” is humorous and finds the musicians back on their primary instruments, with the bassist taking an extended solo, while Jimmy sits out. Cowell contributes “Maimoun”, a lush African-themed feature introduced by the two flutes, before Jimmy switches over to his soulful tenor saxophone playing. The pianist is rather reserved here, keeping his solo brief and maintaining an overall supportive role.

The remainder of the album showcases Jimmy’s four-part “Smilin’ Billy Suite” (dedicated to drummer Billy Higgins). “Part I” is introduced by Percy’s arco cello and Cowell’s strummed piano strings, segueing into a dreamy interlude with the quartet centering on Jimmy’s lyrical flute performance. They transition seamlessly into “Part II”, with Cowell returning to the mbira, leading the band into an easygoing groove. “Part III” introduces another twist, with Albert heard on an uncredited African double-reed instrument (a musette?) and Jimmy on soprano saxophone, playing a haunting march that gradually fades as the focus shifts to Albert’s drum solo. “Part IV” is a reprise of the initial theme, with a more straight-ahead instrumentation of tenor saxophone, piano, bass and drums.

The Heath Brothers remain an under-appreciated band, and *Marchin’ On* should be considered one of their essential albums. It is an especially welcome reissue in Jimmy Heath’s centenary year (Oct. 25 marked the 100th anniversary of his arrival day).

For more info visit mackavenue.com/collections/strata-east. Jimmy Heath centennial concerts are at Dizzy’s Club Nov. 2 (featuring the Jimmy Heath Big Band) and Flushing Town Hall Nov. 7 (featuring the Queens Jazz Orchestra with Antonio Hart). See Calendar.



Marches Rewound and Rewritten
Maria Faust Sacrum Facere (Stunt)
Morgenbarn

Tilo Weber, Matteo Paggi, Maria Faust (Malletmuse)
by Sarah “Flake” Grosser

Estonia-born, Copenhagen-based saxophonist Maria Faust has lately dispensed with the traditional jazz ensemble concept to focus on interplay between woodwinds and brass, with deconstructed percussion serving as mere accompaniment. With *Marches Rewound and Rewritten*, Faust subverts the military march into something somber and reflective rather than boisterous; *Morgenbarn*, conversely, is a trio with more openness and space for each musician to explore.

Marches Rewound and Rewritten, the third album from her excellent Sacrum Facere series, takes the

concept of war and reframes it to focus on the victims rather than the victorious. The nine marches here are numbered from 0 to 6.2, ignoring strict, linear order (“March Nr. 5” is the sixth track, while “March Nr. 0” is the seventh). Mechanical, regimented structures are given a chance to finally breathe and talk about how they feel, rather than being told to suck it up and not to cry. The album opens, appropriately enough, with the percussive sounds of the musicians stomping their feet, marching to the slow tempo. The omnipresent snare drum (Emanuele Maniscalco) is joined by bass drum, crotales and percussion (Peter Ole Jørgensen) and a horn ensemble led by Faust (alto), which includes Anders Banke (bass clarinet, baritone horn), Kasper Tranberg (trumpet), Mads Hyhne (trombone) and Jonatan Ahlbom (tuba). The sound is dry and immediate – as intimate and confrontational as being alone with the band in a small room. In “March Nr. 2” there is a moment of vulnerability, when fluttering horns, wailing saxophone and jazzy trumpet swell in ascension. A swirling space of beauty emerges and emotions seep in. *Marches Rewound and Rewritten* is a simple concept explored thoroughly and executed with focus and grace.

Morgenbarn is a tight collection of six pieces composed and performed by the trio of Faust (alto, electronics) with Italian Matteo Paggi (trombone, electronics) and German Tilo Weber (drums, percussion, vibraphone). This band also has an ear for room depth and here explores it masterfully in the *wetter* direction. Reverb effects and electronics provide rich, soaring tones up into the skies. Distant pads and even a faraway alto vocal create a vastness, which is handled delicately, especially alongside reverberant vibraphone. All three musicians contribute compositions to the album, but it’s not too difficult

RECOMMENDED NEW RELEASES

- JD Allen – *SÖWT* (Savant)
- Barcelona Art Orchestra/Miguel Zenón – *Expressions* (Miel Music)
- BFA Trio (Sam Bardfeld, Joe Fonda, Barry Altschul) – *Hurtling Between* (Fundacja Słuchaj)
- Ran Blake – *Voices* (Tzadik)
- Anthony Braxton/James Emery – *Articulations* (Modern Sounds)
- Jakob Bro, Larry Grenadier, Jorge Rossy (feat. Charles Lloyd) – *Bjerger, Strand* (Loveland)
- Cameron Brown and Dannie’s Calypso – *Remembrance* (Sunnyside)
- Greg Burk, Achille Succi, Silvia Bolognesi, Gerald Cleaver – *Purple Blues* (Tonos)
- Stephan Crump – *Passerine* (Out Of Your Head)
- Kayvon Gordon – *Blood Lines* (Close Up)
- Vanisha Gould – *What An Interesting Girl* (Cellar Music)
- John Hollenbeck & Hot Club Jazz Orchestra – *Peace and Justice* (Flexatonic)
- Jason Kao Hwang/Human Rites Trio – *Second Life* (True Sound Recordings)
- James Brandon Lewis Red Lily – *Calling Antonín* (TAO Forms)
- Francisco Mela – *Carnaval De Oriente* (577 Records)
- Irène Schweizer – *Piano Solo* (Intakt)
- Ayumi Tanaka, Thomas Morgan, Thomas Strønen – *Windflower* (ECM)
- Ziv Taubenfeld – *Song of the Weeds* (Full Sun)
- Alexander von Schlippenbach – *Main Lines/1967* (Corbett vs. Dempsey)
- Amber Weekes – *To Oscar with Love* (Amber Inn)

to spot which pieces are written by Faust. She rarely embellishes her openings and errs on the side of restraint. “Short Child” takes a waltz, pulsing like a slow heartbeat, and adds an earnest, rising melody. There’s a stoic maturity to it, equal parts mechanical and emotional, that is reminiscent of *Marches Rewound and Rewritten*. “Firstborn” also begins with a very simple melody, but evokes a dreamier, more mysterious atmosphere. What ties the tracks of this album together is the understated, oftentimes dark, melodies. It’s a cohesive collection with a surface simplicity, but with plenty of substantial improvisations and underlying complexity, a fine balance—one only wishes there were a few more tracks to enjoy.

For more info visit mariafaust.bandcamp.com and tiloweber.de. Faust is at Zürcher Gallery Nov. 1 (with Kresten Osgood). See Calendar.



The Solastalgia Suite
Kris Davis and the Lutosławski Quartet (Pyroclastic)
by Terrell K. Holmes

Glenn Albrecht, a philosopher and environmentalist, coined the term “solastalgia,” which he defines as “distress produced by environmental change impacting people while they are directly connected to their environment.” The acclaimed and constantly-evolving pianist-composer Kris Davis explores this concept via a Third Stream excursion on *The Solastalgia Suite*. Joining Davis is the Lutosławski Quartet, comprising Roksana Kwaśnikowska (first violin), Marcin Markowicz (second violin), Artur Rozmysłowicz (viola) and Maciej Młodawski (cello).

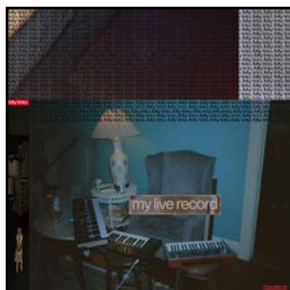
The opening piece, “Interlude”, announces that this is not your standard button-down classical chamber quintet. Davis’ stark block chords complement the staccato dynamism of the strings. Amidst the aggressive pizzicato and Davis’ musings, the music swings. “An Invitation to Disappear” is as close as the quintet gets to the “canonical” tradition, with its nuanced balance of depth and texture. When the cello opens a path for a reflective Davis, her single-note voicing is so soft that it sounds reticent. The modulated, high-pitched strings on the haunting “Towards No Earthly Pole” evoke an empty swing in a backyard swaying in the wind. Davis’ intermittent single notes on prepared piano sound like distant wind chimes, enhancing the desolation.

The pianist’s manic glissandos and trills complement the pulsating strings that drive the astonishing “The Known End”. The quintet engages in call-and-response centered around a spirited eight-note motif, similar to the five-note blues approach in Muddy Waters’ “Mannish Boy”. The strings make an abrupt shift into a cacophony that sounds like an avian quarrel that crescendoes, then flows into a lovely moment of oceanic calmness—think of a meeting between Keith Jarrett and John Luther Adams. The somber “Ghost Reefs” sounds like the part of the shoreline where ocean waves crash. The quintet draws on a palette of sonic urgency on the frenetic “Pressure and Yield”—the biting dialogue between the shrieking arco and strident tremolo would be a challenge for any ensemble to match. Davis’ block chords, metronomic strings, intermittent pizzicato, the rhythm of the prepared piano and the imposing voice of the cello, embody the passing of time perfectly on “Life on Venus”. Album closer “Degrees of Separation”

brilliantly encapsulates all of the musicality and emotions that have preceded it.

The Solastalgia Suite is a stunning achievement of imagination, creativity and execution by Kris Davis and the Lutosławski Quartet. Davis has recorded numerous excellent albums, and this one belongs right at the top.

For more info visit pyroclasticrecords.com. Davis is at Miller Theatre Nov. 7 (with Paradoxical Frog). See Calendar.



my live record
My trio (Close Up)
by Jason Gross

Yvonne Rogers is an in-demand, award-winning pianist-composer and commissioned artist whose debut on record was the dreamy, minimalist solo album *Seeds* (2023). She’s now transitioned to a very different place, with a new group featuring Tim Watson (guitar) and Jon Starks (drums). My trio’s (note the small “t” in the group’s name) brief debut album from earlier this year, *Oh Horror!*, presented a challenging, invigorating mash-up of avant jazz, progressive rock, fusion, collage and noise. They have followed it up with *my live record*, an eight-song mostly-improvised album, recorded last year at (and released by) the small artist-driven Lower East Side club Close Up. It’s even more of an aural rollercoaster ride, featuring Rogers on synthesizers with MIDI patches (pre-set sounds) designed by Watson.

“Voice Instrument” starts with the grandeur of Rogers’ keyboards, then breaks into a fast-paced, rumbling march that keeps shifting slightly in tempo and sonic focus, occasionally letting Watson’s guitar glide before transforming into glitchy video game sonics with a flurry of accompanying drum rolls and toy piano sounds. “Give em Heaven” has a calmer, elegiac atmosphere at first, soaring on bass-driven synth and guitar flourishes, leading to scraping noises and crashes, then ending with fluttering effects over calming electronics for contrast. “Servo Panic Sack” starts with chainsaw buzzes and clanking alongside random keyboards. The sampled sounds get louder and more chaotic, then mellow before revving up into a harried march. “Dust Monster Return to Dust” has sputtering rhythms that gain oomph with guitar wails and then turn spacy; light, choppy synths and echoey guitar dominate before reverting back to wailing, sputtering effects.

A thorny barrage of drum crashes, stately synths and formal guitar riffing announces “Shuffle”, which becomes increasingly abstract then slows into bouncy keyboards before dreamily fading off. “Debra” features another rhythmic attack alongside Watson’s Santana-like guitar cries. The carnivalesque, brief “I’m TV” has yet another drum attack and more guitar shredding, which pulls back and decelerates before drifting away. “Divine Bug” ends the album with Rogers’ reflective keyboard playing, and plaintive guitar from Watson, over Starks’ drum rolls and sound sample blasts: calm and chaos tugging at each other.

Free jazz fans who already appreciate note flurries, sonic onslaughts and elastic time signatures will find this a welcome, adventurous destination.

For more info visit closeup154orchard.bandcamp.com. The album release concert is at Close Up Nov. 2. See Calendar.



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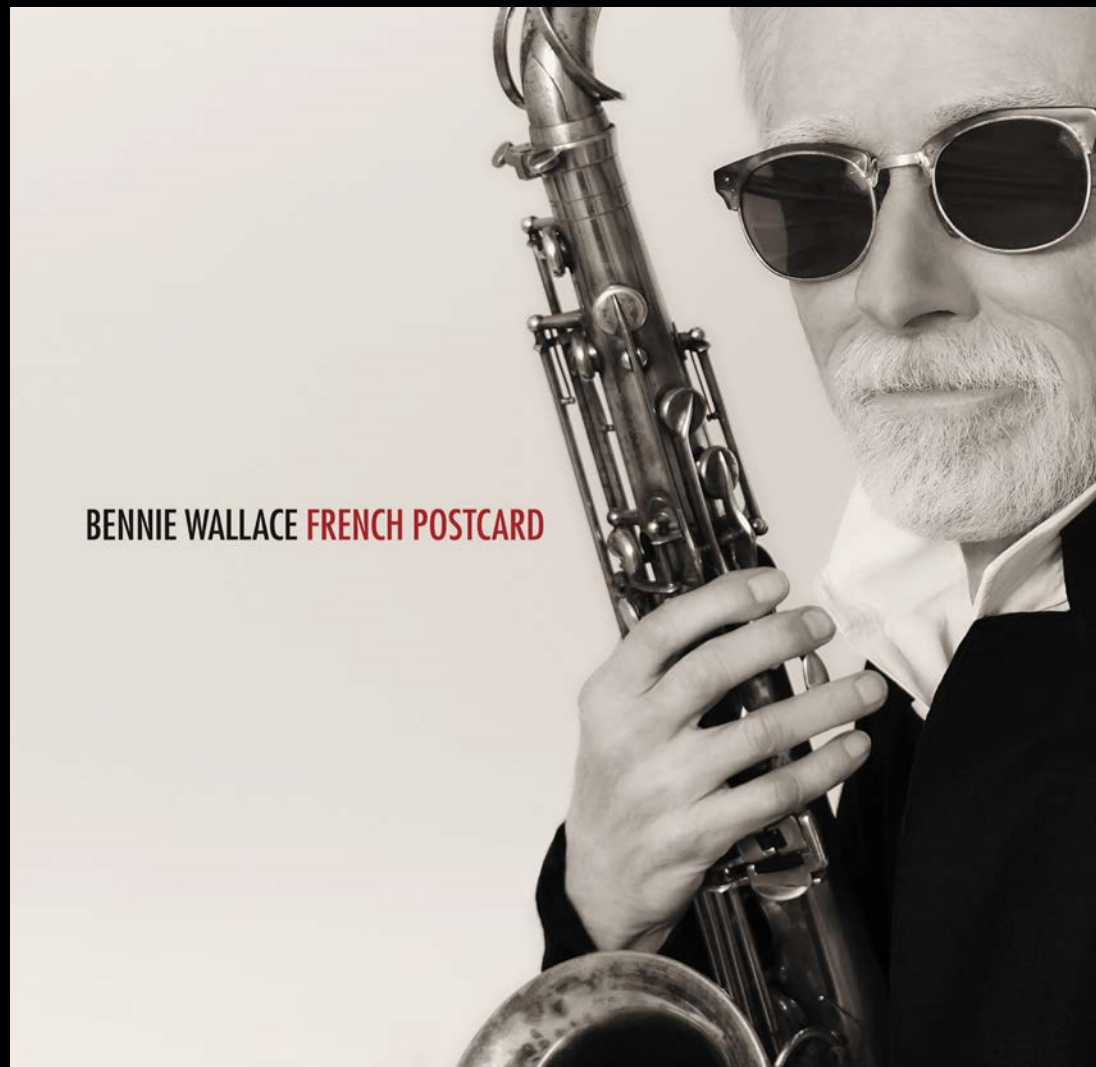
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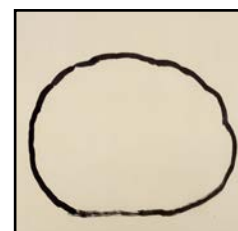
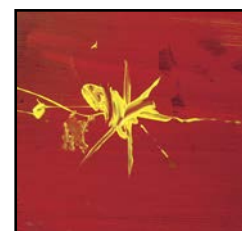
By All Means
Aaron Parks (Blue Note)
by Andrew Schinder

Contemporary pianist Aaron Parks may be best known for his forays into postmodern experimentation, but he has also successfully conquered the traditional piano trio format. Regardless of style, he has always taken a cerebral approach to any project he embarks on. His latest album, *By All Means*, is an all-acoustic affair that does not stray too far from the typical modern jazz idiom. Parks' originals are eminently pleasant and listenable, but complexities bubble beneath the surface, bringing a freshness to a formula that is certainly tried-and-true, but by no means tired.

The leader has played with this rhythm section—Ben Street (bass) and Billy Hart (drums)—for the better part of a decade, and on the album they add a new element in tenor saxophonist Ben Solomon. Even with that addition, the group's chemistry is palpable throughout the set. Hart is, of course, a living legend behind the kit, and while here he avoids the acrobatics he has often demonstrated throughout his career, he holds down rhythm and swing better than almost anybody. Street, a veteran of the contemporary jazz scene, gives an expert performance that allows both Parks and Solomon to cook out front.

The record begins with "A Way", starting the album off with an uncharacteristically melancholy tone that descends into a noirish mood, leading the listener to expect a gloomy, sorrowful experience. And then suddenly, the amusingly-titled "Parks Lope" kicks in; Parks plays a bright, upbeat introduction before Solomon enters with a melody that virtually winks at the listener. This is a deeply personal album for Parks. "For Maria José" is dedicated to his wife. It's a gorgeous, mid-tempo composition, and his playing blends intellectualism and romanticism, leading ultimately to a sparkingly dulcet duet with Solomon. The pianist also wrote "Little River", a lullaby to his oldest son, and it's quite the perky ditty—sure to end any day on a joyous, hope-filled note.

For more info visit bluenote.com/artist/aaron-parks. Parks is at Village Vanguard Oct. 27–Nov. 1. See Calendar.



The Calling
Isak Ingvarsson (Haphazard Music)
Urias Ensemble
Urias Ensemble (ILK Music)
by Ken Waxman

Each of these sessions features the prolific Danish drummer Kresten Osgood, offering varied takes on the sacred and the secular. *The Calling* is the devout program, in which the leader, Swedish tenor/baritone saxophonist Isak Ingvarsson, reconciles his Catholic upbringing with contemporary music. In contrast, the Urias Ensemble's eponymously-titled album collects Osgood's sometimes profane, sometimes sardonic and always spirited compositions, which defiantly

denounce the disintegrating state of the world while defending the artist's role.

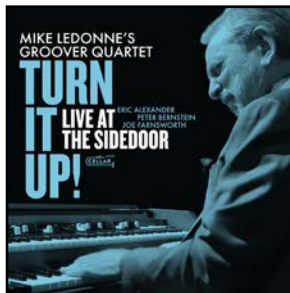
Ingvarsson's devotional sincerity is paramount throughout the eight tracks of his trio's *The Calling*, which in addition to Osgood features Swedish keyboardist Johan Graden. Except for intermittent rim shots, clatters and rumbles, the drummer's contributions are as hushed as a religious service. This turn towards the devotional means that many tracks evolve at such a languid pace that they threaten to become lugubrious. Some pieces seem all introduction, never reaching a cogent narrative, yet luckily, this issue is usually overcome. On both horns, Ingvarsson blends hollow breaths with repeated snores and warbling bluster to make solid points. Similarly, Graden's focused chording, emphasizing pedal point stops and responsive comping, gives the music a fluid linearity. Overall, the standout tracks are looser and louder. Ingvarsson's feathery vibrato ascends to a stark whistling resolution on "Motion", while "My Prayer" expresses devotion, affiliating tom-tom drum smacks and undulating reed slurs with piano exposition.

The profane is emphasized over the pensive on Osgood's 50th birthday present to himself—a big-band celebration featuring four brass, five reeds, four strings, a synthesizer player and Osgood himself. Particularly prominent are tubist Jakob Munck's throaty snorts, which, coupled with Nils Davidsen's bass thumps and the drummer's beats, turn "Justice for Khashoggi" into a defiant parade march. Munck's unexpected brass wallows join Albert Ayler-esque saxophone shrills and the trumpeters' mariachi-like projections to overcome Kuno Kjærbye's initial shrill, fiddle lines. The melded result, torqued with Eastern European dance rhythms, sardonically answers the question posed by "Name the Country". The recording also includes some vocalist-

directed tunes with simple English lyrics that alternately proclaim and probe questions of life and love. But if there's a sarcastic tinge it's buried under this turn towards pop music. Much better is "Much More Like Us", where a warbling vocal chorus shares space with plump drum rumbles and stop-time tenor saxophone surges from Mads Egetoft or Morten Carlsen, suspended over a rhythmic groove played by the whole band.

Pensive or profane, these discs demonstrate Osgood's flexible skill as accompanist and leader, and both offer convincingly realized visions.

For more info visit haphazardmusic.bandcamp.com and ilkmusic.com. Osgood is at Zürcher Gallery Nov. 1 (with *Maria Faust*). See Calendar.



Turn It Up!
Mike LeDonne's Groover Quartet (Cellar Music)
by Scott Yanow

Pianist-organist Mike LeDonne has been making consistently rewarding recordings since the mid '80s. The most prominent outlet for his organ playing has been his Groover Quartet, formed in 1999, with Eric Alexander (tenor), Peter Bernstein (guitar) and Joe Farnsworth (drums), a lineup that has now lasted

almost 30 years.

The quartet has recorded nine previous albums for Savant, beginning with *Smokin' Out Loud* (2003). *Turn It Up!* is a new double-album set of live recordings: the first half was recorded in 2024 (at The Side Door Jazz Club in Old Lyme, CT), while the remainder is from over twenty years ago (in 2004 at Cory Weeds' now-shuttered Cellar Jazz Club in Vancouver). The general approach owes something to Charles Earland: the music both swings and grooves, straddling the boundary between hard bop and soul jazz. The repertoire is a mix of standards, LeDonne originals and R&B/soul hits; the results: both accessible and explorative. The pairing of live recordings two decades apart shows just how consistent in sound and style the group has been since the late '90s; the main difference: Alexander seemingly takes his improvisations a bit more outside on the earlier of the two dates. Among the highlights are Ray Bryant's "Slow Freight", LeDonne's "Mary Lou's Blues", a medium-tempo rendition of Alec Wilder's "Who Can I Turn To", a blazing cover of Gamble and Huff's "I Love Music" (with hints of John Coltrane's "Impressions") and an uptempo version of legendary organist Jimmy Smith's "You'll See". Alexander can be heard stretching out throughout the album, especially on Earth, Wind & Fire's "After the Love Has Gone" and Ray Noble's "Cherokee" (including an impressive unaccompanied section).

Each Groover Quartet bandmember proves to be a highly individual stylist, which has helped place the group near the top of its field for the last three decades.

The album release concerts are at Jazzcultural Nov. 4 and The Side Door (Old Lyme, CT) Nov. 13-14. LeDonne is also at Midnight Blue Nov. 11 and 25, Mezzrow Nov. 20-22 and Smalls Nov. 23. See Calendar and 100 Miles Out.



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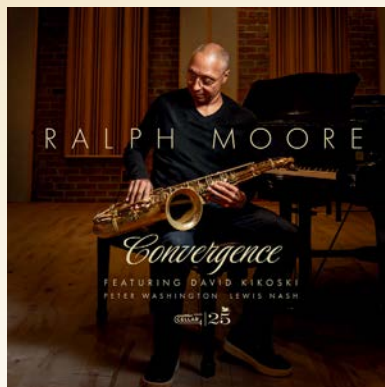
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The Art of Vocalese
Janis Siegel (Origin)
Alto Madness
Amy London (FiveCat)
by Marilyn Lester

Vocalese—setting lyrics to jazz instrumentals—has a long but intermittent history. Duke Ellington himself tried it with his 1940 “Cotton Tail”, but vocalese only really gained traction with the 1957 formation of Lambert, Hendricks and Ross (LHR), with ace lyricist Jon Hendricks (who set “Cotton Tail”) becoming the pinnacle of the art. So when Janis Siegel cofounded the Manhattan Transfer (1969) and Amy London formed The Royal Bopsters (2012), could Siegel’s *The Art of Vocalese* and London’s *Alto Madness* be far behind?

The nine-track *The Art of Vocalese* is largely an homage to Siegel’s mentor, Hendricks. The songbook classic “Bye Bye Blackbird”, as reimagined by Hendricks and Miles Davis, is here a gentle swinger that features guest vocalist Raúl Midón, who offers a vocal trumpet solo in the middle section. “In the Presence and Absence of Each Other”, by Claus Ogerman and Michael Brecker and lyricized by Siegel, begins with vocal harmony, then yields to Siegel and tenor saxophonist Wayne Escoffery; percussionist Bobby Sanabria provides a compelling Latin underpinning. For outright fun, Dave Brubeck’s “Unsquare Dance”, with lyrics by the versatile Larry Kerchner, is

performed in a brisk 7/4 time, with an occasional piano riff and a stream of handclaps and hand percussion throughout. Vocals are by Siegel and Lauren Kinhan. Also rhythmically pulsing is the calypso-adjacent Charlie Parker tune, “Barbados”. This foot-tapper is supported by John DiMartino (piano), Lonnie Plaxico (bass) and Vince Cherico (drums). Count Basie gets a hat tip with “Down for Double”, and “It’s Sand, Man” is also a tribute: to dancer Sandman Sims as well as to LHR, who recorded it on their first album in 1957. Siegel takes the lead vocal, with harmonies by Kinhan and original Manhattan Transfer member Laurel Massé. *The Art of Vocalese* also offers vocals from Lea DeLaria and additional musical support from guitarists Frank Vignola and Ed Cherry.

Amy London’s *Alto Madness* features seven songs by Benny Carter and four more written by alto players. London wrote new vocalese passages for three of these tracks: “New York Afternoon”, “How Can You Lose?” and “You Blew Out the Flame in My Heart”. The band—Mike Hashim (alto, tenor), Janice Friedman (piano), Mark McCarron (guitar), Ralph Hamperian (bass), Mike Campenni (drums)—offers solid support, with Ron Horton (trumpet, flugelhorn) present on eight of the album’s tunes. Opener “New York Afternoon”, with Eddie Jefferson’s lyrics supplemented by London’s, features backup from The Royal Bopsters in their only album appearance. Upbeat and percussively driven, the track makes an effective start to the whole—a pleasant exploration of a rhythmically diverse collection with tunes that include standards such as “I’m Glad There Is You”, “Only Trust Your Heart”, “A Kiss from You” and the great Johnny Hodges’ “You Blew Out the Flame in My Heart”, with lyrics by the oft-underrated Ervin Drake.

Both albums are fine tributes to the rarefied art of

vocalese; they are destined to be savored by listeners who crave for more, please.

For more info visit originarts.com and newworldn jazz.com. Siegel’s album release concert is at Dizzy’s Club Nov. 4. London and Siegel are at Dizzy’s Club Nov. 17 (part of a tribute to Sheila Jordan). See Calendar.



American Crow
Maria Schneider Orchestra (ArtistShare)
by George Kanzler

The first half of Maria Schneider’s *American Crow* is the title piece, an engaging, sometimes ravishing, concerto for trumpet (Mike Rodriguez) and jazz orchestra, firmly in the vein of Gil Evans’ collaborations with Miles Davis. Schneider has a marvelous command of the rich textures and harmonic vocabulary developed by Evans (she was for a time his assistant). But around the seventh minute, the ensemble reveals an anxious, tense energy; Rodriguez’ solo skitters off the plangent curve it had been following, emitting frissons of fear and doubt. Things are falling apart musically as is the intent, and then, very convincingly, order is restored and the piece ends as it began. The alternate take that closes out this EP, “American Crow Revisited” begins

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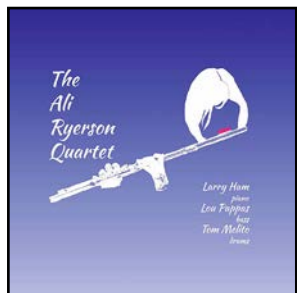


with a field recording of crows being attacked by a Cooper's Hawk (on the original, the trumpets mimic the cries of a hawk). The rest sounds rather similar to the first version, though with a noticeable smidgeon of more angst after that all-significant, seventh minute.

So what exactly is going on? The two readings of "American Crow" (commissioned by Emory University, where it was also premiered) are separated by "A World Lost", which is a second, shorter concerto, for electric guitar and jazz orchestra. Guitarist Jeff Miles favors long, reverberating, spacy and rock-influenced notes and tones as well as streaks of wah-wah lines; the orchestral sound recalls the Evans-rich moments of "American Crow" while suggesting its more agitated moments.

Substituting a crow for the iconic American bird, the eagle, suggests a political subtext, and the quotations included in the packaging range from the Bible (Proverbs) to Desmond Tutu and Nelson Mandela to Winston Churchill and Rumi. A video version (highly recommended) on YouTube, shows fuzzy riot scenes during the edgy passage, with pop-up captions proclaiming, "Breaking News." Political hints? Maybe. The piece was written during Joe Biden's term in office, immediately following Donald Trump's first term. Regardless, what we are left with are two highly-enthralling jazz concertos full of gorgeous orchestral writing and spotlighting two distinctive lead soloists. The arresting, unique 7x7-inch cardboard package was designed by Cheri Dorr and features original crow-inspired artwork by renowned artist Aaron Horkey (who is also from Schneider's hometown of Windom, MN).

For more info visit mariaschneider.com. The Maria Schneider Orchestra is at Birdland Nov. 17-21. See Calendar.



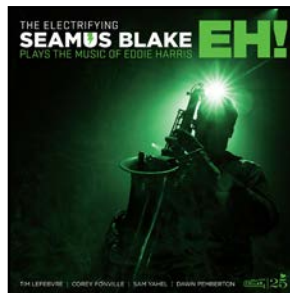
The Ali Ryerson Quartet
Ali Ryerson (ACR Music)
by Ken Dryden

One of a small group of flute players who makes it their primary instrument, Ali Ryerson first gained wide exposure with her recordings for Red Baron and Concord Jazz in the early '90s. In addition to her later small-group releases, Ryerson was part of the unique three-flute group Flutology with Frank Wess and Holly Hofmann, and she also recorded with her unusual flute big band. For this quartet album, recorded in spring 2025, she is joined by three fellow veterans: Larry Ham (piano), Lou Pappas (bass) and Tom Melito (drums). The leader chose a wide array of music for the session, including a number of originals, many of which are contrafacts of jazz standards heard here in medleys with their sources.

"Chuck's Tune" is an inspired, intricate reworking of Chuck Wayne's "Solar", given a snappy treatment that continuously shifts the focus among the quartet's band members. The leader's brisk "Cold Snap" is a spirited original that showcases her gifts as an improviser, while her arrangement of Thad Jones' "Three and One" spotlights Pappas' nimble bass, setting up playful, hip flute variations on this timeless melody. Ryerson's "Flying in Space" is based on one of bassist Steve Swallow's best-known compositions, "Falling Grace", and perfectly complements it. Her twisting bop vehicle, "Before Today", serves as a brief introduction to the standard "Yesterdays"; Ryerson finds seemingly endless variations within her solo, and Ham's piano work is nuanced and boppish. Brazilian composer Ivan Lins' "Começar De Novo (Starting Over)", a *canção*,

was written as a political statement of hope, following the end of a brutal dictatorship; none the less, it is a natural fit for the flute. Ryerson's upbeat "AliCat Blues" has a devil-may-care attitude that is hard to ignore. Carlos Lyra, along with Jobim, one of the early singer-songwriter-creators of bossa nova, penned "Nada Como (Ter Amor/Nothing Like Having Love)", and Ryerson's engaging arrangement has a snappy groove, giving the rhythm section the ample solo space they deserve.

For more info visit aliryerson.com. Ryerson is at La Zingara (Bethel, CT) Nov. 11, A Place for Jazz (Schenectady, NY) Nov. 13 and St. Andrew's Parish (Kent, CT) Nov. 14. See 100 Miles Out.



EH! (The Electrifying Seamus Blake Plays the Music of Eddie Harris)
Seamus Blake (Cellar Music)
by Jeff Cebulski

Canadian saxophonist Seamus Blake's sprawling discography is dominated by exhilarating post-bop excursions, but one thing that sets him apart from his peers is his occasional application of electronic effects, including wah-wah pedal and echoplex. It makes sense that he should tackle the music of Eddie Harris, who introduced the wider public to the possibilities of enhanced tenor saxophone back in the '60s. On *EH!*, Blake revisits eleven Harris originals, emphasizing the soul-jazz funk that captured the early fusion crowd, while also bringing the music into the present through progressive arrangements featuring Blake's electrified sax.

The album starts with the Eugene McDaniels song "Compared to What", which became a hit when it appeared on Harris and Les McCann's classic live recording *Swiss Movement*. Here, singer Dawn Pemberton's earnest, soulful delivery lacks McCann's acerbic sarcasm but clarifies the message, which unfortunately still rings true. Blake adds a wah-wah response and echoed background, with the staunch backing of Sam Yahel (organ), Tim Lefebvre (electric bass) and Corey Fonville (drums). The music then settles into a danceable swing. Two more Harris hits, "Listen Here" and "Mean Greens", are performed closer to the vest, with a double-tracked Blake jiving and prancing over the rhythm section's R&B-style support. Pemberton comes alive at the start of "EH Medley", which ties together "Get On Up and Dance", "It's Time to Do What You Want", "Get on Down", "Freedom Jazz Dance" and the refreshingly honest, "I Need Some Money". Fonville's funky "Jabo" Starks-inspired drumming makes this selection particularly pleasurable. He gets the intro to Harris' Brazilian-styled "Come Dance With Me", with Blake on EWI in juxtaposition to Yahel's conventional piano. The wah-wah pedal is audibly applied to "Funkorama", mixing it with what sounds like a Blake vocoded scat on the straight-forward funk display. The leader gives "Illusionary Dreams" a fresh lyric, which he whispers atop Yahel's warm Fender Rhodes wash, plus lyrical piano.

Although Eddie Harris (whose 30-year deathaversary is this month) is one of the most-sampled jazz artists in hip-hop, his jazz legacy is sometimes overlooked. On *EH!* Seamus Blake demonstrates just how cool and forward-looking Harris was and still is, inviting us to check him out and get funky again.

For more info visit cellarlive.bandcamp.com

IN PRINT



Gato Barbieri: The Italian Years That Shaped a Legend - A Life Through Jazz, Pop, and Cinema
Andrea Polinelli (Artdigiland)
by Pierre Crépon

Near the end of the '60s, Gato Barbieri (1932-2016), who would have turned 94 this month (Nov. 28), started to morph into more than a very good tenor player. The Argentinian saxophonist adopted a signature look—wide hat, long hair and scarf—laying the foundations for the kind of distant persona essential to stardom. Barbieri attained a far greater celebrity than most of his '60s free jazz colleagues, thanks notably to involvement with the film industry (he composed and played on 1972's *Last Tango in Paris*, starring Marlon Brando). But fame and personas complicate the biographer's task. In this first book-length work on Barbieri in English, across nearly 500 abundantly-illustrated pages, fellow saxophonist Andrea Polinelli hones in on the decisive years that Barbieri spent in Italy (1962-65), extending research into what preceded them and what they in turn later informed. This is a judicious alternative to the often exhausting genre of overly intensive biographies.

Born Leandro Barbieri in 1932 in Rosario, Argentina, the saxophonist headed to Europe when he was about to turn 30. He had established a solid reputation in Buenos Aires, but there was a limit to what could be done in South America. Italian colleagues describe Barbieri as a pioneer who imported John Coltrane's still brand-new innovations to the country. Barbieri moved to Paris in 1965, an opportune time when Don Cherry was assembling some of his most important music. The saxophonist contributed to the trumpeter's masterpieces *Complete Communion* (1966) and *Symphony for Improvisers* (1967), each recorded for Blue Note in the US; this kicked off his New York years as a noted free jazz soloist attracting comparison with Pharoah Sanders (who also played on *Symphony for Improvisers*). Polinelli also chronicles Barbieri's first attempts at a "Third World" combination of avant garde and Latin American sources, as well as other episodes in his life.

The author constantly multiplies perspectives, using material from research conducted in Argentina and Italy, juggling between extensive print sources, personal interviews and detailed musical analyses. The calm pace of the book is one of its strengths; names and facts are not merely listed but contextualized, and tangents tell us more about important people such as Michelle Barbieri, the saxophonist's wife and sometime manager, director Gianni Amico and writer and occasional producer Mario Nicolao. People who do not read Italian will undoubtedly learn much about the country's fascinating larger jazz history.

Gato Barbieri: The Italian Years That Shaped a Legend is also a celebratory book; it is possible to disagree with certain assessments, but those disagreements will be informed by the depth of the book itself. Certainly, Andrea Polinelli has found the right way to write about a challenging topic.

For more info visit gatobarbieribiography.com. (The Andrea Polinelli Quartet's "Gato Barbieri Reloaded" tribute concert is at Blue Note São Paulo, Brazil Nov. 17.)

ON SCREEN



Being Hipp: First Lady of European Jazz
Anna Schmidt (schmidtFilm)
 by Paul Gaïta

In most artists' biographies, the moment in which they step into the spotlight is often seen as a high point, the first rung on their ascent to fame and acclaim. For German pianist and Blue Note recording artist Jutta Hipp (1925-2003), stardom proved to be a disappointment. But Hipp's life, detailed in affectionate and efficient terms in writer-director Anna Schmidt's documentary, *Being Hipp: First Lady of European Jazz*, was marked by a shattering of norms—she was, at various times, the first female jazz instrumentalist on Blue Note, a white artist appreciated by her mostly Black peers (well, not drummer Art Blakey, but he came around), and a woman who became a marquee name in an art form dominated by men. Despite the laurels, Hipp found little to love about reaching the pinnacle of her profession and retreated, finding anonymity to be a more comfortable fit.

Schmidt's film covers a great deal of biographical information in a brief (54 minutes) amount of time, beginning with Hipp's formative years in Leipzig, where an all-consuming passion for American jazz—and a desire to escape the Russian takeover of East Germany at the end of WWII—led her to the club scene in Munich. Her piano talents—marked by a staccato drive and unmissable swing—attracted the attention of critic Leonard Feather, who brought her to New York under the banner of "First Lady of European Jazz." She earned admirers, including multi-instrumentalist David Amram and vocalist Sheila Jordan (along with Dodo Greene, the vocalist followed Hipp as another early and rare female Blue Note signee), both of whom speak warmly of her music in the film; her recording contract was capped by the two-volume *At the Hickory House* in 1956. But the encouragement and applause had an inverse effect on Hipp; she recoiled from the business side of jazz (pushed by Feather, who also pressed her with amorous advances) and dismissed her own talents as wanting. Disillusionment and alcohol led her to leave music for a more subdued life as a seamstress, and later, a celebrated painter. Three years before her death in 2003, Blue Note didn't even know where to send royalty checks.

But Hipp's talent means that her legacy is more than a footnote and cautionary tale, and Schmidt's film helps to dispel those ideas. Her approach—crisp direction and cinematography by Matthias Jim Gunther and Simon Roloff, judicious use of clips and images and appreciative interviews (including with trumpeter-educator Ingrid Monson, saxophonist and biographer Ilona Haberkamp and drummer Terri Lyne Carrington)—detail an artist who lived admirably by her own terms, even at the expense of a career that many would dearly desire.

For more info visit schmidt-film.com/en/filme/being-hipp. (The movie's screening is Nov. 1 at Delphi LUX, part of Jazzfest Berlin, Germany.)



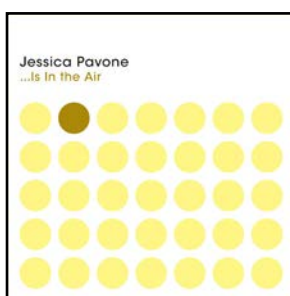
Nothin' Better to Do
Betty Bryant (Bry-Mar Music)
 by Scott Yanow

As remarkable as it seems, considering her youthful enthusiasm and still-formidable playing and singing, Betty Bryant (who turns 97 later this month) was 95 at the time of this recording. Her long career began in Kansas City, MO, and she worked regularly for many decades in Southern California—but Bryant made only one album under her own name during all that time, in 1972, and otherwise went unrecorded until 1996, when she was already in her mid-60s. Fortunately, she has recorded frequently since then, mostly for her own Bry-Mar Music label.

Bryant's piano playing and singing are very much in the timeless KC swing tradition that one associates with Jay McShann, Julia Lee and their contemporaries. She has a gentle approach that draws one in; her playing is inventive and her vocalizing, witty and sometimes saucy. For *Nothin' Better to Do*, her 15th album, Bryant is joined by Robert Kyle (tenor, soprano, flute), Richard Simon (bass) and Kevin Winard (drums); Hussain Jiffry (bass) and Aaron Serfaty (drums) are on two numbers apiece. Tony Guerrero (trumpet) guests on Kyle's hard bop blues "Awrite Then", and two songs add overdubbed strings from Luanne Homzy (violin, viola) and Niall Taro (cello).

The vocalist contributes two originals and is at her best on "You Are Not My First Love", "He May Be Your Man", the Latin-ish "Time Was", a carefree "I Haven't Got Anything Better to Do" and "Awrite Then". Kyle takes warm, tasteful spots on tenor throughout the joyful set, and Bryant sounds happy and inspired on what is some of her best music to date.

For more info visit bettybryant.com



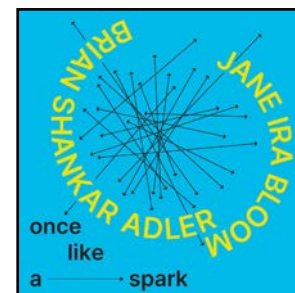
...Is In the Air
Jessica Pavone (Relative Pitch)
 by Bill Meyer

On Jessica Pavone's *...Is In the Air*, the Queens-based violist-composer strikes a balance between consistency and novelty. This, her sixth solo album, resembles its predecessors in its pith (its four tracks last a little over 28 minutes) and performer-friendliness. When Pavone composes for other musicians, she intentionally avoids prescribing techniques that might precipitate injury, and during the writing process, she often consults with musicians on what they most like to play. Her solo pieces don't hurry, nor do they overload the senses of either listener or player. They do, however, strive for impact. "Quiet Rupture", the first track, begins with quick repetitions that erect a veil of bright sound. That veil persists even after she suddenly stops and switches to deliberate, widely-spaced strums that gradually accumulate dissonance. You could say that both

elements are in the air, persistently vibrating in shared space. Pavone further explores the effect of proximity in the next track, "Stellium", referencing a cluster of planets in the same zodiac sign within a birth chart, and so the piece's high, bowed pitches and dogged scratches combine to likewise form a center of energy.

While the first two tracks extend paths of inquiry that Pavone has explored since her first unaccompanied disc, *Knuckle Under*, the balance of this new record erodes the definition of solo music. Both are remote collaborations, developed through the exchange of ideas over time. While neither is strictly a solo performance, it's fair to note that the musicians weren't in the same room to record them. "Step, Line, Trade", with guitarist Fred Frith, begins with a long blast of feedback, but from which instrument, it's hard to say: it evolves into a sort of layered, electric gamelan. "And At Last", with bass guitarist Joe Lally, is a more conventional duet between rustic bowing and spare, strategically-deployed low notes. Each piece is absorbing on its own terms, raising the question: does Pavone have more of these encounters in store?

For more info visit relativepitchrecords.bandcamp.com. Pavone is at Striped Light Nov. 9 and Tenri Cultural Institute Nov. 15. See Calendar.



once like a spark
Jane Ira Bloom & Brian Shankar Adler (Adhyâropa)
 by JR Simon

Jane Ira Bloom and Brian Shankar Adler's *once like a spark* may be a duet album, but it doesn't feel like one. From its opening moments, the familiar hierarchy of melody over rhythm is quite simply absent. Instead, Bloom (soprano) and Adler (drums) meet as equals in a fluid, intimate exchange where both shape melody, texture and pulse in real time. The result is something broader and more immersive than a typical two-instrument setting: a shifting sound world that feels fuller than its instrumentation suggests. That expansiveness owes much to Adler, a true melodic drummer. His kit, augmented by tabla, gamelan metallophones, chromatic discs and found objects, produces a remarkable range of timbre and texture. Nothing ever feels flat.

On "Drums Like Dancing", Adler establishes a buoyant, inviting groove while Bloom answers with a clear, soaring soprano tone, hinting at the seamless interplay to come. The title track, drawn from e.e. cummings' poem about strangers meeting truthfully, captures the album's spirit. Even for long-time collaborators, there remains a sense in which each encounter is new, shaped by honesty, attention and discovery. For "Psalm" the pair is joined by bassist Ken Filiano, who provides a drone support to Bloom's unhurried, contemplative lines and Adler's grounding, cyclical tabla pattern (an avartan). The effect is meditative without drifting, anchored yet open. "Shan Dara", the album's longest track, expands the palette further with gamelan textures. Adler's metallophones add shimmering resonance beneath Bloom's effortlessly unfolding runs. Later highlights include "Be a Cowboy", an off-kilter, post-bop burst of energy showcasing Bloom's virtuosity and dynamic control and "Song for Khan", where a haunting melody rises over the return of tabla, balancing lyricism with rhythmic subtlety.

Across fourteen concise tracks, *once like a spark*

unfolds as a meditation on interplay. Bloom's unmistakable tone, equally commanding in her raspy lower register and piercing highs, pairs with Adler's richly-textured approach. The duo creates music that is exploratory and intricate yet deeply relaxed. Above all, the album is a testament to two master improvisers listening as intently as they play.

For more info visit adhyaroparecords.com. Bloom is at Soapbox Gallery Nov. 29. See Calendar.



I'll Be Thinking of You on Thursday
Carmen Quill (Close Up)
by Emily Steinhilber

Recorded live at the Lower East Side's Close Up, with Jacob Sacks (piano) and Billy Hart (drums), bassist Carmen Quill's *I'll Be Thinking of You on Thursday* examines the elasticity of ensemble roles: how quickly musical authority can migrate when three improvisers listen closely to each other. Leadership is provisional. A change in Sacks' attack reorganizes the rhythmic field. An increase in Quill's note density draws a response from jazz veteran Hart.

Herbie Nichols' "2300 Skidoo" makes that elasticity audible. Sacks grows increasingly percussive, sending figures across the keyboard until the motion feels almost circular. Hart catches that energy and redirects it before the texture opens for Quill. "The Sweetest Sounds / I Will Wait for You" begins with the bassist and drummer exchanging phrases before Sacks expands the duo texture. His touch becomes increasingly spacious, as piano and drums orient themselves around Quill's bass. On her "Pencils of Color", pianist Sacks moves between restrained single-note phrases and bursts of activity, changing the ensemble's temperature without disturbing its intimacy.

Tadd Dameron's "Hot House" gives this responsiveness its clearest rhythmic expression. Quill walks beneath Sacks' spare lines and Hart's swing, then increases her density as the drummer's rhythmic activity changes around her. She audibly vocalizes alongside her playing as the trio swells. The pianist's attack becomes emphatic, and Hart moves into the foreground for a drum solo whose final rhythmic figure elegantly leads the band directly back to the melody. Quill's "Anthem / Fanfare" reveals the same sensitivity through restraint. She opens alone for nearly two minutes before Sacks enters with delicate descending figures; Hart follows with an exceptionally light touch. Their entrances preserve the openness the leader established, allowing the trio to accumulate without becoming dense. The music seems to wrap itself around her.

The repertoire places Quill's compositions alongside those of Coltrane, Nichols, Dameron, Ellington, Rodgers and Legrand, giving the trio a deep well of material to draw from in negotiating its own language. The album's appropriately empathetic title emerged from an ordinary exchange: Hart told Quill about an upcoming doctor's appointment, and she told him, "I'll be thinking of you on Thursday"—and Hart heard a song title.

For more info visit closeup154orchard.bandcamp.com. Quill is at Threes Brewing Nov. 19. She is also at SEEDS Brooklyn Nov. 4-5 (with Sonya Belaya), Roulette Nov. 7 (part of M³ Festival) and Barbès Nov. 9 (with Bryan Drye). See Calendar.

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Jakob Bro, Brian Blade, Craig Taborn, Chris Cheek, Jesper Zeuthen, Anders Christensen, Larry Grenadier, Marcus Gilmore (Loveland Music)
Det Osagda Mumlar i Bücken
Aldrig i Livet (ILK Music)
 by Jeff Cebulski

Danish saxophonist Jesper Zeuthen (who turns 77 this month) has been a part of the European creative music scene since the '60s and remains active, most recently within the cadre of musicians associated with guitarist Jakob Bro. Two recent releases, one led by Bro and another by a new quartet including Zeuthen, demonstrate the width and breadth of the saxophonist's alto palette.

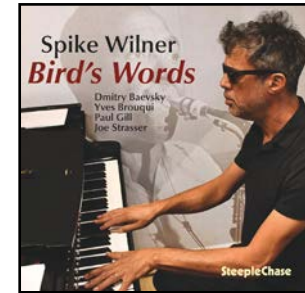
Recorded in 2024 after a weeklong residency by Bro's two-bass/two-drum octet at the Village Vanguard, 8 (on Bro's boutique label, Loveland Music) captures the musical momentum of those concerts. The group has a formidable lineup of American and Danish artists alike: Bro (guitar), Zeuthen (alto), Chris Cheek (tenor), Craig Taborn (piano), Larry Grenadier and Anders Christensen (bass) and Marcus Gilmore and Brian Blade (drums). The album pays tribute to the late Paul Motian (Bro played with the drummer on various projects of his own as well as the drummer's). The guitarist's three compositions, inspired by the drummer, meld nicely with four Motian tunes, which combine dreamy, modal expression with

angular post-bop excursions. Throughout, Zeuthen and Cheek stay closely aligned in emotional and tonal intensity over the colloquial, sometimes propulsive paired basses and drums, anointed with guitar and piano touches. The alto saxophonist's high-pitched delivery adorns Bro's elegiac "Pearl River", where he sounds like a snake charmer's punji. Zeuthen leads Motian's wistful ballad "It Should've Happened a Long Time Ago" with Paul Desmond-like fluidity. The leader's reflective "Saturday" mirrors Motian's occasional Latin swirl (with Cheek taking the lead on this one).

Months after the above session, Zeuthen recorded *Det Osagda Mumlar i Bücken* ("the unsaid murmurs in the stream") in what is the debut album of the quartet Aldrig i Livet. The ensemble, formed after a 2023 recording session with Danish musicians and American drummer Ra Kalam Bob Moses, focuses on free improvisation and, again, features two percussionists, Thomas Præstegaard and Michala Østergaard-Nielsen, both of whom also play vibraphone. The group is completed by the effects-laden guitar of Swedish experimental musician Martin Nilsson (not to be confused with two other musical Martin Nilssons). The selections are faintly melodic and spiritual, with a yearning quality that is enhanced by Zeuthen's poetic delivery and Nilsson's atmospheric touches. The juxtaposed harmonies of Præstegaard's vibraphone and Østergaard-Nielsen's vibraphonette introduce the title cut, leading to Nilsson's ambient display and Zeuthen's aching expressions of sound. The underlying mood continues on "SJÆLE MØDES I ET BLIK", where Zeuthen solos atop Nilsson's vibrato comping. On "BESYNDERLIGE BESYDNINGER", the pairing of the high-register alto and Præstegaard's Moses-like rumbling suggests a paradoxical struggle. The intensity rises in "SANDHEDEN ER EN STEN", as both drummers flail and Zeuthen pleads over Nilsson's

electronic effects, before the album closes with the lovely ballad, "AFSKED".

For more info visit lovelandcph.bandcamp.com and ilkmusic.com



Bird's Words
Spike Wilner (SteepleChase)
 by George Kanzler

Pianist Spike Wilner's *Bird's Words* is a purposely anachronistic tribute to Charlie Parker's bebop, zeroing in on Bird's studio recordings. Those recordings were, because of the technology of the day and their distribution on 10- or 12-inch platters, limited to under six minutes. The longest of the eleven tracks here is 5:42, the shortest 2:33. In his notes, Wilner says the "biggest challenge" of those Bird recordings "is overlooked. The challenge of concise soloing." That, and the challenge and constraints of early bebop language, are what Wilner and his bandmates—Dmitry Baevsky (alto), Yves Brouqui (guitar), Paul Gill (bass) and Joe Strasser (drums)—confronted in making this album.

Eight of the tracks are Parker originals, including two 12-bar blues and six contrafacts of American popular songs, of which three are "rhythm changes," based on the

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chords of the Gershwins' "I Got Rhythm". Wilner hones in on Parker's late '40s recordings for the Dial label, including the 1946 Los Angeles session where the alto saxophonist had a mental breakdown that landed him in Camarillo mental hospital for three months. "Lover Man", oft cited as a sonic record of Bird's breakdown, is given a reading by Baevsky that hints at the emotional turmoil Bird must have felt. The other infamous tune from that Dial session, the pop song "The Gypsy", is a piano trio track here, Wilner plumbing the lower register to suggest an air of mystery.

The album's goal of "concise soloing" is admirably achieved, as is the evocation of the sound and spirit of early Parker studio recordings. Strasser is never obtrusive, favoring brushes at most tempos, and Gill contributes both pizzicato and arco solos, the latter impressively on "Marmaduke" (based on "Honeysuckle Rose"). Parker's famous tunes are etched with scintillating precision by the tandem of alto saxophone and guitar, with Wilner most often playing the bridge. Two tracks that really nail the Bird bebop vibe are "Chasin' the Bird", Parker's one contrapuntal, fugue-like melody, and "Quasimodo", his wry contrafact of "Embraceable You".

For more info visit steepchase.dk. Wilner is at Mezzrow Nov. 2 and 16. See Calendar.



Solo Piano
Alexis Marcelo (Intakt)
by John Sharpe

NYC native Alexis Marcelo makes up for lost time with the maximum exposure afforded by *Solo Piano*, his first unaccompanied recording. Although he has been a fixture on the music scene for many years, his sparse discography under his own name doesn't do justice to someone who studied and performed with legendary multi-instrumentalist Yusef Lateef and has appeared alongside luminaries such as David Murray, James Brandon Lewis and Craig Harris. Perhaps that stems from having a broad stylistic range that encompasses hip-hop and experimental rock (which can be heard in his duo Lexiglass with drummer Will Glass) as well as the left-leaning improvisations heard here.

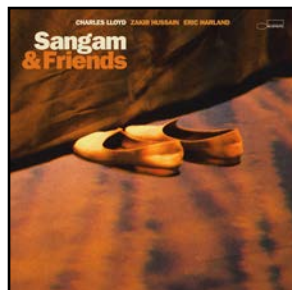
Marcelo astutely treads the delicious borderline between form and freedom on a program of eight originals and two covers, captured in a studio session in January 2025. A strong sense of rhythm, allied to a love of pursuing patterns to see where they will lead and a willingness to employ tunefulness and consonance, give his playing its distinctive character. At times he recalls Stanley Cowell in his drive and Amina Claudine Myers in his gospel inflections, the latter especially audible in the churchy contours of "Break Bread".

The opening "Boogieminish Bop" establishes a fiercely rolling beat and a series of recurrent well-turned motifs, interspersed with out-of-time cascading digressions. That same infectious momentum distinguishes "Dance Around the Sun", this time with sparks flying from the confluence of dark staccato and treble register eruptions. He displays a more measured demeanour on "Have Mercy", a delicate chiaroscuro heightened by a stream of vibrant accents, and "Amargado", where a wistful melody soars and sparkles before swelling into a richly-voiced rubato, all set off by a festive coda that channels his Latino heritage.

Occasional passages of chiming dissonance betray Marcelo's love of Thelonious Monk, which emerges fully

on the closing reading of "Eronel". He initially plays it straight, before being overtaken by a ragtime impulse at the same time that he plays fast and loose with tonality. The homage provides a fitting conclusion to an album that should put Marcelo firmly on the map.

For more info visit intaktrec.ch. Marcelo is at Roulette Nov. 4 (with JD Parran & Spirit Stage 3) and Greenwich House Music School Nov. 18 (with JD Parran's Dance Clarinets). See Calendar.



Sangam & Friends
Charles Lloyd (Blue Note)
by Andrew Schinder

Tenor saxophonist-flutist Charles Lloyd has built one of the most distinguished careers in modern jazz by combining the musical traditions of the American South with a deep reverence for Eastern philosophy and spirituality, in particular the music and culture of India. Lloyd met Indian tabla icon Zakir Hussain in November 2000, and they first performed as a duo in 2001, shortly after 9/11. The two masters would go on to record together on several occasions, including 2004's *Sangam*, with drummer Eric Harland completing the trio. Sadly, Hussain passed away in December 2024. (Both Lloyd and Harland participated in a star-studded tribute to him at Carnegie Hall this past March.)

In 2009, Hussain brought his Sangam bandmates to India to participate in the annual "Abbaji" concert, honoring his late father, fellow tabla legend Alla Rakha. Following the concert, Sangam entered the studio in Mumbai and brought along some of India's finest musicians—Rakesh Chaurasia (bansuri), Ranjit Barot (keyboards), Niladri Kumar (sitar), Sabir Khan (sarangi) and Vijay Prakash (Carnatic vocals). The resulting session, along with some California studio and live recordings from the Sangam archives, finally has seen its commercial release with *Sangam & Friends*, which functions as a moving tribute to Hussain, as well as a fantastic, if not essential addition to Lloyd's vibrant late-career catalog. The album also serves as an excellent introduction to Indian music for jazz fans who are neophytes in this area.

A brief vocal introduction by Prakash on "Clear the Dust" opens the album, before a segue into a series of deeply-spiritual polyrhythmic explosions. Sangam recorded the subsequent two tracks—"The Blessing" and "Jai Ganga"—on opposite sides of the planet and on separate occasions: "The Blessing", with the full ensemble, in Mumbai, and "Jai Ganga", with just the trio, in San Francisco. Nevertheless, the pieces blend seamlessly together, Lloyd effortlessly improvising on tenor saxophone and flute over astonishing percussive harmonies. A live trio track from Santa Barbara, CA, "Tagore" (named for the Indian poet) is pure groove, the funky percussion heightened by Lloyd's reliably strong, distinctive flute playing. "Eternal Dreamer", with the full ensemble, features Barot's keyboards backing a traditional Indian harmonization by Lloyd's tenor and Kumar's sitar. It is a stunningly beautiful meditation and another example of the leader brilliantly bridging the gap between East and West.

For more info visit bluenote.com/artist/charles-lloyd. Lloyd is at the Blue Note Nov. 18-19. He is also at New Jersey PAC (Newark, NJ) Nov. 21 (part of TD James Moody Jazz Festival). See Calendar and 100 Miles Out.



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November 27th: Seventh Sun

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Open Air: The Complete Saxophone Quartet Compositions of Julius Hemphill
Marty Ehrlich (Out of Your Head)
by Tom Greenland

Only Marty Ehrlich could've pulled this project off so successfully. As a long-time friend, mentee, sideman and collaborator of the late saxophonist-composer Julius Hemphill, he has both the requisite artistry and life experience to present *Open Air: The Complete Saxophone Quartet Compositions of Julius Hemphill*, a double album containing all 41 of Hemphill's known saxophone/woodwind quartet pieces.

Folks familiar with World Saxophone Quartet recordings from the late '70s through the late '80s will have heard about two-thirds of these arrangements as performed by Hemphill, Oliver Lake, David Murray and Hamiet Bluiett. What they won't have heard is another dozen or so pieces that Ehrlich discovered while establishing the Julius Hemphill Archive at New York University, which make their recording debut here. Many of the compositions are arranged for soprano, alto, tenor and baritone saxophones, but a significant number utilize various combinations of flutes (soprano, alto) and clarinets (soprano, alto, bass) and/or saxophones. With the help of saxophonists Allan Chase, Robert DeBellis,

Brian Landrus, Andy Laster, Jeff Lederer, Lisa Parrott, Jason Robinson and Andrew White, Ehrlich recorded the repertoire in two formats: as live, in-studio quartet performances, or (aping his mentor's *modus operandi*) as overdubbed tracks. Amazingly, the latter technique doesn't affect the vitality of the performances because, as Ehrlich observes in his liner notes, "each piece has its own expressive imperative."

Hemphill's voice as a composer-arranger resonates with that of Thad Jones, who took swing and blues, core values of Count Basie's sound, and turned them into something more contemporary. Hemphill's down-home roots are likewise evident, even as his melodic lines explore the post-bop frontier, while his harmonies veer from gospel chorales, to swinging solis and tuttis heard in big band arrangements, to angsty soundscapes more germane to contemporary classical praxis.

Space prohibits the detailed praise this project deserves, but a few highlights should suffice. "R&B" and "Stick" epitomize the folksy futurism referenced above, the former with sexy soli and slow striptease, the latter with funk and finesse. "My First Winter, I", on the other hand, suggests a Nordic landscape and an existential soundscape: gorgeous but chilling. "Hearts" is wonderfully weird, laced with plummy chords. "Pillars Latino" is catchy and complex, with tricky cascade entrances and knotty counterpoint. "Big Foot", full of quirks and twists, is admirably executed by the quartet. "Ji Ji Tune" is joyfully outrageous. "Void", just over a minute long, is nevertheless chock-full of clever ideas and varied textures.

While the album's emphasis is on composition, there are distinguished solo turns as well: DeBellis' upfront alto on "Untitled", a chart that could serve as a treatise on melodic chromaticism; Landrus' warm, full-throated baritone, which elevates "Bumpkin" and

"Connections"; Robinson's fine tenor work on "My First Winter, II"; and Ehrlich's silky, Johnny Hodges-esque alto lighting a romantic fire on "Georgia Blue".

A significant release, *Open Air* is testimony to both Ehrlich the artist/curator and Hemphill the arranger/innovator.

For more info visit outofyourheadrecords.com. Ehrlich is at Greenwich House Music School Nov. 5 (part of "Celebrating Frank Kimbrough") and The Clemente Nov. 10 (part of the Jeff Schlanger Memorial). See Calendar.



In Light of a New Moon
Asaf Yuria (JOJO)
by Rachel Smith

On *In Light of a New Moon*, Tel Aviv-born tenor saxophonist Asaf Yuria continues to explore the hard bop tradition he has long admired and grew up in. The group's sound here, and lineup—George Cables (piano), Omer Avital (bass) and Billy Hart (drums), with Joe Magnarelli (trumpet on two of the album's seven tracks)—harkens to classic jazz sessions at the legendary Rudy Van Gelder Studio, once upon a time in Hackensack, NJ and now in Englewood Cliffs, where Yuria's new album was recorded.



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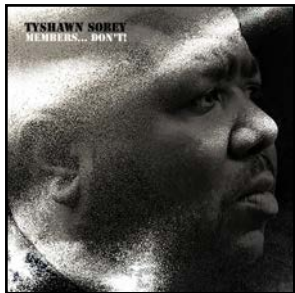
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The saxophonist's desire to place himself in this tradition, not only as a bandleader and musician, but also as a composer comes through in music and title of his sole original, "In Praise of Shadows". The tune is right at home among two standards ("Polka Dots and Moonbeams" and "Con Alma"), Hank Mobley's "Hipsippy Blues" and two George Cables compositions.

His quintet's album release last month (at Midtown's hot new spot, Jazzcultural)—with Santi Debriano in place of Avital—additionally offered a preview of his next album, which is drawn from the same recording session. The concert made it clear that this music was created across generations; Yuria, now 40, played with the fire and energy of his younger self, bringing power to the band. At times during his solos, however, it felt like the story was getting buried by ornamentation or a profusion of notes. Magnarelli was more selective in his solos, and the space he left between notes was especially effective on the group's live rendition of "Hipsippy Blues". In concert this issue was most apparent on the ballad "Polka Dots and Moonbeams"—in contrast to the recording, where the tune is stripped down to just Yuria and Cables, bringing out its vulnerability and intimacy. The duo format returned, though in a less powerful way, for the final tune on the album, Dizzy Gillespie's "Con Alma". Though Cables was inventive as always, this skill comes at the personal cost of allowing the whole band to take on the Gillespie tune, which they successfully did live.

The album, the concert and the ensemble are proof of the message that hangs on a sign near Jazzcultural's entrance: "jazz is alive and well in New York!"

For more info visit jojorecords.com/asaf-yuria



Members... Don't!
Tyshawn Sorey (Pi Recordings)
by Kurt Gottschalk

Max Roach's 1968 album, *Members, Don't Git Weary*, is frequently, and rightly, seen as the drummer-composer continuing on a path he'd set in 1961 with the crucial *We Insist!*, aligning his music with the growing Civil Rights Movement. But the title of the 1968 album leaves room for interpretation. It's a direct address, but to whom? Is he calling for activists not to allow themselves to grow weary of their mission? The title track—the only vocal piece on the album and the only one Roach wrote, borrowing from the riches of Black devotional song—is a plea to the congregation not to falter on the path to salvation. There was also, at the time, another movement at play: the jazz world opening up to electric instruments and new forms of modal playing and spiritual thinking. Roach convened a group of younger players—Gary Bartz (alto), Charles Tolliver (trumpet) and Stanley Cowell (piano), with the elder Jymie Merritt (electric bass) and Andy Bey singing the title track—for an album that looked forward to the future of jazz while suggesting hope for the future of the race.

Tyshawn Sorey, a contemporary drummer and composer of merit, has updated Roach's album, giving it a renewed urgency for maybe even more troubled times. He shortens the title to an admonishment—*Members... Don't!*—amps up the energy, resequences it and triples the length for a stunning revitalization of an important and overlooked statement. The album opens with a lovely arrangement of "Abstrusions" in a

slow escalation prominently featuring Adam O'Farrill (trumpet) and Mark Shim (tenor). The whole album, in fact, feels like an escalation, even with lovely passages by Lex Korten (piano) and a moving, unaccompanied solo by Tyrone Allen II (bass) during the 26 minutes of Cowell's "Equipoise". Sorey's drumming is on point, a propulsive undercurrent pulling toward the conclusion. And what a conclusion it is. Sorey moves the title song to what seems its rightful place, as exuberant conclusion, and employs the exceptional interpreter Fay Victor to chirp, growl, shout, swing and gospelize through Roach's text.

The album was recorded live at the end of a four-night engagement at NYC's The Jazz Gallery in June 2025, marking the venue's 30th anniversary. It's a warm and detailed recording, with the audience in there during the occasional break, affirming the excitement of this potent new realization.

For more info visit pirecordings.com. Sorey is at Miller Theatre Nov. 7 (with *Paradoxical Frog*). See Calendar.



¡Brilla Suite!
Angelica Sanchez Quartet (RogueArt)
by Matty Bannond

Four straight-backed improvisers square up for an eye-level congress on this confident release. Soloists seldom demand deferential hush. Instead, the flow of ideas keeps pressing onward. Above busy rhythms and chattering patterns, individuals must make every statement pay off, giving each moment of lucidity a hard-earned quality. That flat hierarchy reflects the protagonists' ample experience. On *¡Brilla Suite!* Angelica Sanchez' quartet explore eight originals by the pianist-leader, who leaves big gaps for interplay and extrapolation for her bandmates Adam O'Farrill (trumpet, electronics), John Hébert (bass) and Chad Taylor (drums).

The group's dead-serious credentials are unmistakable from the first number, "Funny Thing". O'Farrill's trumpet has a wah-wah quality, as he and Sanchez garble the wonky melody over Taylor's idiosyncratic drumming. Notes clump together in flurries during an extended piano solo. It is an intense piece, with lots of license for digression and few dips in velocity. "Shines" is perhaps the most tightly-composed track, with a neatly defined melody and tuneful passages of free playing. Taylor swaps sticks for brushes beneath O'Farrill's solo. The trumpeter leaves big pauses between phrases, crisp lines often circling in place before zooming ahead. The album closer, "Put Your Hand in the Black Hole", features the heaviest use of electronics. After a dark section of thudding low piano notes and shivery cymbals, looping pulses, like an ultrasound heartbeat, form an undercurrent for Sanchez' meandering lines.

¡Brilla Suite! is a collection of sonic short stories, each distinctive, but all bearing the mark of Sanchez' self-possessed compositional style. Without a main character, the four figures in the quartet share the work of advancing their narrative. It is music where rock-solid instincts strike against sharp ideas to send hot sparks soaring through the speakers.

For more info visit roguart.com. Sanchez is at National Jazz Museum in Harlem Nov. 6 (part of M³ Festival). See Calendar.

DROP THE NEEDLE



Renee Said
Elan Mehler (Newvelle)
by Ken Dryden

Since co-founding the Newvelle record label with Jean-Christophe Morisseau in 2016, pianist Elan Mehler has been on a mission to document unique new music. For every recording session, the label uses the long-established Eastside Sound in Lower Manhattan, a studio that allows for a consistent, ideal analog sound. And Newvelle's attention to detail does not stop there: each album is released as a high-quality, vinyl-only, 180g pressing, which comes inside a tip-on gatefold jacket that features unique album artwork by Icelandic contemporary artist Ragnar Kjartansson.

Mehler's new album as a leader is part of the *Newvelle Ten Collection*, a five-album series—with other titles by leaders Martin Wind, Ingrid Jensen, Loren Stillman and Skúli Sverrisson—celebrating the label's tenth anniversary. His session features an all-star cast of veteran players: Stillman (alto), Scott Robinson (tenor), Ben Monder (guitar) and Tony Scherr (bass), plus drummers Francisco Mela and Matt Wilson (the drummers are both present on five tracks, with Mela on the left channel and Wilson on the right).

Mehler's approach emphasizes both space and interweaving lines. The main focus is on his compositions, beginning with the whispering ballad "Renee Said", which slowly blossoms as the full group is added, its lush blend of voices conveying passion as the intensity grows. Paul Motian is underappreciated as a composer, so Mehler's striking setting of his "Byablue" (first recorded by Keith Jarrett in the late '70s, when Motian was part of Jarrett's American Quartet) is especially welcome. Mehler, Stillman and Monder ably negotiate its repeated line and challenging overlapping harmonies, perhaps inspired by the pioneering work of Ornette Coleman. The pianist's rambunctious "Dani's Fortress" conveys the image of a happy young girl at play. "White Cloud's Dark Sky" puts the spotlight on Robinson, with Monder's surging guitar and the leader's piano taking off in a gallop as the piece fades out. The miniature ballad "Wolf Orchard" conveys a sense of looking back, maybe even with a tinge of regret. "The Violence of Reason" has a low-key gospel flavor, inviting comparison to Charles Mingus' more churchy compositions; the piece conveys perfectly the anguish and frustration of loss. Mehler's angular, multi-faceted "Tilt" is given a dramatic reading. This rewarding record date also includes the leader's arrangement of the late pianist Frank Kimbrough's "Quickening", which is filled with multi-part, overlapping voices.

For more info visit newvelle-records.com. Mehler is at Greenwich House Music School Nov. 5 (part of "Celebrating Frank Kimbrough"). See Calendar.

GLOBE UNITY



Reaching for the Moon
Elina Duni/Rob Luft (ECM)

Twisted Summer
Liudas Mockūnas, Samuel Blaser, Marc Ducret
(Jersika)

Cosmogonie
Srdjan Ivanovic Blazin' Quartet
(Rue Des Balkans/L'autre Distribution)
by Daniel A. Brown

In honor of this month's Geography Awareness Week (Nov. 16-20), we turn our attention to an array of groups—a duo, a trio and an augmented quartet—that feature a strong presence from Eastern Europe. These three albums are informed as much by modal folk music themes as free improvisation and electronics. If there is a unifying aesthetic, it involves shared exploration of dissonance and consonance, malleable song-forms and fearless searching.

Reaching for the Moon is an intimate duo between Albania-born, Switzerland-based vocalist-percussionist Elina Duni and London-based guitarist-

electronicist Rob Luft, and the album benefits from the ethereal production that is the sonic calling card of ECM. The pair's savvy eclecticism is evident across the eleven selections, which include both covers and original compositions. On the title track, penned by Irving Berlin, Luft alternates between volume-pedal swells and chiming motifs, as Duni's lilting voice conveys Berlin's lyricism-like blue smoke. On the original "Foolish Flame", Duni mourns and honors the fire of love, while Luft coaxes sonorous chords and arpeggios from his acoustic guitar. "Magnolia" plays like a 21st-century incandescent torch song. Tributes to Ornette Coleman, Gabriel Fauré and others, combined with Duni and Luft's consistently enchanting delivery, make this album a higher-reaching set.

Twisted Summer is a recent collaboration between Lithuanian reedsman Liudas Mockūnas (clarinet, soprano, tenor, bass saxophones), Switzerland-born but Berlin-based trombonist Samuel Blaser and French guitarist Marc Ducret. This international summit of free-form playing takes its inspiration from Jimmy Giuffrè's drummerless trios. Over the course of six pieces, the musicians decode, obscure and then ultimately release a musical conversation spun through the vernacular of dreams. On opener "Drop It", an atonal, heraldic exchange between Mockūnas and Blaser is seasoned by crisp commentary from

Ducret. The 14-minute title track explores an unpredictably hazy chord progression, eventually detonating into full-tilt blast. The miniature "How Lovely" introduces a fourth member of the group—silence—as the trio drops lengthy rests into the roiling playing. All in all, this is solid stuff for open-eared audiences.

Cosmogonie is a collection of (all-caps-titled) pieces that are unpredictable and uncompromising. An intriguing merger of jazz, universal soteriology and creation myths (especially ancient Greek mythology), this 14-song set is led by Paris-based, Serbo-Bosnian drummer Srdjan Ivanovic, and features his Blazin' Quartet—Andreas Polyzogopoulos (trumpet), Federico Casagrande (guitar), Mihail "Misho" Ivanov (bass)—along with select guest players. Opener "CHAOS" invokes '60s Sun Ra with its cosmic percussion rattle and wailing tonalities. Ascending horn lines are buoyed by rich string counterpoint on the threnody of "ÉTHER & HÉMÉRA"; symphonic grandeur is achieved with the echoing "PONTOS". "CRONOS & RÉA" seems to be inspired by Tony Williams' Lifetime. Ivanovic's drumming crackles with a fat-back fusion vibe, as Casagrande and Polyzogopoulos volley metallic riffs across the funky abyss.

For more info visit ecmrecords.com, jersikarecords.com and srdjanovic.com

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Live @ Jazz at Lincoln Center
Catherine Russell (Dot Time)
by Pierre Giroux

Though it might be hard to believe, Catherine Russell's first live album feels less like a concert document and more like spending time with someone who knows exactly where she is coming from. *Live @ Jazz at Lincoln Center* was recorded at the Appel Room during a special weekend tribute to the Hot Club of New York, a group devoted to listening to old jazz and blues 78-rpm records. Russell's connection is hardly accidental. She is the daughter of pianist and bandleader Luis Russell (who was also music director for Louis Armstrong) and of vocalist-guitarist Carline Ray (of International Sweethearts of Rhythm fame), so this repertoire is part of her inheritance—yet she never sings it as a historical exercise.

Accompanying Russell is an experienced ensemble, including Ben Paterson (piano), Matt Munisteri (guitar), Russell Hall (bass) and Domo Branch (drums). The horn section features Evan Arntzen (tenor, clarinet), Jon-Erik Kellso (trumpet) and John Allred (trombone). Tap dancer Michela Marino Lerman adds rhythmic vitality to four tracks. Saxophonist Mark Lopeman's arrangements capture the rich musical world from which the songs emerged, moving between the sophisticated swing of the big band era and the earthy vitality of the blues and early jazz, while keeping everything sounding remarkably fresh.

"Now You're Talkin' My Language" delivers an easygoing swing, with Russell in full command and with sharp interjections from Arntzen, Allred and Kellso keeping the groove on track. "Never Too Old to Swing"

has a buoyancy that is hard to argue with. Lerman's tap dancing lends an irresistible swing to the performance. Ram Ramirez, who wrote the jazz standard "Lover Man", also composed "I Just Refuse to Sing the Blues". With her relaxed confidence, Russell doesn't deny the blues; she simply refuses to be imprisoned by them. Jazz writer Leonard Feather penned "Keep Your Mind on Me", a blues-tradition number the singer delivers with smoldering cool, backed by inspired solos from Arntzen, Allred and Kellso, all fully in keeping with the theme.

By the time Russell reached "F' Taint One Thing It's Another", "You Can't Pull the Wool Over My Eyes" and "Everybody Loves My Baby", the concert had settled into a loose, swinging feel, enhanced by Lerman's lightning-fast tap dancing. The band and Russell seem to enjoy each other's company as much as the audience.

For more info visit dottimerecords.bandcamp.com. Russell is at St. Ann's Church Nov. 5 (part of "Singing the Alan Lomax Archive" benefit for the Association for Cultural Equity) and Newark Museum of Art (Newark, NJ) Nov. 14 (part of TD James Moody Jazz Festival). See Calendar and 100 Miles Out.



House of the Singing Blossoms
Anthony Wilson Nonet (Sam First)
by George Kanzler

During the decade from 1997 to 2006, guitarist Anthony Wilson released four acclaimed nonet albums. Last year he resurrected this format, recording this double live album at LA's Sam First jazz club. Wilson's Nonet is an exceptionally nimble and versatile band, equally capable of all-out swing or pensive, delicate moods. It

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can rouse spirits or plumb emotional depths, and over the course of eleven tracks in the newly-released *House of the Singing Blossoms*, the group covers vast sonic and emotional ground.

Wilson honors his father, the great bandleader Gerald Wilson, with the opening reading of Gerald's "Triple Chase", an uptempo chase featuring raucous solos from his reed section: Nicole McCabe (alto), Bob Reynolds (tenor) and Henry Solomon (baritone). The closer, "Simple Song" (Ben Wendel) is a six-note, riff-like theme that repeats in different keys, with solos from Reynolds, Alan Ferber (trombone), Gerald Clayton (piano) and, trading vamps with the ensemble, Mark Ferber (drums). Besides featuring two of his own compositions, the leader also explores tunes from Joe Zawinul and Keith Jarrett, rounding out the eclectic menu with The Beatles' "Because" (featuring a striking use of mutes behind his guitar solo) and tenor saxophonist Bennie Wallace's jaunty, Tex-Mex-flavored "Bordertown". The pair of Zawinul tunes reveals how varied the nonet sound can be: "In a Silent Way" begins with deep, rich solo guitar, eventually cushioned by the harmonized melody from *sotto voce* horns, all over a distinct ticking rhythm; "Walk Tall" (a boogaloo Zawinul wrote for Cannonball Adderley) is bright and brassy, with spunky horn lines.

The original title track is a feature for Clayton, backed by surprisingly rich undertones from brass and reeds. "Blues for Wandering Angels" (Anthony Wilson's other original) takes advantage of trumpeter CJ Camerieri's doubling of French horn, as it keeps over the slow, rumbling ensemble theme, before giving way to a string of solos. The Jarrett tracks, "Introduction & Yaqui Folk Song" and "Le Mistral", each offer more permutations of the nonet's sound, from the diminuendo passed among individual musicians on the first, to the

syncopated bounce and riffs on the latter.

This recording is a welcome return of one of the most creative midsize bands of the last few decades.

For more info visit samfirstrecords.com. Wilson is at Dizzy's Club Nov. 24 and Round Hill Community House (Greenwich, CT) Nov. 22 (both with Bennie Wallace's BackCountry Jazz). See Calendar and 100 Miles Out.



minwi
Nite Bjuti (Intakt)
by Sophia Valera Heinecke

According to some, creation is not without loss; when something new is born, energy is taken from somewhere else. The birth of the album *minwi* is an unquestionable gain. Recorded live at Nublu in 2023, collaborators Candice Hoyes (vocals, sampling), Val Jeanty (percussion, turntables) and Mimi Jones (bass) establish a foundation of awareness, grounding the listener in a new world in what is the trio's sophomore album. The knowledge invoked seems to arise from sisterhood, both ancestral and present, underscoring the music's themes of connection and legacy.

From the opening "Ode to Octavia" —in which we are traveling, cycling in sound, echoing in outer space,

charting distance with breath—to the sense of both birth and loss in album closer "Wombfire", which features flutist Nicole Mitchell (who contributes centrally to the piece's low pulse and breathing), this recording crawls through memories of love and taking hold of the collective imagination of women building together in vision and reality. The theme of creation again arises in "Burf Myself", which asks the fundamental question: "What do I need?" The answer comes through cyclical rhythms, handclaps and swirling discoveries that give insight into the process of this renewal. Hoyes' vocals transcendently soar, calling us back to a deeper past. "You heard me," she does not ask but rather proclaims, encouraging a need to go inward, to rest and emerge rejuvenated. "Blaxk Mermaids" tells a story of possibility, accompanied by the regal presence of guest trumpeter Milena Casado. Lyrically the tune is a tribute to ancestors who chose the ocean over the certainty of enslavement during the Middle Passage. "Chefchauen Blu" activates all the senses with its percussion, imagining friends together seeing this so-named blue city in Morocco. The refrain, "everywhere we go we will feel...", trails off in laughter and circles back to "everywhere we go, shawty, will feel like home." Holding its spiritual depth in the lineage of blues is "Hijas", the third eye of the album. The rhythm naturally catches the body, involving the listener in its mesmerizing simplicity.

Dreams, birth, imaginings, relationships—these are all journeys that Nite Bjuti braves together. Losing yourself in this emotional and beautiful album is easy to do. Finding yourself in it invites the question: who might hold you in creating new worlds like these musicians hold each other?

For more info visit intaktrec.ch. Nite Bjuti's Candice Hoyes is at Joe's Pub Nov. 11. See Calendar.



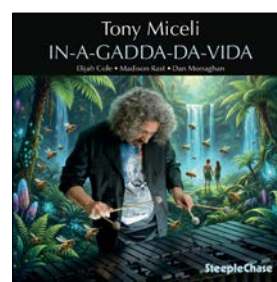
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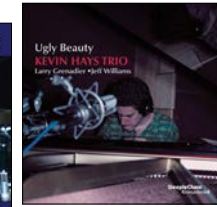
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BOXED SET



The Complete Columbia Recordings 1955-1961 Miles Davis & John Coltrane (Columbia-Legacy) by Duck Baker

This spectacular collection was released for the first time in 2000 by way of an arrangement between Columbia and Mosaic Records. Mosaic put out a 9-LP limited edition boxed set that was a standout even by their superlative production standards, and Columbia simultaneously released a 6-CD set. The Mosaic set went out of print fairly quickly, and while the CD version has been reissued before, the current release—in conjunction with 2026 being both the centennial of Miles Davis and John Coltrane—marks the first time since the original issue that it has been repressed on vinyl.

There are probably millions of people who have never even looked at a jazz publication but nonetheless are familiar with or own at least one of the records that tenor saxophonist John Coltrane made with trumpeter and jazz icon Miles Davis—and that would likely be *Kind of Blue*. And it's a safe bet that anyone with pretensions to being a modern jazz fan might also own *'Round About Midnight*. But the chaotic way much of the material here was made available (or not) before this set's release was one of the things that caused it to be so joyously received. Of course, there were lots of other reasons, starting with the fact that the music was spectacular, the remastered sound brilliant, and Bob Blumenthal's liner notes fully deserving of the awarded GRAMMY. Michael Cuscuna and George Avakian also contributed excellent, shorter notes.

Coltrane's first tenure with Davis was in what we now call the first classic quintet, which also featured

Red Garland (piano), Paul Chambers (bass) and Philly Joe Jones (drums). Given how significant this group was, and how much they recorded, it's easy to forget that they were only together for about a year and a half and were in the process of breaking up when *'Round About Midnight* was released. Davis was at the height of his powers when he formed this group in 1955. He had kicked the heroin habit that had made him too undependable for bookers to trust, and he had taken the art of melodic improvisation as far as anyone in jazz history, Lester Young included. His big problem was finding the right tenor player, owing to the fact that Sonny Rollins refused to join the band on a permanent basis. Coltrane was one of several notable tenors that auditioned, and it took a little while for him to find a comfort level. The fact that he also was an addict had something to do with it, and he was unsure at first what the leader wanted of him. But that he was the right tenor player for Davis was soon apparent.

In early 1957, Coltrane took a forced leave of absence to deal with his addiction, as well as to work for about six months with Thelonious Monk. By the end of the year, Davis had re-formed his group with the addition of Julian "Cannonball" Adderley on alto, and the sextet was getting ready to record another classic LP, *Milestones*. This was one of the hardest-hitting modern jazz bands of that or any time, and a program weighted towards bop-era standards gave everyone plenty of chances to show their stuff. Adderley and Coltrane pushed each other in the best of ways, and Davis' own playing reflects how much his group was inspiring him. The most important piece was not a jazz standard, however, at least not yet. That was the title track, which introduced the basic modal approach that would be used on *Kind of Blue* and thousands of other jazz records to follow.

Soon after *Milestones* was completed in early 1958, the sextet returned to the studio to record the B-side of a lesser-appreciated record called *Jazz Track*, the A-side of which featured Davis with mostly French musicians playing the soundtrack for the film *Ascenseur pour l'échafaud* (released as *Elevator to the Gallows* in the US and *Lift to the Scaffold* in the UK). It was at this point that Garland and Jones were replaced by Bill Evans

and Jimmy Cobb. This made it, if you like, the "classic sextet," and they certainly sound classic on the four tunes recorded at that session. There was only one way for this group to improve on that, and that was with *Kind of Blue*, as close to a perfect record as any lineup is ever likely to produce. There was also a live record by the sextet called *Jazz at the Plaza*, as well as on one side of *Miles & Monk at Newport*. Live recordings often don't capture groups at their very best owing to difficult acoustics, and these are no exceptions. But given what really great musicians are involved here, there is a lot of stunning improvising that no jazz fan would want to miss.

In 1961, Davis asked Coltrane to return to the studio one last time and record two long tracks for *Someday My Prince Will Come*, including the modal "Teo". Appropriately, Davis' rhythm section was still Kelly, Chambers and Cobb. This seems an ideal coda for an association that left us so much, with its keening statements from Davis bookending a glorious Coltrane solo that is not the Coltrane of the classic quintet, nor the supercharged sextet, but of his own classic quartet.

All of the material on the original releases of the records mentioned above accounts for about six and a half of the nine LPs in the set. But several other tracks were included on various collections over the years, many of them every bit as good as the tracks on the original albums. Add those to the dozen or so previously-unissued alternates and odd tracks, put them all in one place, and you see why the original 9-LP release was a collector's dream. It's probably not the way to begin with the Davis/Coltrane material, but it's a great way to finish!

For more info visit milesdavisstore.com/products. "Coltrane 100" is at Symphony Space Nov. 20 (featuring Joe Lovano and Melissa Aldana). "Miles @ 100" is at New Jersey PAC (Newark NJ) Nov. 12 (featuring Jon Faddis). Jazz WaHi Big 'Nuff Band "Celebrates Miles and 'Trane" at Le Chéile Nov. 7 (part of Washington Heights Jazz Festival). Ian Froman "Plays Miles and Trane" Nov. 22 at the Deer Head Inn (Delaware Water Gap, PA). See Calendar and 100 Miles Out.



People & Places (with Ernie Watts) Marc Seales (Origin) Live Your Dream

Brad Goode Quintet (feat. Ernie Watts) (Origin) Right Time Left (with Ernie Watts) Thom Rotella (HighNote) by Scott Yanow

Tenor saxophonist Ernie Watts has always had the rare ability to sound soulful even during his most adventurous solos. Now 81 (as of Oct. 23), he gained early recognition for his playing with the Buddy Rich Big Band in the late '60s. A versatile studio musician for decades, he appeared on numerous recordings (including with Marvin Gaye), toured with the Rolling Stones in 1981, and had a hit with "Chariots of Fire" in 1982. However, since the mid '80s, Watts has mostly played jazz exclusively, including a lengthy stint with Charlie Haden's Quartet West and a series of his own sessions. As these three recordings show, he also remains very much in demand as a sideman.

Pianist-keyboardist Marc Seales' *People & Places* is a quartet set with Watts and the tastefully supportive

team of Bruce Lett (bass) and Moyes Lucas Jr. (drums). The material is mostly the leader's originals, filled with infectious but offbeat melodies, catchy if unpredictable rhythmic patterns and original chord changes—a perfect fit for Watts' playing. Among the more memorable performances are a celebratory version of Wayne Shorter's "Palladium", Seales' sensitive solo piano on the ballad "Prelude" leading right into "For You My Dear", its melody caressed by Watts, and a spirited "The Muddy Chicago Blues". The nostalgic groove piece "Home Light" (co-written by Seales and Watts) serves as a perfect wrap-up for what is a fine release.

Watts and trumpeter Brad Goode first played together in 2010 and have since toured on a yearly basis. In 2018 they recorded a quintet album, *That's Right*, and nearly the same group appears here on the recently-released *Live Your Dream*, a live set from 2025. For the album's five originals, plus "Lover Man" and "Someday My Prince Will Come", the two horns are joined by Adrean Farrugia (piano), Jay Anderson (bass, replacing Kelly Sill from the earlier lineup) and Adam Nussbaum (drums). Goode and Watts constantly challenge each other throughout the intense set. The opener, "Covid Nightmare", has a stormy melody; Goode engages in screaming and tonal distortions and Watts contributes ferocious sheets of sound. The other selections are just as passionate, particularly "For Michael", which

features heated interplay between the two horn players. Even Goode's feature on "Lover Man", which starts out tastefully, gets a bit crazy for a stretch before ending with a Charlie Parker quote. Farrugia is impressive when he gets to solo, and the rhythm section is highly intuitive and interactive. While there is little variation in mood, and the temperature is always very high, in small doses *Live Your Dream* reveals quite effective results.

Ernie Watts has a much smaller role on guitarist Thom Rotella's *Right Time Left*, guesting on just three of its thirteen songs. The core group features Wil Blades (organ), Charles Ruggiero (drums) and Lenny Castro (percussion), joined by ten different guests, including Watts, Jeremy Pelt (trumpet), Tierney Sutton (vocals) and Antonio Adolfo (piano). Rotella readily admits to the influence of Wes Montgomery in his playing, although his own musical personality is evident across this soul jazz-oriented set. While the guitarist is generally in the lead, fans of the classic organ combo will enjoy this outing. Most of the music is a throwback to the mid '60s and early '70s period when organ trios were at their most popular. The program includes the swinging "This Is for Lou", a medium-tempo "Willow Weep for Me", the joyfully funky "Light It Up", and tributes to Benny Golson, Russell Malone and Ray Brown.

For more info visit originarts.com and jazzdepot.com

(CHARLIE PARKER CONTINUED FROM PAGE 12)

Angélica Beener) spinning cross-genre tunes during breaks and as an antecedent to the start of the program, which featured Nicole Glover and three scions of jazz: GRAMMY-winner Catherine Russell (daughter of Luis Russell and Carline Ray), Nat Adderley Jr. (son of Nat Adderley and nephew of Cannonball Adderley) and Joshua Redman (son of Dewey Redman). **Nicole Glover**, a member of Christian McBride's Ursa Major and supergroup ARTEMIS, continues to create the illusion that playing the tenor is an effortless exercise. Her confident, smooth-as-silk playing, with forays into dynamic fingering and assertive statements, plus low-note squonks, were taken at a similar mid-tempo pace over seven boppish tunes. Mystically, Glover's saxophone emulated a flute on one piece. Closer was finally an acknowledgement of Parker with "Perhaps".

Catherine Russell's ensemble featured pianist Miki Yamanaka and music director-guitarist Matt Munisteri. Over eight tunes, Russell exhibited confidence, musical chops and supreme, yet organic polish. Typically, her setlists feature songs that are little-performed but acutely worthy. Highlights were a blues, "Take the Hand Off the Clock", as well as "Never Too Old to Swing" and a keenly semi-satirical and humorous "Women Be Wise". Songbook standards arrived with "Alone Together" (with a ripping guitar solo) and "Exactly Like You". Closer was a burner of a Latinized "Unchain My Heart", ending a perfect set of music.

Showman pianist, the uber-charming **Nat Adderley, Jr.**, with his trio, offered about a half dozen tunes executed in dynamic pop, rhythm and blues and boppish style. From his longtime collaboration with Luther Vandross he presented "Superstar", and a Stylistics hit, "People Make the World Go Round", plus the bluesy Carole King number, "(You Make Me Feel Like) A Natural Woman". To say Adderley was a hit would be an understatement. A vigorous standing ovation led to a jazz-arranged encore of "Theme from Fiddler on the Roof", leading to yet another vehement standing O—a tough act for **Joshua Redman** to follow. Redman emanated cool, playing both tenor and soprano. From a hymn-like "A Message to Unsend" and "Borrowed Eyes" to "Amica" and the closer of Parker's "Big Foot", he displayed impeccable, stylish chops, consistently giving his band ample space to stretch out and shine.

Closing day in Tompkins Square Park opened with the loquacious, Betty Carter-influenced **Vanisha Gould** (an acquired taste). She presented about a half-dozen originals; the most intriguing was a tune written for her cat, with the expected lyric of "meow" dotted in with frequency, much to the amusement of the packed park. Drummer-rapper **Kassa Overall** followed with a percussion-heavy group, exploding with a set of funk, hip-hop and otherwise ultra-high energy tunes. Given that in the '60s, Tompkins Square was a hippie hangout, many of the grey heads in the audience went wild over the jazz equivalent of acid rock, and a standing ovation followed the group's closer.

Drummer-magician and 2022 NEA Jazz Master **Billy Hart's** quartet began with an original by longtime Hart pianist, Ethan Iverson, "Hampton Hawes", a tribute to the West Coast pianist and bebop pioneer. The tremendously charming Hart provided a backstory for each number, including a composition for his daughter, "Song for Balkis", and an homage to John Coltrane via "Ohnedaruth", which he declared was Trane's "spiritual name." Closer was another dedication, the dramatic "Lorca", for the anti-fascist Spanish poet Federico García Lorca. The tune's Iberian forms and rhythmic intensity could well make it a revolution's anthem.

In this centenary year of John Coltrane and his immense talent, festival closer was the quartet of **Ravi Coltrane**, the saxophonist son of John and Alice. Brightly engaging, he played a classic bop set celebrating his father, playing both tenor and soprano in long expositions of each piece. Particularly stirring in musicianship and

emotional evocation of the author were "Naima" and the latter-period composition "Expression". A hat tip to Parker, "Segment", taken at burner tempo, closed the festival, putting a button on another year of supreme musical enjoyment and excellence.

For more info visit cityparksfoundation.org/charlieparker

(LEST WE FORGET CONTINUED FROM PAGE 10)

deeply committed to the act of intuitive improvisation, including on her electronically-adapted accordion. She developed techniques and software that allowed individuals with physical or cognitive disabilities to make music and participate in group improvisation. Oliveros was also an avid practitioner of t'ai chi.

Two archival recordings released by Important Records this year show something of Oliveros' creative output beyond, but very much involving, listening: *Triple Point*, with saxophonists Jonas Braasch and Doug Van Nort, and *Two Days in Dreamland*, with Miya Masaoka (koto) and Issui Minegishi (ichigenkin). Masaoka remembers the 2014 *Dreamland* sessions as being permeated with "a sense that life is transitory, everything is transitory, you have to create the moment because you don't know if it's going to come back—a lot of that is compatible with Pauline's spirit."

According to Masaoka, the Oliveros sphere of influence stretched even to the later work of Miles Davis and the free-flow of the Grateful Dead. "She was a major figure in contemporary music," Masaoka says. Oliveros' role in the tape center at Mills College changed the face of electronic music. "She brought it to another level with her term 'deep listening.' She was always very early, a pioneer in electronics and sound, and always unafraid of doing new things. She had a foot in academics and a foot outside, and she was free to ramble in that way."

The Oliveros archives are spread through several institutions, including the New York Public Library, UCSD and, until this year, Rensselaer Polytechnic Institute (RPI) in Troy, NY. Chase hopes for a day when the archives can be housed in a central location with dedicated staff. "The CDL [Center for Deep Listening] and all Deep Listening courses are being eliminated from RPI due to budget cuts," according to sound and media artist Stephanie Loveless, who served as director of the CDL. She also edited *A Year of Deep Listening: 365 Text Scores for Pauline Oliveros* (Terra Nova Press, 1996), a collection of scores by more than 300 composers dedicated to the deep listening practice.

Oliveros' work "has been deeply influential in ways that aren't necessarily named but have been important in the current art movement," Loveless says. "She was so playful but always reverent. Listening itself is such a buzzword, not only in contemporary art but in the wellness world, and she occupied a space between the two...I think it's important and very much in tune with Pauline's ethos and spirit that deep listening doesn't become a fossilized practice but that it's always renewing itself through all of the practitioners."

For more info visit paulineoliveros.us

Recommended Listening:

- Pauline Oliveros — *Reverberations: Tape & Electronic Music* (Important, 1960-70)
- Pauline Oliveros — *The Wanderer* (Lovely Music-Important, 1983)
- Pauline Oliveros, Stuart Dempster, Panaiotis — *Deep Listening* (New Albion, 1988)
- Deep Listening Band — *Then & Now Now & Then: Celebrating 20 Years* (Taiga, 1990-2006)
- The Space Between (Philip Gelb, Pauline Oliveros, Dana Reason) — *With Barre Phillips* (482 Music, 1998)
- Pauline Oliveros, Roscoe Mitchell, John Tilbury, Wadada Leo Smith — *Nessuno* (I Dischi Di Angelica, 2011)



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The **Jazz at Lincoln Center Orchestra**, under the music direction of **Chris Crenshaw**, presents its sixth season of *Journey Through Jazz*, the popular and informative concert series exploring the fundamentals of jazz through performance and narrative. This edition delves into the Great American Songbook.

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(SAALFELDEN CONTINUED FROM PAGE 12)

by Cuban tenor saxophonist Roman Filiu (a frequent employee of Henry Threadgill and David Murray) and alto saxophonist Alex LoRe.

A case of last-minute replacement reaching highlight status, the septet *You're What's for Dinner* was assembled from the pool of musicians present at the fest. After an appropriately in-your-face intro, rhythm monsters in drummer-percussionist **Jim Black** and bassist **Ingebrigt Håker Flaten** locked into a series of grooves for the other players to give their all. Vocalist and soundsmith Zanshin, seated on the floor and hunched over the electronic gear and knobs in front of him, contributed some arresting textures.

Britanny's **Erwan Keravec**, on the peculiar-sounding and -looking bagpipes, gave two solo sets, one atop a tall church tower that resounded across the whole city and one on a rowing boat on the Ritzensee lake. He also had a first-time encounter with **Rob Mazurek** (trumpet, piccolo trumpet, whistle, shamanic chanting and dancing) and **Lukas König** (drums, electronics). Heated segments, featuring adept percussive mayhem from König (a member of The Sleep of Reason Produces Monsters), modal cogitations and ominous ambient textures were heard, with continuously-wailing pipes courtesy of Keravec's circular breathing.

Over three days, flutist **Delphine Joussein**, who took part in a 70-strong fanfare covering Albert Ayler's *Truth Is Marching In*, was one-half of Trunk with trumpeter Aymeric Avicé and one-fourth of vigorous quartet Sauvages Paradis with compatriot Eve Risser (organ, piano, flute, vocals). Joussein then brought her silver flute and effects pedals to the Museum Schloss Ritzen for a solo set dubbed Calamity, also the title of the latest release on her Gigantonium label. Joussein proved a perfect fit for the fest, and the crowd in the gallery beamed with enthusiasm. Forget any carefree, bucolic notions associated with the instrument. Incendiary blowing, tongue slaps, foot-triggered loops, with only occasional acoustic hiatuses—the sounds were for the most part augmented, filtered and altered, the flute a conduit for sound, preferably dirty and overdriven, with onomatopoeia thrown in as punctuation. With an antifascist stance, Joussein built a piece on words from Etienne de la Boétie's "Discourse on Voluntary Servitude" (1577). Such attitude and contents made for informed, consistent protest music.

Two excellent sets came in the form of trios in the age-old acoustic piano format, which melded the impromptu with a contemporary chamber feel. German-Serbian pianist **Tamara Stefanovich**, known for her performances of works by Boulez, Bartók and Stravinsky, joined forces with bassist Jonas Westergaard and drummer Christian Lillinger (moving like a martial artist behind the kit). Stefanovich and the bassist faced each other, eyes locked as in a duel, as the pianist provided liaison for the ultra-kinetic set. **Industriesalon** was ace pair Christian Weber (bass) and Michael Griener (drums) together with classically-trained Serbian pianist Marina Džukljević. Their album was one of last year's best surprises, and the concert amply confirmed that impression. Improvised music simply doesn't get much better.

Next up was a trombone-led, three-guitars extravaganza. **Jacob Garchik's** *Ye Olde 2: At the End of Time* featured the combined talents of Brandon Seabrook, Mary Halvorson and Jonathan Goldberger, who brought their distinctive poetry to compositions tailor-made for them, while drummer Vinnie Sperrazza maintained a dazzling propulsive energy throughout. Saxophonist-clarinetist **Chris Speed's** *Yeah NO's* reunion was a hoot, in its original line-up of trumpeter Cuong Vu, e-bassist Skúli Sverrisson, whose delightful touch is not unlike Steve Swallow's, and Jim Black. The quartet first appeared in 1997. Now nearly 30 years later, it was time for a happy throwback to the buoyant Downtown NY brand of jazz regeneration, with

maximal interplay. The first hour belonged to the early years and the remainder to new tunes, just as good, and on their way to becoming an album.

The merriment ended with the Spiritual Unity Session organized by bassist **Lukas Kranzelbinder**, with a number of artists taking turns at the jam-packed Nexus bar. The first-time encounter between trumpeter Avicé and the ubiquitous drummer Black made sparks fly by virtue of sturdy, steadfast playing.

The festival lived up to its reputation with more vital, uncompromising acts on display than the most dedicated visitor could hope to witness. Its 47th edition is scheduled for August 19-22, 2027.

For more info visit jazzsaalfelden.com/en

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

online." Typically, musicians contact him with sessions that have already been recorded, mixed and sometimes mastered, with the players already paid. Through his agency Thirsty Robot Media, Golombisky provides art, layout design and publicity. "Together we work out the best strategy for release and timing, and I help get the album ready for sale and for streaming platforms," he explains. "Once sales start coming in, the artist keeps 80 per cent of the profits."

The Brooklyn-based Swedish flutist Elsa Nilsson, who now has four albums on the label (with another pending), recalls of her first album for the label in 2022 (*Atlas of Sound – Coast Redwoods*): "I recorded it the year before and once it was mixed and mastered, I pitched it to Matthew and he was on board...Longevity of vision and involvement in the process is something I really appreciate," she continues. "It adds a level of world-building to the artistic process. Matthew brings an open-mindedness and an eye for design to the projects. *Atlas of Sound*, for example, is released as a book and the design is used as a template for the subsequent releases. The creativity, support and input around the creation of the merch with my out-of-the-ordinary ideas for the multimedia project is what I appreciate about ears&eyes."

The COVID-19 interlude was when Golombisky realized that there didn't have to be physical copies of every release, and now some of the label's product is only available as digital downloads. Still, every session is on Bandcamp, because, as he says, "about 99 percent of sales came through Bandcamp. As for the streaming platforms, we specifically hold off for a while. After the excitement of a new release settles, we talk with the artist about when it makes sense to bring the album to streaming, and eventually it does make its way there." More ears&eyes projects about to be released include ones from several Argentinians: drummer Santiago Lacabe, pianist-singer Lucía Boffo and singer-songwriter Julián Muro. Also on tap is one from Slovene saxophonist Igor Lumpert as well as some archival sessions.

Golombisky may be very occupied teaching and running a one-person imprint, and when asked if anything is planned for the label's 20th anniversary, his immediate response is: "Oh snap...not yet!"

For more info visit earsandeyesrecords.com. ears&eyes musicians performing this month include: Caroline Davis at Roulette Nov. 7 (part of M³ Festival), Nov. 18 (with Qasim Naqvi), The Jazz Gallery Nov. 20 (with Alexis Cuadrado) and Bar LunAtico Nov. 24 (with Arthur Kell); Davis and Gregg Belisle-Chi at Reason & Ruckus (Poughkeepsie, NY) Nov. 6; Leo Genovese at Nublu 151 Nov. 16 (with Igor Lumpert), Bar LunAtico Nov. 17 (as leader) and Symphony Space Nov. 20 (part of "Coltrane 100"); Noa Fort at Rizzoli Bookstore Nov. 1, Roulette Nov. 8 (part of M³ Festival), Threes Brewing Nov. 11 and Five Spot Jazz Nov. 15; Elsa Nilsson at Lydia's Café (Stone Ridge, NY) Nov. 21. See *Calendar* and *100 Miles Out*.

(INTERVIEW CONTINUED FROM PAGE 6)

and drummer Dave King] were going to move in this different direction and was I interested? I was, like, yeah, of course! So that was pretty simple. They got Chris, and then we had this plan to do a bunch of rehearsing over the summer and had these gigs at Yoshi's at the end of September, and made sure we were prepared for that.

NYCJR: Does touring with a group like that, initially known for its covers of Nirvana, Blondie, Aphex Twin and Rush, expose you to a wider audience?

MONDER: It was definitely great for us [Speed and I] to just walk into this thing that was already set up to tour, a really popular scenario.

NYCJR: Who does most of the writing for the band?

MONDER: It's mostly Reid and Dave; Chris has a couple of things he's contributed, and I have one thing. I've tried to do more, but, as I've discovered, it's not that easy to write a Bad Plus tune, [at least one] that really works for that band. As much as I write, it's not always geared towards that configuration.

NYCJR: And what is a "Bad Plus tune," exactly?

MONDER: Well, I think there's a priority on the song, on relative simplicity.

NYCJR: Something accessible? Whistleable?

MONDER: Yeah, accessible, but in the best sense, you know?

NYCJR: So, what's accessible in the best sense? *[laughs]* Are you talking about preserving artistic integrity?

MONDER: Yes, but what does *that* even mean either? Like, what determines quality? Integrity? I don't know, because one person's corniness will be another person's profundity. What makes a great melody resonate? It could be an earworm, but it could also be trite.

NYCJR: It's a difficult topic: how to write a good melody.

MONDER: There are certain metrics that you can follow, techniques and general rules of tessitura and [having] a peak and a low point, and there's the form, of course. But what makes a resonant phrase? It's very intuitive for me, so I don't necessarily keep the first thing I hear, but it could be a starting point, sometimes it's the ending point. And maybe I'll determine that this is a melody that really works for me, and I feel good about this, and somebody else will think that this is maudlin crap, or whatever. So obviously it's really subjective. You can follow all the rules of how to write a good melody, and it could still not be inspired. Otherwise, AI could write all the greatest melodies on earth just by following rules.

NYCJR: How does The Bad Plus manage to be both popular and experimental?

MONDER: It gets back to the idea of what makes a good Bad Plus tune. It's being accessible, and yet interesting, and maybe a bit challenging. There's the balance between accessibility and challenge, and maybe some friction. If everything is frictionless, it's dubious that there's much substance there.

NYCJR: Do you apply this to your own work?

MONDER: I'm not really trying to do anything. I'm not trying to make it a statement. I put a high value on lyricism—and again, it's very subjective, because one person could hear lyricism where another can hear absolute dissonance and chaos—but I've always been

attracted to a great song and I—not with every piece—definitely try to put that concept into even the most complex compositions.

NYCJR: How do you communicate these ideas with your audience?

MONDER: For me, you have to get through any barriers that your audience might have. I feel the way that people do that successfully is by fully experiencing what they're doing on such a deep level that that experience is communicated to the listener, no matter what their level of experience is. I'm going to go back to Coltrane again: nobody had a more advanced intellectual understanding of harmony at that time as he did, but he was so popular because of the sheer spiritual power of what he was doing. And I think that he was able to overcome obstacles that people might have encountered through that. I think if your message is pure enough and deeply felt you can get away with more in terms of levels of complexity or dissonance or harmony.

NYCJR: Who comes to Bad Plus shows? What do you sense of the group's draw?

MONDER: The responses have been great. A lot of young aspiring musicians are coming out, and seem to be listening for all the right reasons, the right reasons being that they're showing attention, and that they've developed their attention to where it feels like they can understand a message. If there's a questionable trend going on it's that a lot of the ways music is consumed or apprehended is in short clips of various things. You're only going to get so deep. You're not going to develop a theme. What I value in an improvisation is I want to see where somebody's mind is taking me in real time, over time. A clip of forty seconds of some crazy impressive thing—that's a completely different animal. I think we're gearing our attention more towards that, and that's what people are valuing, and it's just a completely different way of consuming music than I'm used to.

I still make a point of listening to—at this point in my life—mostly classical music. I'll put on an entire symphony and listen to it from beginning to end. I won't open my eyes for an hour; I won't look at my phone—it's just a complete immersive experience. I feel that's almost a diametrically opposite experience of a lot of what's being presented as performance, especially online. But I feel like a lot of people are coming out with that ability to be attentive for that period of time. And that's encouraging.

For more info visit benmonder.com. Monder is at Le Poisson Rouge Nov. 12 and The Kimmel Center (Philadelphia, PA) Nov. 14 (both with The Bad Plus' "Farewell Tour"). He is also at Bar Bayeux Oct. 31 (with Tony Malaby) and Greenwich House Music School Nov. 5 (part of "Celebrating Frank Kimbrough"). See Calendar and 100 Miles Out.

Recommended Listening:

- Marc Johnson—*Right Brain Patrol* (JMT, 1991)
- Ben Monder Trio—*flux* (Songlines, 1995)
- Ben Monder/Bill McHenry—*Bloom* (Sunnyside, 2000)
- Ben Monder—*Amorphae* (ECM, 2010)
- Ben Monder, Tony Malaby, Tom Rainey—*Live at the 55Bar* (Sunnyside, 2020)
- The Bad Plus—*Complex Emotions* (Mack Avenue, 2023)

(MONTEREY CONTINUED FROM PAGE 12)

and Lewis Nash (drums). As part of their farewell tour, the last version of **The Bad Plus**—with founders in bassist Reid Anderson and drummer Dave King, plus guitarist Ben Monder and saxophonist Chris Speed—were heard during a late-night performance. Another farewell of sorts was heard from **Jazz at Lincoln Center**

Orchestra, led by Wynton Marsalis for one of his final times before he moves on at the end of the 2026-2027 season. Surprisingly, nothing was said about that onstage, and Marsalis took only one full-length solo. The band was in typically brilliant form on a versatile program that ranged from Jackie McLean to Jelly Roll Morton's "The Pearls" and included guest spots for Kortum and Cécile McLorin Salvant, the latter who sang surprising recreations of Swing Era classics "Sentimental Journey" and "Why Don't You Do Right?".

Three days after what would have been his father's 100th birthday, **Ravi Coltrane** was in outstanding form with his quartet, digging into "A Love Supreme", "Equinox", "Naima", the rarely-played "Expression", "Giant Steps" and a combination of "Dahomey Dance" and "India". Also outstanding was drummer **Sylvia Cuenca's** Bridging Generations, a sextet with Wallace Roney Jr. (trumpet), Rico Jones (tenor), David Kikoski (piano), Essiet Essiet (bass) and Will Martins (percussion). **Joey Alexander**, who first recorded when he was 11, has continued to evolve. Now 23, he played a stunning set that included a dazzlingly-rapid version of "Stella by Starlight", which displayed technique at an Oscar Peterson level. Drummer **Akira Tana** headed a fine hard bop/soul jazz trio of Atsuko Hashimoto (organ), Yutaka Hashimoto (guitar) and Jackie Ryan (vocals), and also featured on one song, the masterful Ali Ryerson (flute). Singer **Michael Mayo** made the case for being one of today's top male jazz vocalists. His scat singing, which incorporated both low notes and falsetto, was outstanding—and akin to a top-notch saxophonist, he was inventive in his choice of notes. Highlights included a funky version of "Just Friends", "Four" and unaccompanied (using electronic looping) on "I Didn't Know What Time It Was".

A much-ballyhooed duet meeting by **Herbie Hancock** and **Ron Carter** was on and off kilter, with Hancock frequently playing brilliant ideas and then abruptly stopping, giving the impression he was unsure about what was next. The duo unfortunately did not have the chemistry that one would have expected; Carter's unaccompanied variations on "You Are My Sunshine" took honors. Much better was **Cécile McLorin Salvant's** wide-ranging hour with Glenn Zaleski (piano), Yasushi Nakamura (bass) and Kyle Poole (drums), each of whom were at the top of their game. What other singer could credibly perform a set that included the folk song-inspired "Ghost Song" (the title track to her 2022 album), a witty and very theatrical version of Kurt Weill's "Barbara's Song", Bob Dorough's "Devil May Care", a dramatic "Is This Really the Way Men Live" (in French), Burt Bacharach's "Wives and Lovers", Arlen/ Yarbarg's "Over the Rainbow", Gregory Porter's "No Love Dying" and "Black Wing and Silver Hue", the Greek war song from 500 B.C.?

The highpoint of the weekend was provided by 88-year-old tenor saxophonist-flute player **Charles Lloyd**. Exactly 60 years ago, at the 1966 Monterey Jazz Festival, Lloyd performed "Forest Flower", with his legendary quartet of Keith Jarrett, Cecil McBee and Jack DeJohnette, which became a hit recording. His current quartet is Gerald Clayton (piano), Larry Grenadier (bass) and Brian Blade (drums), and while some of Lloyd's recent recordings might be considered fairly gentle in comparison, his tenor playing this night featured plenty of raw energy, forceful ideas and a consistently beautiful sound. From the start, he had each member of his group smiling at his ideas, and, as the set progressed, the leader himself looked extremely happy with the music's results. The joy was felt through a variety of grooves, folkish ballads, a complex but childlike calypso piece (with frequent and humorous tenor-piano unisons), plus a lengthy version of the highly-anticipated anniversary recreation of "Forest Flower". It was the perfect climax from a memorable weekend.

For more info visit montereyjazz.org

Sunday, November 1

- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- ★ Jorge Roeder New Quartet with Philip Dizack, Dan Blake, Richie Barshay
Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel; Daisy Castro with Emeline O'Rourke, Brad Brose, James Robbins
Barbès 8, 10 pm \$20
- Dizzy Ventilators with Yusuke Yamamoto, Daniel Jodocy
Big Bar 8 pm
- Birdland Latin Jazz Orchestra with David DeJesus
Birdland 8:30, 10:30 pm \$35-45
- ★ Michael Blake Quartet with Gary Versace, Ben Allison, Michael Sarin
Birdland Theater 7, 9:30 pm \$35-45
- ★ Oren Ambarchi, Andrew Cyrille, Cyro Baptista
Blank Forms 8 pm \$25
- ★ Robert Glasper with Derrick Hodge, Chris Dave
Blue Note 8, 10:30 pm \$65-150
- Nick Biello Trio
Cellar Dog 7, 8:30 pm \$5
- Martin Nevin
Close Up 7:30, 9 pm \$25
- Marius Van Den Brink Duo
Cork Wine Bar 6 pm
- John Miller Quartet with Larry Saltzman, Mark Berman, Clint de Ganon + Dave Mann, Dan Levine, Joe Passaro
The Cutting Room 7:30 pm \$25
- Jason Yeager, Justin Poindexter, Bill Crow, Steve Little
Dizzy's Club 5, 7:30 pm \$30-60
- ★ David Janeway Trio with Ugonna Okegwo, Chris Beck; Naama Quartet
The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- George Rogers
Five Spot Jazz 8 pm \$20
- ★ Warren Wolf Quartet
Jazzcultural 7, 9 pm \$40
- Keyed Up presents Bā'sik Jazz Jam
Kato Sake Works 7 pm
- Welf Dorr, Nitzan Gavrieli, Dmitry Ishenko, Yuko Togami
The Keep 9 pm
- Kieran Brown Quartet; Lucy Wijnands Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- People of Earth
Nublu 151 7 pm \$20
- Javier Arau New Jazz Quartet
The Queensboro 6 pm
- Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- ★ Noa Fort Plant People with Sara Schoenbeck, Mike McGinnis, Anders Nilsson, Satoshi Takeishi
Rizzoli Bookstore 5 pm \$30
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★ Alan Broadbent
Saint Peter's Church 5 pm
- Matt Lavelle 12 Houses with Ras Moshe, Christopher Forbes, Jeremy Carlstedt, Hilliard Greene, Jose Luis Abreu, Dave Ross, Stephanie Griffin, Mary Cherney, Cheryl Pyle, Claire De Brunner, Ben Stapp, Chad Fowler, Dave Sewelson
Scholes Street Studio 3 pm \$10
- Shrine Big Band
Shrine 8 pm
- Ryo Sasaki Jam Session; Craig Wuepper Quartet; Nate Jones; Matt Martinez Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Billy Childs Trio with Matt Penman, Ari Hoenig + Steve Wilson
Smoke 6:30, 8:30 pm \$25-55
- ★ Aaron Parks Trio with Ben Street, Billy Hart
Village Vanguard 8, 10 pm \$45



- Valtinho Anastácio
Zinc Bar 7:30, 9:30 pm \$35
- ★ Maria Faust/Kresten Osgood
Zürcher Gallery 5 pm \$15

Monday, November 2

- Big Lazy
Bar Lunático 9, 10:30 pm \$10
- Musics with Ilusha Tsinadze, Gocha Tsinadze + Chris Tordini, Jason Nazary
Barbès 7 pm \$20
- Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass
Birdland 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Elena Pinderhughes
Blue Note 8, 10:30 pm \$25-35
- Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
- ★ My trio with Tim Watson, Yvonne Rogers, Jon Starks
Close Up 7:30, 9 pm \$25
- ★ "Jimmy Heath Centennial Celebration":
Jimmy Heath Big Band
Dizzy's Club 7, 9 pm \$30-60
- Kai Gluska Trio with Leonieke Scheuble, Aaron Seeber; Liam Sutcliffe Quintet
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Jihee Ho; Jihee Ho Jam Session
Five Spot Jazz 8 pm
- Ari Hoenig Trio with Gabe Terracciano Jazzcultural 8, 10 pm \$40
- ★ Spike Wilner Trio; Michael Kanan Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- JFA presents Kim Clarke Jam Session
National Jazz Museum in Harlem 6 pm
- ★ Mingus Big Band
The Pocket 7, 9 pm \$25-35
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★ Luke Stewart
SEEDS Brooklyn 8:30 pm
- John Colonna
Shrine 10 pm
- ★ Mike Clark Quartet with Mike LeDonne; ELEW + April Varner; Adam Ray Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ 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
- Paul Nedzela
Zinc Bar 7, 8:30 pm \$40

Tuesday, November 3

- "Celebrating Mike Renzi": Nicolas King with Tedd Firth
54 Below 7 pm \$30-69
- Malika Zarra Trio
Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 7, 9 pm \$20
- ★ Cyrille Aimée
Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Elena Pinderhughes
Blue Note 8, 10:30 pm \$25-35
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- Pablo Menares Duo
Cork Wine Bar 6 pm
- "Salsa Meets Jazz": Carlos Henriquez
Dizzy's Club 7, 9 pm \$30-60
- Diego HedeZ Quartet with Manuel Valera, Raul Reyes, Angel Luis Ruiz; Malaya Sol Quintet with Itai Kriss, Leandro Pellegrino, Eduardo Belo, Rogério Boccato
The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ patrick brennan ReMonkability with Taylor Ho Bynum, Hilliard Greene, Michael TA Thompson; Guillermo Gregorio, Ivan Barenboim, Chuck Roth, Brandon Lopez; Dan Kurfirst, Stelio Mihas, Daniel Carter, Adam Lane
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Luciano Soriano
Five Spot Jazz 8 pm \$20
- ★ Francisco Mela/Matthew Shipp
Jazzcultural 8, 10 pm \$40
- Dmitri Kolesnik Trio; Lolivone De La Rosa
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Naama with Brandon Goldberg, Dave Baron
One Flight Up 7, 8:30 pm \$20
- Huntertones with Dan White, Jon Lampley, Chris Ott, Joshua Hill, Adam DeAscentis, John Hubbell, Nêgah Santos + Rachael Price
The Pocket 7, 9 pm \$30-40
- ★ Melissa Almaguer solo; Cecilia Lopez Filter Four with Ingrid Laubrock, Trevor Dunn, Dan Peck
Roulette 8 pm \$25
- ★ Luke Stewart
SEEDS Brooklyn 8:30 pm
- Paul Austerlitz Band
Shrine 8 pm
- Olivier van Niekerc
Silvana 9 pm

- Mikey Migliore; Daniel Bereket; Kyle Colina Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick, Peter Washington, Kush Abadey, Skylar Tang
Village Vanguard 8, 10 pm \$45
- ★ Pasquale Grasso Trio
Zinc Bar 7, 8:30 pm \$35

Wednesday, November 4

- ★ Eivind Opsvik/Jacob Sacks Two Miles A Day with Hery Paz, Connor Parks
Bar Bayeux 8, 9:30 pm
- Gustavo Figueiredo Quartet with Rogério Boccato
Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle
Barbès 8 pm \$20
- ★ Cyrille Aimée
Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Mark Whitfield
Birdland Theater 5:30, 8:30 pm \$35-45
- ★ Back Then with Chucho Valdés, Frank Maza, Javier Limón, Daymé Arocena, Ivan Melón Lewis
Café Wha? 7 pm
- James Austin Trio
Cellar Dog 7, 8:30 pm \$5
- Chet Doxas, Leighton Harrell, Tomas Fujiwara; Ben Sherman with Pau Jorba, Elias Earl, Sam Konin, Jacob Patrone
Close Up 7:30, 9, 10:30 pm \$25
- Brian Newman
The Club Room 7:30, 9 pm \$25
- James Wengrow Crypsis Trio with Mathias Jensen, James Paul Nadien
Dada Bar 8 pm \$10
- ★ Janis Siegel with Don Braden, Guilherme Monteiro, John di Martino, Luques Curtis, Vince Cherico, Bobby Sanabria + Lea deLaria, Laurel Massé
Dizzy's Club 7, 9 pm \$30-60
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Brian Charette Sextette
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Minnie Jordan
Five Spot Jazz 8 pm \$20
- Trap Music Orchestra with Ryan Easter
The Jazz Gallery 7, 9 pm \$27-38
- ★ Mike LeDonne Groover Quartet
Jazzcultural 8, 10 pm \$40
- Simona Premazzi Trio; Roni Ben-Hur Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40

- Huntertones with Dan White, Jon Lampley, Chris Ott, Joshua Hill, Adam DeAscentis, John Hubbell, Nêgah Santos + Rachael Price
The Pocket 7, 9 pm \$30-40
- Rob Silverman
Riverdale Neighborhood Houe 6:30 pm
- ★ AACM presents Adegoke Steve Colson/Iqua Colson with Steven Bernstein, Luke Stewart, Chris Beck; JD Parran Spirit Stage 3 with Christopher Dean Sullivan, Alexis Marcelo, Michael TA Thompson
Roulette 8 pm \$25
- Sonya Belaya Quartet with Zosha Warpeha, Carmen Quill, Jason Burger
SEEDS Brooklyn 8:30 pm
- Jure Slap
Silvana 8 pm
- David Ambrosio; Matthew Rotker-Lynn; Carlos Abadie Quintet Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet
Sour Mouse 8:30, 10 pm
- ★ Zeena Parkins Quartet with Ingrid Laubrock, Ikue Mori, Tom Rainey
The Stone at The New School 8:30 pm \$20
- Washington Heights Jazz Festival: Ginita y La Orquesta Esa
United Palace of Cultural Arts 6 pm
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick, Peter Washington, Kush Abadey, Skylar Tang
Village Vanguard 8, 10 pm \$45
- Gabriel Schillinger-Hyman/Eytan Schillinger-Hyman Quartet
Zinc Bar 7, 8:30 pm \$35

Thursday, November 5

- ★ Hilliard Greene solo
Andrew Freedman Home 8 pm
- Glenn Zaleski
Bar Bayeux 8, 9:30 pm
- J. Walter Hawkes "Plays Bennie Green"
Bar Lunático 9, 10:30 pm \$10
- Ethan Lipton Orchestra
Barbès 8 pm \$15
- ★ Cyrille Aimée
Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn
Birdland Theater 5:30, 8:30 pm \$35-45

- Daniel Bulatkin/Miro Herak Elysium with Ben Tiberio, Ofri Nehemya
Bohemian National Hall at Czech Center New York 7 pm \$15
- Hendrik Meurkens Quartet
Cellar Dog 7, 8:30 pm \$5
- Ben Sherman with Pau Jorba, Elias Earl, Sam Konin, Jacob Patrone
Close Up 10:30 pm \$25
- D'Nasya
The Club Room 7:30, 9 pm \$25
- ★ "The Rare Works of Ellis Marsalis": Jason Marsalis with Mike Rodriguez, John Ellis, Andrew McGowan, Barry Stephenson
Dizzy's Club 7, 9 pm \$30-60
- ★ Pete Malinverni Quartet
The Django 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- Álvaro Torres with Colson Jimenez, Allan Mednard
Five Spot Jazz 8 pm \$20
- ★ "Celebrating Frank Kimbrough": Ben Allison, Jay Anderson, Michael Blake, Marty Ehrlich, Tim Horner, Ron Horton, Aayushi Karnik, Elan Mehler, Marc Mommaas, Ben Monder, Ted Nash, Rich Rosenzweig, Kendra Shank, Gery Versace, Matt Wilson, Steve Wilson, Maryanne de Prophetis
Greenwich House Music School 6:30 pm
- Roy Hargrove Big Band with Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall, Frank Greene, Wayne Tucker, Camerahn Alforque, Duane Eubanks, Jason Jackson, Gina Benalcazar, Nate Jones, Max Seigel, Saul Rubin, Jordan Williams, Danton Boller, Quincy Phillips
The Jazz Gallery 7, 9 pm \$38-50
- ★ Willie Jones III Quintet
Jazzcultural 8, 10 pm \$40
- Washington Heights Jazz Festival: Jamile Le Chéile 8 pm \$15
- David Gilmore Trio; Stefan Vasnier
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- JFA presents Rachiim Ausar-Sahu
National Jazz Museum in Harlem 2 pm
- Carlin Lee Quintet with Santosh Sharma, Andrew Cheng, Warren Louie, Avery Logan; Rintaro Mikami Cosmolamps with Robert Vega, Tal Kalman, Noam Avnon, Simón Willson
Nublu 151 7 pm \$20
- ★ Miho Hazama m_unit
The Pocket 7, 9 pm \$30-45
- Alyssa Chetrick Quartet
Red Pavillion 7 pm \$15-75
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Sonya Belaya Quartet with Zosha Warpeha, Carmen Quill, Jason Burger
SEEDS Brooklyn 8:30 pm
- ★ Sophie Dunér/Anthony Coleman; Moth to Flame
ShapeShifter Lab 7, 8:30 pm \$20
- Ron Vincent Sextet; Zach Brock; Matt Snow Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Smoke 6:30, 8:30 pm \$25-55
- Association for Cultural Equity presents "Singing the Alan Lomax Archive": Peter Stampfel, Kyp Malone, Catherine Russell, Luther Dickinson, Laura Cantrell, Grace Bergere, Stephanie Jenkins
St. Ann's Church 7 pm \$50-100
- ★ Zeena Parkins Trio with Ka Baird, Chris Williams
The Stone at The New School 8:30 pm \$20
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick, Peter Washington, Kush Abadey, Skylar Tang
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart
Zinc Bar 8, 10 pm \$35

Friday, November 6

- Washington Heights Jazz Festival: Marc Daine's Django Nouveau with Rob Thomas
181 Cabrini 6 pm
- ★ Eric Person
Albert's Bar 3 pm
- Megumi Yonezawa Group with Emmanuel Michael, Sean Conly
Bar Bayeux 8, 9:30 pm
- Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary + Justin Mullens; Astrid Kuljanic Transatlantic Exploration Company + Ben Rosenblum
Barbès 5:30, 8 pm \$20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Cyrille Aimée
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer, Davide Laura
Birdland Theater 7, 9:30 pm \$35-45
- Nadav Remez Organ Trio with Gary Versace, Colin Stranahan
Birds 8, 10 pm \$15
- Laetitia Sonami; Chloe Alexandra Thompson
Blank Forms 8 pm \$25

- Swing Collective; Jinjoo Yoo Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- Nir Felder; Ben Sherman with Pau Jorba, Elias Earl, Sam Konin, Jacob Patrone
Close Up 8, 10, 11:30 pm \$25-35
- Dolly Lowe
The Club Room 7:30, 9 pm \$25
- ★ "The Rare Works of Ellis Marsalis": Jason Marsalis with Mike Rodriguez, John Ellis, Andrew McGowan, Barry Stephenson
Dizzy's Club 7, 9 pm \$30-60
- Jason Tiemann Quintet with Scott Wendholt, Tim Armacost, Luis Perdomo, Paul Gill; Jason Marshall Quartet
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Simón Cifuentes
Five Spot Jazz 8 pm \$20
- ★ Hannah Marks Trio with Nathan Reising, Steven Crammer
Intercontinental New York Barclay 6 pm
- Jonathan Paik with Henry Paul, alana amore colvin, Kai Burns, Shogo Yamagishi, Mark Valdes
The Jazz Gallery 7, 9 pm \$33-38
- Lage Lund Trio; Bruce Williams with Brandon McCune, Lonnie Plaxico, Willie Jones III
Jazzcultural 7, 9, 10:30 pm \$40
- John Kasper Trio
Kato Sake Works 7 pm
- Washington Heights Jazz Festival: Jazz WaHi Quartet + Festival All-Stars
Kismet 7 pm
- Rob Silverman Duo
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ One Breath Rising presents Matthew Shipp, Jacqueline Johnson, Newman Taylor Baker
Loove Annex 8 pm
- Rick Germanson; Adam Birnbaum Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx & Composers Concordance present "Ella Fitzgerald Inspired": Sound Liberation with Gene Pritsker, Klara Schwabe, Loki Karuna, Moppa Elliott, Andrew Pastorino
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ M3 Festival: "Luminary Award Celebration: Jessica Jones": Angelica Sanchez solo; Ingrid Laubrock solo
National Jazz Museum in Harlem 6:30 pm
- FKAjazz Trio+ with Moto Fukushima, Vicky Casis
Nublu 151 7 pm \$20
- Patience Higgins Jam Session
Patrick's on the Hill 7 pm
- ★ Stéphane Wrembel Django New Orleans with Josh Kaye, David Langlois, Nick Driscoll, Adrien Chevalie, Joe Boga, Steven Duffy, Scott Kettner, Sarah King
The Pocket 7, 9 pm \$35-60
- ★ FourOneOne presents "Transatlantik": Jardineros with Hery Paz, Román Díaz, Francisco Mela; Tree Trini Collective with Fay Victor, Lyndon Achée, Jessie Cox; Anaïs Maviel with Judette Elliston, Bonita Oliver, Xavier Del Castillo, Alec Goldfarb, Aliya Ultan; ReFash NNY Band; DJ Sabine Blaizin/DJ Tara
Public Records 7:30 pm \$25-45
- ★ "Marsalis' Swinging Cities": Jazz at Lincoln Center Orchestra with Wynton Marsalis
Rose Theater 7:30 pm \$57-207
- Pasquale Grasso Quartet
Saint Tuesday 9:30 pm
- Dion Kerr/David Leon
SEEDS Brooklyn 8:30 pm
- Moon Sugar
Shrine 9 pm
- ★ Roxy Coss; Mark Sherman Quartet with Mike LeDonne; Eric Wyatt Quartet
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond
Smoke 6:30, 8:30, 10 pm \$25-55
- Brass Meets World
Sour Mouse 10 pm
- ★ Zeena Parkins Trio with Nate Wooley, Nava Dunkelman
The Stone at The New School 8:30 pm \$20
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick, Peter Washington, Kush Abadey, Skylar Tang
Village Vanguard 8, 10 pm \$45
- Leigh Stuart with Theo Bleckmann, Melissa Stylianou, Zach Brock
Westbeth Community Room 7 pm \$20
- ★ Sarah Hanahan Quartet
Zinc Bar 7, 8:30 pm \$40

Saturday, November 7

- Daddy Rabbit presents Misha Piatigorsky, Barbara Mendes
ACE Hotel 7 pm \$80
- ★ Victor Gould with Tamir Shmerling, Sam Bolduc
Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Ehud Asherie Trio; Cyrille Aimée
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer, Davide Laura
Birdland Theater 7, 9:30 pm \$35-45
- ★ Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperrazza
Birds 8, 10 pm \$15
- Laetitia Sonami + ida belisle
Blank Forms 7:15 pm \$25

Five-Spot JAZZ Every Night

NOVEMBER

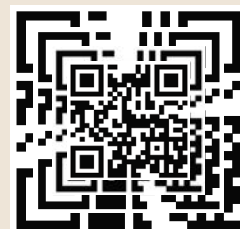
- 01 George Rogers
- 03 Luciano Soriano
- 04 Minnie Jordan
- 05 Alvaro Torres
- 06 Simón Cifuentes
- 07 Alfira Ahmatjan
- 08 Haruna Fukazawa
- 10 Andy Bianco
- 11 Marguerite Beane
- 12 Hans Luchs
- 13 Jaana Narsipur
- 14 Thomas Linger
- 15 Noa Fort
- 17 Nia Brown
- 18 Hayden Miller
- 19 Fabio Rojas
- 20 April Varner
- 21 Peter Watrous
- 22 David Bixler
- 24 Marcello Cardillo
- 27 Joshua Quddus
- 28 Juan Chiavassa
- 29 Juan Ruiz

EVERY MONDAY w/ Jam Session
Jihee Heo

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More Shows & Details

231 E 9th St, NYC fivespotjazz

- “Strictly Sinatra”: Michael Dutra 9-Piece Big Band
Blue Note 1:30 pm \$25-30
- Darrell Green Quartet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- Ben Sherman with Pau Jorba, Elias Earl, Sam Konin,
Jacob Patrone
Close Up 10:30 pm \$25
- Ollice Spaulding
The Club Room 7:30, 9 pm \$25
- ★ Jeremy Pelt with Jalen Baker, Mykhailo Mendelenko,
Leighton Harrell, Jared Spears
Dizzy’s Club 7, 9 pm \$30-70
- Alfira Ahmatjan
Five Spot Jazz 8 pm \$20
- ★ “Jimmy Heath Centennial”: Queens Jazz Orchestra with
Antonio Hart
Flushing Town Hall 8 pm \$45
- Juilliard Jazz Orchestra
Good Shepard Church 8:30 pm \$30
- ★ WOW presents Michel Gentile Quartet with Gary Versace,
Sean Conly, Rob Garcia
Ibeam Brooklyn 8 pm \$20
- Jonathan Paik with Henry Paul, alana amore colvin,
Kai Burns, Shogo Yamagishi, Mark Valdes
The Jazz Gallery 7, 9 pm \$33-38
- ★ Lage Lund Quartet; Bruce Williams with Brandon McCune,
Lonnie Plaxico, Willie Jones III
Jazzcultural 7, 9, 10:30 pm \$40
- Subtle Delivery with Vijay Anderson, Nick Lyons,
Evan Francis, Adam Lane
Kato Sake Works 7 pm
- Joshua Goodman/Brandi Disterheft
Knickerbocker Bar & Grill 9 pm \$3.50
- Dionne Warwick
Kupferberg College, Colden Auditorium 8 pm
- ★ Washington Heights Jazz Festival: Louise Rogers Jazz for
Kids; Alex Strong Jazz Arcade; Digba Ogunbiyi Quartet;
Ted Nash Trio with Ben Allison, Pete McCann; Ed Neumeister
Quintet; Kavita Shah/François Moutin; Berta Moreno;
Akili Bradley Quartet; Jazz WaHi Big ‘Nuff Band “Celebrates
Miles and ‘Trane”
Le Chéile 11 am, 1, 2:15, 3:30, 4:45, 6, 7:30, 8:50, 10:10 pm \$5-15
- ★ Rick Germanson; Adam Birnbaum Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Paradoxical Frog with Kris Davis, Ingrid Laubrock,
Tyshawn Sorey
Miller Theatre 7:30 pm \$30

- ★ DJ M&M; Mike Monford Afrofuturistic Portal with Kenyatta
Beasley, Ahmed Abdullah, Alex Harding, Willerm Delisfort,
Alex Blake, Warren “Trae” Crudup, Tarajee Monford, Basir
Mchawi
Nublu 151 7 pm \$20
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Stéphane Wrembel Django New Orleans with Josh Kaye,
David Langlois, Nick Driscoll, Adrien Chevalie, Joe Boga,
Steven Duffy, Scott Kettner, Sarah King
The Pocket 7, 9 pm \$35-60
- ★ FourOneOne presents “Transatlantik”: Jardineros with Hery
Paz, Román Díaz, Francisco Mela; Tree Trini Collective with
Fay Victor, Lyndon Achee, Jessie Cox; Anaïs Maviel with
Judette Elliston, Bonita Oliver, Xavier Del Castillo,
Alec Goldfarb, Aliya Ultan; ReFash NYNY Band; DJ Sabine
Blaizin/DJ Tara
Public Records 7:30 pm \$25-45
- Owen Chen Eternal Wind
Red Pavillion 6 pm \$15-75
- ★ “Who Is Duke Ellington?": Future of Jazz Orchestra with
Vincent Gardner; “Marsalis’ Swinging Cities”: Jazz at Lincoln
Center Orchestra with Wynton Marsalis
Rose Theater 3, 7:30 pm \$22-207
- ★ M3 Festival: Terri Lyne Carrington with Devon Gates,
Miranda Agnew, Morgan Guerin; William Parker; Theo
Bleckmann; Martha Redbone with Aaron Whitby, Charlie
Burnham; Marta Sanchez Trio with Rashaan Carter, Elé
Howell; Alexandria DeWalt/Mama Dee Group with Kweku
Aggrey, Marcus Grant; Paige Brown/Carolina Borja-
Marroquin La Arenera; Chanelle Ignant/Unma Allinar with
Carmen Quill, Vitor Gonçalves; Summer Kodama/Coco
Elysses with Marta Sanchez, Allan Mednard; Melissa
Almaguer/Ge Linna with Caroline Davis; Yuhan Su/Noa Fort
Group with Stephan Crump, Tomas Fujiwara
Roulette 7 pm \$35-100
- Dion Kerr/Andi Kerr
SEEDS Brooklyn 8:30 pm
- Peter Louis Octet
Silvana 8 pm
- ★ Andrew Kushnir Jam Session; Roxy Coss; Mark Sherman
Quartet with Mike LeDonne; Justin Robinson Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40

- ★ Charles McPherson Quintet with Terell Stafford, Jeb Patton,
David Wong, Billy Drummond Smoke 6:30, 8:30, 10 pm \$25-65
- ★ Zeena Parkins Trio with Ryan Sawyer, Brandon Lopez
The Stone at The New School 8:30 pm \$20
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick,
Peter Washington, Kush Abadey, Jason Palmer
Village Vanguard 8, 10 pm \$45

Sunday, November 8

- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- Jon Madoff/Nate Rappaport
Big Bar 7 pm
- Dave Pietro Quintet; Birdland Latin Jazz Orchestra with
David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Tatiana Eva Marie with Dion Berardo, Wallace Stelzer,
Davide Laura
Birdland Theater 7, 9:30 pm \$35-45
- Washington Heights Jazz Festival: Maki Nientao/
Ben Wolstein
Bonnefonte Restaurant 11 am
- ★ JFA presents Valerie Capers Quartet; Bertha Hope Quintet
Bronx Music Hall 3 pm
- ★ Washington Heights Jazz Festival: John Benitez Light Trio
Cabrini Shrine 2:30 pm \$15
- ★ Ed Cherry Trio
Cellar Dog 7, 8:30 pm \$5
- Ben Sherman with Pau Jorba, Elias Earl, Sam Konin,
Jacob Patrone
Close Up 10:30 pm \$25
- Pablo Menares Duo
Cork Wine Bar 6 pm
- ★ Jeremy Pelt with Jalen Baker, Mykhailo Mendelenko,
Leighton Harrell, Jared Spears
Dizzy’s Club 5, 7:30 pm \$30-60
- Simona Premazzi Quartet; Conrad Korsch Trio with Marius
Van Den Brink, Ross Pederson
The Django 6:30, 8, 9:30, 11 pm \$35
- Washington Heights Jazz Festival: Tres Gatos + Argelio del
Nodal
Dutch Baby Bakery 5 pm
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- Haruna Fukazawa Quintet with Steve Wilson, David DeMotta,
Bill Moring, Steve Johns
Five Spot Jazz 8 pm \$20
- ★ Lage Lund Quartet
Jazzcultural 7, 9 pm \$40

SAINT PETER’S CHURCH



JAZZ VESPERS 5PM

November 1
Alan Broadbent

November 8
Jay Leonhart

November 15
Hyuna Park

November 22
Tomoko Omura

November 29
Jasper Dutz:
Strayhorn Tribute

JAZZ MEMORIALS 5:30PM

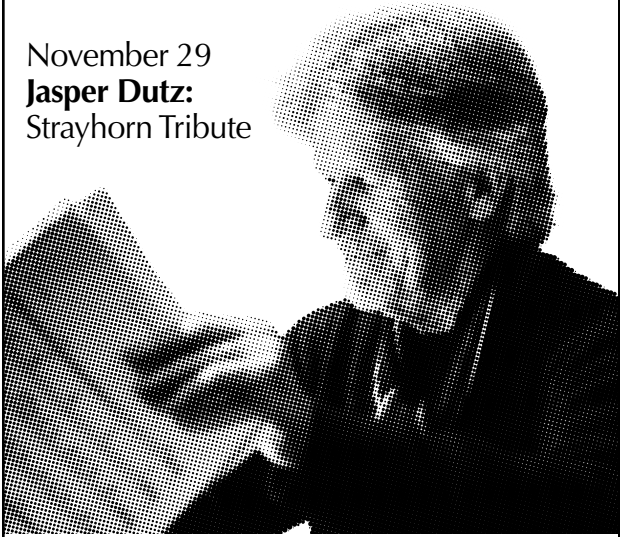
November 10
Gene Bertoncini

MIDDAY JAZZ 1PM

November 18
Billy Stritch

RSVP

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Poet, Jacqueline Johnson
and
Multi-percussionist Newman Taylor Baker

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Shipp, poet Jacqueline Johnson and multi-
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Concert begins at 8:00pm

34 NOVEMBER 2026 | THE NEW YORK CITY JAZZ RECORD

- “Betty Carter, Nina Simone and Jon Hendricks”: Juilliard Dizzy Gillespie Ensemble with Elio Villafranca; Betty Carter Ensemble with Donald Vega Juilliard School Paul Hall 3 pm \$30
- Keyed Up presents Bā'sik Jazz Jam Kato Sake Works 7 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Jane Irving Trio; Angela Roberts Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Rob Jost, Ari Folman-Cohen, Michael Feinberg, Stuart Popejoy, Mark Helias, Nick Joz, Lim Yang, Tim Norton, Tim Dahl, Kevin Eichenberger, Trevor Dunn, Gene Perla Newtown 4:30 pm
- ★ Stéphane Wrembel Django New Orleans with Josh Kaye, David Langlois, Nick Driscoll, Adrien Chevalie, Joe Boga, Steven Duffy, Scott Kettner, Sarah King The Pocket 7, 9 pm \$35-60
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★ Jay Leonhart Saint Peter's Church 5 pm
- Mo Kubbara Intermediate Orchestra with Nick Gianni Shrine 8 pm
- Helen Garey Quartet with Mike Melkonian, John Chambers, Mike Bayer Silvana 8 pm
- Ryo Sasaki Jam Session; Matt Pavolka New Quintet; Stefano Doglioni Quartet; Panas Athanatos Trio Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 6:30, 8:30 pm \$25-55
- ★ Continuum Culture & Arts presents patrick brennan transparency kestra with Iván Beremboim, Claire de Brunner, Caylie Davis, On Ka'a Davis, Andrew Drury, Haruna Fukazawa, Hilliard Greene, Stephen Haynes, Thomas Heberer, Ayumi Ishito, Westbrook Johnson, Phan Anh Nguyen, Shu Odamura, Evan Palmer, Marta Sánchez, Sara Schoenbeck, Josh Sinton, Michael TA Thompson, Bill Ylitalo Soup & Sound 3:30, 5:30 pm \$20
- Justin Wood Ensemble Threes Brewing 8 pm
- ★ Ethan Iverson Sextet with Sam Newsome, Jacob Garchick, Peter Washington, Kush Abadey, Jason Palmer Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9:30 pm \$35

Monday, November 9

- Joy Askew with Luca Benedetti, Andy Hess, Tony Mason Bar Lunático 9, 10:30 pm \$10
- ★ Brian Drye Quintet with Mike McGinnis, Rahul Carlberg, Carmen Quill, Kenny Wollesen Barbès 7 pm \$20
- Jeff Harnar with Jon Weber, Steve Doyle, Ray Marchica; Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks The Stone at The New School 8:30 pm
- Keiji Haino/Jim Shaw Blank Forms 7 pm
- ★ Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Craig Weinrib with David Virelles, Peter Washington; Priya Carlberg with Jules Gardner, Alex Quinn, Rahul Carlberg, Thorbjorn Stefansson, Jon Starks Close Up 7:30, 9, 10:30 pm \$25
- ★ “Lou Donaldson Centennial Celebration”: Champion Fulton with Jaleel Shaw, Peter Bernstein, John Webber, Fukushi Tainaka Dizzy's Club 7, 9 pm \$30-60
- Maggie Kinney Quartet with Lasse Corsson, Rafael Enciso, Henry Mohr; Brandon Goldberg Trio with Joey Ranieri, Ben Esposito The Django 7, 8:45, 10:15, 11:30 pm \$35
- Jihee Ho; Jihee Ho Jam Session Five Spot Jazz 8 pm
- Wayne Tucker Quintet Jazzcultural 8, 10 pm \$40
- Diego Figueiredo; Jeremy Manasia Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Mingus Big Band The Pocket 7, 9 pm \$25-35
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★ Mark Helias SEEDS Brooklyn 8:30 pm
- ★ Tim Hagans Quartet; Jerome Jennings; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Mandible Trio with Jesssica Pavone, Webb Crawford, Nick Joz Striped Light 8 pm \$15
- ★ 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
- ★ ELEW Trio Zinc Bar 7, 8:30 pm \$40

Tuesday, November 10

- Vitor Gonçalves/Arthur Dutra Bar Lunático 9, 10:30 pm \$10

- ★ Yuhan Su/Stephan Crump; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20
- ★ Houston Person Quintet Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Keiji Haino/Lauren Connors Blank Forms 7:30 pm
- Ehud Asherie Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Jeff Schlanger Memorial with Patricia Parker; Spirit World with Michael Wimberly, William Parker, Mixashawn Rozie, Joe McPhee, Lisa Sokolov; Cooper-Moore; Jason Kao Hwang with Gwen Laster, Rosi Hertlein, Dave Soldier, Melanie Dyer, Ken Filiano, Andrew Drury; Marty Ehrlich with JD Parran, Mixashawn Rozie; William Parker with Rob Brown, Taylor Ho Bynum The Clemente 6:30 pm
- patrick brennan SOUNDWRDS with Claire de Brunner, On Ka'a Davis, Susan Hwang, Westbrook Johnson, Dafna Naphtali Dada Bar 8 pm \$10
- Jon Gordon Nonet Dizzy's Club 7, 9 pm \$30-60
- Jamile with Miki Yamanaka, Simón Willson, Dennis Bulhões; Dennis Hernandez y su Conjunto Amalia with José Luis Armengot, Charlie Cajares, Adan Pérez, Ernesto Sanchez, Orestes Abrantes, Brian Pozo The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Ole Mathisen solo; Mostly Other People Do the Killing; Patrick Golden Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Andy Bianco Five Spot Jazz 8 pm \$20
- ★ Dan Tepfer Trio Jazzcultural 8, 10 pm \$40
- Hans Tammen presents Dervisi with George Barba Yiorgi, Dennis Demakos, Eli Hethko, George Stathos; Hellhounds with Mark Howell/John King; Escape by Ostrich with Chris Nelson, Willie Klein, Bob Bannister, Dave Sutterr, Robert Dennis, Blake Taylor Main Drag Music 7 pm \$15
- Carolyn Leonhart; Jordan Piper Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-40
- ★ “Memorial for Gene Bertoncini” Saint Peter's Church 5:30 pm
- ★ Mark Helias SEEDS Brooklyn 8:30 pm
- Omar Edwards New York Jazz Gypsies Shrine 10 pm
- Allen Lowe; Robert Edwards; Jason Maximo Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Nimrode Ben-Menachem solo The Stone at The New School 8:30 pm
- ★ Tyshawyn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45
- Tsutomu Nakai Zinc Bar 7, 8:30 pm \$35

Wednesday, November 11

- Ann Hampton Callaway 54 Below 7 pm \$30-69
- ★ Emmanuel Michael Bar Bayeux 8, 9:30 pm
- Smoota Tête-A-Tête; Moon Radio Bar Lunático 9, 10:30 pm \$10
- ★ Dee Dee Bridgewater with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Jimmy Bruno, Ed Cherry Birdland Theater 5:30, 8:30 pm \$35-45
- Don Brown Collective Blue Note 8, 10:30 pm \$25-30
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★ Alden Hellmuth Close Up 7:30, 9 pm \$25
- Brian Newman The Club Room 7:30, 9 pm \$25
- ★ Django Reinhardt NY Festival: Samson Schmitt with Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein + Tatiana Eva-Marie Dizzy's Club 7, 9 pm \$30
- Nir Felder Trio with Joe Martin, Ofri Nehemya; Brent Canter Quartet with Christian Li, Noah Garabedian, Ross Pederson The Django 7, 8:45, 10:15, 11:30 pm \$35
- Marguerite Beane Five Spot Jazz 8 pm \$20
- “Honoring Military Veteran Musicians”: Carol Sudhalter Jam Session with Joe Vincent Tranchina, Eric Lemon, Scott Neumann Flushing Town Hall 7 pm \$15
- ★ Yvonne Rogers Quartet with Stéphane Clément, Kanoa Mendenhall, Jonas Esser The Jazz Gallery 7, 9 pm \$33-39
- Jared Gold Quartet Jazzcultural 8, 10 pm \$40

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- ★ Candice Hoyes Joe's Pub 9:30 pm \$30
- ★ Dan Cray Trio; Yaniv Taubenhouse Trio with Rick Rosato, Jerad Lippi Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Mike LeDonne Groover Trio Midtown Blue 7, 8, 9:15 pm \$10
- ★ Senya with Miriam Goroff Behel, Rehaan Rouege, Tyson Femister; Ryan Kaplan Trio with Maria Grand, Koleby Royston, Sam Konin Nublu 151 7 pm \$20
- ★ Ben Cassara, Nicki Adams, Pete McCann, Eddy Kaimovitch, Michael Vitali Pangea 7 pm \$25
- ★ Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison The Pocket 7, 9 pm \$40-70
- ★ Tomoya Ogawa Cinema Paradiso Red Pavillion 7 pm \$15-70
- ★ Matana Roberts solo Roulette 8 pm \$25
- ★ Mark Helias SEEDS Brooklyn 8:30 pm
- ★ Jazz Sentries with Mark Lubin, Erik Richards, Justin Wang, John Chambers, Mike Bayer Silvana 7 pm
- ★ Ryan Keberle; Matt Panayides Quartet with Rich Perry, Bob Sabin, Mark Ferber; Carlos Abadie Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Wayne Escoffery/Jimmy Greene Quintet with David Kikoski, Buster Williams, Lenny White Smoke 6:30, 8:30 pm \$25-55
- ★ Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Bonner Kramer solo The Stone at The New School 8:30 pm \$20
- ★ Dan Loomis Songs for the Mother Tree; Noa Fort Plant People with Sara Schoenbeck, Mike McGinnis, Anders Nilsson, Satoshi Takeishi Threes Brewing 8 pm
- ★ Georgia Heers Trinity Wall Street 1 pm
- ★ Tyshawn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45
- ★ Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde Zinc Bar 7, 8:30 pm \$35

Thursday, November 12

- Ann Hampton Callaway; Martin Bonventre 54 Below 7, 9:30 pm \$20-69

- ★ Adam Kolker with Gary Versace, Jeremy Stratton, Colin Stranahan Bar Bayeux 8, 9:30 pm
- ★ Eivind Opsvik Overseas with Tony Malaby, Jacob Sacks, Kenny Wollesen, Brandon Seabrook Bar Lunático 9, 10:30 pm \$10
- Stefan Zeniuk Gato Loco Barbès 10 pm \$20
- ★ Dee Dee Bridgewater with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Keiji Haino + guest Blank Forms 7:30 pm
- ★ "The Music of François Jeanneau": Jerome Sabbagh, Dan Tepfer, François Moutin, Aaron Scott Bonnefante Restaurant 7 pm \$95
- Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5
- Nick Dunston with Melissa Almaguer, Eliana Fishbeyn Close Up 7:30, 9 pm \$25
- Mike Freeman ZonaVibe with Ivan Renta, Ruben Rodriguez, Joel Mateo, Chembo Corniel The DiMenna Center 7 pm
- ★ Django Reinhardt NY Festival: Samson Schmitt with Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein + Edmar Castañeda Dizzy's Club 7, 9 pm \$30
- ★ John Di Martino Quartet; Mark Whitfield The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Hans Luchs Five Spot Jazz 8 pm \$20
- Idris Frederick Jamaica Center for Arts and Learning 8 pm \$10
- Jonathan Suazo The Jazz Gallery 7, 9 pm \$27-38
- Robert Scheps Quintet; Sarah Hanahan Jazzcultural 7, 9, 10:30 pm \$40
- ★ The Bad Plus "Farewell Tour" with Reid Anderson, Dave King, Ben Monder, Chris Speed Le Poisson Rouge 6:30 pm \$45
- "Kurt Weill, Bertolt Brecht and Elisabeth Hauptmann": Ana Karneža + Manhattan School of Music Jazz Ensemble Merkin Concert Hall 7:30 pm \$50

- Evan Schwam Quartet; Bennett Paster Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Composers Concordance presents "Art of the Art Song": Ljiljana Winkler/Jai Jeffryes Mise-En Place 7 pm
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- JFA presents John Cooksey Spontaneous Combustion National Jazz Museum in Harlem 2 pm
- ★ Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison The Pocket 7, 9 pm \$40-70
- Carol Liebowitz, Nick Lyons, Mary Cherney, Hilliard Greene, Will Glass, Claire de Brunner Recirculation 7 pm
- Seoyeon Im Swing Quartet; Owen Chen Eternal Wind Quintet Red Pavillion 7, 9 pm \$20-70
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Mind Tree with Matic Štemberger, Peter Smrdel, Žiga Smrdel; Afro Peruvian New Trends Orchestra Silvana 7, 9 pm
- Steve Fidyk; David Janeway Quintet; Greg Glassman Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Wayne Escoffery/Jimmy Greene Quintet with David Kikoski, Buster Williams, Lenny White Smoke 6:30, 8:30 pm \$25-55
- Bonner Kramer/Laraaji The Stone at The New School 8:30 pm \$20
- ★ Queen Esther with Jon Beshay, Sharp Radway, Brandi Disterheft, Steve Williams Symphony Space Leonard Nimoy Thalia 7:30 pm \$25-35
- ★ Tyshawn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45
- ★ Edsel Gomez solo Westbeth Community Room 7 pm \$20
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, November 13

- Ann Hampton Callaway 54 Below 7 pm \$30-69
- ★ Eric Person Albert's Bar 3 pm
- ★ Adam Kolker with Gary Versace, Jeremy Stratton, Colin Stranahan Bar Bayeux 8, 9:30 pm

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★Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary + Justin Mullens Barbès 5:30 pm \$20

•Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38

★Birdland Big Band; Dee Dee Bridgewater with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 5:30, 8:30, 10:30 pm \$35-55

★“Tribute to Stanley Turrentine”: Troy Roberts Quartet Birdland Theater 7, 9:30 pm \$35-45

•Nitsan Kolko with Charlie Lincoln, Ben Silashi Birds 8, 10 pm \$15

•“The Music of the Buena Vista Social Club”: François Wiss, Bryan Vargas, and Jose Ramon Rosario Blue Note 1:30 pm \$20-25

•Cellar Dog All Stars; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$10

•Chris Lewis Close Up 8, 10 pm \$35

★Django Reinhardt NY Festival: Samson Schmitt with Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein + Ute Lemper Dizzy's Club 7, 9 pm \$30

•Neal Caine Quartet; Tim Lin Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35

•Jaana Narspiur Five Spot Jazz 8 pm \$20

•Jen Hodge with Jay Rattman, Andrew Stephens, Sam Chess, Brennen Ernst, Jon Thomas, Kevin Dorn Jalopy Theater 8:30 pm \$25

★Mike Moreno; George Cables Jazzcultural 7, 9, 10:30 pm \$40

•Sohei Narita Quartet with Sanchez Fernandes, Moto Kobayashi, Inyoung Hwan Kato Sake Works 7 pm

•Jill McCarron/Gianluca Renzi Knickerbocker Bar & Grill 9 pm \$3.50

★Brandi Disterheft Trio; Jonny King Trio; Chris McCarthy solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40

★Harlem Jazz Boxx presents Antoinette Montague Mount Morris Ascension Presbyterian Church 7 pm

•Benefit for Harlem Wellness Center with Sarah Elizabeth Charles/Jarret Cherner, Vuyo Sotashe/Chris Pattishal Plowshares 7 pm

★Ben Wendel with Taylor Eigsti, Vicente Archer, Obed Calvaire The Pocket 7, 9 pm \$25-40

•Red Pavilion Jazz Band Red Pavillion 7 pm \$20-70

★Eddie Palmieri Experience with Louis Fouché, Luques Curtis + Herman Olivera, PHER, Joseph Gonzalez, Manual Ruiz, Brian Lynch, Chief Adjuah, Donald Harrison, Conrad Herwig, Jimmy Bosch, Karen Joseph, Alfredo de la Fe, Louis Cato, Nelson Gonzalez, Zaccai Curtis, Little Johnny Rivero, Jose Claussell, Camilo Molina, Orlando Vega Rose Theater 7:30 pm \$42-177

•Tommy Campbell; Charles Owens; Philip Harper Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40

★Wayne Escoffery/Jimmy Greene Quintet with David Kikoski, Buster Williams, Lenny White Smoke 6:30, 8:30, 10 pm \$25-55

•Graphic Content Festival: “Morton Feldman & Kurt Weill”: Anthony Coleman St. Michael's Church 7:30 pm \$30

•Bonner Kramer, Yuka Honda, Simon Hanes The Stone at The New School 8:30 pm \$20

★Tyshawn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45

★Charu Suri/Lizzie Thomas with Kersten Stevens, Guilherme Monteiro, Shedrick Mitchell, Eduardo Belo, Daniel Winshall, Rogério Boccato, Charles Haynes + Lisa Marie Simmons Weill Recital Hall at Carnegie Hall 7:30 pm \$41-51

•Willerm Delisfort Trio with Jonathan Michel Zinc Bar 7, 8:30 pm \$40

Saturday, November 14

•Ann Hampton Callaway 54 Below 7 pm \$30-69

•Daddy Rabbit presents Misha Piatigorsky, Emily Braden, Rahj Mason, Tatum Greenblatt ACE Hotel 7 pm \$80

★Adam Kolker with Gary Versace, Jeremy Stratton, Colin Stranahan Bar Bayeux 8, 9:30 pm

•Moses Patrou Brooklyn Divebombers Bar LunÀtico 9, 10:30 pm \$10

•Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38

★Ehud Asherie Trio; Dee Dee Bridgewater with Carmen Staaf, Amina Scott, Shirazette Tinnin Birdland 5:30, 8:30, 10:30 pm \$35-55

★“Tribute to Stanley Turrentine”: Troy Roberts Quartet Birdland Theater 7, 9:30 pm \$35-45

•Imal Gnawa Birds 8, 10 pm \$15

•Fushitsusha Blank Forms 7:30 pm

•Chris Beck Quartet; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$10

★Tony Malaby with Ralph Alessi, Sean Conly, Billy Drummond Close Up 8, 10 pm \$35

★Django Reinhardt NY Festival: Samson Schmitt with Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein + Roberta Gambarini Dizzy's Club 7, 9 pm \$30

•Jeff Rupert Quartet with Richard Drexler, Eric Wheeler, McClenty Hunter; Lee Taylor with Marius Van Der Brink, Will Sellenraad, Steve Wood, Ismail Lawal The Django 7:30, 9:15, 11 pm, 12:15 am \$35

•Thomas Linger Five Spot Jazz 8 pm \$20

★Mike Moreno; George Cables Jazzcultural 7, 9, 10:30 pm \$40

•Bo Zhang Trio Kato Sake Works 7 pm

•Michael Kanan/Mickey Migliore Knickerbocker Bar & Grill 9 pm \$3.50

★Brandi Disterheft Trio; Jonny King Trio; Chris McCarthy solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40

•Glenn Crytzer Quartet Peck Slip Social 1 pm

★Ben Wendel with Taylor Eigsti, Vicente Archer, Obed Calvaire The Pocket 7, 9 pm \$25-40

★JJJJJerome Ellis; Fred Moten/Brandon Lopez Public Records 7 pm \$25

★JFA presents Rare Thing with Cooper-Moore; Dick Griffin/ Warren Smith; Karen Borca Trio; Melanie Dyer New Muse Trio; Kelvyn Bell; Abdou Mboup Recirculation 1 pm

★Eddie Palmieri Experience with Louis Fouché, Luques Curtis + Herman Olivera, PHER, Joseph Gonzalez, Manual Ruiz, Brian Lynch, Chief Adjuah, Donald Harrison, Conrad Herwig, Jimmy Bosch, Karen Joseph, Alfredo de la Fe, Louis Cato, Nelson Gonzalez, Zaccai Curtis, Little Johnny Rivero, Jose Claussell, Camilo Molina, Orlando Vega Rose Theater 7:30 pm \$42-177

•Tommy Campbell; Charles Owens; Anthony Wonsey Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40

★Wayne Escoffery/Jimmy Greene Quintet with David Kikoski, Buster Williams, Lenny White Smoke 6:30, 8:30, 10 pm \$25-65

•Bonner Kramer Squanderers with Wendy Eisenberg, David Grubbs The Stone at The New School 8:30 pm \$20

★Tyshawn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45

Sunday, November 15

•Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm

•Miss Maybell and her Ragtime Romeos with Charlie Judkins, Brian Nalepka; Stéphane Wrembel; Lafayette Gilchrist Barbès 6, 8, 10 pm \$20

•Jason Marshall Quartet; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45

•Junko Yagami Birdland Theater 7, 9:30 pm \$35-45

•Peter Zak Trio Cellar Dog 7, 8:30 pm \$5

★Tony Malaby with Ralph Alessi, Sean Conly, Billy Drummond Close Up 8, 10 pm \$35

•Steven Maglio Big Band The Cutting Room 7 pm \$100

★Django Reinhardt NY Festival: Samson Schmitt with Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein + Van Gierig Dizzy's Club 5, 7:30 pm \$30

•Marissa Mulder Quartet; Champion Fulton Quartet with Klas Lindquist, Hide Tanaka, Fukushi Tainaka The Django 6:30, 8, 9:30, 11 pm \$35

★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm

•Aaron Irwin with Jeremy Udden, Olli Hirvonen, Chris Parker, Matt Pavolka, Bill Campbell Fiction Bar/Café 9, 10:30 pm

★Noa Fort Quartet with Josh Deutsch, Dan Loomis, Ronen Itzik Five Spot Jazz 8 pm \$20

•Mike Moreno Jazzcultural 7, 9 pm \$40

•Keyed Up presents Bā'sik Jazz Jam Kato Sake Works 7 pm

★Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 9 pm

•Steven Salcedo with Anthony Almonte, Otoniel Vargas, Gabriel Otero, Mariel Bildsten, Ahmed Alom LeFrak Concert Hall 3 pm

•Monika Ryan Quartet Mezzrow 6, 7:30 pm \$40

•Ben Williams The Pocket 7, 9 pm \$25-40

•Nate Lucas All Stars Red Rooster Harlem 12 pm \$10

•Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm

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MON 11/2	Kai Gluska Trio Liam Sutcliffe Quintet	7:00PM 10:15PM
TUE 11/3	Diego Hedez Quartet Malaya Sol Quintet 'Madura' Album Debut	7:00PM 10:15PM
WED 11/4	Al Carty Group Brian Charette Sextette	7:00PM 10:15PM
THU 11/5	Pete Malinverni Quartet	10:15PM
FRI 11/6	Jason Tiemann Quintet Jason Marshall Quartet	7:30PM 11:00PM
SUN 11/8	Simona Premazzi Quartet Conrad Korsch Trio	6:30PM 9:30PM
MON 11/9	Maggie Kinney Quartet Brandon Goldberg Trio	7:00PM 10:15PM
TUE 11/10	Jamile Dennis Hernandez y su Conjunto Amalia	7:00PM 10:15PM
WED 11/11	Nir Felder Trio Brent Canter Quartet	7:00PM 10:15PM
THU 11/12	John Di Martino Quartet Mark Whitfield	7:00PM 10:15PM
FRI 11/13	Neal Caine Quartet Tim Lin Quartet	7:00PM 10:15PM
SAT 11/14	Jeff Rupert Quartet Lee Taylor	7:30PM 11:00PM
SUN 11/15	Marissa Mulder Quartet Champion Fulton Quartet	7:00PM 10:15PM
MON 11/16	Jihee Heo Trio April Varner Quartet	6:30PM 9:30PM
TUE 11/17	Hector Martignon Trio Duduka Da Fonseca Trio	7:00PM 10:15PM
WED 11/18	Abe Fogle Band A.C.E.	7:00PM 10:15PM
THU 11/19	Joe Farnsworth Quartet Lauren Seviaan Quartet	7:00PM 10:15PM

View LINE-UP

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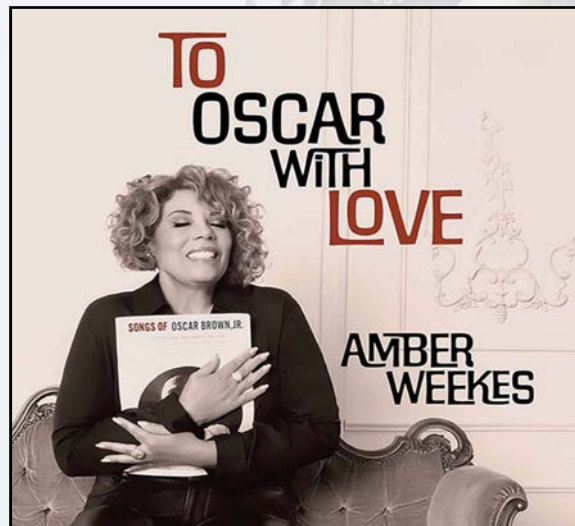
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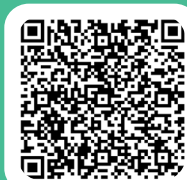
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**WEDNESDAY,
NOV 18, 2026**

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In memory of James Jabbo Ware

ISAIAH RICHARDSON JR., soloist
JD PARRAN, director



**Greenwich House
Music School**



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**NYC Cultural
Affairs**



**Council on
the Arts**

- Hyuna Park Saint Peter's Church 5 pm
- Sophie Dunér/Anthony Coleman; Peter Haensel Quartet Silvana 8, 10 pm
- Ryo Sasaki Jam Session; Charles Ruggerio; Saul Dautch; Jeff McGregor Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- Wayne Escoffery/Jimmy Greene Quintet with David Kikoski, Buster Williams, Lenny White Smoke 6:30, 8:30 pm \$25-55
- Jessica Pavone String Ensemble + TAK Ensemble Tenri Cultural Institute 8 pm
- Tyshawn Sorey with Aaron Diehl, Harish Raghavan Village Vanguard 8, 10 pm \$45
- Composers Concordance presents "Water & Space": Ljiljana Winkler, Peter Oswald, Gene Pritsker, Funda Cizmecioglu, Nuné Melikian, Donna Weng Friedman Westbeth Artists Complex 7 pm
- Valtinho Anastácio Zinc Bar 7:30, 9:30 pm \$35

Monday, November 16

- Mike Moreno Bar Lunático 9, 10:30 pm \$10
- Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass Birdland 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Luke Bergman, Martin Nevin, Jason Burger Close Up 7:30, 9 pm \$25
- Eyal Vilner Big Band with Imani Rousselle, John Lake, Summer Camargo, Brandon Lee, Anthony Hervey, Willie Applewhite, Joe Giordano, Becca Patterson, Mark Lopeman, Chris Hemingway, Julieta Eugenio, Ricky Alexander, Josh Lee, Martha Kato, Ian Hutchison, Eran Fink, Caleb Teicher Dizzy's Club 7, 9 pm \$30
- Jihee Heo Trio; April Varner Quartet with William Hill III, Aaron Matson, Eytan Schillinger-Hyman The Django 7, 8:45, 10:15, 11:30 pm \$35
- Jihee Ho; Jihee Ho Jam Session Five Spot Jazz 8 pm
- Benny Benack Quintet Jazzcultural 8, 10 pm \$40
- Spike Wilner/Charles Ruggiero Mezzrow 6, 7:30 pm \$40
- Jason Nazary Trio with Keiran Daly, Chris Tordini; Igor Lumpert Quartet with Leo Genovese, Drew Gress, Damion Reid Nublu 151 7 pm \$20
- Mingus Big Band The Pocket 7, 9 pm \$25-35
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Joshua Quddus Quartet with Israel Stahl, Zev Vestel, Sedge Green Silvana 7 pm
- Scott Neumann; Marius Van Den Brink; Adam Ray Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- 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
- Mark Whitfield Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, November 17

- Marilyn Maye 54 Below 7 pm \$53-113
- "Birth of the Cool": Juilliard Jazz Ensemble Apollo Theater & Music Café 7:30 pm \$25
- Amblur with Brad Shepik Bar Bayeux 8, 9:30 pm
- Leo Genovese with Peter Evans, Dan Blake, Bill Campbell Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20
- Maria Schneider Orchestra Birdland 7, 9:30 pm \$45-55
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Stacy Dillard Duo Cork Wine Bar 6 pm
- "Sheila Jordan Birthday Celebration" with Judy Niemack, Janis Siegel, Amy London, Theo Bleckmann, The Royal Bopsters, Harvie S, Cameron Brown, Alan Broadbent, Roni Ben-Hur, Billy Drummond, Yukimi Maeda Dizzy's Club 7, 9 pm \$30
- Hector Martignon Trio with John Benitez, Pablo Bencid; Duduka Da Fonseca Trio The Django 7, 8:45, 10:15, 11:30 pm \$35

- Nia Brown Five Spot Jazz 8 pm \$20
- Leo Larratt/Emmet Cohen Jazzcultural 8, 10 pm \$40
- ★ John Scofield Electroscopic Le Poisson Rouge 8 pm \$49-109
- Gabrielle Stravelli Trio; Declan Cashman Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Logan Richardson/Esteban Castro with Harish Raghavan, Damion Reid National Jazz Museum in Harlem 7 pm
- Yemen Blues Nublu 151 8, 10 pm \$20
- ★ Arturo O’Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O’Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-40
- Steven Blane Silvana 8 pm
- Greenaway Group with Gene Ghee, Michael Cruse, David Greenaway, Marcus Persiani, Earl Sauls, Kyme Greenaway, Don Eaton + Carla Cook SkyPark at Inspir Carnegie Hill 7 pm
- Lafayette Harris; Ivan Polyanskiy; Kyle Colina Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$45
- Misha Piatigorsky Zinc Bar 7, 8:30 pm \$35

Wednesday, November 18

- Marilyn Maye; “Modern Jazz Meets Broadway”: Devon Gates Quartet 54 Below 7, 9:30 pm \$20-113
- “Filles de Kilimanjaro”: Juilliard Jazz Ensemble Apollo Theater & Music Café 7:30 pm \$25
- Alex Wintz Trio with Matt Penman, Jimmy Macbride Bar Bayeux 8, 9:30 pm
- ★ Maria Schneider Orchestra Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Bria Skonberg Birdland Theater 5:30, 8:30 pm \$35-45

- ★ Charles Lloyd Quartet with Bill Frisell, Larry Grenadier, Kweku Sumbry Blue Note 8, 10:30 pm \$75-95
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- ★ Russell Hall Close Up 7:30, 9 pm \$25
- ★ Bill Charlap solo Dizzy’s Club 7, 9 pm \$30
- Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote; Alex Claffy Elektrik The Django 7, 8:45, 10:15, 11:30 pm \$35
- Hayden Miller Five Spot Jazz 8 pm \$20
- ★ Continuum Culture & Arts presents JD Parran Dance Clarinets with Paul Austerlitz, Ivan Barenboim, Isaiah Richardson Jr., Katie Porter, Skyler Hagner, Mark Kraszewski, Randolph Murphy, D. Zisl Slepovitch, Don Slatoff, Fred Rosenberg, James Elmore, Peter Hess, David Stokes, Gerald Thomas, Alexis Marcelo, Hill Greene, Andrew Drury Greenwich House Music School 7:30 pm
- ★ Adam O’Farrill Elephant with Yvonne Rogers, Walter Stinson, Russell Holzman The Jazz Gallery 7, 9 pm \$33-38
- Luke Carlos O’Reilly Jazzcultural 8, 10 pm \$40
- Asen Doykin Trio; Daniel Meron Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Janice Friedman, James Kingsnorth, Mike Campenni Pangea 7 pm \$25
- ★ Ralph Alessi Quartet with Craig Taborn, Drew Gress, Billy Drummond The Pocket 7, 9 pm \$25-45
- Victor Lin Red Room Red Pavillion 7 pm \$15-70
- ★ Qasim Naqvi with Caroline Davis, Grey McMurray, Scott Colberg + International Contemporary Ensemble Roulette 8 pm \$25
- Billy Stritch Saint Peter’s Church 1 pm
- Uri Gurvich; Patrick Cornelius; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Carla Kihlstedt solo The Stone at The New School 8:30 pm \$20

- ★ John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$45
- Ezra Collective with Femi Koleoso, TJ Koleoso, Joe Armon-Jones, James Mollison, Ife Ogunjobi Webster Hall 8 pm \$150
- ★ Johnny O’Neal Trio Zinc Bar 7, 8:30 pm \$40

Thursday, November 19

- “Filles de Kilimanjaro”: Juilliard Jazz Ensemble Apollo Theater & Music Café 7:30 pm \$25
- ★ Yayoi Ikawa with Adam Kolker, Jeremy Stratton, George Schuller Bar Bayeux 8, 9:30 pm
- Pedro Giraudo Tango Quartet Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Arntzen Family with Evan Arntzen, Leif Arntzen, Miles Francis Arntzen + Arnt Arntzen Barbès 7, 9 pm \$20
- Aaron Tveit/Lea Michelle Beacon Theatre 8 pm \$230-330
- ★ Maria Schneider Orchestra Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- ★ Charles Lloyd Quartet with Bill Frisell, Larry Grenadier, Kweku Sumbry Blue Note 8, 10:30 pm \$75-95
- ★ Jason Marshall Quartet Cellar Dog 7, 8:30 pm \$5
- Chris Morrisey Close Up 7:30, 9 pm \$25
- ★ Bill Charlap solo Dizzy’s Club 7, 9 pm \$30
- Joe Farnsworth Quartet with Me Jedi Owuso, Caelan Cardello, Joey Ranieri; Lauren Seviaan Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Fabio Rojas Perseverance with Dan Loomis Five Spot Jazz 8 pm \$20
- ★ Continuum Culture & Arts presents BFA Trio with Sam Bardfeld, Joe Fonda, Barry Altschul Greenwich House Music School 7:30 pm \$20
- Jeremy Dutton The Jazz Gallery 7, 9 pm \$27-38

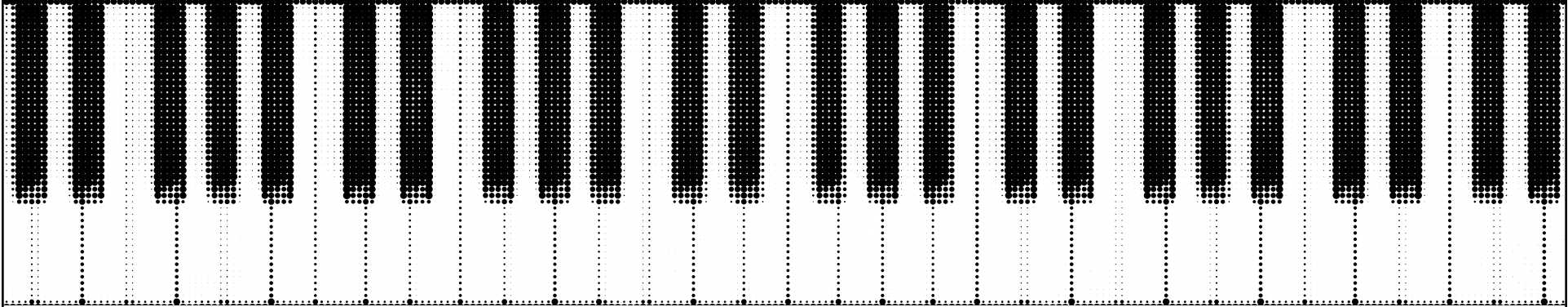
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November 18
Billy Stritch

December 16
Yuletide Celebration

January 20
Maria Kim

February 17
Robbie Lee

March 10
Joie Bianco

April 14
Art Lillard’s
Heavenly Big Band

May 19
Rick Germanson Trio

June 16
Martha Kato Trio

- ★Benny Green solo Jazzcultural 8, 10 pm \$40
- ★Michael Cochrane Trio; Mike Bond Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★JFA presents African Rhythms Alumni Quintet with T.K. Blue, Kuumba Frank Lacy, Sharp Radway, Alex Blake, Chief Baba Neil Clarke + Vishnu Wood National Jazz Museum in Harlem 2 pm
- Willerm Delisfort Trio Plowshares Coffee Roasters 7 pm
- Victor Lin Trio Red Pavillion 7 pm \$15-70
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Mind Tree with Matic Štemberger, Peter Smrdel, Žiga Smrdel Shrine 10 pm
- Sheryl Bailey; Ryan Meagher; Ben Barnett Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 6:30, 8:30 pm \$25-55
- ★Carla Kihlstedt Magnetospheres with Johnny Gandelman, yuniya edi kwon, Marika Hughes, Cole Kamen-Green, Oscar Noriega, Rebecca Heller, Trevor Dunn, Jeong Lim Yang The Stone at The New School 8:30 pm \$20
- ★Alexa Barchini; Carmen Quill with Ivan Arteaga, Kristina Teuschler, Kalia Vandever, Ryan El-Solh, Jason Burger Threes Brewing 8 pm
- ★John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, November 20

- Marilyn Maye 54 Below 7 pm \$53-113
- Daddy Rabbit presents Misha Piatigorsky, Benny Benack ACE Hotel 7 pm \$80
- ★Eric Person Albert's Bar 3 pm
- "Kind of Blue": Juilliard Jazz Ensemble Apollo Theater & Music Café 7:30 pm \$25

- ★"The Great American Songbook": Jazz at Lincoln Center Orchestra with Chris Crenshaw The Appel Room 7, 9:30 pm \$20-100
- Alex Hamburger Bar Bayeux 8, 9:30 pm
- ★Oscar Noreiga Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary + Justin Mullens Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Birdland Big Band; Maria Schneider Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-55
- Evan Palazzo Birdland Theater 7, 9:30 pm \$35-45
- Alex Asher Slow Motion Birds 8, 10 pm \$15
- Aneesa Strings Blue Note 8, 10:30 pm \$30-45
- Swing Collective; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Harish Raghavan Close Up 8, 10 pm \$35
- ★Bill Charlap solo Dizzy's Club 7, 9 pm \$30
- Manuel Valera Quartet with Patrick Cornelius, Alex "Apolo" Ayala, Ludwig Alfonso; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★April Varner Five Spot Jazz 8 pm \$20
- Corinne The Green Room at Yotel 8 pm \$35-45
- Carolina Calvache Trio with Peter Slavov, Ronen Itzik Instituto Cervantes New York 7 pm
- Reza Khan Shadow Dancers with Mauricio Zottarelli, Andrew Neu, Bill Heller, Matt King, Leo Traversa, Olivia Foschi Iridium 8:30 pm \$25-35
- ★Alexis Cuadrado Group with Chloe Rowlands, Caroline Davis, Christof Knoche, Mariel Bildsten, Minnie Jordan, Em Sgouros, Miles Okazaki, Martha Kato, Adriel Vincent-Brown The Jazz Gallery 7, 9 pm \$38-44
- ★Benny Green Trio Jazzcultural 7, 9 pm \$40
- Ben Ferrell Trio Kato Sake Works 7 pm
- Colin Heshmat Knickerbocker Bar & Grill 9 pm \$3.50

- ★Kenny Davis; Mike LeDonne Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Rod Williams Mount Morris Ascension Presbyterian Church 7 pm
- ★Steven Bernstein Millennial Territory Orchestra The Pocket 7, 9 pm \$30-45
- ★Joe Fonda solo Recirculation 7 pm
- "Chino-Latino Jazz Club": Red Pavilion Jazz Band; Owen Chen Eternal Wind Red Pavillion 7, 9:15 pm \$15-75
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★Valery Ponomarev; Steve Slagle; Eric Wyatt Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Smoke 6:30, 8:30, 10 pm \$25-55
- Composers Concordance presents Berten D'Hollander/ Warren Nicholson St. John's in the Village 7 pm
- ★Carla Kihlstedt/Trevor Dunn The Stone at The New School 8:30 pm \$20
- ★"Coltrane 100": Joe Lovano, Melissa Aldana, Leo Genovese, Linda May Han Oh, Jeff "Tain" Watts Symphony Space Peter Jay Sharpe Theatre 7 pm \$35-65
- ★John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$45
- "A Night of Sinatra": Rich Dimare Winnie's 7:30, 9:30 pm \$35
- ★Mingus Dynasty Zinc Bar 7, 8:30 pm \$35

Saturday, November 21

- Marilyn Maye 54 Below 7 pm \$53-113
- "Kind of Blue": Juilliard Jazz Ensemble Apollo Theater & Music Café 2:30 pm \$25
- ★"The Great American Songbook": Jazz at Lincoln Center Orchestra with Chris Crenshaw The Appel Room 7, 9:30 pm \$20-100
- Alex Laurenzi Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38

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- ★Ehud Asherie Trio; Maria Schneider Orchestra
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Evan Palazzo
Birdland Theater 7, 9:30 pm \$35-45
- Marcus Anderson + Jazmin Ghent
Black Spectrum Theater Co. 7 pm \$60
- Aneesa Strings
Blue Note 8, 10:30 pm \$30-45
- ★Grant Stewart Quartet; Tad Shull Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- Harish Raghavan
Close Up 8, 10 pm \$35
- ★Bill Charlap solo
Dizzy's Club 7, 9 pm \$30
- ★T.K. Blue Quartet with Michael Cruse, Matt Smythe,
George Coleman Jr; Freddy DeBoe Band with Al Street,
Ben Stivers, Evan Pazner, Moses Patrou
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Peter Watrous
Five Spot Jazz 8 pm \$20
- Humberto Ramírez
Hostos Center for the Arts & Culture 8 pm
- ★Marcus Gilmore, Ryoma Takenaga with Fabian Almazan
The Jazz Gallery 7, 9 pm \$38-44
- ★Benny Green Trio
Jazzcultural 7, 9 pm \$40
- Hyeonseon Baek Quartet
Kato Sake Works 7 pm
- Arnie Sainz
Knickerbocker Bar & Grill 9 pm \$3.50
- Buena Vista Orchestra
Le Poisson Rouge 8 pm \$39-950
- ★Kenny Davis; Mike LeDonne
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Dave Stryker Trio
Midnight Blue 9 pm \$10
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- ★Steven Bernstein Millennial Territory Orchestra
The Pocket 7, 9 pm \$30-45
- Bill Warfield Hell's Kitchen Funk Orchestra
Shrine 8 pm
- ★Grant Stewart; Skylar Tang; Aaron Johnson
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson,
Ben Street
Smoke 6:30, 8:30, 10 pm \$25-65
- Justin Wood Quartet with Dan Loomis
Snug Harbor Cultural Center 6:30 pm
- ★Carla Kihlstedt Causing a Tiger with Shahzad Ismaily,
Matthias Bossi
The Stone at The New School 8:30 pm \$20

- ★John Zorn New Masada Quartet with Julian Lage, Jorge
Roeder, Kenny Wollesen
Village Vanguard 8, 10 pm \$45

Sunday, November 22

- ★Briggan Krauss solo
440 Gallery 4:40 pm \$15
- Marilyn Maye
54 Below 7 pm \$53-113
- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- Will Holshouser; Stéphane Wrembel; Reginald Chapman
Chaphouse with Ryan Easter, Lomar Brown, Victor Solano,
l'vré Cooper, Roella Oloro, Ben Ferrell, Curtis McPhatter
Barbès 6, 8, 10 pm \$20
- Wayne Tucker and The Bad Mothas with Miles Tucker,
David Linard, Tamir Shmerling, Diego Ramirez;
Birdland Latin Jazz Orchestra with David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Evan Palazzo
Birdland Theater 7, 9:30 pm \$35-45
- ★Sheryl Bailey Trio
Cellar Dog 7, 8:30 pm \$5
- ★Jen Shyu Fertile Land, Fertile Bodies with Devon Gates
Close Up 7:30, 9 pm \$25
- Soulful Sounds
The Cutting Room 6 pm \$40-95
- ★Bill Charlap solo
Dizzy's Club 5, 7:30 pm \$30
- Antonio Ciacca Quartet with Eric Alexander, Clovis Nicolas,
Joe Strasser; Alma Micic Quartet with Brandon McCune, Gili
Lopes, Donald Edwards
The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- David Bixler Trio Incognito with Dan Loomis, Fabio Rojas
Five Spot Jazz 8 pm \$20
- ★Continuum Culture & Arts presents Jason Kao Hwang
Human Rites Trio with Ken Filiano, Andrew Drury
Greenwich House Music School 7:30 pm \$20
- Nicki Adams, Michael Eaton, Kenneth Salters
Ibeam Brooklyn 7 pm
- ★Benny Green Trio
Jazzcultural 7, 9 pm \$40
- Keyed Up presents Bā'sik Jazz Jam
Kato Sake Works 7 pm

- Welf Dorr, Robert Boston, Dmitry Ishenko, Roberto Giaquinto
The Keep 9 pm
- Kenny Davis; Mike LeDonne
Mezzrow 6, 7:30 pm \$40
- Greg Ruvolo Big Band Collective
Michiko Studios 2 pm \$20
- ★Steven Bernstein Millennial Territory Orchestra
The Pocket 7, 9 pm \$30-45
- Judette Elliston Quartet + mack; Julia Deng Hanzu + John
J.A. Jannone
The Record Shop 7:30 pm \$10
- Tomoya Ogawa Cinema Paradiso
Red Pavillion 5 pm \$15-70
- Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- ★Big Lazy
Rizzoli Bookstore 5 pm \$30
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Tomoko Omura
Saint Peter's Church 5 pm
- Paul Steven Ray/Lila's Tattoo with Lisette Santiago,
Josh Scott
ShapeShifter Lab 7 pm \$20
- Peter Louis Octet
Shrine 7 pm
- ★Ryo Sasaki Jam Session; Grant Stewart; Skylar Tang;
Aaron Johnson
Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson,
Ben Street
Smoke 6:30, 8:30 pm \$25-55
- ★Vanguard Jazz Orchestra
Trinity Wall Street 4 pm
- ★John Zorn New Masada Quartet with Julian Lage,
Jorge Roeder, Kenny Wollesen
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio
Zinc Bar 7:30, 9:30 pm \$35

Monday, November 23

- ★Logan Richardson/Esteban Castro
Bar LunÀtico 9, 10:30 pm \$10
- Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass
Birdland 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Composers Concordance presents "Inspired by Miles": Franz
Hackl, Peter Oswald, Wayne Dumaïne, Adam Holzman, Jane
Getter, Gene Pritsker, Dassi Rosenkrantz, Damien Bassman +
Imelda O'Reilly, Robert C. Ford
The Bitter End 7 pm

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- Tardo Hammer Trio Cellar Dog 7, 8:30 pm \$5
- Manhattan School of Music Jazz Chamber Orchestra with Matt Holman + Mark Shim, Scott Wendholt Dizzy's Club 7, 9 pm \$30
- Preston Rupert Quartet; Kieran Brown Quartet with William Schwartzman, Ilya Osachuk, Max Marsillo The Django 7, 8:45, 10:15, 11:30 pm \$35
- Jihee Ho; Jihee Ho Jam Session Five Spot Jazz 8 pm
- ★ Ed Palermo Big Band Iridium 8:30 pm \$30
- Becca Stevens with Gretchen Parlato, Brad Kolonder, Alan Hampton The Jazz Gallery 7, 9 pm \$38-44
- ★ Joe Farnsworth Quartet Jazzcultural 8, 10 pm \$40
- ★ Alan Broadbent Trio; Pasquale Grasso Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Abdias Armenteros, Daniel Crawford, Jean-Claude Brival, Ege Turev Nublu 151 7 pm \$20
- ★ Mingus Big Band The Pocket 7, 9 pm \$25-35
- Talujon with Ian Antonio, Caitlin Cawley, David Cossin, Matthew Gold, Tom Kolor, Michael Lipsey, Matt Ward + Brian Chase, John Hollenbeck Roulette 8 pm \$25
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★ Eliot Zigmund Quintet; Mike LeDonne Quartet; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Red Microphone/Ellen Christi with John Pietaro, Laurie Towers + Dave Sewelson; Lorraine Leckie; The Ruminators with Patti Rothberg The Stonewall Inn 7 pm
- ★ 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
- ★ Chris Beck Quartet Zinc Bar 7, 8:30 pm \$35

Tuesday, November 24

- Marilyn Maye 54 Below 7 pm \$53-113
- ★ Arthur Kell Sextet with Caroline Davis, Alfredo Colón, Brad Shepik, Jonathan Paik, Allan Mednard Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- Anderson Brothers with Peter Anderson, Will Anderson Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Reuben James with Chris Dave, David “DJ” Ginyard Blue Note 8, 10:30 pm \$25-35
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- ★ Bennie Wallace’s BackCountry Jazz with Anthony Wilson, Simon Moullier, Donald Vega, Peter Washington, Herlin Riley Dizzy's Club 7, 9 pm \$30
- People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despainne, Víctor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich The Django 10:15, 11:30 pm \$35

- Eyal Maoz; Adam Shead, Sandy Ewen, Brittany Karlson; John Hagen, Ken Filiano, Kevin Norton Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Marcello Cardillo Five Spot Jazz 8 pm \$20
- ★ Cheryl Pyle Beyond Flute Group with Gene Coleman, Sylvain Leroux, Ayumi Ishito Ibeam Brooklyn 7 pm \$20
- Becca Stevens with Gretchen Parlato, Brad Kolonder, Alan Hampton The Jazz Gallery 7, 9 pm \$38-44
- ★ Ted Rosenthal Trio Jazzcultural 8, 10 pm \$40
- Milton Suggs Quartet; Tony Davis Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Arturo O’Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Phillips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O’Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-40
- ★ Rez Abbasi; David Gibson; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Rob Silverman Sugar Bar 8 pm
- ★ Jason Moran &The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45
- ★ April Varner Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, November 25

- Marilyn Maye; Ryan Fogler 54 Below 7, 9:30 pm \$20-113
- Lolivone de la Rosa Quartet with Ned Gool, Pablo Menares, Rogerio Boccato Bar Bayeux 8, 9:30 pm
- BIGYUKI X Jharis Yokley Bar Lunático 9, 10:30 pm \$10
- Anderson Brothers with Peter Anderson, Will Anderson Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman Birdland Theater 5:30, 8:30 pm \$35-45
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Duduka Da Fonseca Trio Cellar Dog 7, 8:30 pm \$5
- ★ Herlin Riley Dizzy’s Club 7, 9 pm \$30-70
- Fima Ephron Band; Ben Stivers Organ Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Tim Lyddon Trio with Paul Rostock, Billy Mintz; A Bu Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Mike LeDonne Groover Trio Midnight Blue 7, 8, 9:15 pm \$10
- The Brothers with Mark Whitfield Nublu 151 10 pm \$20
- Steve Johns with Greg Murphy; Mark McCaron; Carlos Abadie Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Jason Moran &The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, November 26

- Marilyn Maye 54 Below 7 pm \$53-113
- Anderson Brothers with Peter Anderson, Will Anderson Birdland 7, 9:30 pm \$45-55

- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman Birdland Theater 5:30, 8:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★ Jason Moran &The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, November 27

- Marilyn Maye 54 Below 7 pm \$53-113
- ★ Eric Person Albert’s Bar 3 pm
- Wayne Tucker & The Bad Mothas Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noreiga Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary + Justin Mullens; Mamie Minch Barbès 5:30, 8 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- Birdland Big Band; Anderson Brothers with Peter Anderson, Will Anderson Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$35-45
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ Herlin Riley Dizzy’s Club 7, 9 pm \$30-70
- ★ Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi; Dave Stryker Quartet with Troy Roberts, Jared Gold, Steve Johns The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Joshua Quddus Five Spot Jazz 8 pm \$20
- ★ Harry Allen Jazzcultural 7, 9 pm \$40
- Leo Sidran with Moses Patrou, Danny Fox, Rob Jost Joe’s Pub 7 pm
- Ray Daike Guitar Trio with Najee Marcelin, Philip Sirois Kato Sake Works 7 pm
- Katie Costco Knickerbocker Bar & Grill 9 pm \$3.50
- Michael Weiss Trio; Billy Drummond Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Seventh Sun Mount Morris Ascension Presbyterian Church 7 pm
- ★ ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller The Pocket 7, 9 pm \$35-55
- David O’Rourke; Brandon Lee; Ken Fowser Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Peter Bernstein Quartet with Sullivan Fortner, Peter Washington, Joe Farnsworth Smoke 6:30, 8:30, 10 pm \$25-55
- ★ Jason Moran &The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45
- Nick Biello Quintet Zinc Bar 7, 8:30 pm \$35

Saturday, November 28

- Marilyn Maye 54 Below 7 pm \$53-113



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Bronx Music Hall
438 E 163rd St, Bronx, 3PM
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11/12 - John Cooksey and Spontaneous Combustion
11/19 - African Rhythms Alumni Quintet feat. Vishnu Wood

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- Reginald Chapman Chaphouse Bar LunÀtico 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Ehud Asherie Trio; Anderson Brothers with Peter Anderson, Will Anderson Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$35-45
- Super Yamba Band Birds 8, 10 pm \$15
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- Wayne Tucker Quintet; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Herlin Riley Dizzy's Club 7, 9 pm \$30-70
- David Gibson Quartet with Brandon McCune, Joseph Lepore, Alvester Garnett; Nick Di Maria Quintet with Matt Knoegel, Miho Sasaki, Conway Campbell, Jimmy Gavagan The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Juan Chiavassa Five Spot Jazz 8 pm \$20
- Joe Martin The Jazz Gallery 7, 9 pm \$38-44
- ★Harry Allen Jazzcultural 7, 9 pm \$40
- Wataru & The Band Kato Sake Works 7 pm
- Kuni Mikani Knickerbocker Bar & Grill 9 pm \$3.50
- ★Michael Weiss Trio; Billy Drummond Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Willerm Delisfort Trio Midnight Blue 9 pm \$10
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Yaniv Taubenhause/Ruth Stokes Plowshares Coffee Roasters 11 am
- ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller The Pocket 7, 9 pm \$35-55
- Tyler Mitchell Jam Session; David O'Roarke; Brandon Lee; Chris Beck Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Peter Bernstein Quartet with Sullivan Fortner, Peter Washington, Joe Farnsworth Smoke 6:30, 8:30, 10 pm \$25-65
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45

Sunday, November 29

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm

- Stéphane Wrembel; Baklava Express with Josh Kaye, Daisy Castro, James Robbins, Jeremy Smith Barbès 8, 10 pm \$20
- Miriam Elhajli/Jason Lindner Big Bar 8 pm
- Joie Bianco Trio; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$35-45
- Chief Adjuah Blue Note 8, 10:30 pm \$30-45
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★Herlin Riley Dizzy's Club 5, 7:30 pm \$30-70
- Chris Beck Quartet; Raphael Silverman Quartet with Eric Alexander, Will Gorman, Pete Van Nostrand The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Juan Ruiz Five Spot Jazz 8 pm \$20
- Joe Martin The Jazz Gallery 7, 9 pm \$38-44
- ★Harry Allen Jazzcultural 7, 9 pm \$40
- Keyed Up presents Bā'sik Jazz Jam Kato Sake Works 7 pm
- ★Welf Dorr, Bryan Carrott, Dmitry Ishenko, Roberto Giaquinto The Keep 9 pm
- Julia Danielle Mezzrow 6, 7:30 pm \$40
- ★Lew Tabackin's Dual Nature Trio with Boris Kozlov, Jason Tiemann Michiko Studios 3, 4:30 pm \$20
- ★ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller The Pocket 7, 9 pm \$35-55
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Jasper Dutz Saint Peter's Church 5 pm
- ★John Hébert Trio with Brandon Seabrook, Ches Smith SEEDS Brooklyn 8:30 pm
- Ryo Sasaki Jam Session; "Phrasing as Improvisation": Marianne Solivan; Brian Simontacchi; Andrew Kushnir Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Peter Bernstein Quartet with Sullivan Fortner, Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-55
- ★Jane Ira Bloom with Mark Helias, Matt Wilson Soapbox Gallery 3 pm \$25

- ★Composers Concordance presents "Low Blow": CompCord Low Brass Ensemble with John Clark, Kyra Sim, Craig Harris, Jen Baker, Nikki Abissi, David Taylor, Jay Rozen The Stonewall Inn 5 pm
- ★Jason Moran & The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9:30 pm \$40

Monday, November 30

- Sofia Rei/JC Maillard Bar LunÀtico 9, 10:30 pm \$10
- David Finck Quintet with Joe Locke, Sam Dillon, Tedd Firth, Dennis Mackrel; Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Zohar Cabo/Adam Cabo Blue Note 8, 10:30 pm \$25
- ★Brian Charette Trio Cellar Dog 7, 8:30 pm \$5
- ★Jacob Garchik Close Up 7:30, 9 pm \$25
- Future of Jazz Orchestra Dizzy's Club 7, 9 pm \$30-60
- Peter Glynn Trio with Tyler Henderson, Raul Reyes Bueno; Ricardo Grilli Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Jihee Ho; Jihee Ho Jam Session Five Spot Jazz 8 pm
- ★Vanisha Gould Jazzcultural 8, 10 pm \$40
- Burnett Thompson Quartet; Steve Ash Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Rob Waring, Kenny Wessel, Jay Anderson Pisticci 6 pm
- ★Mingus Big Band The Pocket 7, 9 pm \$25-35
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★John Hébert Trio with Brandon Seabrook, Ches Smith SEEDS Brooklyn 8:30 pm
- ★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
- Adam Levy Quartet Zinc Bar 7, 8:30 pm \$35

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Buttonwood Tree (Middletown, CT) buttonwood.org
11/14 (7 pm) Lafayette Gilchrist
Danbury Library (Danbury, CT) danburylibrary.org
11/19 (6 pm) Stephen Blum Molecular Jazz Trio
Firehouse 12 (New Haven, CT) firehouse12.com
11/6 (8:30, 10 pm) Gregg Bendian Trio Pianissimo
11/13 (8:30, 10 pm) Wadada Leo Smith/Sylvie Courvoisier
11/20 (8:30, 10 pm) Adam O'Farrill Elephant
La Zingara (Bethel, CT) lazingara.com
11/4 (7 pm) Rob Scheps Core-Tet with Jim O'Connor, Larry Hamm,
David Kingsnorth, Tim Horner
11/5 (7 pm) Dave Anderson with Ken Gioffre, Rob Aries, Thierry Arpino
11/11 (7 pm) Ali Ryerson Quartet with Lou Pappas, Tom Melito, Larry Ham
11/12 (7 pm) Jay Prince with Dave Anderson, Tyger MacNeal + Bill Heller,
Cliff Lyons, Jay Guitar
11/18 (7 pm) Allegra Levy Quintet
11/25 (7 pm) Abena Koomson-Davis/Steve Davis Quintet with Tony Davis,
Phil Bowler, Joe Strasser
Molly Darcy's Irish Pub (Danbury, CT) mollydarcy.com/mollysdanburyct
11/15 (6 pm) John Fumasoli Jones Factor with Kenny Harbus, Ben Kibbey,
Jason Polise, Bill Harris, Brad Hubbard, Janet Lantz, Rob Aries,
Dave Anderson, Tyger MacNeal
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org
11/13 (7, 9 pm) Jenna Mammina/Rolf Sturm
River Room (Willimantic, CT) riverroomwilli.com
11/21 (7:30 pm) Bill O'Connell Trio with Oscar Stagnaro, Richie Barshay
Round Hill Community House (Greenwich, CT) backcountryjazz.org
11/22 (6:30 pm) BackCountryJazz presents Bennie Wallace, Godwin Louis,
Anthony Wilson, Simon Moullier, Donald Vega, Peter Washington,
Herlin Riley
SHU Community Theatre (Fairfield, CT) shucommunitytheatre.org
11/5 (7:30 pm) Spyro Gyra
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
11/6 (8 pm) Joe Alterman Trio
11/7 (8 pm) Cecil Alexander Quartet with Ari Alexander
11/13, 11/14 (8 pm) Mike LeDonne Groover Quartet with Vincent Herring,
Paul Bollenback, Jason Brown
11/20, 11/21 (8 pm) Javon Jackson "Plays Dylan" with Jeremy Manasia,
Isaac Levien, Ryan Sands
11/27 (8 pm) Steve Davis Quintet with Abena Koomson-Davis
St. Andrew's Parish (Kent, CT) standrewskentct.org
11/14 (3 pm) Ali Ryerson Quartet
VFW Post 399 (Westport, CT) jazzfc.org/venue/vfw-post-399
11/5 (7:30 pm) "Tribute to Curtis Fuller": Greg Wall Quintet with Steve Davis
Westport Public Library (Westport, CT) westportlibrary.org
11/22 (3 pm) "Tribute to Horace Silver": Greg Wall Sextet with Steve Davis

NEW JERSEY

The Bernie (Bernardsville, NJ)
redhorsebydb.com/restaurant-bernards/the-bernie-menu
11/6 (7 pm) Blues People
Clement's Place (Newark, NJ) facebook.com/clementsplacejazz
11/2 (7 pm) Lance Bryant Shout!
Fat Swami's (Guttenberg, NJ) fatswamisjazz.com
11/6 (8, 9:30 pm) Bob Wylde, Dave Kingsnorth, Frank Noviello
11/14 (8, 9:30 pm) Kelly Green Trio
11/20 (8:30, 10 pm) Abe Ovadia Trio
Madame (Jersey City, NJ) madamejc.com
11/22 (6 pm) Ted Chubb Trio
Madison Community Arts Center (Madison, NJ) njjs.org
11/1 (3:30 pm) Ted Chubb Quintet
McCarter Theatre (Princeton, NJ) mccarter.org
11/1 (6 pm) Cécile McLorin Salvant
Metuchen High School (Metuchen, NJ) iendsofmetuchenarts.org
11/21 (5:30 pm) Mingus Big Band; Dave Schumacher Cubeye
Princeton University Lewis Arts Complex (Princeton, NJ)
music.princeton.edu/events/2026/princeton-livestock-exchange-concert
11/17 (7 pm) Princeton Livestock Exchange presents Travis Laplante solo;
Neti-Neti
Richardson Auditorium (Princeton, NJ) richardson.princeton.edu
11/7 (7 pm) Princeton Faculty Group
Shanghai Jazz (Madison, NJ) shanghaijazz.com
11/28 (7 pm) Blues People
The Statuary (Jersey City, NJ) thestatuaryofjerseycity.com
11/20 (7 pm) David Kikoski Quartet
Stockton Performing Arts Center (Galloway, NJ) stockton.edu/pac
11/21 (7 pm) Arturo O'Farrill Afro Latin Jazz Quintet
Tavern on George (New Brunswick, NJ) nbjp.org
11/3 (7 pm) Jonah Chalnicks Quartet
11/5 (7 pm) James Austin Jr Group
11/10 (7 pm) Ariana Hartunian-Sowa Quartet
11/12 (7 pm) Marel Hidalgo Organ Trio
11/17 (7 pm) Brydon Bullock Quartet
11/19 (7 pm) Gabriel Bar Cohen Quartet
11/24 (7 pm) Jacob Hurlock Trio

TD James Moody Jazz Festival (Newark, NJ) njpac.org
11/6 at NJPAC: (7:30 pm) "Honoring Zakir Hussain" with Niladri Kumar,
Satyajit Talwalkar, Agnelo Fernandes, Sambit Chatterjee
11/7 at Bethany Baptist Church: (6 pm) Dizzy Gillespie All-Stars with
John Lee, Diego Urcola, Don Braden, Alex Collins, Karl Latham
11/12 at NJPAC: (7:30 pm) "Miles @ 100 - Celebrating Kind of Blue and
Birth of the Cool" with Jon Faddis, Erena Terakubo, Gary Smulyan,
Steve Turre, John Clark, Bob Stewart, Mike LeDonne, Todd Coolman,
John Riley
11/13 at NJPAC: (7, 8 pm) NJMEA All-State Jazz Band; All-State Jazz Choir;
Gregory Porter + Madeleine Peyroux
11/14 at Newark Museum of Art: (1 pm) "Who is Louis Armstrong?" with
Catherine Russell; at NJPAC: (8 pm) Jesse Cook Quintet
11/15 at NJPAC: (3 pm) Bruce Hornsby/Christian McBride
11/19 at NJPAC: (1:30 pm) New Jersey Symphony with Eric Jacobsen +
Christian McBride, Chris Komer
11/21 at NJPAC: (3, 8 pm) Charles Lloyd Quartet with Bill Frisell,
Larry Grenadier, Kweku Sumbry; Ben Vereen with Karrin Allyson,
Shoshana Bean, Melba Moore, Stephanie Pope, Brian Stokes Mitchell,
Lillias White, Andy Farber Orchestra
11/22 at NJPAC: (11:30 am, 1:30, 2, 3 pm) Wallace Roney Jr; New Jersey
Symphony with Eric Jacobsen + Christian McBride, Chris Komer;
"Sarah Vaughan International Jazz Vocal Competition" +
April May Webb
Union County Performing Arts Center (Rahway, NJ) ucpac.org
11/7 (5, 8 pm) Spyro Gyra
William Paterson University Jazz Room (Wayne, NJ)
wpunj.edu/wppresents/jazz-room-series
11/1 (3 pm) Carl Allen Messengers of Jazz with Donald Harrison, Chris Lewis,
Brian Lynch, Benny Green, Dezron Douglas
11/22 (3 pm) William Paterson Jazz Orchestra with Mitch Butler + Bob Mintzer

NEW YORK

Avram Theater (Southampton, NY) stonybrook.edu/southampton/avram
11/18 (7 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera,
Rahsaan Cruse Jr
Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org
11/22 (2 pm) Po'Jazz Ensemble with Christopher Dean Sullivan, David Lowe,
Ayana Lowe, Jazz Griot, Golda Solomon, Phylisha Villanueva
The Capitol Theatre (Port Chester, NY) thecapitoltheatre.com
11/16 (7:30 pm) Trey Anastasio Band
Caramoor (Katonah, NY) caramoor.org
11/6 (7:30 pm) Aaron Diehl Trio
Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY)
facebook.com/elysiumfurnaceworks
11/17 (8 pm) William Parker Mayan Space Station with Ava Mendoza,
Kevin Murray
Emelin Theatre (Mamaroneck, NY) emelin.org
11/14 (8 pm) Cyrille Aimée
The Falcon (Marlboro, NY) liveatthefalcon.com
11/1 (7:30 pm) Marvin "Bugalu" Smith
11/7 (7:30 pm) Two Many Guitars with Cindy Cashdollar, Jack Petruzzelli,
Karl Allweier, Peter Yarin, Justin Guip
11/8 (7:30 pm) Analog Jazz Orchestra
11/19 (7:30 pm) Chris O'Leary Band
11/22 (7:30 pm) Alex Hamburger Quartet; ILLARI with Nkoulida Badila,
Nicole Davis, Nate Allen, Sean Morrison, Zane West, Angel Lau
Grinton I. Will Library (Yonkers, NY) ypl.org/grinton-i-will-library
11/8 (2 pm) Aliyah Danielle Mosaic with Jeremiah Flack, Marty Scott,
Vashawn Arora, Gary Langol, Zoe Donovan, EJ Revell
11/15 (2 pm) Vincent Herring Quartet with Mike LeDonne, Jason Clotter,
Winard Harper
11/22 (2 pm) Library Jazz Band with Matt Garrison, Nancy Maron,
Mike Bromwell, Frank Petrocilli, Karl Watson, Rob Susman,
Howard Levy, Dave Levitt, Walter Barrett, Jordan Hirsch, Phil Granger,
Ron Horton, William Schaeffer, Sarah Jane Cion, Dan Asher,
Tony Romano, Bill Reeve
Isaan Thai Star Restaurant (Hudson, NY) isaanthaistar.com
11/1, 11/8, 11/15, 11/22 (6 pm) Armen Donelian
Jazz at the Barn (Huntington, NY) jazzatthebarn.com
11/15 (3 pm) Rodrigo Bonelli Trio + Erin Blatti
Jazz Forum (Tarrytown, NY) jazzforumarts.org
11/1 (4, 6 pm) "Celebrating Billy Strayhorn": Teri Roiger with Pete Smith,
John Menegon, Matt Garrity + David Hajdu
11/4 (7 pm) Jazz Forum Lab Band
11/6, 11/7 (7, 9 pm) Patrick Bartley with Miles Lennox, Barry Stephenson,
Charles Goold
11/8 (4, 6, 8 pm) Ari Alexander/Cecil Alexander Quartet; David Janeway
Trio Jam Session
11/13, 11/14 (7, 9 pm) Cyrus Chestnut Trio
11/15 (4, 6 pm) Olli Soikkeli Trio
11/20, 11/21 (7, 9 pm) Fred Hersch Trio
11/22 (4, 6 pm) Alexandre Kautz
11/27 (7, 9 pm) David Amram with Jerome Harris, Rene Hart, Kevin Twigg,
Adam Amram
11/28 (7, 9 pm) Sherma Andrews
11/29 (4, 6 pm) Tom Larsen Trio with Spencer Murphy, Dave Tedeschi

The Jazz Loft (Stony Brook, NY) *thejazzloft.org*
11/4 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hanson Trio
11/5, 11/19, 11/20, 11/27 (7 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera, Rahsaan Cruse Jr
11/11, 11/18, 11/25 (7 pm) Frank Hanson Trio Jam Session
11/14 (7 pm) Hilary Gardner Lonesome Pines with Justin Poindexter, Sasha Papernik, Noah Garabedian, Aaron Thurston
11/17 (7 pm) Nikola Spasojevic with Ben Farrell, Pavle Zvekiz
11/21 (2, 7 pm) Tom Manuel Jazz Loft Big Band + Pete Caldera, Rahsaan Cruse Jr
Jazz on Main (Mt. Kisco, NY) *jazzonmain.com*
11/1 (12 pm) Jon Cobert
11/5 (7 pm) New Quintet with Lucious Crawford, Orion Weaver, McQuay Morton, Ian Smith, Caleb "Twizz" Heath
11/6 (7 pm) Colin Walters Quartet with Donald Vega, Raul Reyes, Mike Camacho
11/7 (7 pm) Nitsan Kolko Trio with Charlie Lincoln, Ben Silashi
11/8 (12 pm) Ron Drotos + Leslee Warren
11/12 (7 pm) Keith Chasin Trio with Shane Aaserud, Kevin Blanke
11/13 (7 pm) Chris Vitarello Power Trio with Micheal Bram, Jeremy Baum
11/14 (7 pm) Yoko Miwa Trio with Will Slater, Scott Goulding
11/15 (7 pm) Yoko Miwa/Mikayla Shirley
11/20 (7 pm) Ryan Peterson Trio
11/21 (7 pm) "Strictly For The Birds": MJ Territo Quartet with Ron Drotos, John Lang, Vince Cherico
11/28 (7 pm) Café Society with Justin Flynn, Emily Wade Adams
11/29 (12 pm) Ron Drotos + Beth Naji
Ken's Jazz Attic (Larchmont, NY) *kensjazzattic.com*
11/12 (7 pm) Mariel Bildsten with Miki Yamanaka, Charles Goold
The Lace Mill (Kingston, NY) *thelacemillarts.com*
11/15 (4 pm) Judi Silvano Garden Winds with Haruna Fukazawa, Claire De Brunner + Michael Bisio, Kiki Ultan
The Local (Saugerties, NY) *thelocalsaugerties.com*
11/1 (5 pm) Rudresh Mahanthappa Hero Trio
11/13 (8 pm) Kaleta Super Yamba Band
11/14 (8 pm) Bia Ferreira
Lydia's Café (Stone Ridge, NY) *lydias-cafe.com*
11/7 (7 pm) Tim Regusis with Dan Blake, Bryan Copeland, Bob Meyer
11/14 (8 am) Peter Einhorn
11/21 (7 pm) Dani Gurgel/Elsa Nilsson with Kelsey Mines, Debora Gurgel
11/28 (7 pm) David Gilmore
Maura's Kitchen (Nyack, NY) *mauraskitchen.com*
11/13 (6 pm) Eric DiVito
Maureen's Jazz Cellar (Nyack, NY) *maureensjazzcellar.com*
11/6 (8 pm) Hubert Laws with David Budway, Jeff Grubbs, Adam Cruz, Julia Furlan
11/13 (8 pm) Juliet Ewing Quartet
11/14 (8 pm) Ahlfabet Swing Band
11/20 (8 pm) Peter Furlan Nonet with Vinnie Cutro, Erick Storckman, Andrew Beals, Brad Hubbard, Neil "Nail" Alexander, Charlie Dougherty, Nadav Snir-Zelniker, Joel Newton
11/21 (8 pm) Ron Vincent Quintet
Pocantico Center (Tarrytown, NY) *rbc.org/pocantico*
11/6 (6:30 pm) Nanny Assis Afro Jobim
Reason & Ruckus (Poughkeepsie, NY) *reasonandruckus.com*
11/6 (7 pm) Tim Berne Capatosta with Gregg Belisle-Chi, Tom Rainey; Caroline Davis solo
11/11 (8 pm) James Keepnews/Billy Stein; Baba Andrew Lamb Trio with Hilliard Greene, Newman Taylor Baker
Stissing Center (Pine Plains, NY) *thestissingcenter.org*
11/7 (7:30 pm) Michael Burritt Percussion Group
TEMPO Performing Arts Center (Kingston, NY) *tempokingston.org*
11/13 (8 pm) Jason Carter Band
11/15 (8 pm) Matt Bauder Hearing Things with JP Schlegelmilch, Vinnie Sperrazza
11/20 (7:30 pm) Baklava Express with Josh Kaye, Daisy Castro, Ramiro Marziani, Jeremy Smith
Westchester Collaborative Theater (Ossining, NY) *wctheater.org*
11/7 (7:30 pm) Gerry Malkin Quartet with Vinnie Cutro, Brian Glassman, Bobby Leonard

PENNSYLVANIA

Chris' Jazz Café (Philadephia, PA) *chrisjazzcafe.com*
11/1 (7:30, 9 pm) Jackie Johnson Ensemble
11/5 (7:30, 9 pm) HFB Ensemble
11/6, 11/7 (7:30, 9:30 pm) All Star Septet with Conrad Herwig, Victor North, Daniel Cohen + Brandon Goldberg
11/10 (7:30, 9 pm) Josh Lawrence We Get Requests
11/11 (7:30, 9 pm) Cascadece with Sara Caswell, Matt Davis, Chris Coyle
11/12 (7:30, 9 pm) Susie Meissner Sextet with John Swana, Greg Riley, John Shaddy, Lee Smith, Byron Landham
11/13 (7:30, 9:30 pm) Webb Thomas Trio + Don Braden
11/14 (7:30, 9:30 pm) Richard Cortez Band
11/18 (7:30, 9 pm) Anthony Aldissi Sextet with John Swana, Max Cudworth, Richard LaRouech, Graham Kozack, Khary Abdul-Shaheed
11/19 (7:30, 9 pm) Dave Posmontier Jazz in 3D

11/20 (7:30, 9:30 pm) Griffin Ross Quartet + Katie Oberholtzer
11/21 (7:30, 9:30 pm) Philly Five with Tony Miceli, Chris Farr, John Swana, Madison Rast, Dan Monaghan + Tim Armacost
11/25 (7:30, 9 pm) Julian Lee Quartet with Noah Silver, Kenjiro Matsuki, Dexter Sales
11/27, 11/28 (7:30, 9:30 pm) Chris Oatts Pretty Big Band + Chelsea Reed
City Winery Philadelphia (Philadelphia, PA) *citywinery.com/philadelphia*
11/4 (7:30 pm) Elena Pinderhughes
Deer Head Inn (Delaware Water Gap, PA) *deerheadinn.com*
11/1 (5 pm) George Torrella All-Stars with Vonya, Sara Ferguson, Tahliah Fuller, Marti Lantz, Joanie Samra, Jesse Green, David Lantz III
11/5, 11/12, 11/19 (7 pm) Bill Washer Trio; Bill Washer Jam Session
11/6 (7 pm) Bill Warfield Hell's Kitchen Funk Orchestra with Colin Brigstocke, Matt Hong, Mark Lopeman, Kurt Bacher, Jasia Ries, Bruce Arnold, Cecilia Coleman, Leo Huppert, Scott Neumann
11/7 (7 pm) Paul Jost Quartet with Josh Richman, Madison Rast, Tim Horner
11/8 (5 pm) Jonas Ballantyne/Julian Lee Quartet with Kenjiro Matsuki, Owen Davies
11/13 (7 pm) Stéphane Wrembel
11/14 (7 pm) Cascadece with Sara Caswell, Matt Davis, Chris Coyle
11/15 (5 pm) Pam Purvis with Jesse Green, Emilio Terranova, Danny Gonzalez + Adam Brenner
11/20 (7 pm) Davey Lantz/Dan Wilkins Origins with Joshua Mercado, Gene Perla, Willie Bowman
11/21 (7 pm) Melissa Stylianou Quartet with Pete McCann, Gary Wang, Tim Horner
11/22 (5 pm) Ian Froman "Plays Miles and Trane" with Chris Rogers, Jon Ballantyne, Evan Gregor
11/27 (7 pm) Co-op Bob Quintet with Neil Wetzel, Tom Hamilton, Craig Kastelnic, Tom Kozic, Alan Gaumer
11/28 (7 pm) Nancy Reed/Spencer Reed
11/29 (5 pm) Mosaic with Jon Ballantyne, Reid Justeson, Julian Lee, Esteban Ruiz, John Stana
Hotel Bethlehem (Bethlehem, PA) *hotelbethlehem.com*
11/12 (6 pm) Anthony Aldissi, Gene Perla, Doug Hirlinger
The Kimmel Center (Philadelphia, PA) *ensembleartshill.org*
11/3 (7:30 pm) Timo Andres/Aaron Diehl
11/14 (7 pm) The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed
Lafayette Bar (Easton, PA) *lafayettebarjazz.com*
11/6 (9 pm) Adam Brenner Group
11/7 (8:30 pm) Mika Romantic with Vernique B. Witchingheure, Lucious Lizzie, Maria Topcatt, Delilah Dubois, Adam Brenner, Rob Aires, Gene Perla, Adam Nussbaum
11/20 (9 pm) Rose Pettinelli Group
Miller Symphony Hall (Allentown, PA) *millersymphonyhall.org*
11/20 (7:30 pm) Eric Mintel Quartet
Penn Live Arts (Philadelphia, PA) *pennlivearts.org*
11/1 (7 pm) "Honoring Zakir Hussain": Niladri Kumaar
11/14 (7:30 pm) Béla Fleck with Michael Cleveland, Dominick Leslie, Jeff Partin, Mark Schatz, Jake Stargel
11/22 (7 pm) Louis Cato
Solar Myth (Philadelphia, PA) *arsnovaworkshop.org*
11/1 (7 pm) Marshall Allen's Ghost Horizons with DM Hotep, Jamal Moore, Eugene Lew, Tara Middleton, Mikel Patrick Avery
11/6, 11/7 (8 pm) Daniel Villarreal with Cole DeGenova, Nathan Karagianis, John Sutton, Danjuma Gaskin + Charlie Hall/DM Hotep
11/19 (8 pm) Adam O'Farrill Elephant with Yvonne Rogers, Walter Stinson, Russell Holzman
11/20 (8 pm) Reservoir with Will Miller, Lane Beckstrom, Jeremy Cunningham, Kenneth Charles Leftridge Jr
11/21 (8 pm) Jen Shyu Fertile Land, Fertile Body with Nana Dakin, Zosha Warpeha, Alexandria DeWalt, Elizabeth Kate, Devon Gates, Melanie Dyer
11/28 (8 pm) Marcus Gilmore, Ryoma Takenaga + David Virelles
South Jazz Kitchen (Philadelphia, PA) *southjazzkitchen.com*
11/5 (6:30, 9 pm) Kim Waters
11/6, 11/7 (7, 9:30 pm) Kim Waters
11/8 (6, 8:30 pm) PHER
11/13, 11/14 (7, 9:30 pm) Warren Oree Arpeggio Jazz Ensemble with Michael Clay, Frank Butrey, Tracy Smith, Doug "Pablow" Edwards
11/15 (6, 8:30 pm) Warren Oree Arpeggio Jazz Ensemble with Michael Clay, Frank Butrey, Tracy Smith, Doug "Pablow" Edwards
11/20, 11/21 (7, 9:30 pm) Jeff Bradshaw
11/22 (6, 8:30 pm) Jeff Bradshaw
11/27, 11/28 (7, 9:30 pm) Nicole Henry
11/29 (6, 8:30 pm) Nicole Henry
Temple Performing Arts Center (Philadelphia, PA) *arsnovaworkshop.org*
11/12 (8 pm) ArsNova presents "John Coltrane's Offering Revisited" with Ravi Coltrane, Kris Davis, Robert Hurst, Terri Lyne Carrington
Vic's Jazz Loft (Jim Thorpe, PA) *vicsjazzloft.com*
11/6 (7 pm) Lucas Ebeling Quartet
11/7 (7 pm) Ed Alstrom
11/13 (7 pm) Ryan Devlin Trio
11/20 (7 pm) Mervin Toussaint Quintet
11/27 (7 pm) Sandy Eldred Trio
The Wooden Match (Bethlehem, PA) *thewoodenmatch.com*
11/28 (3 pm) GT3 with George Torella, Roger Manins, Bill Washer, Jesse Green, Gene Perla



Romare Bearden, *Alto Composite, 1974* Collection: Reynolda House Museum, NC
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(212-923-2233) Subway: 1 to 181 St. [181cabrininewyork.com](#)

• 440 Gallery 440 6th Ave., Brooklyn
(718-499-3844) Subway: F, G to 7th Ave. [440gallery.com](#)

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

• ACE Hotel 20 W. 29th St.
(212-679-2222) Subway: N, R to 28th St. [acehotel.com](#)

• Albert's Bar 140 E. 41st St.
(212-597-9345) Subway: 4, 5, 6 to Grand Central [albertsbar.com](#)

• American Legion Post 398 248 W. 132nd St.
(212-283-9701) Subway: 2, 3 to 135th St. [post398americanlegion.com](#)

• Apollo Theater & Music Café 253 W. 125th St.
(212-531-5305) Subway: A, B, C, D, 2, 3 to 125th St. [apollotheater.org](#)

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

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

• Bar Bayeux 1066 Nostrand Ave., Brooklyn
(347-533-7845) Subway: 2, 3 to 125th St. [barbayeux.com](#)

• Bar Lunático 486 Halsey St., Brooklyn
(718-513-0339) 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](#)

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

• Big Bar 75 E 7th St.
(212-777-6969) Subway: 6 to Astor Pl; L to 1 Av

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

• Birdland/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](#)

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

• Birds 64 Downing St.
(347-278-9398) Subway: 1 to Houston St. [birds-nyc.com](#)

• Black Spectrum Theater Co. 177-01 Baisley Blvd., Queens
(718-723-1800) Subway: Q85 Bus to Merrick Blvd.-Baisley Blvd. [blackspectrum.com](#)

• Blank Forms 468 Grand Ave., 1D
(347-916-0833) Subway: C to Clinton-Washington Ave. [blankforms.org](#)

• 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](#)

• Bohemian National Hall at Czech Center New York 321 E. 73rd St.
(646-422-3300) Subway: 6 to 68th St. [bohemiannationalhall.com](#)

• Bonnefont Restaurant 1 Margaret Corbin Dr.
(212-740-2939) Subway: A to 190th St. [thebonnefont.com](#)

• Bronx Music Hall 438 E. 163rd St., Bronx
(917-557-2354) Subway: Bus: Bx15 [bronxmusichall.org](#)

• Cabrini Shrine 701 Fort Washington Ave.
(212-923-3536) Subway: A to 190th St. [jazzwahi.com](#)

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

• Café Wha? 115 MacDougal St.
(212-254-3706) Subway: 1, 2 to Christopher St.; 1,2 to Houston St.; A, C, E to Spring St. [cafewha.com](#)

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

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

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

• The Club Room 310 West Broadway
(212-965-3588) Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. [clubroomnyc.com](#)

• Cork Wine Bar 69 Thompson St.
(646-669-8169) Subway: 1 to Canal St. [corknyc.com](#)

• The Cutting Room 44 E. 32nd St.
(212-691-1900) Subway: 6 to 33rd St. [thecuttingroomnyc.com](#)

• Dada Bar 60-47 Myrtle Ave., Queens
(347-422-0411) Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/ Halsey St. [dadabar.nyc](#)

• The DiMenna Center 450 W. 37th St.
(212-594-6100) Subway: A, C, E to 34th St. -Penn Station [dimennacenter.org](#)

• Dizzy's Club 33 W. 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)

• The Django 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. [thedjangonyc.com](#)

• Downtown Music Gallery 13 Monroe St.
(212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)

• Drom 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. [dromnyc.com](#)

• Dutch Baby Bakery 813 W. 187th St.
(646-559-2441) Subway: A to 190th St. [dutchbabybakery.com](#)

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

• Festival Café 1155 2nd Ave.
(646-398-9686) Subway: 5, 6 to 59th St. [festivalcafenyc.com](#)

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

• Five Spot Jazz 231 E. 9th St.
(212-777-7018) Subway: N, Q, R, W to 8th St.-NYU; 4, 6 to Astor Pl. [fivespotjazz.com](#)

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

• Good Shepard Church 152 W. 66th St.
(212-877-0685) Subway: 1 to 66th St. [goodshepherdfaith.com](#)

• The Green Room at Yotel 570 10th Ave.
(646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. [yotel.com](#)

• Hot Club of New York 20 W. 20th St., Ste. 307
(502-718-6663) Subway: R, W to 23rd St. [hotclubnyc.org](#)

• Ibeam Brooklyn 168 7th St. bt. 2nd/3rd Ave., Brooklyn
(646-456-6532) 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](#)

• Jalopy Theater 315 Columbia St., Brooklyn
(718-395-3214) Subway: F to Carroll St. [jalopytheatre.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](#)

• Jazzcultural 349 W. 46th St.
(646-476-4346) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square [jazzcultural.com](#)

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

• Juilliard School Paul Hall 155 W. 65th St.
(212-769-7406) Subway: 1 to 66th St. [juilliard.edu](#)

• Kato Sake Works 379 Troutman St., Brooklyn
(917-719-1603) Subway: L to Jefferson St. [katosakeworks.com](#)

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

• Kismet 603 Fort Washington Ave.
(212-795-8633) Subway: 1 to 191st St. [kismatnyc.com](#)

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

• Kupferberg College, Colden Auditorium Reeves Ave, Queens
(718-793-8080) Subway: E to 71 - Continental Avs - Forest Hills [kupferbergcenter.org](#)

• Le Chéile 839 W. 181st St.
(212-740-3111) Subway: A to 181st St. [lecheilenyc.com](#)

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

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

• Main Drag Music 50 S. 1st St. bt. Kent/Wythe Ave., Brooklyn
(718-388-6365) Subway: L to Bedford Ave. [maindragmusic.com](#)

• Merkin Concert Hall 129 W. 67th St. bt. Broadway/Amsterdam
(212-501-3330) Subway: 1 to 66th St.-Lincoln Center [kaufmanmusiccenter.org](#)

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

• Michiko Studios 15 W. 39th St., 7th Fl.
(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](#)

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

• Mise-En Place 341 Calyer St.
(929-400-3636) Subway: G to Greenpoint Ave. [place.mise-en.org](#)

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

• National Jazz Museum in Harlem 58 W. 129th St. bt. 5th Ave./Malcolm X Blvd.
(212-348-8300) Subway: 6 to 125th St. [jazzmuseuminharlem.org](#)

• Newtown 55 Waterbury St., Brooklyn
(347-984-6215) Subway: L to Montrose Ave. [newtownbk.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
(347-529-5900) Subway: L to 1st Ave. [nublu.net](#)

• One Flight Up 108 Greenwich St.
(929-218-6066) Subway: R, W to Rector St.; 4, 5 to Wall St. [oneflightupjazz.com](#)

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

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

• Patrick's on the Hill 1635 Amsterdam Ave.
(646-682-7243) Subway: A, C to 145th St. [patricksonthehill.com](#)

• Peck Slip Social 36 Peck Slip
(212-217-0449) Subway: 2, 3 to Fulton St. [peckslipsocial.com](#)

• The Pocket 130 W. 46th St.
(646-653-9916) Subway: B, D, F, M to 47-50 St.s - Rockefeller Center [thepocketnyc.com](#)

• Pisticci 125 La Salle St.
(212-932-3500) Subway: 1 to 125th St. [pisticciny.com](#)

• Plowshares Coffee Roasters 1351 Amsterdam Ave.
(646-755-8667) Subway: A, B, C, D to 125th St. [plowsharescoffee.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](#)

• The Queensboro 80-02 Northern Blvd.
(929-296-0038) Subway: 7 to 82nd St. [thequeensboro.com](#)

• Recirculation 876 Riverside Dr.
Subway: 1 train to 157th; C train to 163rd; A train to 168th [wordupbooks.com/recirculation](#)

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

• Red Pavillion 1241 Flushing Ave., Brooklyn
(929-385-5589) Subway: L to Jefferson St. [theredpavilion.com](#)

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

• Riverdale Neighborhood House 5521 Mosholu Ave., Bronx
(718-549-8100) Subway: Bx7 to Riverdale Ave./254 St. [riverdaleonline.org](#)

• Rizzoli Bookstore 1133 Broadway
(212-759-2424) Subway: R, W to 28th St. [rizzolibookstore.com](#)

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

• Roulette 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](#)

• 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](#)

• The Rum House 228 W. 47th St.
(646-490-6924) Subway: N, Q, R to 49th St. [edisonrumhouse.com](#)

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

• Saint Tuesday 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. [sainttuesdaynyc.com](#)

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

• 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](#)

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• 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](#)

• Snug Harbor Cultural Center 1000 Richmond Terrace, Staten Island
(718-448-2500) Subway: [snug-harbor.org](#)

• Soapbox Gallery 636 Dean St., Brooklyn
(212-555-0123) Subway: 2, 3 to Bergen St. [soapboxgallery.org](#)

• Soup & Sound 292 Lefferts Ave. bt. Nostrand/Rogers Ave., Brooklyn
(917-)82-8495) Subway: 2 to Sterling St. [soupandsound.org](#)

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

• St. Ann's Church 157 Montague Street, Brooklyn
(718-875-6960) Subway: R to Court Street. On Montague Street at Clinton St.; 2 or 3 to Borough Hall. Walk 2 blocks; 4 or 5 to Borough Hall. Walk 3 blocks [stannholyltrinity.org](#)

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

• St. Mazie Bar & Supper Club 345 Grand St., Brooklyn
(718-384-4808) Subway: G to Metropolitan Ave.; J, M, Z to Marcy Ave. [stmazie.com](#)

• St. Michael's Church 225 W. 99th St.
(212-222-2700) Subway: 1, 2, 3 to 96th St. [saintmichaelschurch.org](#)

• The Stone at The New School 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. [thestonenyc.com](#)

• The Stonewall Inn 53 Christopher St.
(212-488-2705) Subway: 1 to Christopher St. [thestonewallinnnyc.com](#)

• Striped Light Queens Plaza / 39th Ave, Long Island City, Queens
Subway: N, R to 39th Ave.; 7 to Queens Plaza [cal.red](#)

• Sugar Bar 254 W. 72 St. bt. Broadway/West End Ave.
(212-579-0222) Subway: 1, 2, 3 to 72nd St. [sugarbarnyc.com](#)

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

• Tenri Cultural Institute 610 W. 56th St.
(212-645-2800) Subway: F to 14th St. [tenri.org](#)

• Terraza 7 40-19 Gleanse St.
(347-808-0518) Subway: 7 to 82nd St. /Jackson Heights [terrazza7.com](#)

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

• Trinity Wall Street 89 Broadway
(212-602-0700) Subway: 4 to Wall St. [trinitywallstreet.org](#)

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

• Webster Hall 125 E. 11th St.
(212-353-1600) Subway: 6 to 14th St. -Union Sq. [websterhall.com](#)

• Weill Recital Hall at Carnegie Hall 154 W. 57th St. at 7th Ave.
(212-247-7800) Subway: N, R to 57th St. [carnegiehall.org](#)

• Westbeth Artists Complex 55 Bethune St.
(212-691-1500) Subway: 1, 2, 3 to 14th St. [westbeth.org](#)

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

• Winnie's 63 W. 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](#)

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

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

CHARLES ELLERBE (ELLERBEE) (1950 – Oct. 5, 2026) Known as “the Harmolodic Kid,” the guitarist-composer died at his home in North Philadelphia at age 76 after a long illness. Initially drawn to R&B, soul and rock, and intending to work as a studio arranger, Ellerbe instead became best-known for his 15-year tenure in alto saxophonist, free-jazz pioneer Ornette Coleman’s electric band, Prime Time, having been recommended in the mid ’70s by his friend, bassist Jamaaladeen Tacuma. He recorded numerous albums with Coleman, including *Dancing in Your Head* (1977), *Body Meta* (1978), *Of Human Feelings* (1982), *In All Languages* (1987) and *Virgin Beauty* (1988). Following his work with Prime Time, Ellerbe performed with the Sun Ra Arkestra and taught at Philadelphia’s Clef Club of Jazz & Performing Arts and founded his own ensemble, Matrix 12:38, to continue advancing Coleman’s Harmolodic concept. Ellerbe’s 1976 recording debut was with Catalyst. His credits also include Tacuma’s *Renaissance Man* (1984).

KENT CARTER (Jun. 12, 1939 – Sep. 30, 2026) The New England-born bassist-composer, long based in France, died at age 87. Son of Alan Carter, founder of the Vermont Symphony Orchestra, Carter initially studied cello, bassoon and banjo, moving toward the bass during the ’50s while playing in regional dance bands and studying at the Berklee College of Music. Carter began exploring improvisation with saxophonist Steve Lacy, for what was a prolific, two-decade long partnership. By 1970, he settled in France permanently, where he eventually ran an artists’ residence with his wife, dancer Michala Marcus Carter, in the village of Juillaguet. As a leader, he released albums primarily on the British label Emanem—including his 1975 solo *Beauvais Cathedral*, *The Willisau Suites* and *Oratorios and Songs*—as well as for labels Soul Note, Ictus, Trio and NoBusiness. Carter’s collaborations encompass Paul and Carla Bley, Don Cherry, Roswell Rudd, Mal Waldron, Noah Howard, Alan Silva, Trevor Watts, the Jazz Composer’s Orchestra, John Stevens’ Spontaneous Music Ensemble, Giorgio Gaslini, Robin Kenyatta, Bobby Bradford, Mototeru Takagi, ICP Orchestra and Frode Gjerstad.

TONY FISHER (February 27, 1936 – Sep. 27, 2026) The Manchester, UK-born trumpeter died at age 90. A child prodigy on the cornet, by age 13 he was working as a solo artist touring theaters and concert halls. In 1950, he appeared on the *Carroll Levis Discovery Show*, launching a five-year touring stint and subsequent BBC radio broadcasts. Settling in London in 1965, Fisher became an in-demand session musician, often working up to three sessions a day, seven days a week. Fisher can be heard on movie soundtracks, including most of the early James Bond films. He contributed to The Beatles’ “Strawberry Fields Forever”, as well as *Magical Mystery Tour* and *Sgt. Pepper’s Lonely Hearts Club Band*. His session resumé features vocalists Frank Sinatra, Ella Fitzgerald, Tom Jones (the trumpet hook on “It’s Not Unusual”), Bing Crosby, Fred Astaire, Tony Bennett, Sammy Davis Jr., Barbra Streisand and Judy Garland. Fisher led the Bert Kaempfert Orchestra, was a core member of the Kenny Clarke/Francy Boland Big Band and performed with John Dankworth, Stan Tracey, Tubby Hayes, Humphrey Lyttelton and Ronnie Scott. Other credits include Georgie Fame, Mike Westbrook, Allan Ganley, Clark Terry, The Manhattan Transfer, Eartha Kitt, Harry James, Freddy Cole, Alexis Korner, Marlene VerPlanck and Kenny Wheeler.

STEVE HASS (May 11, 1975 – Sep. 22, 2026) The Island Park, NY-born, LA-based, cross-genre drummer, producer and educator, died at age 51. Hass attended Berklee College of Music, becoming interested in techniques from Cuba, Africa, India and the Middle East to broaden his musical vocabulary. From 1996-2002 he toured and recorded with the Ravi Coltrane Quartet. He became an in-demand studio musician in NYC, playing on jingles, record dates, TV shows and movie soundtracks. Hass also was a member of The Masters of Groove, The Manhattan Transfer and appeared on John Scofield’s *That’s What I Say* (Verve). After he

relocated to LA in 2007, he founded Hassbeat Productions Inc., a company providing high-quality remote drum tracking, studio services and video distribution. In late 2003, he released his leader debut, *Traveler*, which featured Ravi Coltrane, James Genus and Janis Siegel. His credits include Miri Ben-Ari, Fay Victor, Judy Wexler, Mitchel Forman, George Colligan, Bevan Manson, The Manhattan Transfer, Siegel and bassist Darryl Hall.

CLIFTON “JACKIE” JACKSON (Mar. 22, 1947 – Sep. 23, 2026) The Kingston, Jamaica-born bassist died at age 79. Initially studying piano, he became fascinated with the bass after attending a rehearsal of the The Skatalites and then switched to the bass guitar. His career launched with Ty and the Titans and later Lester Sterling’s Cavaliers. Saxophonist Tommy McCook recruited him to join his newly formed band, Tommy McCook and the Supersonics, the house band for Duke Reid’s Treasure Isle label, where Jackson became the principal bass guitarist, anchoring important records throughout the ’60s and ’70s. Jackson was also a member of The Upsetters and had a lifelong musical partnership with Frederick “Toots” Hibbert of Toots & The Maytals. Among his credits are Paul Simon, Bob Marley, Jimmy Cliff, Augustus Pablo, Robin Kenyatta, Doris Troy, Monty Alexander and Herbie Mann.

UDO KISTNER (Jan. 30, 1954 – Sept. 28, 2026) The German bassist, born in Offenbach am Main, who was known for his fretless and electric bass playing, died at age 72. Largely self-taught, Kistner was deeply influenced by Jaco Pastorius. In 1976, he co-founded the Sagmeister Trio alongside guitarist Michael Sagmeister; their self-titled 1978 debut album, which was supervised by legendary German guitarist Volker Kriegel, was also Kistner’s recording debut. The bassist also performed with Henryk Darlowski’s Virgo and had a tenure, starting in 1989, with fusion band, the Daniel Guggenheim Group. In the 1990s and 2000s, Kistner moved into the European blues and cabaret scenes, joining the Frankfurt City Blues Band in 1992, and recording an album with jazz guitarist Thomas Langer in 1998. Kistner co-founded the ZZ Top tribute, blues-rock project Blow Your Top in 2003, alongside guitarist and singer Friedrich Pfeifer and drummer Werner Fromm. He performed with Backroots, the Manfred Häder Bluesband and R&B band Skywalk.

ALEXEI KOZLOV (Oct. 13, 1935 – Sep. 25, 2026) The Russian saxophonist-composer, who was born into music, died at age 90. His mother was a chorus conductor and music theory teacher, and his grandfather sang in opera and church choirs. In 1959, he co-founded a pioneering jazz quintet with trumpeter Andrei Tovmasyan, which debuted at Estonia’s Tartu Festival in 1960. He also helped start the Molodezhnoye jazz cafe in 1961, USSR’s first official jazz club. Kozlov performed with the Vadim Sakun Sextet at the 1962 Jazz Jamboree Festival in Warsaw (his recording debut, released by Polskie Nagrania Muza) and toured with Yuri Saulsky’s VIO-66 orchestra. In 1973 he formed the jazz-rock ensemble Arsenal, which bridged the gap between underground improvisation and state-sanctioned performance. Kozlov was also the author of several books on modern music history, including his memoir, *Goat on a Sax* (1998). Kozlov had credits with Anatoli Kulikov, Önder Focan, Dmitry Ilugdin, Andrei Razin and Alexey Kruglov/Jaak Sooäär and albums on Melodiya, Solyd, Arsenal, RDM, ArtBeat Music and Mirumir.

NINA MICHELLE (May 1, 1968 – Oct. 7, 2026) The Vancouver-born Canadian singer-songwriter, who spent the majority of her professional career in Munich, Germany, died at age 58. Her Czech father, a professional jazz trumpeter and pianist, exposed her to bebop and swing from an early age, and musicians, such as Dizzy Gillespie, were visitors to the family home. Michelle began studying classical piano at age five, and while still a student began singing in local jazz clubs and piano bars alongside her father, recording her debut album, *Nina Michelle Live*, at Vancouver’s Jazz Cellar in 1996. An

invitation to join a German recording production with the New Orleans Dixie Stompers led to her relocation overseas. Michelle sang in five languages across varied styles, was a featured performer at festivals such as the Ascona Jazz Festival in Switzerland and the Vancouver Jazz Festival, and appeared in major venues including the Wiener Konzerthaus, the Munich Philharmonic and the Deutsches Theater München. Her *Love Confessions* (2018) featured her original compositions. Michelle’s credits include Charly Antolini, Max Greger, Hugo Strasser, Pete York, Munich Swing Orchestra, Dusko Goykovich and Scott Hamilton.

STEVEN REMOTE (Oct. 21, ? – Sep. 19, 2026) Estimated to be in his 70s, the Queens, NY-born audio and mixing engineer, record producer and recording studio designer, passed away at his home after a career that began in the early-mid ’70s and included three GRAMMYS. In 1977, Remote established Aura-Sonic, a mobile and location production studio, which brought professional multi-track recording capabilities directly to the client, with full capability to handle live albums, TV and radio broadcasts, film scores and video concert remotes. Remote led the archival recording team for events including the Newport Folk Festival and Newport Jazz Festival, NPR’s *Toast of the Nation*, segments for *Good Morning America* and the US Open Tennis Championships. Album credits—many recorded live at New York clubs (many at the Blue Note)—include Gil Evans, Irvin Mayfield, Paquito D’Rivera, Marcus Miller, Conrad Herwig, Jeff “Tain” Watts, Odean Pope Saxophone Choir, Avishai Cohen, McCoy Tyner, Charles Tolliver, Mingus Big Band, Lee Konitz/Bill Frisell, Kenny Werner, Elvin Jones, Will Calhoun, Randy Brecker and Jon Batiste.

ANGELA STRIBLING (Oct. 13, 1967 – Sep. 26, 2026) Diagnosed with brain cancer in 2024, the Buffalo, NY-born multimedia personality, radio and TV host and jazz singer died at age 58. Initially planning on a career in fashion merchandising, a trip to Washington, DC, during the Congressional Black Caucus weekend, inspired her to relocate there from NYC. Stribling auditioned for Black Entertainment Television (BET), rising to the position of host of *Screen Scene*, working alongside Melvin Lindsey. When BET sought to expand its musical programming, Stribling became host of BET Jazz, incorporating Jazz Central, BET Jazz Discovery and BET Jazz Scene. Stribling frequently described herself as “a jazz singer first,” backing the statement with appearances at venues such as Blue Note, The Rainbow Room, The Supper Club and The Soul Cafe. She performed at a gala tribute for Congressman Charles Rangel and was also the featured jazz vocalist for Hennessy’s international smooth jazz tours. She released several albums including *Live* and *Tokyo Sundays*.

YOSHIO “CHIN” SUZUKI (Mar. 21, 1946 – Sep. 23, 2026) The Nagano, Japan-born bassist, who died at age 80, began studying violin at age three, then moved to the guitar. He was hooked by jazz at age 17 by hearing Dave Brubeck’s “Take Five”. At Waseda University, Suzuki immersed himself in the campus jazz circle, picking up the bass. His recording debut was on *Groovin’ with My Soul Brother* (1968) with Roy Haynes and George Otsuka. In the late ’60s, he recorded with the likes of Yoshiaki Masuo, Sadao Watanabe, Masabumi Kikuchi, Ryo Kawasaki, Kazumi Watanabe, Takehiro Honda and Joe Henderson. By the early ’70s, he had moved to NYC where he joined Stan Getz’ group. He toured with Sonny Rollins and spent over two years with Art Blakey and the Jazz Messengers, in addition to recording with Ronnie Mathews and Bill Hardman. Suzuki returned to Tokyo in 1985, leading his own ensembles such as Bass Talk, East Bounce and Yoshio Suzuki the Blend. Suzuki’s albums include *Matsuri* (1979), *Alone in the Pacific* (1991), *Dancing Luna* (2012) and *Expectation* (2025). He also had albums on labels including CBS/Sony, Trio, JVC, Electric Bird, One Voice, EWE and Seven Seas, alongside credits with Johnny Hartman, Ray Bryant, Elvin Jones, Steve Grossman, Tsuyoshi Yamamoto, Yasuko Ogawa, Lew Tabackin, Toshiko Akiyoshi and Bobby Watson.



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