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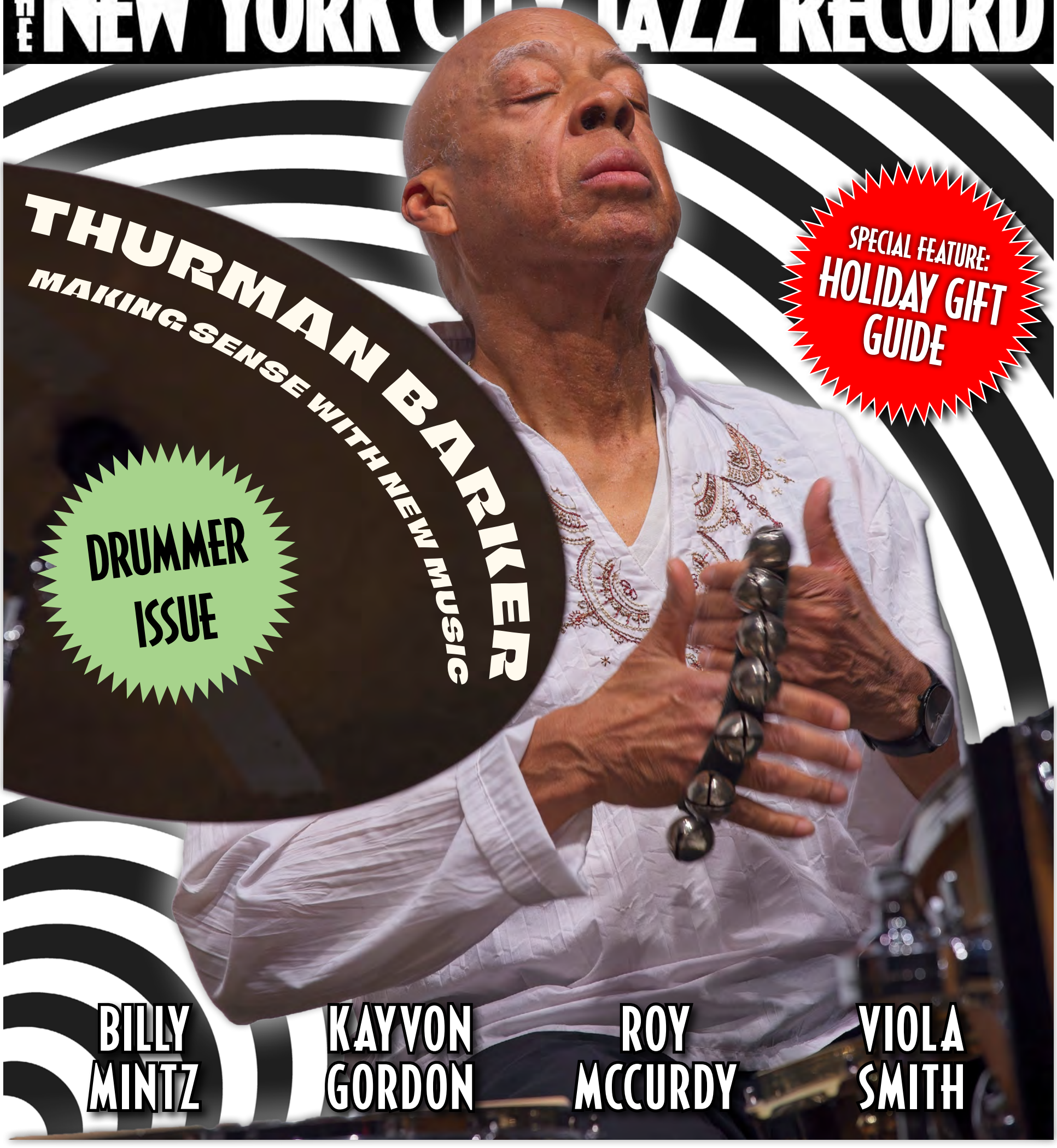

THURMAN BARKER

MAKING SENSE WITH NEW MUSIC

DRUMMER ISSUE

SPECIAL FEATURE: HOLIDAY GIFT GUIDE

BILLY MINTZ

KAYVON GORDON

ROY MCCURDY

VIOLA SMITH

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IN CORRECTION (November 2026 issue)
In the Recommended Listening at the end of the Ben Monder Interview Feature (p. 6), the Marc Johnson selection should be *Right Bright Patrol* (not *Right Brain Control*). In the In Memoriam (p. 47), another drummer by the name of Steve Hass passed away (the jazz drummer is alive and well, while the noise rock and metal music drummer Steve Hass passed away). In the Recommended New Releases (p. 14), Kayvon Gordon's album title is *blood memory* (not *Blood Lines*). And in the Oct. issue Lest We Forget on Keith Ingham (p. 10), it was incorrectly stated that Gary Giddins and vocalist Susannah McCorkle had a personal, intimate relationship. They did not. We regret the errors.

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THE NEW YORK CITY JAZZ RECORD

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IN MEMORIAM 47 BY MARILYN LESTER

Letter from the Editor

As the legendary drummer-percussionist Babatunde Olatunji (1927-2003) said in his autobiography, *The Beat of My Drum*: "Rhythm is the soul of life, because the whole universe revolves around rhythm, and when we get out of rhythm, that's when we get into trouble." This statement's wisdom and deep implications go well beyond music, reinforcing just how vitally significant drummers are in our lives as conduits of rhythm, a force so powerful it extends beyond music and listening. Think about it: rhythm is as important to us as the oxygen we breathe, the two correlating with each heartbeat. To that end, this month we respectfully offer you, dear reader, our special "Drummer Issue," in which we tip our hat to the many who keep the rhythms going and help press the music forward. From veterans Thurman Barker (Cover Story), who has since the mid '60s been a vital and integral force as a longtime member of the AACM, Billy Mintz (Interview) who for many decades has continued to beat to the sound of his own drum, and Roy McCurdy (Encore), who celebrates becoming a nonagenarian a few days late in a rare trip to the East Coast and a week at the Village Vanguard—to the fresh crop of rhythmists, which include Kayvon Gordon (Artist) and Lesley Mok, who is included in the forward-section of drummer-related Album Reviews (p. 16-23). We also acknowledge pioneering drummer Viola Smith (Lest We Forget), who was a powerful force at the drums and one of the first truly great non-male jazz drummers, dating back to the '20s (she died just six years ago, at the age of 107).

With the gifts of all these great drummers in mind, we also happily point out our customary December Holiday Gift Guide (p. 14-15), which includes some jazzy suggestions for your friends, family or perhaps even for…yourself. We at NYCJR wish all of you a happy holidaze season and hope that there's music involved, of course—with a particular focus on rhythms! Keep your eyes and ears open to the music, and see you out at the shows. Onwards and outwards…

On The Cover: **Thurman Barker by Alan Nahigian**

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DUDUKA DA FONSECA TRIO
with DAVID FELDMAN & GUTO WIRTTI
LIVE IN RIO
SSC 1823 / AVAILABLE DECEMBER 4

Da Fonseca grew up in a household full of music, especially jazz. He was especially attracted to the great live albums of the legendary Bill Evans Trio. The Evans Trio cemented a concept of group communication, forming a singular ensemble voice, that stuck with Da Fonseca and became a goal for him when he assembled his own trio.

The opportunity came in 2009 when Da Fonseca enlisted fellow Brazilians Feldman and Wirtti to become his regular ensemble while in Brazil and South America. For nearly twenty years, the group has worked together, playing innumerable gigs and recording albums playing original compositions, jazz standards, and music from the brilliant composers of Brazil. The trio has continued to evolve over the years, the members becoming more in tune with one another. They have come to a place of freedom and spontaneity within musical creation and elasticity in time during performance.

In December 2025, Da Fonseca traveled to Brazil for a number of gigs with the trio. As they prepared for a January performance at Festival Internacional de Jazz de Punta del Este in Uruguay, the three decided to finally capture the group in an environment where it presented itself most dynamically, in live concert.

The seamless marriage of jazz and Brazilian music has been treasured by listeners for decades. It is under the command of brilliant musicians like Duduka Da Fonseca, David Feldman, and Guti Wertti on stage that the music truly evolves, as can be heard on their trio's **Live In Rio**.

Sunnyside

www.sunnysiderecords.com

Over sixty thousand people ran around the five boroughs earlier that day (Nov. 1), participants in the city's 56th annual marathon, but it was jazz biz as usual that evening at the Village Vanguard. **Aaron Parks**' trio was just beginning the early set of the final night of its six-day residency. The pianist was in good hands: those of bassist Ben Street and the soon-to-be 85-year-old drummer Billy Hart. Without much up-front chitchat, Parks plunged into a satiating set of covers and originals. Unlike the marathoners, he wasn't in a rush or trying to set a record, preferring instead to linger over the complex chord structures, an approach that privileged harmonic invention over linear development. Buoyed by Street's springy bottom and memorably motivic solos and Hart's almost subliminal support, the trio immediately achieved a floating, alpha-wave-enhancing ambiance. Standout songs included the tangy but gorgeous ballads "Straight Ahead" (Mal Waldron, Abbey Lincoln) and "Contraption" (a contrafact of George Shearing's "Conception", featuring an extended soliloquy by Hart), "All Right" (a modal meditation in A-minor), "Reinventing the Wheel" (inspired by Kenny Wheeler's "Foxy T") and Parks' catchy waltz, "Little River". Even amidst thickset forests of chords, the leader always found a theme to guide him through, a theme he would sing aloud as his head pitched, tilted and rolled about the axis of his neck in sync with the ecstatic dance of the music. ***— Tom Greenland***


STEVEN SUSSMAN

Billy Hart @Village Vanguard

The fifth annual Mutual Mentorship for Musicians (M^3) festival at Roulette (Nov. 7) was billed as "a one-day, marathon-style festival," but in reality became an endurance test from 7-11 pm, with over 11 sets featuring 30+ mostly experimental musicians. The intentions of the nonprofit M^3, which seeks to empower and promote underrepresented and marginalized musicians through mentorship and collaborative commissions, could not be disputed, but the planning and unfolding of the evening needs re-evaluating. By the time headliner **Terri Lyne Carrington**'s pianoless quartet took the stage at 10:45 pm, most of the audience had departed. The abstract Jack DeJohnette piece, "Lawns", seamlessly transitioned to a second number, with the drummer fully displaying her confident, intelligent style: an economy of beats in which every note counts. The brevity had to do; at that late hour, even a musician of Carrington's stature could not expect more from attendees. An hour prior was evening highlight **Theo Bleckmann**. Over 10 minutes he musically vocalized a speech by NYC's Mayor Zohran Mamdani, using various loops and live piano. The result was as haunting as it was strangely beautiful. Vocalist **Martha Redbone** offered the most traditional set, with R&B-adjacent songs accompanied by piano, electric violin and foot-operated electronic beats. The opener was a mixed bag, with the glorious **William Parker** playing doson ngoni and flutes (bamboo shakuhachi and the overtone Fujara) to the '70s-retro interpretive movement and recitations of Patricia Nicholson. ***— Marilyn Lester***


SHERRY RUBEL @SRSTUDIOS_BIZ

Terri Lyne Carrington @Roulette

Brooklyn is a haven of hidden jazz gems, if you know where to look. One good place is in Prospect Lefferts Gardens, where Bar Bayeux hosts a vital scene bursting with local talent. On a Wednesday evening (Nov. 4), **Jacob Sacks** (piano) and **Eivind Opsvik** (bass), founders of and primary composers for Two Miles a Day, were joined by Hery Paz (tenor) and Connor Parks (drums) for an extremely enjoyable session. Judging by their expressions, the musicians were having as much as if not more fun than the audience. Sacks, seated at the grand piano, back to the crowd, stared straight at his bandmates throughout the set, grin fixed to his face, eyebrows arched up delightedly, relishing each exquisite moment of music-making. The quartet roles were perfectly balanced. Paz, playing tenor with a baritone mouthpiece, had the full, warm tone of an Italian operatic tenor in the bel canto tradition, only he was applying it in a post-jazz context. Sacks, hunched/crouched forward, his jutting soul patch almost touching the piano's upturned lid, knees and feet tucked back under the bench, played with remarkable complexity and clarity—suggesting adjectives such as "capricious" or even "weird"—though everything he did seemed just right for the situation. Opsvik, a more temperate presence, brought a firm backbone, beautiful but unusual originals and the occasional inspired smile to the proceedings. Parks, grinning right back at Sacks, seemed to relish the fact that he was in the right place at the right time—with the right timing. ***(TG)***

In a bountiful year of centenaries, with most spotlights on Miles and Coltrane, it was sheer delight to experience the love for Charlie Parker-influenced altoist, Lou Donaldson (b. Nov. 1, 1926 – d. Nov. 9, 2024) at Dizzy's Club (Nov. 9). The tribute, hosted by pianist-singer **Champian Fulton**, who had close ties to Donaldson, began with four numbers by the "house band," the pianist joined by Jaleel Shaw (alto), Peter Bernstein (guitar), John Webber (bass) and Fukushi Tainaka (drums). Fulton did sing one number, "Exactly Like You", with her characteristic upbeat charm, but it was a treat to hear her primarily as a pianist, playing in a lyrically straight-ahead style with serious chops and creative ideas. There were lively readings of "Blues Walk" and "Wee", as well as the haunting standard, "Laura", executed mainly by Shaw, sticking close to the melody. A change of personnel brought Brian Charette to the piano, with Frank Basile (baritone), Sam Raderman (guitar) and Adam Ray (drums). Webber remained steadfast, as he would for the duration. A swingy "Caracas" featured a tasty saxophone duet between Basile and a returning Shaw. Another change of musicians—with Marc Devine (piano), David Sneider (trumpet), Klas Lindquist (alto), Charlie Sigler (guitar) and Larry Johnson (drums)—conquered "Ornithology". Closer was a Papa Lou staple, an all hands on deck, funky and boppish "Alligator Bogaloo". The step-ins and -outs were fast and furious, the whirlwind trades fierce, all arriving at a wondrously satisfying conclusion. ***(ML)***

A free-improv trio led by drummer **Francisco Mela** at Jazzcultural (Nov. 3) was a surprisingly adventurous booking for Spike Wilner's new midtown venue, and a good fit for the space's crystal-clear acoustics. With Matthew Shipp (piano) and William Parker (bass), this performance was a belated celebration of the 2021 album *Music Frees Our Souls, Vol. 1* (577 Records). In an hour-long, unbroken set, these players showcased their unique improvising styles and varied approaches to harmonic and rhythmic abstraction. Shipp and Mela showed a particularly tight connection from the beginning, the drummer immediately picking up on the pianist's deliberate, ritualistic pulse. Often Shipp steered the music compositionally, while Mela defined the rhythmic shape; Parker meanwhile contributed an additional layer of counterpoint against the others—not an accompanying bass line, but an alternate path for piano or drums to occasionally break off and follow. The set had a well-defined dynamic structure, with gradual peaks and valleys throughout. Shipp would pause to make room for sparse, subdued soundscapes from the other two, then re-enter with abstract balladry to begin the next buildup. Mela reached the most climactic point of the set in a high-density solo, soon joined by the others in roaring abandon before a long, well-controlled ensemble diminuendo. Toward the end, the trio briefly coalesced into a bouncy medium swing; intense and driving, this passage was no less free than any other moment in such a wide-open set. ***— Elijah Shiffer***

At Blank Forms' new Soho space (Nov. 1), **Cyro Baptista** held a portable fan whose blades buzzed, nicking a microphone. **Andrew Cyrille** searched beneath his snare drum for another sound. **Oren Ambarchi**'s guitar suggested an organ, siren, tolling bell, a scatter of sparks. Three musicians were making the sources of their music difficult to locate. Presented by Kou Records, the trio's first encounter marked the release of Ambarchi's solo album *Prophetic Perfect Tense*, first conceived as a rhythm-centered group record. Here was that alternate route realized, with past collaborator Baptista, and Cyrille, a hero and dream bandmate. Against Cyrille's spare cymbal strokes and exact snare figures, Baptista constantly shifted textures, drawing on equipment that looked like hardware-store inventory: bird whistles, a hose, a shaggy mass of shakers, a megaphone for unintelligible ranting. Facing each other, the percussionists exchanged gathering volleys. Ambarchi's sustained tones occupied and enlarged the openings. The spacious music moved between sacred stillness and a pulse suggesting the atmospheric reaches of house music. Near the end, Cyrille fussed with a triangle, then stopped. "They don't make them like they used to," he said. After so much uncertainty about sound origins, an ordinary equipment complaint supplied the resolution. Charmaine Lee, Kou co-founder, assured the crowd it had all been multitrack recorded. Ambarchi called the night "surreal." The first record he ever bought, he said, was by Cecil Taylor—with Cyrille on drums. ***— Ariella Stok***



SILVIA SAPONARO

Francisco Mela @Jazzcultural



ANNA YATSKEVICH

Andrew Cyrille @Blank Forms

An all-star roster of 15 musicians convened in various combos at Greenwich House Music School (Nov. 5) to celebrate what would have been the 70th birthday of pianist-composer **Frank Kimbrough** (1956-2020). The program consisted mostly of his compositions, aside from an original opener by guitarist-vocalist Aayushi Karnik (who studied with the pianist at Juilliard), accompanied by bassist Jay Anderson. Though more indie-pop than jazz, Karnik's "Frank's Song" shared a simple, powerful melody and reflective mood with many of the pianist's works. As these players proved, Kimbrough's songs never dictate a specific way of playing, but can be vehicles for any soloist's personal style. Marty Ehrlich's full-toned clarinet shone on "Whirl" and "Kudzu", while Ben Monder brought his signature ethereal guitar effects to "Quickening" and "Kids Stuff". Vocalist Kendra Shank contributed her lyrics to "November", plus a solo showcasing her unique, ecstatic scat vocabulary. The most heartfelt dedications were on songs with open-ended, rubato themes, such as "TMI", an energetic romp featuring Ted Nash (on soprano) in a hyperactive duo with Monder, before a deft drum solo by the ever-playful Matt Wilson. "The Call" was a particularly touching tribute, both in its haunting chorale melody and subsequent duo improv from tenor saxophonists Marc Mommaas and Michael Blake. The closing "For Jimmy G", with all players on stage, was a further homage to Jimmy Giuffre—a clear influence on Kimbrough's writing. ***(ES)***

At Roulette (Nov. 4), **JD Parran** opened on a wide-bore wooden flute he called an "AACM instrument"—referring, of course, to Chicago's legendary Association for the Advancement of Creative Musicians. A veteran of St. Louis' Black Artists Group (BAG), Parran joined AACM members **Adegoke Steve Colson** and **Iqua Colson** for a celebration of AACM's 61st anniversary. The concert renewed a musical relationship of two collectives rooted in Black artistic self-determination dating back to their joint concerts in 1969. Parran's Spirit Stage 3—Alexis Marcelo (piano), Christopher Dean Sullivan (bass) and Michael TA Thompson (percussion)—let sounds accumulate slowly: rain stick, frame drum, sliding bass notes. The music felt improvised but unfolded in distinct movements. The Colsons invoked the previous day's midterm election results before trading lines from Amiri Baraka's "Heathens" over Luke Stewart's bass: "They go to the bathroom to have a religious experience." As satire gave way to protest, Adegoke's delicate piano supported Iqua's accounts of denied health care and arbitrary arrest. On "Parallel Universe", Adegoke's alto saxophone tangled with Steven Bernstein's trumpet over Chris Beck's drums. Richarda Abrams, daughter of AACM co-founder Muhal Richard Abrams, hosted. Between sets, Amina Claudine Myers held court at the merch table while cellist Tomeka Reid stopped to pay her respects. The association's continuity was visible in that encounter, while its breadth was audible in the space between Parran's patient unfolding and the Colsons' pointed songs. ***(AS)***

WHAT'S NEWS

The National Endowment for the Arts recently announced the 2027 recipients of its NEA Jazz Masters Fellowship, the nation's highest honor in jazz. The honorees are: the 102-year-old, legendary vibraphonist Terry Gibbs, drummer Harvey Mason (Herbie Hancock's The Headhunters, Fourplay, George Benson), bassist Rufus Reid (Eddie Harris, Dexter Gordon, Jack DeJohnette among hundreds of credits) and fellow bassist and Rutgers professor Dr. Larry Ridley (Freddie Hubbard, Lee Morgan, Hank Mobley, Horace Silver), as well as Dr. John Edward Hasse (longtime and since-retired Curator of American Music at the Smithsonian Institution, author, Duke Ellington scholar), the recipient of the 2027 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. The Arts Endowment, in collaboration with the DC Jazz Festival, will honor them in a tribute concert on Apr. 5, 2027, at Arena Stage in Washington, DC, and streamed online. For more info visit arts.gov/honors/jazz.

In NYCJR photographer news…Citizen Arts and Education (CAE)—co-founded by Meg Araneo and Rob Reddy—announced The Robert Sutherland-Cohen Emerging Artist Award for Artistic Ingenuity. This award recognizes an early-career, NYC–based artist demonstrating sustained dedication to two distinct, independently pursued artistic practices. The award honors Robert Sutherland-Cohen, artist, author, educator and NYCJR contributing photographer, whose distinguished careers in theatrical stage management and jazz photography reflect his enduring dedication to two distinct art forms. By naming the award in his honor, CAE celebrates Sutherland-Cohen's dedication to his longstanding commitment to supporting others in the arts by recognizing an emerging artist whose curiosity and creative drive are evident in sustained work across such distinct artistic fields. Applicants (age 18-28 and NYC-based) should show evidence of regular practice and a commitment to developing their skills in two fields (e.g. photography, theater, music, dance, visual art, film, literature, design, etc.). Application deadline is Dec. 15, and the award ceremony will be Feb. 6, 2027. For more info visit citizen-arts.org/about.

The Jazz Gallery's opening reception for NYCJR contributing photographer Steve Sussman's second exhibition installment of his jazz photography, *Jazz Seen, Pt. II*, will be held on Jan. 8. In addition to NYCJR, Sussman is a regular contributor to *DownBeat*. His work has also appeared in *JazzTimes*, *The New York Times* and *Vogue*. A recipient of the Lona Foote-Bob Parent Award for Career Achievement in Photography, Sussman's photos in his current *Jazz Seen* exhibition at The Jazz Gallery (which is still being displayed) are readily available for purchase: from images of Al Foster, Ahmad Jamal, Hank Jones, Buster Williams, Melissa Aldana and Frank Lacy to Samara Joy, this latter also available as a limited-edition 17×17-inch print, personally signed by both the vocalist and photographer (and a wonderful gift for a jazz enthusiast this holiday season!). For more info visit sussmanphotography.com/jazz-seen-gallery.

The 69th annual GRAMMY Award nominations have arrived… Here's just a sampling of some of the nominees: Catherine Russell (Best Jazz Vocal Album), Lakecia Benjamin (Best Jazz Instrumental Album), Helen Sung (Best Large Ensemble Album) and Melissa Aldana (Best Latin Jazz Album). Of multi-category nominees, there's Cécile McLorin Salvant (Best Jazz Performance; Best Jazz Vocal Album; Best Alternative Jazz Album; and for Best Arrangement, Instruments and Vocals is Darcy James Argue on Salvant's "Send in the Clowns"), Nicole Zuraitis (Best Jazz Performance; Best Jazz Vocal Album; Best Traditional Pop Vocal Performance), and Jon Batiste (Best Jazz Performance; Best Jazz Instrumental Album; Best Contemporary Instrumental Album; Best Classical Compendium). Our congrats go out to all of the GRAMMY nominees who will be announced at the Feb. 27, 2027 ceremony to be held at LA's Crypto.com Arena. For more info visit grammy.com.

Live music and great food returns to 116 E. 27th Street, which NYC jazz fans will fondly recall as the former Jazz Standard space. Garcia's NYC –inspired by the life, music and spirit of the late Grateful Dead guitarist and founder Jerry Garcia—is a new 200-person capacity concert venue and dining destination, which will open in the heart of NoMad with its first calendar of shows on Dec. 15. For the full lineup and tickets visit garciasnyc.live (after Dec. 1).

To submit news email ldgreene@nycjazzrecord.com



MARTIN COHEN

BILLY MINTZ

IN THE MOMENT OF THE MUSIC

BY EMILY STEINHILBER

Billy Mintz has spent more than six decades navigating jazz traditions and the expanding possibilities of improvised music with a wide range of collaborators, from Lee Konitz, Eddie Daniels, Charles Lloyd, Vinny Golia and Tony Malaby, to Harold Danko, Mose Allison, Hal Galper, Alan Broadbent, Russ Lossing, Samuel Blaser and wife, pianist Roberta Piket. The Queens, NY-born drummer has built a career around listening over an allegiance to any particular style, and he remains remarkably resistant to defining himself. Asked who influenced him, he answers, "Everybody and nobody." Mintz' solo performances explore the drum kit's melodic and textural possibilities, while his ensemble work depends upon something he calls "agreement." As to whether he hears music differently after decades of fruitful collaborations, he says no, then concedes he may have become more giving. There's an almost existential Samuel Beckett-like economy to his answers: the smallest possible response opening onto a much larger question and deeper curiosity. Mintz explores the curious and ongoing relationship between musical agreement and freedom. Evidently, there's still plenty left unresolved for the drummer, who turns 79 this month.

THE NEW YORK CITY JAZZ RECORD: What makes another musician particularly rewarding to play with?

BILLY MINTZ: When you ask any musician, they'll always say it's great to play with somebody much better than themselves. I've had that experience, where I've played with people better than me, and it's an amazing experience. It's definitely fun to play with someone on the same or a higher level. And also, what makes it fun is the agreement. And when I say "agreement," it means you're unconsciously agreeing with the type of music, the type of sound, the type of harmony and rhythm and melody that you want to create. When you play with somebody a long time, there is trust. There are levels of trust.

NYCJR: You've worked across a considerable range of musical styles. Do you hear or approach the music differently now than you did, say, 20 years ago?

MINTZ: No. I would say that I'm the same person, and I approach the whole thing the same way. The only difference between decades ago and now is hopefully I'm a better musician. And more giving, much more giving. I've never pigeonholed myself into being any one particular thing. It could be more traditional jazz, or it could be very modern, like in the trio Triple Dip with Samuel Blaser and Russ Lossing. But if I go into these different situations, it's not that I'm playing in the style of something, I'm just hopefully in the moment of the music. That's who I think I am.

NYCJR: Who were the musicians you studied most closely with when you were first coming up?

MINTZ: Probably for another person this might be an easy, quick answer. But it seems like I could say everybody and nobody. A lot of people will ask me, "Who are your influences?" I used to list about twenty-five musicians and drummers. Now I just say kind of everybody. And I'm not limited to just jazz. I love all kinds of music.

NYCJR: You've spent much of your career moving between different musical situations. How do you approach playing with musicians whose ideas or expectations might differ from your own?

MINTZ: With Lee Konitz' Nonet in the mid '70s, he didn't say anything to me. I just went into that situation. For Charles Lloyd, his drummer couldn't make a rehearsal, so my friend, Tad Weed, who was playing piano, recommended me. After the rehearsal, Charles asked if I could do a bunch of gigs. He was also very specific about what he needed.

Pianist Mike Garson is a great musician I played with for years, and he helped me with my tune "Beautiful You". I've also been playing with pianist Alan Broadbent since the late '80s, and we're still playing together. We play regularly at Mezzrow.

NYCJR: Anything that's currently fascinating you musically?

MINTZ: OK, this sounds egotistical, but the music I've been playing.

NYCJR: You've been composing since you were young. What are the origins of your composition "Flight" [Mintz has recorded this composition at least ten times in various contexts: *Mintz Quartet*, *Ugly Beautiful*, *The 2 Bass Band…Live*, as well as on albums by Karl Berger, Roberta Piket, Dave Scott/Tony Malaby and Adam Kolker/Russ Lossing]?

MINTZ: I've been composing music since I was a teenager. I actually remember composing stuff when I was taking piano lessons. Some people do it every day, like Duke Ellington. I'm not like that and don't label myself as a composer. With the tune "Flight", it came to me in my head. This was maybe 25 or more years ago. I heard this thing in my head, and after a few days it was still in my head. I went to a friend and asked him to write down chord changes for it. The funny part of the story is, before I went to him, I went to another friend and he went into his room where there was a piano, came back a few minutes later and played it for me. It was completely not the right thing at all. But the second guy nailed it. So that's "Flight": it just came to me in my head, and then I had a friend write the chord changes.

NYCJR: Your wife, Roberta Piket, is also a pianist and composer. How does that relationship enter your creative process?

MINTZ: Roberta is a great pianist and composer. Often she will help me find the right chord changes for a tune I'm working on. Sometimes if she's working on something, she will ask me to play drums, which also helps her. Our composing, though, isn't influenced by each other. As far as improvising, it depends on the situation.

NYCJR: Your solo performances interest me because you're asking the drums to do something far beyond keeping time. When you're playing alone, are you listening for anything in particular?

(CONTINUED ON PAGE 32)

ROB GARCIA
SIZZLE ENSEMBLE
Rob Garcia Sizzle Ensemble album release concert w/Josh Deutsch, Noah Preminger, Gary Versace, Kim Cass Dec. 21 (6, 7:30 pm) at Smalls
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KAYVON GORDON

THE BODY AS PALIMPSEST

BY ARIELLA STOK

At Red Hook, Brooklyn's Record Shop, home to live music as well as vinyl, Kayvon Gordon pulls an album of traditional Japanese music from the bins. The 31-year-old Detroit-born drummer is preparing for a project with shamisen player Emi Makabe and bassist Thomas Morgan. His listening habits, he explains, follow his musical activities, requiring their own course of study. Gordon produces a slim paper datebook, its pages crowded with gigs, lessons and flights. He plays in so many bands, sometimes several in a night, that the book is indispensable. "Everybody looks at me like I'm crazy," he says of his analog bookkeeping. "Cats don't do this anymore." It suits a musician deeply invested in tradition, though Gordon's relationship to the past is anything but antiquarian. His playing draws on bebop, Afro-Cuban percussion and free improvisation, finding continuities where other musicians might hear divisions.

At Bar Bayeux, in Brooklyn's Prospect Lefferts Gardens, with a quartet including saxophonist Adam Kolker, pianist Dabin Ryu and bassist Jeremy Stratton, the amount of influence exerted by Gordon's understated playing without his appearing to insist upon anything was almost a sleight of hand. Playing Wayne Shorter's "Juju", he quietly propelled the music, sometimes sidestepping an anticipated climax or redirecting its movement toward a less-predictable conclusion. Afterward, the musicians gathered in the backyard. Having recently returned from a visit to Seoul as a member of pianist Sullivan Fortner's trio, Gordon produced multiple packs of Ryu's preferred Korean cigarette brand. "You are my savior!" she exclaimed. The conversation drifted toward a coveted Koreatown gig that paid $100 each and included unlimited barbecue, until somebody ruined the arrangement by bringing Tupperware.

Pianist Jon Elbaz, a collaborator of eight years, hears Roy Haynes in Gordon's subversion of musical expectations. More unusual is his command of sustain: dragging a stick across a cymbal, Gordon can make a drum kit produce long, orchestral sounds. Elbaz describes a musician who studies difficult rhythmic structures mathematically until he can approach them intuitively. That musical curiosity appeared early. In Detroit, preschool teachers discovered that the child they'd reprimanded for playing around garbage cans had arranged them into a drum kit. In eighth grade he met trumpeter Marcus Belgrave, entering a musical community that became, as Gordon says, "a second family." He moved to NYC in September 2018. At a Mezzrow jam session, a reluctant sit-in almost immediately led to a gig with Fortner. They later discovered they had both been mentored by Belgrave.

Pianist Micah Thomas began calling Gordon around then for his trio with bassist Dean Torrey. He describes Gordon approaching music "from under it," uncovering hidden meaning rather than imposing ideas upon it. "He has this endless way of manipulating rhythm within barlines…so that multiple types of infinity seem possible." Saxophonist Nicole Glover first heard Gordon in Elbaz' group, negotiating asymmetrical compositions with the rhythmic fluency of bebop. To Glover, bebop is a language, not a period style; Gordon has absorbed its grammar deeply enough to express himself rather than imitate his predecessors. When she formed a trio with Gordon and bassist Tyrone Allen II, she discovered that she had to become more flexible—and more confident in her own hearing—to follow him. That lesson became unexpectedly concrete during a recording session for Glover's *Memories, Dreams, Reflections* (Savant, 2025), her sophomore recording with this trio and as a leader. Gordon's bass drum pedal broke minutes into "Number Two", a composition by Detroit drummer Lawrence Williams. He kept playing, redistributing the missing drum's rhythmic functions across the rest of the kit. Neither Glover nor Allen noticed anything wrong. They recorded another take after fixing the pedal, but the first was better and made the album.

Gordon distrusts the opposition between traditional and free music. "I feel like I'm always playing free," he says, because choices remain available even within a written form. Conversely, improvisation still draws on inherited habits. "Free doesn't mean freedom." A composition establishes a musical world; its constraints can stimulate rather than inhibit imagination. What matters is hearing the music as it happens, rather than clinging to what one intended to play. "I'm recently interested in realizing myself as an artist," he says. "Not just a drummer. Just trying to think on that level." His own ambitions have begun to extend beyond the act of performance, embracing the conceptual decisions involved in making a work. His first two recordings under his name, each released this year, *type shit* and *blood memory*, suggest what that broader conception might entail.

The 19-minute solo album *type shit* originated in an attempt to adapt the oru seco (Afro-Cuban batá music played by three drummers) to one kit. Unable to reproduce the interplay of three minds, Gordon issued the improvisations recorded between attempts. On "joy rd", a drum stroke sprouts a rattling afterlife; "beechwood" suggests breakbeats. The music is solitary yet strangely populous. *blood memory* takes the opposite route. The drummer recorded four sets of collective improvisation at the Lower East Side venue Close Up with vibraphonist Joel Ross, woodwinds player David Leon, keyboardist Elias Stemeseder and bassist Torrey, then cut and rearranged them, occasionally triggering samples. On "marked, then marking", repetitions accumulate with almost mechanical regularity while Gordon's cymbals simmer beneath them; on "becomes, not is", Ross' vibraphone emerges from a dense collective texture. Listening back, Gordon sought passages in which an idea acquired a beginning, middle and end. The resulting music loops, coheres and dissolves with dreamlike logic.

For him, the body is a palimpsest, repeatedly inscribed with new experiences over prior experience, whose traces remain. Music, too, carries what its players have absorbed. He wonders about "something that's been conditioned to then go on and have agency in producing its own conditions." The record's editing becomes part of that inquiry: another way of arranging the material left by lived experience. For another quintet project, Gordon is investigating Markov chains and cellular automata as frameworks that might guide improvisation without prescribing outcomes. He points to precedents in Anthony Braxton, Roscoe Mitchell, Henry Threadgill and Wadada Leo Smith.

At Close Up, artistic director and co-founder Solomon Gottfried has given Gordon room to develop the quintet, recognizing its particular collective color. In mid-October, the drummer returned with Thomas and Torrey for a set of Thelonious Monk music. His brushes dissolved into the trio's interplay; the music shifted almost imperceptibly under his hands. Gordon puts his ambition plainly: "I'm just trying to make art on the same level as the people who inspired me to play this music."

For more info visit kayvongordon.bandcamp.com. Gordon is at Jazzcultural Dec. 1 (with Micah Thomas); Close Up Dec. 2 (with David Truil), Dec. 4-5 (with Peter Evans), Dec. 16-20 (with Micah Thomas) and Dec. 26-27 (with Ben Sherman); SEEDS Brooklyn Dec. 12-13 (with Joel Ross); Louis Armstrong House Museum Dec. 19 (with Sullivan Fortner); Mezzrow Dec. 22 (with Zak Shubert). See Calendar.

Recommended Listening:

- Micah Thomas—*Reveal* (Artwork, 2022)
- Nicole Glover—*Plays* (Savant, 2023)
- Sullivan Fortner—*Leave That In There* (Artwork, 2023)
- Simón Willson—*Feel Love* (Endectomorph Music, 2024)
- Kayvon Gordon—*type shit* (Tribe, 2025)
- Kayvon Gordon—*blood memory* (Close Up, 2026)





ALAN NAHIGIAN

THURMAN BARKER

MAKING SENSE WITH NEW MUSIC

BY JEFF CEBULSKI

Since its founding, the history of the Association for the Advancement of Creative Musicians (AACM) has featured several prominent drummers and percussionists—Steve McCall, Kahil El'Zabar, "Turk" Burton, Alvin Fielder, Famoudou Don Moye, Reggie Nicholson, Avreeayl Ra, Mike Reed and Isaiah Spencer among them—and one at the association's 1965 genesis, the soon-to-be 79-year-old, Chicago-born Thurman Barker. Barker's inclusion in Muhal Richard Abrams' Experimental Band began a stellar career, in which he participated on a number of key early albums by Abrams (AACM's co-founder along with McCall, Jodie Christian and Kelan Phil Cohran), as well as, to name a few, woodwind players Joseph Jarman and Kalaparusha Maurice McIntyre, all of whom helped define the idea of "creative music."

Barker's journey to that foundational role was unconventional. Inspired by witnessing a drum performance while he was in elementary school, at 12 years of age he entered the Chicago's American Conservatory of Music and once a week studied music theory. "I was introduced to musical forms and songs before I even started drum lessons," Barker recalls. "Keep in mind, doing those two years of studying musical theory, I had to listen to Leonard Bernstein, Stravinsky, Bartók, all of these folks." Two years of theory study led to his first real drum lessons, with Count Basie drummer Harold Jones, who introduced Barker to the music of Oscar Peterson, Miles Davis and Eddie Harris, as well as the styles of many influential drummers. "When I started listening to jazz, my appreciation for music had accelerated to the point that I understood 12-bar blues, that 32-bar form of bebop, and it was only a matter of time to apply my learning to the drum set, which Tony Williams taught me has all these different parts. I looked at it as a melodic instrument by listening to him and Max Roach…you got a percussion ensemble right here with the drum kit."

Invited to jam sessions by Jones, student Barker began to flourish. Then a friend of a friend who was connected to Abrams' Experimental Band invited the young drummer to come check it out. Barker was inspired by the unique gathering and decided in the late '60s to join the AACM in its infancy. "All these musicians were writing new music, which expanded my knowledge," he says. "I was able to apply my studies in theory to the music." Abrams noticed and encouraged the precocious drummer. "Those two years of theory taught me how to learn and listen, and I think that played a role in my acceleration. Keep in mind, the music was new to the composers as well; they had me there to understand and play the percussion parts the way they were hearing it."

For the next 14 years, Barker balanced a conventional career as a gigging drummer-percussionist with heavy involvement in AACM-associated activities, including seminal recordings. One of his first album credits was as an 18-year-old on Jarman's groundbreaking debut, *Song For* (Delmark, 1966). The next year, he appeared on Abrams' futuristic *Levels and Degrees of Light* (Delmark, 1967), on which Barker got his first extended solo ("My Thoughts Are My Future—Now and Forever"), bridging Anthony Braxton's squawking statement and McIntyre's husky rejoinder. In 1968, hired as house percussionist at Chicago's Shubert Theatre, one of Barker's first roles was for the musical *Hair*, which led to other theater gigs when Black musical productions began to show up in the Windy City. His inner discipline was tested when he was contacted by Lester Bowie of the Art Ensemble of Chicago, which had traveled to France for artistic purposes. The problem was they had no gigs lined up, but wanted Barker to come over anyway. "I said, wait a minute. It's kind of difficult for me to quit a job to go and be unemployed. So, I had to decline. I was honored, but my declining allowed me to grow as a professional musician on my own terms."

Having established himself as a go-to percussionist in the progressive jazz scene, Barker was tapped by Braxton in the late '70s for his quartet, the drummer's first touring band. "I found his music to be a challenge for mallets because of the large intervals used," Barker notes. His work is represented on *Seven Compositions 1978* (Moers Music) and *Performance (Quartet) 1979* (hatART). "Braxton's music made me laugh at times, because you have this jazz band playing classical music on jazz instruments." He also appeared on three records led by Sam Rivers, notably *Contrasts* (ECM, 1979), a quartet session with trombonist George Lewis and bassist Dave Holland. Lewis singles out the contemplative track "Images" as a personal favorite. "A lot happens in under four minutes," he says. "Thurman plays very minimally, but each color is so carefully introduced, like the AACM idea of 'little instruments'."

And then, after a recommendation from fellow AACM drummer McCall, Cecil Taylor contacted Barker. "I was hired to play percussion [specifically marimba] and mallets, not drum set. The music beat me up because I tried to keep up with Cecil. And you can't do that, because then it's going to turn into a battle." Taylor began to accept Barker's role as a counterpoint. "It's about texture. I looked at myself as countering what Cecil was doing, to settle in, pick up a tambourine, a triangle, a woodblock, a cymbal here, a cymbal there. Then the space begins to evolve and the music begins."

Barker moved to NYC in 1979 in an effort to establish his own sound, joining Dr. Abrams and other AACM members who had moved to NYC to eventually establish (in 1983) the AACM New York City Chapter, Inc. The '80s involved work with artists including bassist John Lindberg, pianist-organist-vocalist Amina Claudine Myers (on a more conventional trio album, *The Circle of Time*, Black Saint, 1983), violinist Billy Bang and trumpeter Wadada Leo Smith. Myers says that Barker "paints pictures as he plays (and) tells stories. He's very friendly, very warm, and tries to do exactly what the music requires." Barker then decided to up his game and compose for small ensembles; his first album as a leader, *Voyage* (Uptee), was recorded in 1986, featuring guitarist James Emery. "There I made a statement. It had a taste of fusion, but it wasn't fusion at all, it just had that sound. [With this album] I went to the next step. Not only did I write some music, but I created my own record company, Uptee Productions." The follow-up, *The Way I Hear It* (Uptee), with a more diversified lineup, was released in 1998. *Time Factor* (Uptee, 2001) again included Emery and skirted the fusion genre, but with a greater emphasis on drums and percussion. *Strike Force* (Uptee, 2003) is even more dominated by percussion, in a nod to Max Roach's M'Boom ensemble.

By 1993, Barker joined the faculty at Bard College, where he was fundamentally instrumental in the development of its jazz program. "[The college President] said, very simply, 'create a jazz program.' And I did. My four class responsibilities were percussion ensemble, directing the jazz ensemble, a class I called 'Jazz and Literature,' where we studied jazz journalism, and a course called 'Freedom Principle,' which was jazz history." Barker has since retired as Professor Emeritus after serving 30 years at the helm. "The college gave me a Chair. I haven't 'sat' in it yet because I'm still working and writing and playing." Staying active, Barker has served as drummer for tenor saxophonist Ricky Ford (who lives in France and occasionally tours through New York). Having delved deeper into serious composition, Barker says, "You have to reinvent yourself as you develop as an artist. You have to leave room because this music is art." With encouragement from Abrams, Barker began to write for larger ensembles. "I started studying composition in 2015, and in 2017 I wrote my first chamber orchestra score, *South Side Suite*." His works have subsequently been performed by Petr Kotik's S.E.M. Ensemble and International Contemporary Ensemble.

This month Barker will be presented by the AACM New York City Chapter, Inc. with a night of music that has special personal meaning, in tandem with his son Noah, a pianist and composer. "The audience is going to hear a premiere of two movements of my string quartet," he says. "They're also going to hear three segments of dual pieces with piano and percussion and multiple percussion. It's all new music, part of my establishing myself as a composer. I was once told years ago that you're not considered a composer until you have written a string quartet!"

Yet, his heart forever remains with the music the AACM cultivated back in the day. "I see myself making some sense and organization of this new music and, you know, a lot of folks don't really like it. But I'm a believer that avant garde music is going to be considered traditional music in about 20 years. We're just catching up to bebop, the music that was considered avant garde in the Swing Era."

For more info visit upteeproductions.com. Barker is at Roulette Dec. 18 (presented by AACM New York City Chapter, Inc.). See Calendar.

Recommended Listening:

- Art Ensemble of Chicago—*Early Combinations* (Nessa, 1967)
- Joseph Jarman—*As If It Were The Seasons* (Delmark, 1968)
- Sam Rivers—*Contrasts* (ECM, 1979)
- Thurman Barker—*Voyage* (Uptee, 1984)
- Cecil Taylor—*Olu Iwa* (Black Saint, 1986)
- Thurman Barker—*Strike Force* (Uptee, 2003)

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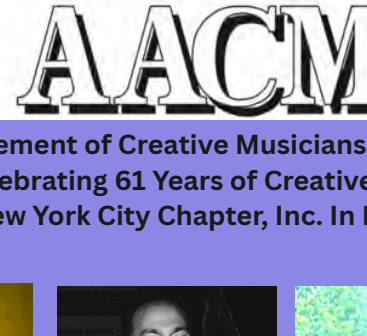

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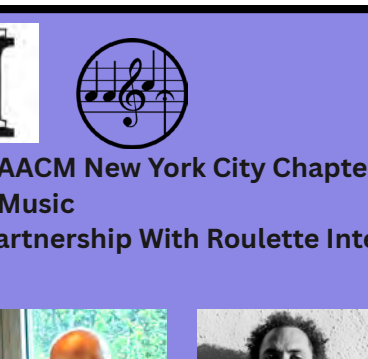

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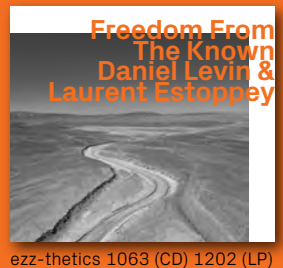

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HAEYONG MOON

ROY MCCURDY

STRENGTH, POP & SNAP!

BY JIM MOTAVALLI

Drummer Roy McCurdy belatedly celebrates his birthday (Nov. 28) as the featured artist in the Christian McBride Quartet's residency (Dec. 1-6) at the Village Vanguard (along with saxophonists Jaleel Shaw and Nicole Glover). Says McCurdy, "Christian knew my birthday was coming up, and invited me to come to New York and celebrate it with him!" Not just any birthday, but the drummer officially becomes a nonagenarian. McCurdy has long lived and taught in the LA area, and he hasn't played NYC since 2011, which was at Carnegie Hall with his employer for 30+ years, vocalist Nancy Wilson.

"Roy McCurdy has always been one of my all-time favorite drummers," says McBride. "And he's been swinging hard on the West Coast all these years with the same strength, pop and snap he had playing with Sonny Rollins and Cannonball Adderley in the '60s and '70s. I feel there's a large contingent of the New York jazz community that has been dying to see him again—especially at some place like the Vanguard. We played together last year in LA and I just *had* to ask him to play the Vanguard with me this year."

McCurdy and vocalist Wilson knew each other through the drummer's other long association: eleven happy years (1965-75) with Julian "Cannonball" Adderley. "Cannonball loved to talk to the audience and educate them about the music," McCurdy recalls. "Maybe that came from his time as an educator in Florida." The pedagogy has evidently worn off, because McCurdy has just finished a long stint (from 2010) at USC, where he taught drumming—but he still works regularly with private students at the Pasadena Conservatory.

The drummer grew up in Rochester, NY, home of the Eastman School of Music, a proximity that proved fortuitous. After starting on percussion at age 10, he studied with Eastman drum teacher Bill Street (a charter member of the Rochester Philharmonic) from age 16 to 18, all the while beginning his jazz career on gigs with trumpeter Roy Eldridge and alto saxophonist Eddie "Cleanhead" Vinson at the city's Cotton Club. "Rochester was a hotbed for jazz at that time," McCurdy remembers. "There were several clubs, including The Pythodd Room." That club, opened in 1942 by the Colored Knights of Pythias and Grand United Order of Odd Fellows (GUOOF) benevolent societies, gave a lot of musicians their start, including the Mangione brothers and bassist Ron Carter, who met McCurdy there. "I've known Roy McCurdy for many, many years and we have had many, many gigs together," Carter says. "His time has always been impeccable, the sound of his cymbals very easy to play with, and the sound of his snare drum—perfect for me."

In 1960, when McCurdy was 24, he replaced Albert "Tootie" Heath in the Art Farmer/Benny Golson Jazztet and basically hasn't stopped playing since. That gig led to the years with Cannonball, but McCurdy also had mutually-rewarding stints with Rollins, Betty Carter, Sarah Vaughan, Ella Fitzgerald, the Mangione brothers, even Blood, Sweat & Tears. That's McCurdy on BS&T's *Brand New Day* (ABC, 1977) and Betty Carter's magnificent *Inside Betty Carter* (United Artists, 1964), and on an estimated 200 other albums, including nineteen with Cannonball and seven others separately with Nat Adderley. "I had the best career," McCurdy says. "I got to play and record with the best people." McCurdy speaks fondly of his favorite recording with Cannonball—the album *Mercy, Mercy, Mercy!*. "In a way it was the beginning of the electronic era, right there," he notes. "Joe [Zawinul] brought the song into rehearsal, and we liked it and tried it right away. We had no idea it would become a huge hit. Joe was playing a Wurlitzer then, I think, and the Fender Rhodes came a bit later."

A little-known fact about the famously loquacious Adderley, McCurdy says, is that he had his own late-night TV talk show in LA. *Ninety Minutes Starring Cannonball Adderley* ran on KNBC for thirteen episodes in 1972 and 1973. "That show is what got us to Los Angeles," McCurdy says. "But by the time we got out here it had already been canceled. It was too good."

Saxophonist Bennie Maupin worked with McCurdy on Sonny Rollins' *Nucleus* (Milestone, 1975). "Roy is just one of those people," Maupin says. "When I was a new transplant to LA from NYC, Roy was always right there for me. We spent a lot of time together and our families became close. He's an amazing guy and a great teacher. And here he is continuing after so many decades of work. Roy has a real sensitivity—it's just a gift that he has, kind of like Roy Haynes. It's finesse with power and that takes impeccable control."

Jon Mayer first played with McCurdy in Cannonball's band, circa 1975 (the year Cannonball passed away), and then later with Nancy Wilson, as well as on at least three of the pianist's trio albums. Says Mayer, "He's always swinging and burning, listening and responding. He was my way into the music. So solid and such amazing feeling, plus he's a fantastic sight reader. He was the perfect drummer for Nancy Wilson."

Several musicians point to McCurdy's devotion to physical fitness. "He showed me how to work out in the hotel room," Mayer recalls. McBride agrees. "Mr. McCurdy is the shining example of what happens when you take care of your health," he observes. "This man is almost 90, but he looks like he's 40."

Asked which bass players he's liked to play with, McCurdy offers a long list. "I love Ron (Carter), of course, and all the bassists who worked with Cannon, including Sam Jones, Walter Booker, Herbie Lewis and Victor Gaskin. And Rufus Reid is great too—all those kind of guys."

McCurdy has had a happy life, and it's outlined in a soon-to-be published biography, *Roy McCurdy, Set to Swing: A Life Behind the Kit* (University of North Texas Press) by Sharon Eisenhour, sure to be full of stories from a long and rewarding time behind and around the kit.

For more info visit pasadenaconservatory.org/about/faculty/roy-mccurdy. McCurdy is at Village Vanguard Dec. 1-6 (with Christian McBride Quartet). See Calendar.

Recommended Listening:

- Art Farmer/Benny Golson Jazztet—*Here and Now* (Mercury, 1962)
- Sonny Rollins—*Now's The Time* (RCA Victor, 1964)
- Cannonball Adderley Quintet—*Mercy, Mercy, Mercy! (Live at "The Club")* (Capitol, 1966)
- Nancy Wilson—*At My Best* (ASI, 1980)
- Count Basie & The Kansas City Septet—*Mostly Blues…and some others* (Pablo, 1983)
- Jon Mayer—*Nightscape* (Reservoir, 2008)



JAMES J. KRIEGSMAN PUBLICITY PHOTO

VIOLA SMITH

DOING WHAT YOU LOVE UNTIL THE WHEELS FALL OFF

BY MARILYN LESTER

Unlike many female musicians of the 20th century, lost in the mists of time in the male-dominated world of jazz, drummer Viola Smith prevailed, perhaps partly owing to sheer longevity. Smith, born on Nov. 29, 1912, died on Oct. 21, 2020 at the age of 107—and active until the end. Dr. Sherrie Maricle, drummer/music director of the DIVA Jazz Orchestra, notes that Smith "deserved to be on a drumming pedestal with all the greats of her era. I'm thrilled history is recognizing her contributions to the drums and jazz."

Featured on the cover of the Feb. 24, 1940 issue of *The Billboard* magazine, Smith was billed as "America's Fastest Girl Drummer." She was known for sitting behind a distinctive, huge drum kit that included two large bass drums and multiple tom toms. "Viola was an icon of swing, power, determination and passion," Maricle adds. "She played the instrument with stellar technique and creativity." Smith was also a charismatic personality and no shrinking violet. Over the course of her career, Smith also appeared in film (*When Johnny Comes Marching Home*, 1942, and *Here Come the Co-Eds*, 1945); on TV (*I've Got a Secret* and five times on *The Ed Sullivan Show*) and on stage in Broadway's original production of *Cabaret*.

A native of Mount Calvary, WI, Viola Clara Smith (née Schmitz) began drumming in the 1920s when her father—who operated a concert hall and tavern in nearby Fond du Lac—assembled his eight daughters into the Schmitz Sisters Family Orchestra (later, Smith Sisters Orchestra). The sixth child of the group (all of whom learned piano), Viola defaulted to drums when her older sisters claimed the instruments she preferred. The enterprise was so successful the band toured the Radio-Keith-Orpheum (RKO) circuit of vaudeville and movie theaters, and they also appeared on the highly-popular radio talent show *Major Bowes Amateur Hour* in 1936, leading to a year-long national tour as part of an all-girl revue sponsored by the program. In 1938, Viola and sister Mildred (clarinet, saxophone) started the all-female Coquettes, eventually disbanding in 1942.

During World War II, with men drafted to war and women taking on male jobs, Smith wrote a legendary article for *DownBeat* entitled "Give Girl Musicians a Break!" She wrote: "In these times of national emergency, many of the star instrumentalists of the big name bands are being drafted. Instead of replacing them with what may be mediocre talent, why not let some of the great girl musicians of the country take their place?" Terri Lyne Carrington, one of today's foremost drummers, who additionally serves as artistic director of the Berklee Institute of Jazz and Gender Justice, observes, "Viola Smith was a pioneer for all of us that followed, not only as a female drummer but as a female band leader as well. It's never been easy for women to be counted in male-dominated space, but I would imagine that it was even more difficult during her time to overcome the industry promotion of novelty that so often happens with female artists."

Smith moved to NYC in 1942, the recipient of a summer scholarship to The Juilliard School. She

(CONTINUED ON PAGE 33)

IMPROVISING DRUMMING RECORDS

SONIC EXPLORATION

BY KEN WAXMAN

The disruptions and isolation of the COVID-19 pandemic created hardships for everyone. And because there were no outlets in which to play even through 2021, French drummer Tiri Carreras decided to fulfill a long-held desire to record a solo disc and start his own label, Improvising Drumming Records (IDR). The smaller-than-boutique label now has a dozen discs in its catalog, featuring Carreras improvising alongside some of France's most accomplished free-music players. Those releases include sessions going back to 2009, which featured Carreras, and in some cases were originally released on other imprints. This cooperation continues: IDR's two most recent releases, *T(h)ree* with Carreras, tenor saxophonist Sylvain Guérineau and bassist Fred Marty, and *Live @ La Guillotine,* with saxophonist Jean-Luc Petit and Carreras, are coproductions with Portugal's 4DaRecord label.

"It's fairly simple to release an album on your own label. Finding a label that's willing to distribute your work is much more complicated," explains Carreras, who describes himself as IDR's jack-of-all-trades. "The benefit of being distributed by a label like 4DaRecord gives us a level of legitimacy and expands our audience."

Initially a straight-ahead drummer, Carreras' concept changed radically in the early 2000s when he began frequenting sessions in the Paris suburbs. Playing with musicians such as bassist Benjamin Duboc and pianist Dominique Dubois-Taine, he developed a new playing style. "I enjoy using unconventional setups, such as a horizontal bass drum, as well as everyday objects to produce unique sounds." At that juncture he was in the midst of creating *Élan vital*, a solo drumming disc, when the pandemic's restrictions intensified. As business contracted, the grants-funded small labels weren't able to operate. The duo albums he later recorded with Guérineau, for instance, were offered to more than 80 labels, he notes. "Most either didn't respond or turned us down. Some would have liked to distribute our music but lacked the resources."

Back to 2021: "Due to the lockdown, I was forced to work solo. I'd been thinking about a solo album for a long time, and COVID-19 gave me the opportunity to do just that." He set up a recording studio in the basement of his house in Étables-sur-Mer, Brittany, and "invested in equipment to make high-quality recordings and taught myself how to mix." He also created a Bandcamp page to stream and sell the music. That established, he followed others' suggestions, founding IDR and adding more sessions to the service. Not wanting to limit his product to streaming, he also made the music available as physical CDs. "We could send it to music critics and radio stations and sell them at concerts or by mail order. Bandcamp turned out to be the ideal tool for that."

Tenor saxophonist Guérineau, who lives in a village near Orléans, France, has been part of three IDR sessions: *T(h)ree* and two duos with the drummer. He says, "I can only really play when I have absolute freedom," and expresses his appreciation for the autonomy fostered by IDR. "(Tiri) takes care of all the logistical stuff. All I have to do is blow into the saxophone. I also have my say on how we record and on the sound quality. We operate in a very democratic way—no leader, absolute equality. The music is good when it just happens naturally."

Although Carreras is IDR's sole employee, who (as he reports) "manages the Bandcamp page, uploads new recordings and artwork, orders CD pressings and handles promotion," he echoes Guérineau's statement about group participation. "Work is shared among the musicians involved in the recordings,"

(CONTINUED ON PAGE 33)



Élan vital
Tiri Carreras



Agua Volume 2
Sylvain Guérineau/Tiri Carreras



Lichens
zBlug



Live @ La Guillotine
Jean Luc Petit/Tiri Carreras



O'pLoft
bBlunk

'TIS THE SEASON TO BE JAZZY

BY TESSA SOUTER

New Christmas albums are churned out every year. The challenge is to do something different: either write new songs, like **Jamie Cullum** on *The Pianoman at Christmas* (Island), or find fresh ways to do those old chestnuts. A fabulous example of the latter is LA-based drummer Christian Euman's gorgeous new album *Euman Christmas* (Chill Tone), featuring the silken voice of vocalist **Michael Mayo**. The recording features familiar songs—including "Jingle Bells", "I Saw Three Ships" and "Winter Wonderland"—but with arrangements so fresh you could easily play them year-round. For nostalgia lovers, **Vanessa Racci's** *Comfort & Joy* (VRE) will hit the spot. Produced by GRAMMY-winning vocalist **Nicole Zuraitis** (who appears at the Staten Island Jazz Festival Dec. 19) and featuring guest trumpeter and vocalist **Benny Benack III**, it brings Racci's straight-ahead jazz sensibility to Christmas classics. Catch the album release live at Birdland (Dec. 6). Kindred Spirits presents the annual NYC performance of *Bending Towards the Light: A Jazz Nativity* at St. Paul and St. Andrew's Church (Dec. 21). Written by vocalist-composer **Anne Phillips**, it has had a changing cast of players since 1985. This year's production features **The Royal Bopsters**, Ella Fitzgerald Competition winner **Lucy Wijnands** and singer-saxophonist **Camille Thurman**. *Winter Songs, Vol. 3* (Madre Vaca), **April Varner**'s new album, mixes winter- and Christmas-themed songs, from Joni Mitchell's "River" to "Silent Night". Catch the release celebration at Mezzrow (Dec. 13) and appearances at Jersey Jazz Live! at the Madison Community Arts Center (Dec. 6) and The Church at Sag Harbor (Dec. 19).

Samara Joy has just released *Live at the Blue Note, LA* (Verve)—surprisingly, her first live recording. Even as a six-time GRAMMY winner, she's still doing spontaneous pop-up gigs at intimate clubs, including The Jazz Gallery, Jazzcultural and Ornithology. She's also helping nurture NYC's grassroots jazz scene, curating jazz and vocal jam sessions at the Corner Lounge Bistro in Harlem. Resonance recently put out *The Sound in San Francisco: Live at Keystone Korner* (recorded in 1976), by the Stan Getz Quartet, with special guest **João Gilberto,** as a deluxe three-LP set. Julian Lee will celebrate the Antônio Carlos Jobim and Getz centennial in "Bossa Swings," featuring vocalist Mar Vilaseca at Dizzy's Club (Dec. 1-2). A two-night mini-festival at Roulette will feature the NY premiere of composer and NEA Jazz Master Anthony Braxton's *Thunder Music* (Dec. 11). Among the performers blending their voices with pre-recorded sounds of thunder and nature are vocalists **Nick Hallett, Kyoko Kitamura, Raquel Klein, Adam Matlock, Anne Rhodes** and **Fay Victor,** the latter who also leads her ensemble in *Black Poems* at the Brooklyn Public Library (Dec. 13). Drawing on eight poems by Black poets, Victor's work takes the form of a suite built around a tapestry-based score. She will be joined by poet and vocalist **LaTasha N. Nevada Diggs** and bassist-vocalist **Devon Gates**.

QUICK PICKS...**Catherine Russell** will sing in the New Year at Smoke (Dec. 31). **Hilary Gardner** and the Lonesome Pines perform cowboy songs in their holiday show at Birdland Theater (Dec. 20). Hot jazz vocalist and trumpeter **Bria Skonberg** is at the Birdland Theater (Dec. 11-13). The Jazz Forum Annual Fundraiser this year features **Cécile McLorin Salvant** (Dec. 4-6), who also appears this month at The Pocket (Dec. 10-13). **Theo Bleckmann** gives a holiday concert at The Jazz Gallery (Dec. 23). **Jane Monheit**'s Christmas show will be at The Pocket (Dec. 19-20). Five Spot Jazz features several vocalists, including **Marcus Goldhaber** (Dec. 16), **Judy Niemack** (Dec. 19), **Sarah Pillow** (Dec. 20) and **Vicki Burns** (Dec. 4), the latter celebrating her new single release "Violets for Your Furs" and adding songs from last year's Christmas album. For the first holiday album in the label's women-centric Flying High series, musical director **Champian Fulton** calls in vocalists **Nicole Zuraitis, Carmen Bradford**, **Emily Braden** and **Bria Skonberg** for *Flying High for the Holidays* (Songbook Ink). At the Zinc Bar, **Johnny O'Neal** (Dec. 22) and **Vanisha Gould** (Dec. 30) will be performing. Electronicist Ikue Mori's trio features **Sara Serpa** at The Stone at The New School (Dec. 11). British jazz superstar **Emma Smith** appears at Birdland with her quartet (Dec. 8-12) and with the Birdland Big Band (Dec. 29-31). **Stacey Kent** will also be at Birdland (Dec. 15-17). **esperanza spalding** will be at Carnegie Hall (Dec. 18) and **Stella Cole** celebrates "Merry Christmas, Darling" at The Town Hall (Dec. 21).

**Tessa Souter's* Beyond the Blue *has just been reissued as a limited-edition, 180g double LP in the Venus Masterpiece Collection*


Romare Bearden, Alto Composite, 1974 Collection: Reynolda House Museum, NC
ART©Romare Bearden Foundation

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EDGEFEST

BY ALAIN DROUOT


MARIAN KRZYZOWSKI
Tani Tabbal @Kerrytown Concert House

When Edgefest was launched in 1996 in Ann Arbor, MI (about 45 miles due west of Detroit), few people could have imagined that three decades later, the 30th edition (Oct. 7-10) would be taking place—and stronger than ever. Among the reasons are the steadfast commitment of artistic director Deanna Relyea and the support provided by Monica Swartout-Bebow, executive director of Kerrytown Concert House, which consistently provides a home to the event. The theme this year was "Freedom at the Edge," and perhaps nobody encapsulates and exemplifies the essence of this concept more than saxophonist, multi-instrumentalist and composer Roscoe Mitchell. Two performances by the octogenarian and two tributes to him by local musicians framed the festival, in addition to a Q&A with Mitchell, hosted and moderated by pianist Marc Hannaford. This year's Edgefest additionally included what was a stellar line-up of featured performances by Hannah Marks' Feed The Fire Quartet, William Hooker Quartet, Northwoods Improvisers, Fay Victor's Herbie Nichols SUNG, Oluyemi Thomas Trio, Vinny Golia Trio, Amir ElSaffar's New Quartet and Craig Taborn solo, among others.

Mitchell was scheduled to lead a quartet to conclude the first evening, but an unfortunate fall meant that vocalist Thomas Buckner was unable to join what became a trio of **Roscoe Mitchell** (bass saxophone, sopranino, percussion), Ursel Schlicht (piano) and Damon Smith (bass). Interestingly enough, Mitchell picked the polar opposites of sopranino and bass saxophones from his arsenal for this performance—both a musical statement and perhaps a practical matter, as the frail 86-year-old artist could easily handle the lightweight sopranino, and the bass saxophone could be played while seated. He also brought an array of small percussion instruments—though not quite the "cage" he built for the Art Ensemble of Chicago. For a listener, it was fascinating to focus on the bass saxophone and his train of thought: midway between abstraction and melody. On the sopranino, Mitchell was noticeably much more animated, using the full range of the instrument, the shrillness providing a stark contrast to the bass saxophone's low hum. On percussion, he responded to his bandmates with intent—slowly and carefully. The frequent, if parsimonious, plucking of the piano's strings by Schlicht (who also performed the next day with Dimensionality, a quartet with vocalist Andrea Wolper) and her crystalline notes and subtle lines added

(CONTINUED ON PAGE 32)

HUDSON JAZZ FESTIVAL

BY ANNA STEEGMANN


DAVID MCINTYRE
Dafnis Prieto @Hudson Hall

Now in its ninth year, the small but mighty Hudson Jazz Festival (HJF) returned this autumn under the sixth-year curation of Cat Henry, who centered the event on jazz as a global dialogue. As Henry noted in the program, jazz emerged from New Orleans' cross-cultural mix "built on improvisation, conversation and the freedom to make something your own from what you've inherited." Her lineup paired foreign-born, US-based artists with American counterparts.

Mainstage events were very affordable by Manhattan standards, and took place at Hudson Hall, New York's oldest surviving theater (1855), where 70% of programming is free or subsidized. Meanwhile, the "Sounds Around Town" series, curated by jazz pianist and Bard College Professor of Music, John Esposito, featured fifteen free offsite performances across local shops, parks and bars, many performed by Bard College students and faculty. The festival's compact, walkable footprint fostered an intimate atmosphere where artists freely mingled and dropped in on each other's sets—including an impromptu restaurant drum solo by Dafnis Prieto.

The festival (Oct. 2-4) technically started with an Oct. 1 youth showcase featuring local high school and regional jazz ensembles, plus a free master class for band students. The day after was the official festival opener, **John Esposito**, who kicked off the afternoon in the Hudson Hall lobby, breathing fresh life into '30s big band and Swing Era standards associated with Art Tatum, Teddy Wilson and Benny Carter. At the Hudson Amtrak Station, **Leo Belsky** (guitar, keyboard) made his first of three festival appearances, laying down a dynamic fusion of jazz and blues, punctuated by his soulful vocals on Albert King's "I Play the Blues for You". At Hudson Brewing Company, singer-songwriter **Maia Jarrett** (daughter of bassist Noah Jarrett) captivated listeners with an intimate, understated set. Supported by Randy Stevens (saxophone), Nico Bald (piano), Jamie Harte (bass) and Micah Kelleher (drums), her warm vocal delivery seamlessly bridged jazz, folk and indie sensibilities.

Later, at Hudson Hall, Cuban-born drummer-composer and MacArthur Fellow and GRAMMY-winner **Dafnis Prieto,** took the main stage with his Sí o Sí Quartet, featuring Peter Apfelbaum (soprano, tenor, flute), Martin Bejerano (piano) and Ricky Rodriguez (bass). Moving effortlessly between fiery Afro-Cuban polyrhythms and lyrical, expansive balladry, the

(CONTINUED ON PAGE 33)



Catalog de Lumière

-

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Still got CDs? This collection of jazz-themed totes (including a painted portrait of Miles Davis, from the cover of his *Milestones* album, in that striking green dress shirt, sleeves folded) is perfect for transporting them (and other stuff too). The bags cover a range of styles, including abstract bags, retro bags, pattern bags and more. They're made of sturdy poly-poplin fabric with a 1-inch strap—very hip for carrying over your shoulder or in-hand.

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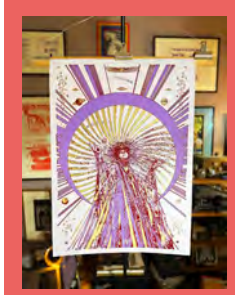

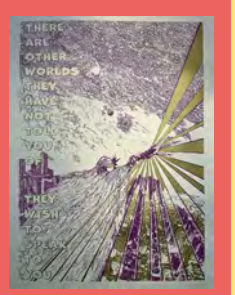

GOOD THINGS COME IN BOXES: CHOCOLATES, COOKIES, PRESENTS—AND IN THESE THREE SETS OF MUSICAL MASTERWORKS.



Celebrating the John Coltrane centenary year with *Coltrane 100: Selections from 1951-1967*, Rhino has put together a cross-label career-spanning compilation in a boxed set of tracks from 1951 through to Coltrane's final creative output before his 1967 passing. Across 16 years and five record labels (Prestige, Blue Note, Atlantic, Columbia and Impulse!), the recordings trace the development of this visionary in a deluxe 6-LP audiophile collection, pressed on 180g vinyl and packaged in a slipcase with a 12-page booklet (a curated edition, *Coltrane 100: Highlights from 1957–1964* on a 2-LP vinyl and CD is also available). The 6-LP set showcases recordings from the early years collaborating with pioneering bebop artists, including Dizzy, Miles and Monk, and then moves to his emergence as a leader, with classics, from "Giant Steps" to *A Love Supreme*.

STORE.RHINO.COM $150



Not to be overshadowed by the centenaries of Miles and Trane, *The Music of Randy Weston* celebrates the centenary of the great pianist-composer Weston (1926-2018) in a collection of previously unreleased performances from 1985-88. This limited IN+OUT boxed set edition is available on five vinyl LPs or three CDs + booklet. The first program features Weston's African Rhythm Orchestra following a 1985 tribute at the Brooklyn Academy of Music, arranged and conducted by longtime trombonist-arranger Melba Liston (another 2026 centennial). The second program captures a nonet at the 1985 Montreux Jazz Festival, and the third documents 1988 European festival performances. The entire collection is housed in a vegan-leather bag with an embedded brass medal designed by Weston himself.

INANDOUT-RECORDS.COM $213



Noted for their boxed sets, Mosaic has released *Classic V-Disc Big Band Jazz Sessions,* a compilation of various bands as part of their huge V-Disc project. This iteration is a 10-CD set featuring music by well-known leaders and those not so well-known from the Swing Era, such as Chubby Jackson, Boyd Raeburn and Yank Lawson. There are 24 tracks by Count Basie, 16 by Woody Herman and 12 from Buddy Rich, plus some of Capt. Glenn Miller's last recordings with his Army Air Force Band. And in addition to each Dorsey brother in the spotlight, a combined session of their bands features Rich and Charlie Shavers. With typical Mosaic perfection, mint condition V-Disc 78s, lacquer discs and glass masters were gathered, professionally cleaned and transferred by Swan Studios using a variety of styli to capture the best signal possible from the grooves. Groovy!

MOSAICRECORDS.COM $179



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World Cup fever lives on! The Blue Note FC Collection pays homage to the sport that's as funky cool and free as jazz. Messi, Maradona, Ronaldinho, Mo Salah, De Bruyne… their sporty improvisation on the soccer pitch is like a Monk tune in action. And don't forget about another legendary number 10—be like Pelé in Blue Note blue. From jersey number 39, for the year the historic jazz label was founded, to Freddie Hubbard's *Hub-Tones* recording year of 62.

STORE.BLUENOTE.COM/PAGES/FC-COLLECTION $30-75

The last man standing—the last living musician pictured in the iconic "A Great Day in Harlem" photo. Now the legendary saxophonist is gone too, passing away this year on May 26. But memory and music are eternal. Said Sonny: "Jazz never ends…it just continues." And so Walter Theodore "Sonny" Rollins lives on in a sunny collection of hoodies and tees: a great, vibrant memorial to the saxophone colossus.

SONNYROLLINS.COM/SHOP $28-44



READING ONE BOOK IS LIKE EATING ONE POTATO CHIP (DIANE DUANE). YOU'LL NEVER GO HUNGRY WITH THIS JAZZY COLLECTION.

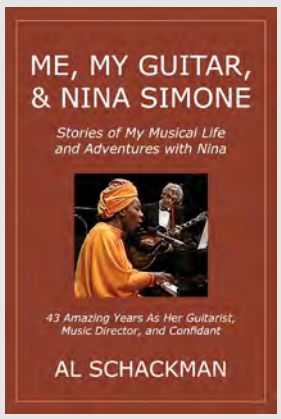


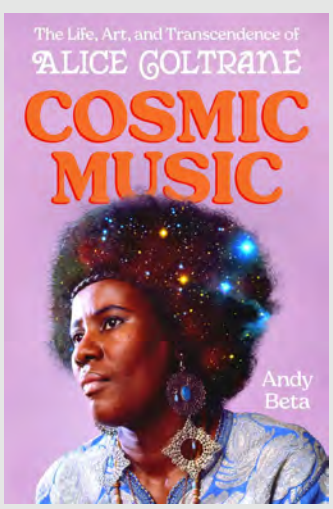
Last of the Jazz Joints: An Incomplete History of the Village Vanguard by Deborah Gordon with Jed Eisenman and Eric Allen is an amazingly thorough history of the legendary Greenwich Village venue, which has occupied the same cellar space at 178 Seventh Ave. since 1935. Deborah Gordon, the daughter of founders Max and Lorraine, has documented the club in a large-format book of 350+ pages via photographs, rare ephemera and exclusive musician interviews. A 30-page section shows the covers for all 180 albums recorded live at the Vanguard (from Getz, Rollins and Coltrane to Miguel Zenón and Immanuel Wilkins). This jazz tome ends with a 45-page listing of every act that played there from December 1938 to May 2026!

VILLAGEVANGUARD.COM/PRODUCT/LAST-OF-THE-JAZZ-JOINTS $60

An on-the-scene biography, *Me, My Guitar, & Nina Simone: Stories of My Musical Life and Adventures with Nina*, by Al Schackman, details the ups and downs of the volatile singer in 224 pages, from the perspective of an author who was probably closer to her than anyone. Friend and guitarist for 43 years, Schackman, now 93, knows if the rumors are true: Did Nina really fly into Casablanca for a concert carrying a gun? Did she make off with a Rolls Royce in Paris with Al and James Baldwin? Although the timeline shifts around, Schackman nonetheless communicates the importance and resonance of their relationship and Simone's place in history, including Martin Luther King Jr. and Simone introducing "Mississippi Goddam" at the Selma March.

NINASIMONE.COM $29.95





Andy Beta has written the first-ever full-length biography of Alice Coltrane (1937-2007), pianist, organist, harpist, composer and thinker in the 416-page *Cosmic Music: The Life, Art, and Transcendence of Alice Coltrane.* The author aims to give Coltrane her due as a forward-thinking musician overshadowed by her more famous husband—even in the years since her passing. Yet, she laid the groundwork for new age, ambient and electronic music, while making music rooted in her own deep spiritual beliefs. Also revealed are her previously unknown connections with other musicians, including Stevie Wonder and Nina Simone, as well as other notables such as Mother Teresa and Doja Cat. In *Cosmic Music*, Beta advocates the full story and legacy, focusing on a visionary whose influence is only just beginning to be fully understood.

DACAPOPRESS.COM/TITLES/ANDY-BETA/COSMIC-MUSIC $32.50



A Very SW!NG OUT Holiday
Eyal Vilner Big Band (s/r)
Winter Songs, Vol. 2
April Varner (Cellar Music)
It's an Ed Palermo Christmas! God Bless Us, Everyone!
Ed Palermo Big Band (Sky Cat)
by Marilyn Lester

Saxophonist Eyal Vilner has long been drawn to collaborations with dancers and choreographers, leading to his work as co-creator and musical director of the *SW!NG OUT* stage show. His newest album, *A Very SW!NG OUT Holiday*, offers 13 tracks of Christmas, Hanukkah and New Year's favorites, with a full-sized big band. The recording features Vilner along with John Lake, Summer Camargo, Brandon Lee, Anthony Hervey and Wayne Tucker (trumpets); Willie Applewhite, Joe Giordano and Becca Patterson (trombones); Mark Lopeman, Jordan Pettay, Julieta Eugenio, Ricky Alexander and Josh Lee (reeds); Luther S. Allison (piano); Ian Hutchison (bass) and Eran Fink (drums). The musicians swing and bop their way through tunes such as a reimagined "Deck the Halls" and "Sleigh Ride"; and vocalist Imani Rousselle sings '40s style on a fun "Frosty the Snowman" and "Winter Wonderland". Holiday esoterica includes the traditional "Maoz Tzur", "Comté Fruité" and "Coffee Bean Stomp Jubilee", featuring dancer/choreographer Caleb Teicher's tap solo. Probably very few listeners will know that Frank Loesser's "What Are You Doing New Year's Eve?" was actually meant to be sung in July (think about it), but Rouselle sweetly sings it. The natural ending for a holiday album, the traditional "Auld Lang Syne", is delivered as a mid-tempo swing-bop, sentimentality intact.

April Varner launched her *Winter Songs* series with a six-song seasonal EP in 2024, then expanded it to a full-length second volume in 2025 (plus a just-released *Vol. 3*). The 11 tracks from *Vol. 2* are fairly traditional, with several tracks featuring the Sunhouse Singers—the trio of jazz vocalist pals Kate Kortum, June Cavlan and Joie Bianco, who met at the University of Miami. Varner and the trio bring plenty of uptempo pizzazz to holiday favorites "Jingle Bells" and "Sleigh Ride", but she slows down the harmony and tone on the mesmerizing and haunting "Hallelujah" (yes, the one by Leonard Cohen). Cohen's original was sung with choral backup, also hypnotic, and this rendition certainly provokes thought on his cryptic intent—it's perhaps Shakespearean in the mode of "the winter of our discontent." Getting back into a happy groove, Varner offers "It's the Most Wonderful Time of the Year". Her clear, crisp soprano and her precise phrasing carry through on very jazzy, percussive renditions of "Holly Jolly Christmas", a fun "Run, Run Rudolph" and "Rockin' Around the Christmas Tree". Closer is a cheerful, rousing "Winter Wonderland". This is an ideal album for those who want their holiday music percussively jazzed up (by drummer-percussionist Ulysses Owens Jr., who also served as album producer). Supplying solid musical support are Luther Allison (piano, arranger), Leandro Pellegrino (guitar) and Yasushi Nakamura (bass), who together add to the swingy, jaunty and jolly holiday cheer. Varner delivers the goods in an uplifting seasonal mode with plenteous verve.

Saxophonist, composer, arranger and bandleader Ed Palermo is a master of eclecticism. *It's an Ed Palermo Christmas! God Bless Us, Everyone!* is a narrative work that often sounds as if it's straight from 1950s radio. And the big band is really big: 26 musicians, described affectionately by Palermo as "virtuosic misfits," with several vocalists. Palermo's originals and arrangements seek to create a song cycle with fanciful sounds, whimsical passages and cinematic sweep, imbued with pop, rock, folk and jazz. He covers tunes from a variety of sources such as Frank Zappa's "Cruisin' for Burgers", Bruce Springsteen's "Candy's Room" and a mashup of Zappa's "Sofa" with the traditional "Little Drummer Boy", sweetly sung by Nina Hennessey. Opener is a narration leading to Zoltán Kodály's "Viennese Musical Clock", followed by Zappa's "Let's Make the Water Turn Black", vocalized by Bruce McDaniel. Statements of affirmation and belief appear in "I Believe in Father Christmas" with McDaniel, and Palermo's "The Christmas Babies", written for his daughters. There's humor in "Dominick the Donkey", sung by Mike James, and finally an ending narration and reprise of "I Believe in Father Christmas". This is the holiday album Charles Dickens would have created had he been in a cheerful humor!

For more info visit eyalvilner.com, aprilvarner.bandcamp.com and palermobigband.com. Vilner's album release concerts are at The Joyce Dec. 1-6 and Museum at Eldridge St. Dec. 25, as well as Penn Live Arts (Philadelphia, PA) Dec. 11-12. Varner's album release concert is at Mezzrow Dec. 13; she is also at Madison Community Center (Madison, NJ) Dec. 6 (presented by NJ Jazz Society), The Django Dec. 7 and 31, St. John's Episcopal Church (Cold Spring Harbor, NY) Dec. 12 and Zinc Bar Dec. 14. Palermo's album release concert is at The Falcon (Marlboro, NY) Dec. 19. See Calendar and 100 Miles Out.



Lasting Impression
Brandon Sanders (Savant)
by Scott Yanow

Brandon Sanders started playing music later than most, not beginning on the drums until he was 25, but has long since caught up with his contemporaries. As he shows 27 years later on his third album as a leader, he is a top-notch drummer who plays spirited, often joyful, hard bop, the type of music that can satisfy even non-jazz listeners. On *Lasting Impression*, Sanders leads an all-star group of modern mainstream players, which includes Stacy Dillard (tenor), Warren Wolf (vibraphone), Eric Scott Reed (piano) and Eric Wheeler (bass). Jazzmeia Horn has two vocal features: a typically over-the-top rendition of "Our Love Is Here to Stay" and Stevie Wonder's soulful "Until You Come Back to Me". On the latter, Horn is accompanied by the rhythm trio of Sanders, Tyler Bullock (piano) and Ameen Saleem (bass).

The well-rounded set consists of two standards, a pair of originals by the leader, two by Reed, the Wonder tune, plus the opener, Bobby Hutcherson's "8/4 Beat". Wolf shines on the latter, and indeed often takes solo honors throughout the set, while Sanders takes a few breaks but otherwise casts himself more in a supportive role. The medium-tempo blues "Lasting Impressions" is a happy piece with concise solos that could have been twice as long. Sanders' "Tales of Mississippi" is a jazz waltz with mostly upbeat vibes that inspires some explorative solos. It pays tribute to residents of the state whom Sanders met on his travels, serving as a contrast with some of the darker songs about the Magnolia State. Dillard claims a feature on a slightly slower than usual version of Mal Waldron's "Soul Eyes".

Lasting Impression is an easily-recommended set of modern straight-ahead jazz, the type of high-quality music that one can always expect from the Savant and HighNote sister labels.

For more info visit jazzdepot.com. The album release concert is at Smalls Dec. 20. Sanders is also at Row House Harlem every Sunday. See Calendar.



Coherence
Cindy Blackman Santana (Mack Avenue)
by Rachel Smith

For drummer Cindy Blackman Santana, coherence is the coming together of everything in creation. Hence, the title of her latest album, *Coherence*, applies perfectly to the sound of her band via its musical choices and the musicians selected to play them. The core band is Emilio Modeste (saxophones), Zaccai Curtis (keyboards), Aurelien Budynek (guitar) and Felix Pastorius (electric bass). There are a number of guest musicians, as well—most notably legendary guitarist Carlos Santana (the bandleader's husband) on six of the album's seventeen tracks, plus iconic jazz fusion guitarist John McLaughlin (on one track). "Illumination" closely pairs Modeste's soprano saxophone and Curtis' keyboards. On "Peace Please", the musicians' voices fluidly slip into and out of one another. It's a sublime sonic statement of 21st-century electronics, and it envelops the listener in sound. The standout "Guitar Love" features guitarists Santana and McLaughlin in a euphoric three-way dialogue with the drummer.

Yet for all this coherence, the album does fall a bit short of its title. Two chanted meditations ("Coherence Tapestry" and "The Coherence Embrace") appear quickly from left field and disappear just as abruptly. "The Message Is Love", while a wonderful showcase for Carlos Santana's mastery, and "Psychedelic Movie House", despite haunting work from strings player Dave Eggar, also struggle to find their places. (Eggar, who plays cello, viola and violin, also arranges and orchestrates the occasional string sections utilized by Blackman Santana.)

This album more generally proves the coherence of music as a whole by simply refusing to break it into styles. For Blackman Santana, spiritual jazz, electric blues and rock coexist on a spectrum. Recognizable melodies lie at the heart of most of the album's selections, and as a result, they have clear arcs, plus improvisations, which do feel like they serve a story. The drummer is best known for her intensity and high-energy performances, and this album additionally showcases the ways she builds tension, especially in "SyZyGy" and "Peace Please", which indeed shape a story arc. The vinyl release is a condensed version of the album as heard on CD (and digital download), which helps increase its coherence, but the pieces still feel a bit forced together.

For more info visit mackavenue.com. The album release concert is at Blue Note Dec. 4-6. See Calendar.



Sizzle Ensemble
Rob Garcia (Connection Works)
by Andrew Schinder

On *Sizzle Ensemble*, the debut album of his new quintet of the same name, Rob Garcia expertly utilizes the drum kit as an instrument of harmony. Garcia's drums are most often out front, keeping the rhythm but at the same time contributing to, or in certain cases being the sole provider of, the melody. This new group is an expanded version of his longtime Rob Garcia 4, and with the larger band he aims for a bigger, more robust sound. The newly-formed Sizzle Ensemble includes Noah Preminger (tenor), Shane Endsley (trumpet), Gary Versace (piano) and Kim Cass (bass), and despite its small size, recalls the explosive sound of past big bands, particularly percussion-forward groups akin to the Buddy Rich Big Band and Thad Jones/Mel Lewis Orchestra.

Sizzle Ensemble consists mostly of Garcia originals, with a few covers in the mix. The album begins with a particularly exciting rendition of Thelonious Monk and Kenny Clarke's "Epistrophy". Intensely rhythmic, Garcia is on fire out front, while Preminger and Endsley alternate the melody, both offering dexterous solos over the tune's iconic motifs. The original "Autumn Mischief" is a straight-up banger. Aside from a couple of short solos, the leader mostly recedes into the rhythm section, though he and Cass put on a swing time-keeping clinic. The saxophonist and trumpeter harmonize beautifully on the melody, and the number also provides a fine showcase for Versace. "Department of Peace" is, as indicated by its title, an overtly political work. Slower and moodier than the previous four tracks (out of 13 total), Cass' bluesy bass riffing serves as the tune's intro. It nevertheless acts as a hopeful statement in a time of global strife and upheaval. The group's cover of Herbie Hancock's "Maiden Voyage" takes the famously melancholy standard into a newer, funkier direction, one that would not be out of place on a mid '70s Headhunters album. Hancock's modal piano styling is nowhere in sight, but is rather replaced by groovy beats, Versace's electric piano cooly filling in the spaces, with Preminger and Endsley's solos tying it all together.

For more info visit connectionworks.org/cw-records. Garcia is Ibeam Brooklyn Dec. 10 (with Triplex) and 18 (with Michele Gentile's FLOW), Smalls Dec. 21 (with Sizzle Ensemble) and Mezzrow Dec. 30 (with Jim Whitney). See Calendar.



Carnaval De Oriente
Francisco Mela (577 Records)
by Kurt Gottschalk

Drummer Francisco Mela's personality shines through on most any project with his name on it. He's been featured in Latin bands led by Chucho Valdés and Paquito D'Rivera, and has booked time with Kenny

RECOMMENDED NEW RELEASES

- **Cindy Blackman Santana—*Coherence* (Mack Avenue)**
- **Mike Brothers, Andy Nevala, Tim Aucoin—*House Sessions* (Girod)**
- **Terri Lyne Carrington + Social Science—*Trip the Night Fantastic* (Candid)**
- **Juan Chiavassa Trio—*Three on Three* (Whirlwind)**
- **Mike Clark—*Kuon Ganjo (Time Without Beginning)* (Wide Hive)**
- **Gustavo Cortiñas—*The Drum Also Sings* (Desafio Candente)**
- **Andrew Cyrille, Billy Hart, Bill Stewart, Nasheet Waits—*Drum Stories* (Analog Tone Factory)**
- **Fjall—*Helt* (Discus Music)**
- **Phil Haynes 2 Horns & What?—*JAzZ nOW* (Corner Store Jazz)**
- **Heat On—*150 Swirl* (Cuneiform)**
- **Yoron Israel—*Inspiration* (Ronja Music Company)**
- **Franklin Kiermyer—*Scatter The Atoms That Remain* (Gearbox)**
- **Olavi Louhivuori, Eivind Lønning, Kim Myhr—*Nubes* (We Jazz)**
- **Lesley Mok—*transient* (American Dreams)**
- **Sunny Murray, Arthur Doyle, Rasul Siddik—*Incantations* (NoBusiness)**
- **Sunny Murray, Arthur Doyle, Rasul Siddik—*New Light* (NoBusiness)**
- **Ron Vincent—*Ray's Hat Trick* (Origin)**
- **Jeff "Tain" Watts—*After Mask (Post Pandemic Parables)* (Sunnyside)**
- **Matt Wilson Good Trouble—*Love Is the Whole Thing, We Are Only Pieces* (Palmetto)**
- **Zhitong Xu—*X SHAPE Unfettered Hope* (JZ-Zip)**

Barron, Joe Lovano, George Garzone, John Scofield, esperanza spalding, McCoy Tyner and others. Over the course of his career, he's become a distinctive, even entrancing, performer.

Born in Cuba in 1968, Mela studied, taught and led bands in his homeland before moving to Boston to study at the Berklee College of Music, where he currently is an associate professor of percussion. He has become a vital part of NYC's downtown scene, and 577 Records has done well at documenting his NYC presence, including a couple of duos with saxophonist Zoh Amba and a pair of prepared piano duets featuring Shinya Lin, as well as three trio recordings with bassist William Parker and guest pianists.

As a performer, Mela bears more than a little similarity to the late Milford Graves (1941-2021)—a pioneer in herbal healing arts, as well as in adventurous improvised music, and whose own career stretched across five decades. Mela and Graves are, of course, exceptional drummers, but on top of that, they're extremely charismatic creators who sometimes draw on Caribbean chants and songs in the midst of percussive exploration. But there's no waiting for enchantment on *Carnaval De Oriente*, Mela's first solo album. It's a musical recreation of the joys of his youth in short, impromptu pieces that have, in a sense, been rehearsed for decades. The album flies by in about a half hour's time, with Mela singing from behind the drum set for the most part, while stacking rhythms more readily felt than counted. The second track, "Nota del Corazón", is built around improvised variations on the (sung) "do, re, mi" scale, with glockenspiel added to the kit.

The album's final selection, "El Canto de Mi Guitarra", is played at the drums with a guitar in hand and with the kind of rawness that brings a smile to the face. His guitar playing echoes familiar styles but is rough, unrehearsed. What makes it work—as always, but especially here—is Mela's commitment to the moment.

For more info visit 577records.com



Inspiration
Yoron Israel (Ronja Music)
by George Kanzler

For drummer-percussionist and polymath Yoron Israel, *Inspiration* is a title with double meaning: his inspirations come from both his life-long experiences in jazz and his profound religious faith. He is Chair of the Percussion Department at Berklee College of Music in Boston, and also Pastor of Music and Art at Destiny Life Center International Church in Brockton, MA. For this album he enlisted two fellow faculty members, Laszlo Gardony (piano) and Rick Peckham (guitar). Rounding out the band are Ian Buss (tenor, soprano), Avery Sharpe (acoustic and electric bass) and Leah Hinton (vocals), while Dennis Montgomery (organ) adds to the gospel flavor on three tracks.

The album is bookended by two especially distinctive pieces: the title track opener, from the pen of Kenny Werner, is a duet between Israel (on vibraphone) and Gardony, which explores a hypnotic vamp at length; Israel's "Nostrand Avenue" is a salute to the Caribbean flavor of Brooklyn's Bed-Stuy neighborhood, propelled by a calypso beat and featuring tandem soloing by Israel and Buss (on tenor). On James Williams' "Black Scholars", Israel demonstrates his fondness for the deeper tones of the drum kit over cymbals. The next five tracks feature vocalist Hinton in a wide variety of settings, ranging from Michael Jackson's "Man in the Mirror" and Israel's gospely "A Brand New Joy", to the standard "There Is No Greater Love", and the sensual bossa nova, "The Island". The bandleader's arrangements showcase Hinton's voice in creative ways: isolating her lyrics over drums or bass on "There Is No Greater Love", or having her croon wordlessly as Buss weaves soprano saxophone lines. "Arina", a tenor and drums feature, precedes Israel's two most ecstatic songs, "It's All About You Lord" and "For God Knows". The vocalist sermonizes mightily on the former track, while on the latter the band pushes the tempo behind Hinton's exhortative vocal.

Inspiration liberally showcases Yoron Israel's talents as a drummer with a singular, deep-toned approach, but also as a creative leader, arranger and composer, equally inspired by his love of jazz and his religious convictions.

For more info visit yoronisrael.com. Israel is at Dizzy's Club Dec. 3-5 (with Mimi Fox). See Calendar.



transient
Lesley Mok (American Dreams)
by Mike Shanley

Lesley Mok compares their solo album, *transient*, to a slow walk through a museum where unknown items unfold as one proceeds. "in the funhouse" fits both that description and its title. A recurring electronic flourish conjures the eerie side of the carnival fixture, the sonic equivalent to images jumping into the walkway or mirrors that twist facial images. Mok's trap kit can be heard in the distance, in the next room perhaps; angelic voices add an unsettling quality when they drop in after a few minutes.

Known primarily as a drummer, Mok uses the unaltered kit sparingly on these seven tracks. Oftentimes, acoustic instruments are electronically manipulated to the extent that they sound like saxophone pads being slapped; and what sounds like tympani rumbles might actually come from a floor tom. These elements often serve as embellishments to the electronic sounds at the forefront of certain tracks. A programmed beat eventually takes shape in opener "berserk", but most selections forego a steady pulse that bobs between the speakers. "view from above" is constructed around a sound that could be a slit drum, albeit one underwater. "midland" calls to mind the sounds of industrial street life that overlap in the wee hours of the night. Many pieces change shape abruptly, midway through. After an intro that suggests Brian Eno's tinny synth work on "2/2" (from *Music for Airports*), "williams landing" cuts to steady piano notes, or a reasonable facsimile thereof, before circling back. In much the same way, "caught in the tides" opens with bouncing Moog-like blips before shifting into long tones. Some electric static colors the background and although no percussion of any sort appears here, the dynamic works perfectly.

In projects with artists such as pianists Marilyn Crispell and Phillip Golub, as well as saxophonist Camila Nebbia, Mok has used the absence of sound as dramatically as sound itself. That approach comes into play on *transient*, provoking curiosity to see where this journey will go.

For more info visit american-dreams.zone. Mok is at Birds Dec. 12 (with Jonathan Reisin) and Brooklyn Public Library Dec. 13 (with Fay Victor). See Calendar.



DRUMMER ISSUE

UNEARTHED GEM

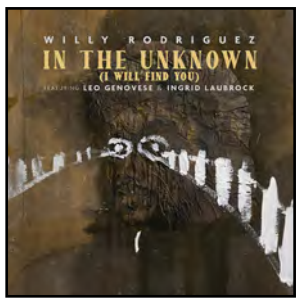


Blue Moon Over Paris (ORTF Recordings 1963-1968)
Art Blakey & The Jazz Messengers
(Elemental Music)
by Duck Baker

This excellent 2-LP set, *Blue Moon Over Paris*, presents two performances by master drummer Art Blakey & The Jazz Messengers in the City of Lights. The first took place at L'Olympia Theatre on Apr. 25, 1963, and many hard bop fans consider the lineup of Wayne Shorter (tenor), Freddie Hubbard (trumpet), Curtis Fuller (trombone), Cedar Walton (piano) and Reggie Workman (bass) to be the very best that Blakey ever led. Certainly it was among the best, and since this lineup (with the exception of Workman) had been playing together consistently for a couple of years, they were all completely in tune with one another, achieving an effortless swing with a great group feeling, even at breakneck tempos. All three horn players are in top form, particularly Hubbard, who is downright frightening at times. Walton is too low in the mix to be heard very well behind the horns, but his more-audible solos are also terrific, and he makes the most of his feature, "That Old Feeling". This last comment could also be made of Shorter's gorgeous reading of "I Didn't Know What Time It Was".

As Bob Blumenthal points out in his as-always excellent notes, the record-buying public's taste shifted away from hard bop after the mid '60s, and it became much harder for Blakey to keep his bands working and recording regularly. The 1968 lineup heard here on the second LP never made a studio record, and this is the first authorized release of one of their live concerts. Three members of this group were already well-regarded veterans: Bill Hardman (trumpet) had been a Messenger for a couple of years in the late '50s, while Julian Priester (trombone) made his reputation mostly during a three-year stint with Max Roach, in whose group Ronnie Mathews (piano) first gained attention shortly thereafter. Billy Harper (tenor) was an unknown at this point, though his passionate style was fully formed, and the two live recordings of this Blakey lineup offer a rare glimpse into the not oft-documented bassist Lawrence Evans (who had only recorded once prior to this, with Freddie McCoy). Check out the bassist's solo on "Moanin'". Though none of these musicians achieved the star status of Shorter and Hubbard, they were all top-notch players with their own stories to tell, and Blakey brought out the best in them.

For more info visit elemental-music.com



In the Unknown (I Will Find You)
Willy Rodriguez (Sunnyside)
by Jim Motavalli

Recorded at the legendary Van Gelder Studio, drummer Willy Rodriguez' new album is a very personal one, tracing the arc of his mother's illness and passing. The cast is small: the leader with Ingrid Laubrock's impassioned tenor and soprano playing and Leo Genovese's versatile piano and Hammond organ contributions. There's no bassist, nor is one needed. (Additionally, guitarist-singer Allan Harris contributes spoken word to a few tracks.)

The narrative is chronological, starting with the title track. Harris (giving voice to Rodriguez in happier days) tells us, "All I did was smile, and smile, and smile." The music is, well, not uplifting exactly, but deeply reflective—and as the piece progresses, increasingly troubled. The trio is brilliantly supportive as Laubrock erupts on tenor. On "The Perplexity of Eternity", Genovese's hypnotic piano (a nod to Mal Waldron) is interrupted by the saxophonist's anxious clarion call.

The illness progresses, and Rodriguez turns to spiritual comfort and contemplation of the life after this one. Harris' voice is increasingly buried in the



mix as emotions in sound overwhelm (the piece ends with what disturbingly sounds like an EKG monitor flatlining). On "Curie's Notes", Laubrock waxes luminous against an electronic drone—which soon takes the music over. "A Room Full of Confusion" signals last moments, led by the pianist's gentle and spare performance, with the other two players sitting out until three minutes in. Laubrock is at her most haunting here. The leader finally enters as Genovese begins to evoke a heartbeat, as the saxophonist builds to a climbing crescendo, then slowly recedes. "Where I Saw You Last" begins with scrapings (the piano's strings?), then gradually assumes an abstracted shape with isolated keyboard notes. The operating room has been cleared, perhaps, with signs of desperate medical intervention left behind. As a composition, it's lonely as hell. "(The Route)" marries atmospheric saxophone to a rumbling piano and a light touch of percussion for the journey out of the body. It leads naturally to "Follow the Light", mirroring many near-death experiences. The piece is a funereal organ solo that evokes the ceremony for the people left behind as the soul departs.

In the Unknown (I Will Find You) is not a light listen, but it's an emotionally intense experience exploring, convincingly in sounds and composition, life's transitions.

For more info visit sunnysiderecords.com. Rodriguez is at Ibeam Brooklyn Dec. 12 and Downtown Music Gallery Dec. 22. See Calendar.



Live in San Francisco
Michael Carvin Experience (MCE Music)
by Jason Gross

Houston, TX-born drummer Michael Carvin (who turns 82 this month) moved to LA in the early '60s, where he gained his earliest experience. But once he moved to NYC to play with Freddie Hubbard's band in the early '70s, Carvin quickly made a name for himself, including recordings as a leader for labels such as SteepleChase and Muse. He has worked with the likes of Jackie McLean, Alice Coltrane, Dizzy Gillespie and Abbey Lincoln, been a leader and a prolific producer (for saxophonists Ron Blake and Keith Loftis, as well as drummer Tyshawn Sorey, among others). In addition, he is one of the most-respected drum teachers: the "Michael Carvin School of Drumming's Each One Teach One" alumni is an impressive roll call of contemporary drummers since the '70s, including: Victor Jones, J.T. Lewis, Michael Shrieve, Billy Martin, Eric McPherson, Nasheet Waits, Ralph Peterson, Rodney Green, Jaz Sawyer, E.J. Strickland, Chris Beck, Darrell Green and many others.

His new release, *Live in San Francisco*, is culled from two West Coast shows from April 2025, documenting Carvin's trio with Peter Smith (piano) and Mike Gurrola (bass). Opener, the lovely John Coltrane ballad "Dear Lord" starts with the pianist's wide-ranging shadings, which grow prouder and more majestic. Rodgers and Hart's "I Could Write a Book" has a jolly groove framed by Smith's blocky chords, then kicks into high gear mid-way through as Smith gets more insistent, transitioning to a lithe Gurrola bass solo. Thelonious Monk's "Rhythm-a-Ning" starts with a minimalist drum solo, leading up to the bouncy theme, which is adorned with pronounced drum accents and taken at a somewhat faster-than-usual tempo. Julius Fučík's 1897 military march, "Entrance of the Gladiators" includes another lengthy drum solo for the leader, who showcases his extraordinary ability to be a self-sufficient, master drummer-percussionist and not one to shy away from the spotlight (note to listener: check out his 1995 solo drums album *Drum Concerto at Dawn*).

Another Great American Songbook selection, Carl T. Fischer's "We'll Be Together Again", notably sung by Billie Holiday, is taken as written, as a reflective ballad. A relatively upbeat take on the standard "Autumn Leaves" is framed by Smith's dexterous piano tinkling and Gurrola's meditative bass. The jazz standard "It's You or No One" starts with Carvin's drum rolls, leading to a lively theme statement by Smith, followed by Gurrola's fast-paced spotlight and then the leader's more sparse solo, which eventually gains steam. Monk's "Bemsha Swing" caps the album off with Smith's respectful take on the theme, alternating with Carvin's drum blasts (recalling Max Roach's tympani booms from the original), before settling into the tune's rhythmic and melodic groove.

On *Live in San Francisco*, Carvin puts his stamp on some beloved tunes, demonstrating his mastery, while also letting his bandmates shine, as has come to be expected on any Carvin-led date. A drummer and bandleader of the highest order.

For more info visit michaelcarvin.com

BAR BAYEUX
1066 Nostrand Ave.
Brooklyn, NY 11225
www.barbayeux.com
DECEMBER 2026 JAZZ CALENDAR

TUESDAYS 8 –11PM
Weekly Jam Session
House Band:
Diego Voglino with guests

WEDNESDAYS 8 & 9:30 PM
Jerome Sabbagh, Melissa Aldana, Vicente Archer, Bill Stewart (12/2)
Vladimir Kostadinovic, George Garzone, Peter Slavov (12/9)
Victor Solano Sextet (12/16)
Ben Rubie Quartet (12/23)

THURSDAYS 8 & 9:30 PM
Elias Stemeseder/Jeff Williams (12/3)
Ben Monder (12/10), Billy Mintz/Roberta Piket (12/17)

NO COVER
ONE DRINK MINIMUM

FRIDAYS 8 & 9:30 PM
Ohad Talmor, Chris Tordini, Eric McPherson (12/4)
Jerome Sabbagh Quartet with Simon Moullier, Joe Martin, EJ Strickland (12/11)
Kush Abadey Trio with Melissa Aldana, Thomas Morgan (12/18)

SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets:
Jules Gardner with Adam O'Farrill, Hannah Marks, Angus Mason (12/5)
Stephan Crump's Passerine with Ches Smith, Kenny Warren, David Leon (12/12), Neta Raanan Quartet (12/19)



ON SCREEN



Zachariah
George Englund (ABC Pictures)
by Paul Gaita

Billed as "the first electric Western" on its one-sheet, and also known as an "acid Western" (a designation that *El Topo* director Alejandro Jodorowsky might contest), director George Englund's 1971 93-minute feature film, *Zachariah,* seeks to draw a parallel between the quest for identity at the heart of the Western story with the search for enlightenment that fueled the '60s counterculture movement. Despite input from five writers, including *Wonderwall* director Joe Massot and members of the comedy troupe The Firesign Theater, this now out-of-print film was only moderately successful; *Zachariah* has striking imagery and some heady philosophical dialogue, but ultimately drifts in the same murky waters that most pop-psychedelic films of the period now float. It does, however, feature plenty of music, including a part for drummer Elvin (whose centennial is next year) as fearsome outlaw, "Job Cain."

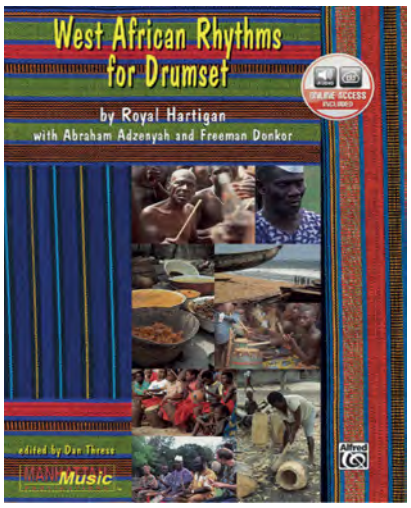
Defeating Jones' Cain is the first benchmark that cowpokes Zachariah (John Rubinstein) and Matthew (Don Johnson) must pass in order to reach their goal of becoming world-class gunslingers. Jones' on-screen appearance suggests that this will be easier said than done; he emerges from the darkness of a saloon in a silver sleeveless vest (where the classic lineup of the rock group, the James Gang, is playing) and proceeds to gun down one challenger before taking a seat at Jim Fox' drum kit and pounding out a ferocious, thunderous solo (backed minimally by the James Gang). But sadly, it's not included on the ABC Records soundtrack and was reportedly overdubbed in part by session legend Earl Palmer due to audio issues with the footage, which is, in and of itself, haphazardly edited. Jones cuts an impressive figure and seems at ease on camera. Though Job is suggested to be a "Bad Man" (a notion underscored by the solo), Jones' warmth shines through the image, and it's entirely understandable that Matthew would split with the (earnest but drippy) Zachariah and throw in his lot with Cain's gang.

Elvin Jones' screen time is limited—he has just one additional dialogue scene before facing off against Matthew—and ultimately, one may wonder why he participated in the production, for which he apparently replaced Ginger Baker (of Cream and Blind Faith fame), his highly-publicized drum duel adversary that very same year. It's possible that for Jones this is part of a larger attempt to assert himself as a solo performer four years after John Coltrane's passing, or to explore more eclectic sounds as with his collaboration with Oregon five years after *Zachariah*'s release. Jones doesn't appear to have commented on the project, but despite its shortcomings, his appearance is a likable curio that we, particularly in the jazz world, are glad to have.

For more info visit imdb.com/title/tt0068011 or go to youtube.com/watch?v=A7OQbGrfPcE

DRUMMER ISSUE

royal hartigan—one of the most unique, artistic, influential drummers and scholars of our time—offers some of his books, films and albums as a leader.





royal hartigan offers some of his books (*West African Rhythms for Drum Set* and *Dancin' on the Time*), CDs (*Blood Drum Spirit*, *ancestors* and *Live in China*) and films (*Eve* and *We Are One*) COMING SOON…royal's new book, *pulse*, with Kwabena Boateng and Yaw Okyere of Ghana, on West African philosophy expressed in the Asante master drums and adapted to the jazz drum set, and double CD exploring global influence from Africa, Asia, West Asia and the Americas.



ROYALHART.COM
books available from hudsonmusic.com

IN PRINT



Dancin' on the Time:
Advanced Rhythmic Layers for Drumset
royal hartigan (Hudson Music)
by John Pietaro

royal hartigan (who turns 80 next year) has thrived over decades as a creator of "new music," which embraces the oldest of cultures. Adapting traditional polyrhythmic percussion structures to the contemporary drumset, hartigan has contributed to the global messaging of Fred Ho, Sheila Jordan, Kenny Barron, Rudresh Mahanthappa, Lee Mixashawn Rozie and countless more. Still, the percussionist-dancer-activist has at heart been a teacher, engaging locals in every corner of the planet.

In his youth, hartigan absorbed and learned, by way of the drum corps, the thirteen essential drumming rudiments. He notes that the rudiments are named for their sound when executed, which is also how they are delineated within African and Eastern customs. *Dancin' on the Time* dares broach the nexus of these drum rudiments, world traditions and modern jazz, offering a postmodern guide to performance and practice.

This digital-only, 258-page book also includes video links, which amply illustrate the series of rolls, ruffs, ratamacues and paradiddles, while conveying the artful concepts of feel, interpretation and layering. hartigan starts with the ruff (single-handed grace notes into alternating sticking figures), which is realized over the drumset's components, while he keeps time on the ride cymbal. Progressively, the parts become independent of one another, until the basics beget complex, four-way independence. Countless teachers have added ride cymbal lines over exercises in Ted Reed's *Syncopation*, but hartigan's notated swing captures something entirely new. The challenge of each rudiment and its variations is divided among the hands and feet within both 4/4 and 3/4 time.

Section 2 covers snare rolls of every length, but the brilliance is in keeping tempos crisp and grooving. As with the first section, each example progresses gradually to four-limb coordination. Section 3 explores paradiddles, the rudiments yielding natural swing due to varied sticking: 16th notes executed RLRR and LRLL, accenting downbeats, varying into RRLR and LLRL, then RLLR and LRRL. hartigan's concepts build on this challenge with increasingly dizzying patterns. Perhaps the most complex section is on ratamacues: eighth notes with 16th-note-triplet figures (single, double and triple versions!) crisscrossing the kit with spectacular, propulsive choreography.

hartigan's compelling music, born of many genres, is uniquely suited to carry the once-rudimental core of drumming through the 21st century.

For more info visit royalhart.com and hudsonmusic.com/product/dancing-on-the-time



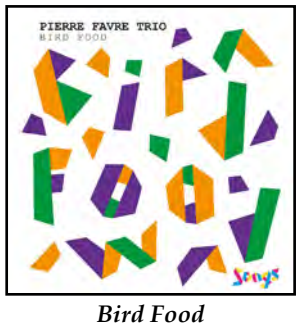
Inner Play
Tom Teasley (featuring Dave Ballou) (Tomism)
by Scott Yanow

Trumpet-percussion/drums duo albums are not that common. There was a 1989 Dizzy Gillespie/Max Roach duet recording that was disappointing (Gillespie was past his prime); much better were Don Cherry's three albums with Ed Blackwell. There have also been other avant garde sets that have had relative success: Lester Bowie/Phillip Wilson's *Duet* (1978), Dave Douglas/Han Bennink's *Serpentine* (1996), Bill Dixon/Tony Oxley's *Papyrus Vol. I/II* (1998), Kirk Knuffke/Whit Dickey's *Drone Dream* (2019), and three+ decades of Chicago Underground Duo (Rob Mazurek/Chad Taylor). But few have been as enjoyable to listen to as drummer-percussionist Tom Teasley and trumpeter Dave Ballou's *Inner Play,* and its predecessor, *Lunch Break*.

Ballou proves to have some serious chops and a wide range, as well as an attractive sound and fertile imagination. He's capable of spontaneously creating melodic, often-swinging pieces. Teasley, rather than just sticking to conventional drums and percussion (which he does play in spots), utilizes such instruments as an electric frame drum, woodblocks, log drum, electronic RAV drum, riqq, darbuka, hand pan and bass melodica. His colorful array of percussion ensures that the music is dynamic, never predictable nor monotonous. The set's dozen duets often have titles that fit the music: "Electric Embers", "Woodpecker's Dilemma" (featuring high-toned percussion, woodblocks and muted trumpet), "Elephant Dance", "Prelude and Interplay", "Outside Inn" (which starts out atonal and ends up with a tighter structure) and "Matador's Lament". Some album highlights include: "Where the Ocean Meets the Sky", an introspective, picturesque ballad; "Fingers", which utilizes hand-played drums and heated trumpet; "Memories of Muscat"'s Middle-Eastern groove; and the celebratory, spirited album-closer, "Inner Joy".

Throughout *Inner Play*, Teasley and Ballou blend together, thinking as one while creating consistently surprising, yet logical music. They achieve the difficult task of making trumpet-percussion duets sound as if they were being played by a complete ensemble.

For more info visit tomteasley.com. Dave Ballou is at Maureen's Jazz Cellar (Nyack, NY) Dec. 12 (with Cameron Brown Legacy Quintet) and Shapeshifter Lab Dec. 17 (with Andrew Rathbun). See Calendar and 100 Miles Out.



Bird Food
Pierre Favre Trio (Blaser Music)
by Andrew Schinder

When is free jazz truly "free"? The practice empowers musicians to eschew organization or boundaries and explore the outer limits of sound or tonality. However, free jazz is also supposed to be "jazz" (after all, it's

GLOBE UNITY





Zeit Zirkel
Christian Finger (Finger Music)
Open Form For Society II
Christian Lillinger (Plaist)
Beyond the Fingertips
Christian Marien Quartett (MarMade)
by Daniel A. Brown

What's in a name? In the case of this month's offerings, three drummers with distinct similarities: first names "Christian" and all German natives. Yet there the commonality in many ways ends. While all three drummer-leaders give their respective side-players generous space to explore and flex, each of these releases is highly personal and stands on its own two feet.

Unna, Germany-born Christian Finger is a longtime habitué of the NYC forward-looking music scene. With *Zeit Zirkel* he and his band—Ralph Alessi (trumpet), Ben Monder (guitar), Vadim Neselovskyi (piano), Adam Armstrong (bass)—collectively explore the titular "time circle." Opener "Alta Anima" is a burnished moment of soft-hued avant-balladry: Neselovskyi and Armstrong offer a hazy, swaying chordal and melodic structure for Alessi and Finger's pointillistic filigrees. "Fifteen PM" strolls along with a syncopated, unpredictable ostinato that seems to shift under the feet of the players, as they trade licks like dance moves. "Wellen Klang" takes the filaments of post '60s explorations and threads them around Alessi's ever-strong chops; while the chiming world of the title track and two solo drum features for Finger offer a ballast to an already impressive release.

If there's a jazz idiom that is the chimera of Stockhausen and Sonny Stitt, yet truly resembling neither, it can be found on *Open Form For Society II*, the sophomore follow-up to Christian Lillinger's 2019 *Open Form For Society* album. This latest from drummer-percussionist-electronicist Lillinger is a dense collection of twenty pieces that captures a wide range of emotions and pursues timbral, structural experiments to stunning effect. The album features Lillinger (drums, electronics), Kaja Draksler (piano), Elias Stemeseder (harpsichord, synthesizer), Georg Vogel (E-Claviton), Anna D'Errico and Cory Smythe (pianos), Robert Landfermann and Jonas Westergaard (basses), Petter Eldh (acoustic and electric bass) and Christopher Dell (vibraphone). Opener "Tarr" rattles, scrapes and vaporizes together like a nebula of percussion and melodic shards, while the atonal clangs of "Topping Abnormal" and "Topping Abnormal II" *just* hint at fractalized themes that seem to ebb and flow in the shadows. The 14-minute "Polioform" is the album's proverbial (and literal) acid test: zipping trails of melody and sound move in a slipstream over Lillinger and Eldh's agitated rhythmic chatter, Dell's vibraphone melodies hurtling over the fray, until the band evicts us from a world we have only barely understood. For adventurous listeners, this project and recording is a worthy trip indeed.

Beyond the Fingertips features a four-piece ensemble exploring both vastness and intimacy with no brakes or second takes. Christian Marien (drums), Tobias Delius (tenor, clarinet), Jasper Stadhouders (guitar) and Antonio Borghini (bass) cut the album direct-to-disc, resulting in two side-long takes recorded without any overdubs. This old-school, minimalist production approach could be a cloying gimmick, but instead results in a tight, fierce album of percolating music. "Love All. Play! / Martha / Blues in Aspik / Cordinale" exemplifies the recording's take-no-prisoners vibe. The band storms in with a manic, five-note motif that gradually dissolves into spatial commentary, shifting into an alien-tongued conversation between Delius and Stadhouders, who are soon joined by Borghini and Marien to push the crescendo into sonic rubble. "Nantucket Nostalgia / For Toby / Look Left, Look Right / No Place for Illusions" deceptively lulls us with dulcet clarinet, before disintegrating into a mix of drum rattles, eerie lines, even scraping sounds, eventually shedding its bizarre chrysalis by the side's end.

For more info visit christianfinger.com, plaist.bandcamp.com and christianmarien.bandcamp.com

half the name's equation), and only the most skilled practitioners can successfully navigate the line between musical self-exploration and adherence to the formula. Now nearing 90 years old, Swiss drummer Pierre Favre is unquestionably—and has historically proven to be—one of them. Favre came of musical age at a time and place where free jazz was flourishing. Switzerland, like much of Western Europe, had embraced the musical experimentation of American free jazz. He mastered the concept of eschewing traditional jazz boundaries while replacing them with limits that may have been more fluid but were nonetheless established.

Together with Swiss producer and trombonist Samuel Blaser, the drummer recently discovered early recordings of his (at the time) new trio. Freshly released as *Bird Food*, the four-track EP finds Favre joined by fellow legends Irène Schweizer (piano) and George Mraz (bass), then known by his Czech birth name, Jiří Mráz. Recorded in 1968, a few months before the group's proper debut of *Santana* (with Peter Kowald for Mraz), the music is characteristically "free," but the trio audibly still operates as a single cohesive unit. Favre's leadership adds a rhythmic cadence to the music not always present on typically saxophone-led American free jazz of the period.

The album opening title track is a cover of the 1959 Ornette Coleman tune. Each member of the trio takes turns standing in for Coleman's saxophone out front, effectively changing the entire texture of the song. This version trades the swing imparted by saxophone in the original for the almost severe tones of Favre and Schweizer, here engaging in a heated duet. The two nevertheless never lose the melody from the original. Mraz also adds a virtuosic, noirish solo in the middle of the track. Schweizer penned the remaining three tracks. "Sounds II" is piano-driven, slow and moody, her playing creepy and disquieting. "Hinten" trades such gloominess for dissonance, the trio playing with fury. "The Attack" closes the EP on its grooviest note, as Favre and Mraz offer something like a swinging rhythm. Rather than contribute a pure melody, Schweizer contrasts the swing with jerky, yet exhilarating piano.

For more info visit blasermusic.com



Extrasensory
Steve Johns (SteepleChase)
by Marilyn Lester

The opening selection of Steve Johns' nine-track *Extrasensory* might well be a statement for the drummer as leader. A short volley of drum/cymbal whacks announces "I'm here and in charge" before tenor saxophonist Troy Roberts takes off into the boppish realm of bassist Joris Teepe's original, "Keep That Smile", a contrafact of "The Shadow of Your Smile". But then, Johns is never far behind throughout the tune with his energetic vamp, as the ensemble—Greg Murphy (piano), John Hart (guitar), Monte Croft (vibraphone, harmonica), Roberts (tenor) and Teepe (bass)—build a gleeful dynamism through progressive solos, to a full-stop ending. The tune is a great introduction to the album's stylistic variety, from ballads to shuffles to swing. The vibraphone-forward reading of Wayne Shorter's "E.S.P.", reharmonized, has a haunting edge and an air of mystery—an appropriate theme song for an album entitled *Extrasensory*.

Four of the tracks are Johns originals: "Lava", "Murray Avenue", "Wild Kingdom" and "Hope". The pianism of "Lava" bubbles as if molten; the leader's drumming builds rolling heat as the ensemble's fast rhythmic flow drives to a definitive conclusion. The relaxed tempo and laid-back cadences of "Hope" evoke Vince Guaraldi's Charlie Brown soundtracks; it's gentle, cheerful and filled with an element of childlike wonder, and isn't that awfully hopeful. A sturdy bass feature affixes a happy face to the proceedings. On Hart's "Rhapsodia", based on "I Hear a Rhapsody", the guitarist plays fluid single-note lines; Roberts answers with an uptempo, boppish improvisation. The closer, Dave Mason's "Feelin' Alright" (a hit for singer Joe Cocker), moves into serious funk territory, with Johns overdubbing congas. There's also singing and Croft's chromatic harmonica. The groove is a Monty Pythonesque "and now for something completely different," perhaps a little jarring, compared to the relative tranquility of the previous tracks.

Overall, the synergy evident in *Extrasensory* prevails. The tunes are dynamic and inventive and played by a group of musicians who share a common vibe. Johns is a canny leader, giving his players collaborative freedom and support, but also knowing when and how to step into the spotlight.

For more info visit steeplechase.dk. Johns is at The Django Dec. 18 and Midnight Blue Dec. 21 (both with Dave Stryker) and Smalls Dec. 25-26 (with Waldron Mahdi Ricks). He is also at Beanrunner Café (Peekskill, NY) Dec. 19 (with Jeff Barone). See Calendar and 100 Miles Out.



DRUMMER ISSUE

TOM TEASLEY

"A musical wizard"

–The Washington Post





"This consistently enjoyable set…is easily recommended."

Scott Yanow, L.A. Jazz Scene

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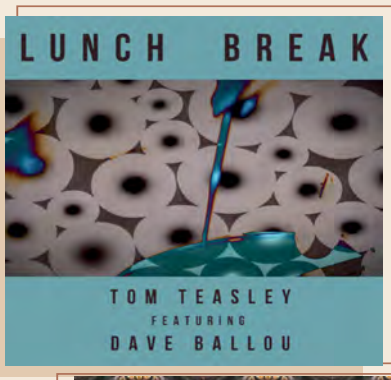



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DROP THE NEEDLE



Drum Stories
Andrew Cyrille, Billy Hart, Bill Stewart, Nasheet Waits (Analog Tone Factory)
by Franz A. Matzner

Drum Stories is a remarkable release focused on the expressive possibilities of the drum set, featuring master craftsmen Andrew Cyrille, Billy Hart, Bill Stewart and Nasheet Waits. Recorded with all-analog, audiophile clarity (pressed on 180g vinyl), the album comprises eleven solo pieces and three duets between the elder statesmen of the four: Cyrille and Hart, each of whom turned 86 last month. On their duets, they juggle light and dark, color and space, like magicians. Luminescent balls hover, then skate from cymbals to snare. Bass drops and tom strikes chase each other, jumping from one player to the other in a complexity of call-and-response. Nothing is still: dynamics shift; rhythms pulse from staccato to fluid.

Cyrille's "Cymbal Sonorities", which opens the album with a minimalist concentration on cymbals and bells, instills a meditative state. On "Haitian Shadows", his mallets travel across the set, maintaining a constant pulse within the shifting patterns as they flow from bass to toms to snare in what is a dynamic dance. Across his featured selections, Stewart builds architectures of overlapping rhythms that spring from intricate snare sequences and forceful grooves, while playing with traditional forms and elastic time on the racing "Boogie Person" and the sonorous "Aria". Waits closes the album with three exercises in subtlety: "Kind Brain" weaves together multiple grooves, the pace accelerating and decelerating in bursts of energy; "Farewell You Daddy, It's Your Time Now" proceeds with crisp, almost military snare; "B in Exile" brings the album full circle with calm brushes and resonant cymbals.

Drums are foundational to jazz, and *Drum Stories* provides the rare chance to experience the instrument in an isolated context. Drum aficionados will be astounded, but audiences of all musical stripes will find their spirits stirred and hearts moved.

For more info visit analogtonefactory.com. Billy Hart is at Unitarian Universalist Congregation (Montclair, NJ) Dec. 5. Bill Stewart is at Bar Bayeux Dec. 2 (with Jerome Sabbagh and Melissa Aldana). Nasheet Waits is at Smalls Dec. 4-5 (with John Hébert) and SEEDS Brooklyn Dec. 10 (with Neta Raanan). See Calendar and 100 Miles Out.







Predetermination
Contemporary Jazz Quartet (feat. Sunny Murray, Gary Peacock) (Formalibera)
New Light / Incantations
Sunny Murray, Arthur Doyle, Rasul Siddik (NoBusiness)
by Pierre Crépon

Drummer Sunny Murray passed away nine years ago this month at age 81. His career at times placed him right by jazz' beating heart, but also oftentimes at its unenviable margins. Recent releases significantly expand the flow of quality posthumous discoveries.

With *Predetermination*, Italian label Formalibera sheds light on a year spent at the crucible of major developments. In 1964, after recording its masterpiece *Spiritual Unity*, the trio of Albert Ayler (tenor), Gary Peacock (bass) and Murray embarked on a low-profile tour of Denmark, Sweden and the Netherlands, augmented by trumpeter Don Cherry. At the tour's onset, that September at Copenhagen's Café Montmartre, the occasion arose to tape another stone-cold classic, *Ghosts*. But it turns out that Murray and Peacock recorded more; a radio session paired them with members of the Danish avant garde group the Contemporary Jazz Quartet: Franz Beckerlee (alto), Hugh Steinmetz (trumpet), Steffen Andersen (bass) and Simon Koppel (drums). But Murray and Peacock are only featured on this album's title-track, a 13-minute piece (minus Koppel)—and there is something nearly shocking about hearing the classic Ayler group without Ayler. As with the negative of a familiar picture, light becomes dark and different details emerge. Obviously missing is the raw power of Ayler's themes and unique saxophone sound, yet the somber, nearly foreboding atmosphere that gave the trio its inscrutable magic is definitely there. The story the Danish musicians are writing (as can be heard on the remaining tracks) is no less worthy of interest, but it is a different one.

The concert split across NoBusiness' *New Light* and *Incantations* (both available on CD and LP) was taped in 1999 in the port city of Bordeaux, in southwestern France. By then, socioeconomically, the revolutionary music of the '60s had largely been defeated. Still, this great-sounding tape catches it at its best. Notes by concert promoter Philippe Alen recount how the gig was originally supposed to pair Murray with saxophonist Sonny Simmons, how his replacement Arthur Doyle did not show up until the last minute, and the trepidation of trumpeter Rasul Siddik at the prospect of a naked duet with Murray. Doyle, here on tenor, and occasionally flute and vocals, was still a bop-playing student in Tennessee when Murray recorded with Ayler, and much of his defining work was done with Milford Graves, a drummer who could be seen as a Murray rival. The Murray/Doyle combination is nonetheless outstanding. Both have been described as powerhouses of abandon, but they actually are economical players seasoned enough to always maintain an engulfing, broad sound. "Shades, loudness and softness, microtone, larger than a whole step, smaller than a half step," Doyle used to say. This is what's happening within the maelstrom. The musicians know how to sequence and vary moods, reaching peaks around a Cherry theme and on "Unidentified 2". Although carving out a space for his trumpet was not easy for the slightly younger Siddik, he does rise to the demands of extended and compact improvisations. Yes, this is smashing free jazz throughout.

Nearly a decade after Sunny Murray's passing, we must be grateful to those who keep his radiant cymbal sound and spirit alive.

For more info visit forcedexposure.com and nobusinessrecords.com

SYLVIA CUENCA

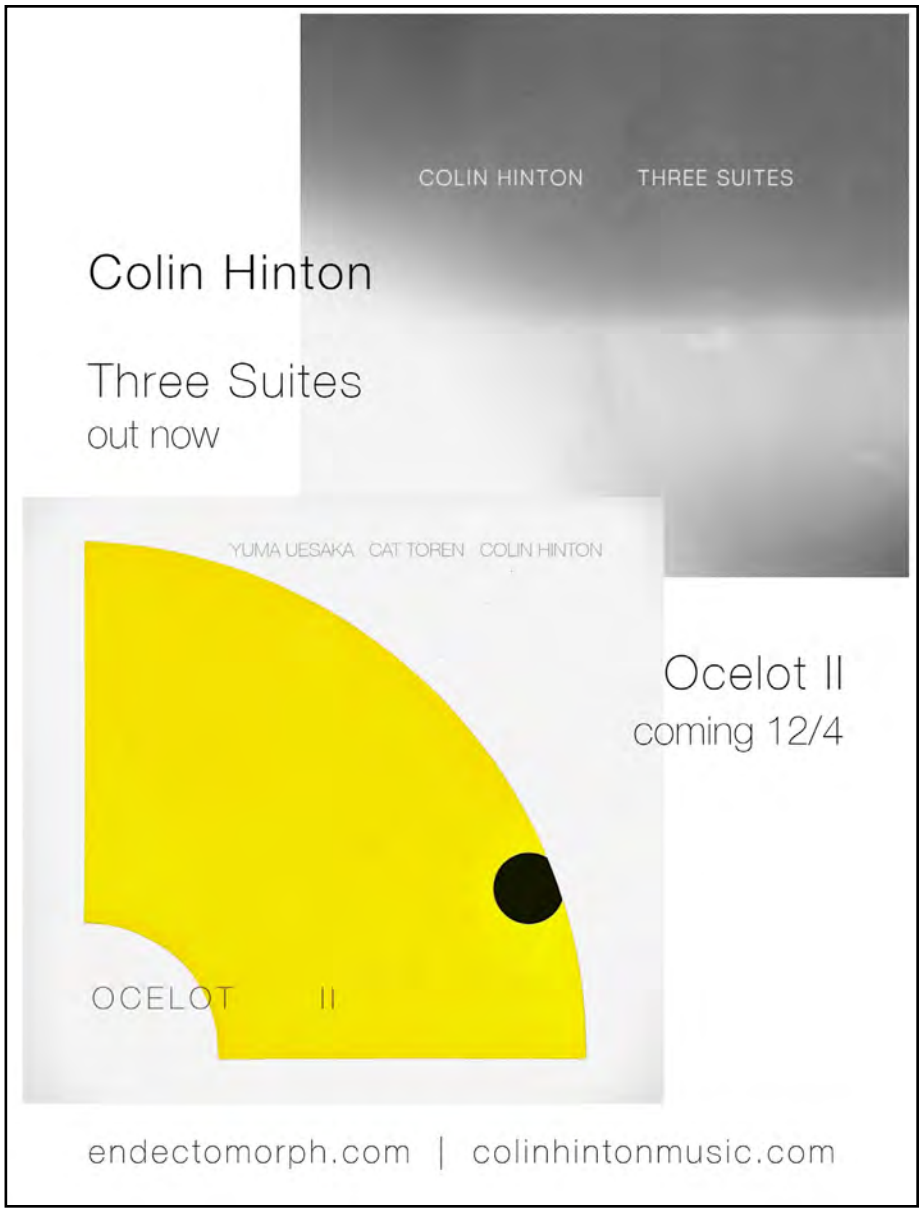
Upcoming Gigs…

with Freddie Bryant's Transformation Organ Quartet
feat. Brian Charette, Rico Jones, Sylvia Cuenca
Dec. 10: The Drake (Amherst, MA) at 8 pm
Dec. 11-12: Smalls (NYC) at 9, 10:30 pm

Sylvia Cuenca Quintet
feat. Mejedi Owusu,
Rico Jones, Manuel Valera, Essiet Essiet
Dec. 13: Smalls (NYC) at 9, 10:30pm

Sylvia Cuenca Quartet
feat. Rico Jones, Freddie Bryant, Essiet Essiet
Dec. 15: Ornithology Jazz Club (NYC) from 9-10:30 pm











The Concert (Volume One)
Sheila Jordan/Harvie S Duo (Dot Time)
by Ori Dagan

In a sense, we have Charles Mingus to thank. In 1950, he spotted 22-year-old vocalist Sheila Jordan in his audience in Toledo, OH, and invited her to sing a tune with him. Though nervous, she agreed, and they settled on "Yesterdays" in G minor. Jordan had explored the format at Lennie Tristano's loft with bassist Peter Ind, but that night was her first public "bass and voice" performance. Even some of her close friends didn't understand her desire to work with bass only. She later recalled: "When I heard Peggy Lee sing 'Fever' I knew I wasn't crazy!"

Jordan continued exploring bass-and-voice duos with musicians including Steve Swallow, and recorded *Sheila* with Norwegian bassist Arild Andersen in 1977. She met Harvie Swartz, as he was known then (now Harvie S), while touring with Steve Kuhn's quartet. Despite his initial hesitation, she persuaded him to perform a duo concert in Pennsylvania in 1981. There were six weeks of rehearsals; the performance earned five standing ovations, and a remarkable partnership was born.

By the time of their appearance at the 1983 Festival d'été de Québec, the pioneering duo were at the height of their powers, inspired by an attentive audience. Jordan's uninhibited performance ranks among her finest on record. "Sheila was best when she didn't know she was being recorded," Harvie S recalled upon rediscovering the tapes from this performance decades later. "Then she went crazy and did amazing things." Expressive ballad singing shines throughout, particularly on "Am I Blue", where Jordan's angelic voice and daredevil phrasing transform a familiar standard into pure magic. Irving Berlin's "Let's Face the Music and Dance" contrasts the vocalist's ebullient swing with a dramatic bass solo, while "How Deep Is the Ocean" features a clever arrangement that stretches the meter to create tension and release before a dramatic finish.

Having sung "'Round Midnight" at Thelonious Monk's funeral in 1982, Jordan here delivers a poignant reading, complete with a cadenza showcasing her million-dollar ears. Perhaps most fascinating is Charlie Parker's "Confirmation", featuring her wildly-inventive scat at breakneck speed, followed by what sounds like an attempt at the Guinness World Record for fastest tempo ever called. If only there had been a video camera!

Together, Sheila Jordan and Harvie S created a sonic world—or perhaps a universe—entirely their own. How lucky we are to have another recording of theirs to add to ours.

For more info visit dottimerecords.com. Harvie S is at Five Spot Jazz Dec. 6, and Mezzrow Dec. 28 (with Alan Broadbent). He is also at Clement's Place (Newark, NJ) Dec. 11 (with Andrea Brachfeld). See Calendar and 100 Miles Out.





Matthew Stevens
Matthew Stevens (Candid)
by Jeff Cebulski

Self-titled albums usually are artist introductions, but guitarist Matthew Stevens' fifth solo album is a reintroduction following a personal transitional period—a prodigious one that included a move from NYC to the Boston area, a remarriage, renewed confidence gained from a teaching gig at Berklee College of Music and working as a producer of the album *I Am a Pilgrim*, a tribute to the late, legendary bluegrass, folk, country and blues guitarist-singer Doc Watson (1923-2012).

On *Matthew Stevens*, the guitarist, who added textured harmonies to recordings by Terri Lyne Carrington, Christian Scott, Walter Smith III and esperanza spalding, continues the cross-genre aesthetic of his first three albums, which was interrupted only by *Pittsburgh*, an all-acoustic outing. The core bandmembers on the new album are Josh Johnson (saxophones), Chris Fishman (keyboards), Kyle Miles (bass) and Eric Doob (drums, percussion), along with a number of featured guests, which typify the breadth of Stevens' stylistic choices: Carrington (drums), Joel Ross (vibraphone), Jeff Parker, Dylan Day and Rich Hinman (guitars) and Paulo Stagnaro (percussion), as well as vocalists Anna B Savage and Corey King.

"Take Heart" rides Miles' jouncing bass and Doob and Stagnaro's percolating percussion, as Stevens and Ross trade statements, supported by Fishman's synthesized blurts. Day and Hinman's steel guitars lend an eerie ambiance to "Hazy", where Johnson has a Weather Report-era Wayne Shorter-style solo in tandem with Stevens. The slimmed-down "SLMS" features Stevens on acoustic, sounding much like ECMer Ralph Towner, as King contributes a wordless vocal.

On the lyrical "1000 Times", Stevens and Ross work in tandem arpeggios, setting up a pleasurable statement from Johnson. "Edgewood" is a bucolic guitar trio tone poem involving Stevens, Parker and Day. Parker is given the lead on a close-to-the-vest version of Sonny Sharrock's "Who Does She Hope to Be?" (from Sharrock's *Ask the Ages*, 1991). Carrington deftly wields brushes while Johnson bolsters the melody with tonal richness, as Stevens joins Parker in a tasty duo moment. The simple melody of "Born of Silence" is rendered in pure fusion tones by the band. Savage's luxurious voice adorns the spare arrangement of Leadbelly's "Alberta", played on acoustic by Stevens with saxophone remarks from Johnson. The finale, "The Air Is Thick", has a subtle funk flavor enhanced by Doobs' percussion and Fishman's vocal-esque keyboard commentary.

For more info visit shop.candidrecords.com. Stevens is at Close Up Dec. 12-13. See Calendar.



Remembrance
Cameron Brown and Dannie's Calypso (Sunnyside)
by Jason Gross

After an impressive run of mid '70s albums with Archie Shepp, bassist Cameron Brown joined saxophonist George Adams and pianist Don Pullen's band from the late '70s through the '80s. Since Pullen's passing in 1995, Brown (who turns 81 later this month), as the surviving member of that great quartet, has named his ongoing project Dannie's Calypso after the group's drummer and a close collaborator and friend, Dannie Richmond (1931-1988). Since the '90s, Brown's prolific session work has included his own bands (including Dannie's Calypso, as well as his Here and Now). He also reunited with former collaborator, vocalist Sheila Jordan (1928-2025), up until her passing. Some of his recent work isn't easy to come by, but that's changing now, starting with this newly-available 2011 NYC live date, *Remembrance*.

The Dannie's Calypso ensemble here features the bassist with Lisa Parrott (baritone, alto, soprano), Jason Rigby (tenor, soprano), Russ Johnson (trumpet) and Tony Jefferson (drums). Album opener is "Sheila, It's You!", honoring Jordan; it starts with alternating soaring saxophone and trumpet solos, followed by a thunderous drum feature, leading to a gliding horn motif. "Baby Suite" begins with a bouncy theme, shifting to a contemplative bass solo and a quizzical horn ensemble before a series of fluttering horns. Richmond's "Soft Seas" is a lively calypso, the horn features capped off with Jefferson's spacious drumming, a tip of the hat to the group's namesake and the tune's composer. "Lullaby for George, Don and Dannie" sounds appropriately mournful. In tribute to his three fallen comrades and longtime collaborators, Brown's unaccompanied bass eventually leads up to a triumphant horn section blast. The 24-bar blues of "Rylie's Bounce" has drum and trumpet trades, transitioning to a fast-paced Brown solo, extended saxophone features and more back-and-forth between Johnson and Jefferson. The ballad "For Dad and Dannie" is a contemplative piece for Rigby.

The "Cocktail Suite" medley begins with Don Cherry's "Remembrance" (note: Brown's 1965 recording debut was on George Russell's two-volume *At Beethoven Hall* with Cherry), which features Johnson's trumpet. Its regal theme leads to a soulful groove and then to a charging horn onslaught. The medley slows for Antônio Carlos Jobim's "Portrait in Black and White (Zingaro)" then glides effortlessly into the honking bop of Dewey Redman's "Mushi Mushi", before returning to Cherry's "Remembrance", the coda a brief take on the relaxed swing of Cherry's "O.C.D.C." In all, Cameron Brown's *Remembrance* is a loving tribute to the bassist's late colleagues and influences.

For more info visit sunnysiderecords.bandcamp.com. The album release concert is at Maureen's Jazz Cellar (Nyack, NY) Dec. 12. Brown is also at Birdland Dec. 1-5 (with Joe Lovano Nonet), Maureen's Jazz Cellar Dec. 18 (with Lizzy Kates) and Mezzrow Dec. 22 (with Harvey Diamond). See Calendar and 100 Miles Out.



Incantation
Caleb Wheeler Curtis/Jason Moran (Imani)
by Ken Waxman

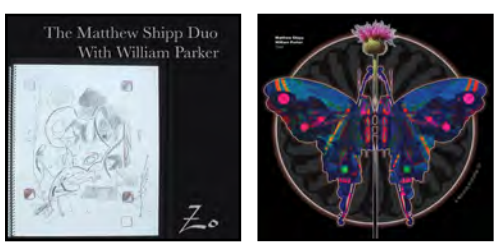
Taking a break from more elaborate projects, multi-instrumentalist Caleb Wheeler Curtis and pianist Jason Moran experiment on a first-time meeting as a duo. It's an unusual setting for the horn player, who has been consistently found in larger groups, and the pianist, who has experimented with multimedia, electronics and various-sized bands.

Switching among stritch (straight alto saxophone), soprano and a surprising, confident, rare trumpet performance (on "Archaeology"), Curtis digs out echoing smears and grace notes backed by Moran's measured comping. His reeds' breathy tones are elaborated on balladic tracks such as "Ain't No Storm" and "Big Small". On the former, stopped piano keys provide the rhythm around which saxophone currents curve, with Curtis' notes ranging from spiky to smooth. "Big Small" is a blues that allows Moran to shake and shudder, summoning his inner Albert Ammons, while Curtis adds near-shrieking variations.

Nevertheless, it's the more pressurized and mercurial tracks that show the duo's mettle. Arthur Blythe's "Miss Nancy" is a perfect example. Introduced by jagged reed squeaks that gradually ascend in pitch, that challenge is met with ringing piano stops as the head is revealed. Blending the mordant and melodic, Moran's semi-raggy key stabs rumble as Curtis' stop-start slurps expand the interface until the head returns in a speedier variation. Low-pitched snorts and tongue stops and high-pitched keyboard ringing characterize the improvisations on "One Hundred Years". Yet parts eventually meet up for a fluid open horn flutter mixed with lower-pitched keyboard clanging.

This is only the second time (following an eight-year gap) that Curtis and Moran have recorded together, and the first time as a duo. The intimate environment should probably be revived again—and hopefully before 2034.

For more info visit imanirecords.bandcamp.com. The album release concert is at National Sawdust Dec. 12. See Calendar.



***Zo* (Rise - ESP-Disk')**
***A Whole System Of* (TAO Forms)**
Matthew Shipp/William Parker
by Bill Meyer

Pianist Matthew Shipp has been talking about the end of his recording career for so long that it would seem weird if he didn't say something terminal upon the release of *A Whole System Of,* his fourth and latest duo release with bassist William Parker. Turning 66 this month has not turned the pianist into a retiring sort, but the explanation he gave to *The Wire*'s Phil Freeman for the reunion is disarmingly practical: Parker's getting older and dealing with health issues, and he wanted to catch their playing at a mature peak while he could. Conveniently, their first recording, *Zo,* has simultaneously returned to the retail shelves, informing *A Whole System Of*, and inviting consideration of what maturity really means.

First released in 1994, *Zo* was both a consummation and a transition. Shipp had come to NYC a decade earlier determined to play with Parker; after they finally met, the already-established bassist quickly introduced the young pianist to tenor saxophonist David S. Ware. The sound they hatched on *Zo* may have been incubated in the fire of Ware's quartet, but it was its own thing. For most of "Zo #1", Shipp and Parker do not lock in, accommodate or even seem to influence one another. They exist together, each creating on their own hurtling track, Shipp reaching for boulder-cracking lows and Parker pounding a non-repeating beat. Their performance of Gershwin's "Summertime" has a pitiless lack of sentiment that resonated strongly with punk and rock fans at the time; the record's second issue was on hardcore punk icon Henry Rollins' imprint, 2.13.61. Shipp drags the melody to a desolate place and stays there, disassembling it and pondering the fragments' implications, while Parker's slashing arco bass jabs holes in the fabric of time.

Three decades hence, on *A Whole System Of*, the duo has not fallen into foreground and background roles. On "Deeper Fields", they're still simultaneously hoeing their own rows. Shipp marches inexorably forward, his playing changing shape from moment to moment without wavering in its determined advance. He has not lightened up, but he does allow illuminating elements of classical form that coexist with Parker's seething bowing. On the title track, Shipp references pre-free piano form more overtly than he ever did on *Zo*, but he doesn't stay there; he quickly shifts velocity and direction, building up an abstract edifice made from brutal angles, lyrical asides and quickly-flowing streams. But Parker's fleet pizzicato seems more heedful of Shipp's content. The pair go further on "The Essential Blue Note", trundling forth in zig-zagging counterpoint. "Wave Light non Form" starts with a dark flicker, but turns quiet and delicate.

Maturity, it seems, involves working with possibilities that their younger selves might not have considered, but there's still plenty of abstract vigor in the results. Shipp and Parker's evolution is not so much a linear progression as a flower that opens ever more broadly.

For more info visit espdisk.com and taoforms.bandcamp.com. The Shipp/Parker Duo is at Roulette Dec. 4. Parker is also at Close Up Dec. 21 (with Kayvon Gordon). See Calendar.



Episodes
Andrew Rathbun/Gary Versace (SteepleChase)
by Ken Dryden

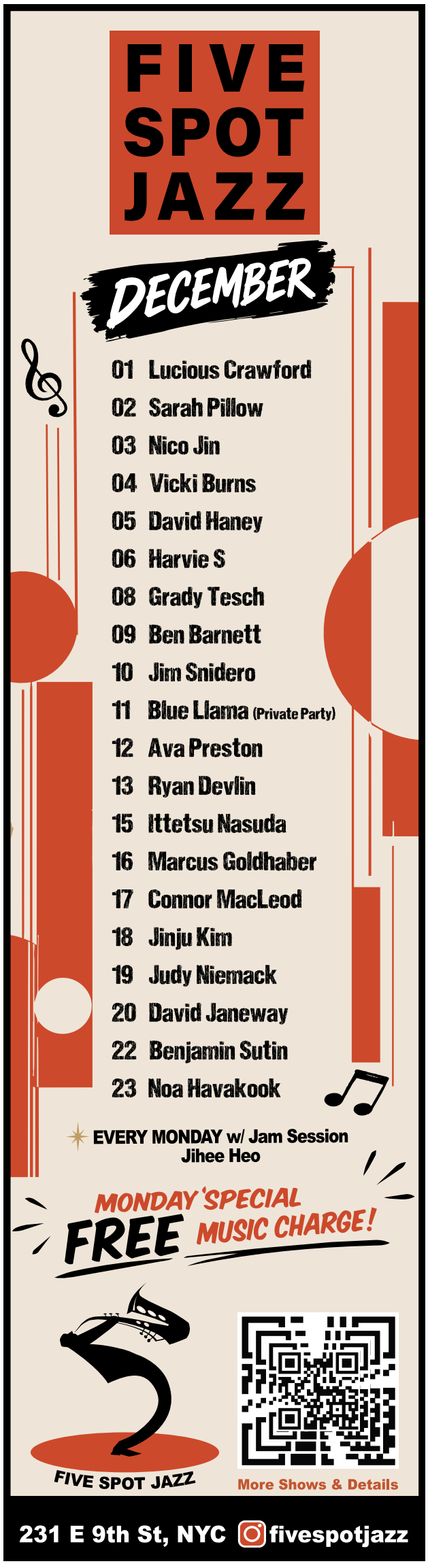
From early in his career, Andrew Rathbun has shown immense gifts as a tenor and soprano saxophonist, composer and arranger. After several decades on the NYC jazz scene, he has staked his claim as a major talent, especially with his numerous recordings for SteepleChase. Veteran keyboardist Gary Versace has been part of several of the saxophonist's albums for the Danish label, and for this 2025 session, it's just the two of them, exploring Rathbun's striking originals, which allow plenty of room for individual expression.

Much of the music from this recording could at first be mistaken for 20th-century classical music, although the mood constantly evolves as the players detour from the predicted routes, challenging the listener to keep up. Versace's solo introduction to Rathbun's "Nine" sets the mood. The composer's lyrical soprano playing initially mimics a vocalist, which leads into increasingly complex lines that showcase the spontaneous interaction between the two. The three-part suite "Into the Void" grows with intensity with each movement; Rathbun takes the first two on soprano, before switching to tenor for the dramatic finale. His twisting "Invisible Maps" is a glistening conversation between soprano and piano, unfolding new avenues throughout its journey. Another three-part suite, "Episodes" (where again, tenor is reserved for the last part) begins pensively, as if tragedy awaits around the next corner. The second movement is more wistful, as if recalling a past loss. Emotion comes to the forefront in the finale, Rathbun's searing tenor buoyed by his partner's engaging accompaniment.

Their explorations of jazz standards are just as enjoyable. Rathbun's effusive tenor takes a roundabout path into Thelonious Monk's "Boo Boo's Birthday", getting into more familiar territory as Versace enters, bringing out the composer's playfulness in this less-frequently performed gem. Two different interpretations of Charlie Parker's "Red Cross" are added bonuses. The pianist's intriguing counter-line to Rathbun's straight-ahead tenor delivery takes this bop classic into fresh territory. Despite some similarities between takes, both merit inclusion in what is an outstanding album.

For more info visit steeplechase.dk. Rathbun is at Shapeshifter Lab Dec. 17. Versace is at Jazzcultural Dec. 3 (with John Schneider), Mezzrow Dec. 9 (with Melissa Stylianou) and Dec. 10 (with Tyler Blanton), and Smalls Dec. 21 (with Rob Garcia). See Calendar.







Enthalpy
Ka Baird/Chris Ryan Williams (Outside Time)
by Brad Cohan

Among top-flight players in experimental and improvised music, Ka Baird and Chris Ryan Williams occupy strata all their own. Delving into the chromatic and twitchy sonics that Baird coaxes from their voice, bass flute and electronics on 2019's *Respires,* and the immersive trumpet and synthesizers-driven vistas of Willams' 2025's *Odu: Vibration II,* offers a quick demonstration of their originality. Separately, they have galvanized the American avant garde landscape. Collaborations have also defined Baird and Williams' trajectory. The former has recorded with the improvising keyboardist Thollem McDonas and drummer Chris Corsano, the latter with saxophonist Patrick Shirioshi and trombonist Kalia Vandever. Given that both are omnipresent scene-drivers, navigating the same underground circuit, it was inevitable a Baird/Williams pairing would become reality.

Enthalpy is the fruit of that joint undertaking: a sonic funhouse in which the duo spontaneously sprays incandescent aural fragments and shards at the walls to see what sticks. It turns out it all does; the jumble and all they spew out somehow aligns into a vernacular that makes perfect sense. The pressure released by the flute and trumpet, when manipulated, creates a powerful, mysterious force. This mangled magic glows from the nine laboratory experiments found on the all-improvised recording; these rich and hectic sound structures are woozy and multilayered, feeling as if they can topple over at any moment but always manage to stay upright. Opening vignette "Spirit" and the following "Target Practice" embody such warped, fragile sensibilities as Baird feverishly grunts, chants and gasps for air as blown-out noises from their flute drift in and out like a car radio losing its signal. The dream-turned-nightmare, "Vapour Trails", features Williams first gently blowing fluttering, spectral lines from his trumpet before Baird swoops in with dizzying fits and starts, changing the piece's direction into a mood approaching the sinister.

Collaborations like these are sometimes one-offs. Let's hope Baird and Williams' paths cross again, because the sound-worlds they make are truly one of a kind.

For more info visit outsidetime.bandcamp.com. The album release concert is at Roulette Dec. 17. See Calendar.



Terra
Phil Haynes, Ben Monder, Peyton Pleninger (Corner Store Jazz)
by Mike Shanley

In March 2025, drummer Phil Haynes convened a performance at Bucknell University in Lewisburg, PA, with Ben Monder (guitar) and Peyton Pleninger (tenor). Though Haynes had performed with both of them separately, it was the first time Monder and Pleninger collaborated together. Their hour-long performance, on this recently-released document, features sonic peaks and valleys, going from ambient moments to more foreboding textures, with a standard stop along the way.

"Moonrise/Aurora/Starlit/Meteor" (three of the four tracks have titles that imply shifts in the playing) opens with Monder evoking a harp in the way he strikes his strings, while Haynes rummages through a percussive toolbox. Pleninger blends in with droning bells, but he waits nearly nine minutes in before strapping on his horn. At one point he vocalizes into his instrument, without playing simultaneously, and the sound gets abrasive quickly. But the trio's intuitive use of dynamic sways, and the way the sound comes together in the final section, keep the 19-minute track naturally flowing.

By "Vision Quest/Three Visitors", Haynes feels comfortable enough to sit out for the first few minutes and let the new friends get acquainted. Pleninger revels in raw overtones, which work better in tandem with his voice and the wall of sound Monder unleashes. The guitar/tenor rapport is solid by "Borealis/Showers/Dreams/Dawn", which opens with rippling guitar chords and long, bent tones. Then Monder hits some space junk and the moment darkens, elevated by Haynes' percussive contributions. As the performance appears to settle down and reach an end, Haynes takes more space to move around his kit. He's not necessarily in a rush, but he does play in a manner that cues and anticipates (as the title's fourth and final section implies) the dawn.

The trio does detour into the Hoagy Carmichael gem "Skylark", one of set's few pre-planned moments. Monder delicately picks the changes while Haynes begins just on cymbals before adding some delicate skin work. After barking through his horn earlier, Pleninger reveals a melodic sensitivity for this classic. Hearing the trio meet on common ground adds extra energy to the set, making up for earlier passages that may have wandered a bit.

For more info visit cornerstorejazz.com. Ben Monder is at Bar Bayeux Dec. 10. See Calendar.



The Sound in San Francisco: Live at Keystone Korner
Stan Getz (Resonance)
by Pierre Giroux

At one point in time, tenor saxophonist Stan Getz and guitarist-singer-composer João Gilberto, dubbed the "father of bossa nova," seemed almost inseparable, their names inextricably linked to the bossa nova explosion that swept through jazz in the early '60s. Their 1965 album, *Getz/Gilberto*, was the first jazz record to win the GRAMMY Award for Album of the Year. Twelve years after that music captured the world's imagination, the two masters met again at San Francisco's Keystone Korner in May 1976. *The Sound in San Francisco* brings those performances into focus, alongside the equally compelling music of the Getz quartet, featuring Joanne Brackeen (piano), Clint Houston (bass) and Billy Hart (drums). The deluxe 3-LP set, pressed on 180g vinyl (followed by a 2-CD set and digital download), brings together material previously released by Resonance as

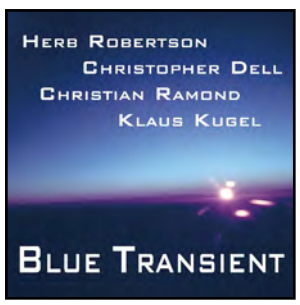
Getz/Gilberto '76 and *Moments in Time*.

The set opens with "É Preciso Perdoar", a fitting introduction to Gilberto's quiet, unforced manner. The song's theme of forgiveness is conveyed without theatricality, and its emotional weight emerges through the singer's delicate phrasing. The lilting litany of items in "Aguas de Março" brings a livelier, gentler flow, supported only by Gilberto's understated guitar. "Retrato em Branco e Preto" returns to more introspective territory, with the saxophonist adding a ruminative excursion. "Chega de Saudade" is inseparable from the emergence of bossa nova and Getz' solo fits perfectly within that tradition. Its appearance here, more than a decade after the style's international breakthrough, speaks to the enduring nature of that musical language. Regardless of the source material, whether it is the rhythmically buoyant "Rosa Morena", the cheerful, lilting "Doralice", or his acknowledgement of the musical world of Luiz Bonfá in "Um Abraço No Bonfá", Gilberto emerges as an artist whose apparent simplicity is the product of a highly-individual musical vision.

We move on to the Getz Quartet, a modern jazz ensemble with an identity all its own, beginning with the number "Summer Night". Led by the tenor saxophonist's luminous tone and floating lyricism, the group establishes its straight-ahead credentials by emphasizing swing and instrumental interaction. "O Grande Amor", written by Antônio Carlos Jobim and lyricist Vinicius de Moraes, provides a natural link to the Brazilian repertoire. Getz and Brackeen inhabit the musical style without rigidity or stifling nostalgia. The remaining selections make clear that the saxophonist was not content to stay within the limits of bossa nova. Wayne Shorter's "Infant Eyes" is reflective and lyrical; Getz' cool tone and far-reaching curiosity shape the interpretation, while Brackeen's solo is filled with the rhythmic and harmonic tensions that define her impulsive style. Kenny Wheeler's "The Cry of the Wild Goose" introduces a distinctly funkier sound. The contrast is revealing: this quartet can move between musical styles without losing its collective identity. Rodgers Grant's "Morning Star" closes the program, leaving the quartet's adventurous modern-jazz sensibility clearly in view.

Those encountering these recordings for the first time are in for a treat: they offer a picture of the full range of Getz' artistry and testify to the enduring singularity of Gilberto's musical voice.

For more info visit resonancerecords.org. A Getz Tribute is at Dizzy's Club Dec. 1-2 (with Julian Lee Quartet). See Calendar.



Blue Transient
Herb Robertson, Christopher Dell, Christian Ramond, Klaus Kugel (Nemu)
by Ken Waxman

Trumpeter Herb Robertson, the inventive, Plainfield, NJ-born journeyman, worked with everyone from Bill Frisell to Evan Parker during his career, before his passing two years ago this month at age 73. By the end of his life, he was gigging as much in Europe as North America, and the posthumously-released *Blue Transient* captures a seven-part free improvisation from his final year with a group of top-flight German players—Christopher Dell (vibraphone), Christian Ramond (bass) and Klaus Kugel (drums). Robertson's distinctive, brassy slides and slurs connect squarely with the others, his acrid triplets, whinnying tones and plunger growls weaving in and out of the improvisations. He's obviously having a good time, since he concludes his solo of smears and snuffles on "Blue Transient - Part 3" by hollering and chortling through his horn, mumbling nonsense and bugling tones at the same time.

Particular sequences throughout the seven tracks highlight the skills of Ramond and Kugel, the former moving from measured strums to furious thumping, and the latter making use of focused press rolls and cymbal jabs. Together, they mostly fend off linear expression. In the meantime, Dell serves as Robertson's most consistent foil. With his continuous carpet of mallet rolls and rebounds, sustained patterns and ingenious metal shaking, he both advances and connects variations on a theme and subtly decorates or underlines the others' work. On "Part 4", following Robertson's lyrical Harmon-muted trumpet riff, Dell stretches out in a fluid unaccompanied display: continuous reverberations and overt metal pealing stretch the vibraphone's timbres and sustain to their limits.

Robertson's ability to move quickly among brass screeches, mouthpiece suckles, note-bending blasts and broken chord projections are distinctively displayed on this double-album. So too is his ability to inject himself into many situations without fissure. Dell demonstrates how the vibraphone's dual functions of sound accompaniment and timbral extrapolation can be applied to free music situations. Ramond and Kugel emphasize their rhythmic skills without being obsequious or overbearing.

Having recorded upwards of 80 sessions as a leader or sideperson, Robertson's inventiveness and responsiveness on *Blue Transient* confirm that his talents remained strong even as he neared the end.

For more info visit nemu-records.com





So Many Lovely Things (Live in Brecon)
Kenny Barron, Ray Drummond, Ben Riley
(Elemental Music)
Songbook
Kenny Barron (Artwork)
by George Kanzler

Two newly-released albums, one from a concert 31 years ago, the other a new recording and new venture for the leader, offer further proof that Kenny Barron is one of our greatest living jazz pianists. The 1995 concert, recorded in Brecon, Wales, features his go-to trio of that decade, with Ray Drummond (bass) and Ben Riley (drums). The new album is Barron's first to feature vocalists throughout (singing his original tunes), along with his current trio of Kiyoshi Kitagawa (bass) and Johnathan Blake (drums).

So Many Lovely Things: Live in Brecon consists of ten tracks spread across the double-album (two CDs or two LPs). They run the gamut from originals to Thelonious Monk, and jazz and pop standards, including "Canadian Sunset", a Top Ten Pop Chart hit from 1956. The wide net that Barron casts for repertoire also casts light on his approach to music, quoted in the liner notes: "I like music. I like all of it. I don't want to be put in any kind of pigeonhole…Different situations force me to play other things. You don't know what it sounds like until it reveals itself…Whether you make it or not, you've got to reach." Barron's early heroes and models were Hank Jones and Tommy Flanagan, and like them, he is a strongly melodic improviser; he has proven himself to be more adventurous, however, counting Monk as another strong inspiration. As Drummond observes, "He doesn't just play the changes, but redeploys the melody in a very complex way." Several examples of that assessment can be found on the live album. You never lose sight of the melody on Joe Bushkin's "Oh, Look at Me Now", although Barron does get coy with the bridge. Bridges—the contrasting "B" sections of traditional 32-bar AABA songs—are crucial to the pianist's improvising, as he stresses their uniqueness even on the most fevered solo flight, as when trading fours with Riley on "Surrey With the Fringe on Top". On another set of piano-drums trades heard within "Time Was", Barron manages to shift improvising gears on each new four-bar window.

Among the high points of the album are the two Monk selections (Barron and Riley were members of Sphere, the Monk tribute quartet founded in 1977): "Ask Me Now" is treated as the gorgeous ballad it is, first with a solo chorus and then by the trio; "Shuffle Boil" is all solo piano, Barron reveling and high-stepping in the stride piano feel the composer sometimes nostalgically invoked. Barron also captures Monk's oblique sense of time, all while slipping in sly quotes from other tunes in the High Priest of Bebop's *oeuvre*.

Songbook is Barron's first album to entirely feature vocals (by eight different singers) throughout its thirteen tracks. He wrote all of the music, and all but two of the tracks have lyrics by poet Janice Jarrett, whom the pianist has known for over half a century, and whose lyrics are more art song or impressionist poetry than pop/jazz songs. The two exceptions are the spirited anthem "Minor Blues Redux", with lyrics to match from the singer, Catherine Russell, and "Calypso", featuring Tyreek McDole's wordless, cheerful "la-di-da"-ing. Barron's tunes at times reach too wide across octaves, an obstacle for some singers, especially Jean Baylor. Cécile McLorin Salvant meets the challenge on all three of her features, while also adding wit and attitude. Two other vocalists stand out: a pair of major artists who are themselves noted composers. Ann Hampton Callaway infuses the tropical paradise lyrics of "Cook's Bay" with the sensual huskiness of Lauren Bacall, and Kurt Elling personifies the feel of "In the Slow Lane". The album also includes a pair of young singers on the brink of what could be bright jazz careers. The rising Ekep Nkwelle reverses the octave stretch on "Illusion" toward the bottom, suggesting the richness of Sarah Vaughan's lower range, and Kavita Shah brings tender empathy toward both Barron's piano and the song, "Lullabye".

For more info visit elemental-music.com and store.pias.com. Barron is at Village Vanguard Dec. 15-27. See Calendar.



For further info visit
davidjaneway.com

CDs, downloads and streaming available at Amazon, Apple Music, Spotify & YouTube

David Janeway Appearing:

DEC. 9
David Janeway Trio
@One Flight Up (7, 8:30 pm)

DEC. 13
David Janeway Jam Session
@Jazz Forum (8-10 pm)

DEC. 20
Latin Jazz Collective
@Five Spot Jazz (8-10 pm)

DEC. 28
with Eliot Zigmund Quintet
@Smalls (6 pm)

JAN. 6
Tribute to Jazz from Detroit
@Dizzy's Club (7, 9 pm)

"Live at the Blue Llama captures spontaneity, elegance and decades of shared musical experience merging into something deeply human…- classical jazz in the noblest sense...a continuation of the language." - *Paris Move*

DROP THE NEEDLE



Pneuma
Henry Fraser (Kou)
by Sarah "Flake" Grosser

Bassist Henry Fraser has managed to develop a signature timbre of exceptional darkness. For the majority of *Pneuma*, he layers multiple takes of alternative bass techniques in a careful blend of resonances. The illusion is that all sounds are played in a single take and on a single harmonic instrument. The result is a totally-immersive, viscerally-satisfying collection of eight homogenous pieces, averaging around four and a half minutes each. The overtones and sustain carry the album, inviting listeners to dispense with their preconceived notions of what solo double bass music is supposed to sound like.

"Blood, is" showcases sharp, ominous creaks slowly oscillating between left and right channels. You can feel the splintery, spiky high frequencies of each individual crack—tactile and kinetic, like a hundred-year-old tree finally breaking and falling. In "Turn", drawn-out bowing is paired with harmonics to create devastating, stirring chords. The melodies that appear through the harmonics are simple, but these are complemented by the complexity of the sounds that Fraser creates. There is also a great respect for silence, and the negative space between each articulation. Deep listening is essential.

This album could be summarized with the usual descriptors—"modern contemporary, experimental avant garde, partially composed, partially improvised"—but that might limit the appeal to a select niche. This recording certainly has crossover appeal in other genres outside of the jazz world: it would be of particular interest to fans of drone or dramatic instrumental scores. Co-producers Randall Dunn (Sunn O)))) and Ben Greenberg (Marc Ribot) have realized Fraser's vision with a clear unity of purpose. The design team at Kou have similarly knocked it out of the ballpark with two limited-edition variants: the "Cohort" edition on mint-colored vinyl, and the exquisite "Gemstone" edition, featuring a beautiful translucent violet and orange melt, plus signed graphic scores!

Pneuma is for connoisseurs of impeccable sound (and graphic) design, richly textural sonic palettes and attention to the very tiniest of details. It may be a solo record, but it's a team effort—one of 2026's darkest horses.

For more info visit kourecords.com. Fraser is at Close Up Dec. 6 (with Sam Weinberg) and Dec. 11 (as leader). See Calendar.



Passerine
Stephan Crump (Out Of Your Head)
by JR Simon

With *Passerine*, bassist Stephan Crump presents seven original compositions that are subtle, restrained and intricate. He is joined by frequent collaborator Ches Smith (drums, percussion), Kenny Warren (trumpet) and David Leon (alto, flute); together, the musicians share an instinctive understanding of how much, and how little, to play.

"Glide" is an album standout. Its lilting bass figure supports intertwining trumpet and flute, which enter at slightly offset intervals. Although it is inspired by the different ways birds build nests, the music avoids literal references, though little flutters and swoops emerge in the phrasing (Crump has made the scores available for purchase, and they include evocative directions such as "swooping" and "horns flit around.") The interplay between Warren and Leon is particularly effective throughout. Crump makes generous use of their overlapping registers, allowing their complementary timbres to blend and resonate. Slight rhythmic offsets and staggered entrances add surprise, keeping the music moving without disturbing its unhurried character. On "Weavers", trumpet and flute interlace, weaving the

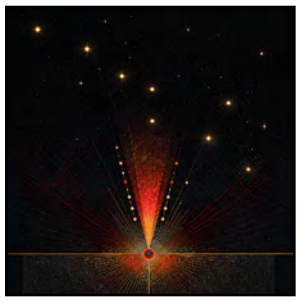


melody together, supported by a crisp groove from Crump and Smith.

The album puts the Crump-Smith partnership on full display. On "Twenty-Five", their opening exchange moves through an astonishing range of textures and subtle rhythmic shifts, each musician anticipating and extending the other's ideas. Smith's playing is built from small, finely-tuned gestures. On "Stuck", he catches Warren's double-tonguing trumpet line with a delicate cymbal response. It's a fleeting moment, and one of many that rewards repeated listening. Across the album, Smith's diverse palette of strikes, brushes and textures seems as natural as breathing. He is, quite simply, a generational talent.

"Bryn" and "Fly" further demonstrate Crump's melodic gifts. On the former, trumpet and alto saxophone occupy shared tessituras, creating an especially gorgeous blend; the latter selection has a memorable, open-ended melody that invites other musicians to make it their own. *Passerine* has plenty of rhythmic life, but no one is in a hurry. The music beautifully unfolds on its own terms.

For more info visit outofyourheadrecords.com. Crump's Passerine is at Bar Bayeux Dec. 12. His Otherlands Trio (with Darius Jones and Eric McPherson) is at SEEDS Brooklyn Dec. 16-18. Crump is also at The Stone at The New School Dec. 5 (with Patricia Brennan). See Calendar.



Points of Light
Christian McBride & Ursa Major (Mack Avenue)
by Terrell K. Holmes

Over the years, bassist Christian McBride has evolved from a promising young lion to an acclaimed bandleader and composer, and now he has become a mentor to the current pride of young lions. McBride has released *Points of Light* with his quintet Ursa Major, a vibrant, diverse blend of traditional and contemporary musical influences.

"Sakura", by tenor saxophonist Nicole Glover, is an impressionistic prelude, driven by her warm, reflective tone, in addition to McBride's vigorous electric bass line and the measured drumming of Savannah Harris. The quick-witted "Two Check" is a classic bop delight, pitch perfect, with standout turns by McBride, whose pizzicato sounds like scat singing, and killin' work by composer Mike King's piano and organ. When the band recorded "Cows" by guitarist Ely Perlman, the bandleader likely told everyone to let loose, and the result is shoulder-weaving funk. The bridge, built by the composer's deft guitar riffs, Glover's blues-framed tenor and King's nasty-ass organ, taps into McBride's James Brown pedigree. The texture and warmth of Harris' "Same Folks", as well as the thoughtful interplay within the band, makes the song as calm and soothing as an oasis.

McBride's propulsive "Familiar Steps" prompts a reasonable question: does jazz need yet *another* contrafact of Coltrane's "Giant Steps"? The answer here is a resounding *yes*. McBride's take-no-prisoners acoustic solo acknowledges Coltrane's virtuosity while underscoring his own. Similarly, Glover could have fallen victim to emulation but instead constructs a flawless statement that swings effortlessly. "A Morning Story" is a "quiet storm" type of ballad, with the saxophonist's soft eloquence and Perlman's spare, luminous guitar at its heart. Another King tune, "Orquieda", whose opening keyboard riffs bring prime Stevie Wonder to mind, is a Latin-tinged workout that's light-hearted, joyful and conducive to dancing. The album ends with a tip of the hat to keyboardist George Duke with a cover of his tune "No Rhyme, No Reason". The excellent arrangement and instrumentation, as well as the vocoder accompaniment, creates an enmeshing sound that one might find in the Pat Metheny/Lyle Mays catalog.

McBride has struck gold again with Ursa Major, and it will be unsurprising if *Points of Light* is heralded as a landmark album, not only because of its leader, but because of the stellar careers it furthered.

For more info visit mackavenue.com. McBride is at Village Vanguard Dec. 1-6 and 8-13. See Calendar.



Live in Italy
Jonah Parzen-Johnson & Lau Nau (We Jazz)
by Wif Stenger

High concept: New Yorker with baritone sax meets Finn with vintage modular synth for an hour of meditative improv in the Italian Alps! Back story: a year ago, jazz-based Brooklyn saxophonist Jonah Parzen-Johnson and multi-instrumentalist, vocalist and sound artist Lau Nau (Laura Naukkarinen) released their subtle debut, *A Few We Remember*, now reissued together with this live set, expanding on five pieces from the original eight.

The compositions were inspired by random encounters with near-strangers. This project, too, started as an encounter between new acquaintances with different musical backgrounds and tools—yet their acoustic and electronic instruments dovetail naturally into a warm, flowing, open dialogue. Both recordings are minimalist affairs: Parzen-Johnson drops his earlier electronic treatments and spoken-word schtick for this project, while Lau Nau skips the field sounds, water drops and toy sound effects of her experimental solo works (she only adds gentle, wordless vocals on one tune, the nearly ambient "First Time Viewer").

The original recordings are jumping-off points for thoughtful, low-key improvisations. Some tunes stretch to more than twice their original length, such as the closing "Suspicious Commuter", a contemplative stream of consciousness played mostly on saxophone with faint echoes and rain-like effects. The track ends with the only audience sounds of the set, the crowd in the small northern Italian club otherwise pin-drop quiet. Indeed, this set sounds like it could have been recorded in a studio, while the original "studio" album was in fact mostly recorded at Lau Nau's old wooden house in the Finnish archipelago.

Both versions share an enveloping, inviting sound that only occasionally veers into edginess, as on the paradoxically titled "Calming Influencer", which sounds more menacing live. Much more calming is "Bus Driver", Naukkarinen's hypnotic synth resembling an electric church organ stuck on an entrancing loop—imagine Philip Glass moonlighting at a Vegas wedding chapel. On "Apologetic Inquirer", Parzen-Johnson's playing is elegant, slow-motion bebop. This time the duo's collaboration is much richer and more florid than the album version, making it sound like a demo in comparison—a worthy goal for any live album.

For more info visit wejazz.fi. Parzen-Johnson is at Baby's Alright Dec. 14 (with Knife Thrower). See Calendar.



Comprehensive
Joe Morris, Tyshawn Sorey, Peter Evans
(Fundacja Słuchaj)
by Fred Watts

There's a closeness to the music on *Comprehensive*—a front-row seat, raw feeling. The album's four undulating, explorative group improvisations by Peter Evans (trumpet), Joe Morris (bass) and Tyshawn Sorey (drums) are captured in extraordinary sonic detail by engineer Aaron Nevezie at The Bunker Studio in Brooklyn, giving the album that "in the room" feeling that is a critically-important part of experiencing free music.

On each track, an overarching structure reveals itself despite the contrast from one moment to the next. This effect is due largely to Sorey's role in the trio. His marked patience establishes a foundation that his bandmates build upon, which also grounds the temporal reality of the listener. In the first three minutes of "Grasp", the drummer establishes a continuous pulse on the ride cymbal. Evans and Morris gradually build on this rhythmic consistency; all the while, the clarity of the cymbal attacks fade into a wash. Sorey's tasteful commitment to ideas, and his bandmates' willingness to join in on them throughout the record, are commendable and integral to the music's success.

One hallmark of this album is the trio's exploration of softer, sparser sounds. In the final five minutes of "Surroundings", each musician's technical control and creativity reach a point where the listener may lose track of individual players: they become a sort of macroorganism. Particularly notable is Evans' use of trumpet as a textural device, which can blend with a cymbal scrape or bass harmonic to bewildering effect. The opening of "Each of These Things" has something of an industrial quality to it. One could mistake the band for the whirring and clanking of tools, with Evans' playing akin to the incidental resonances heard in a machine shop. For the listener experiencing this album while in transit, the music ultimately has a matching, transportive quality.

For more info visit sluchaj.bandcamp.com. Evans is at Close Up Dec. 4-6 and Firehouse 12 (New Haven, CT) Dec. 18 (with Dan Weiss). Sorey is at The Jazz Gallery Dec. 16-19. See Calendar and 100 Miles Out.

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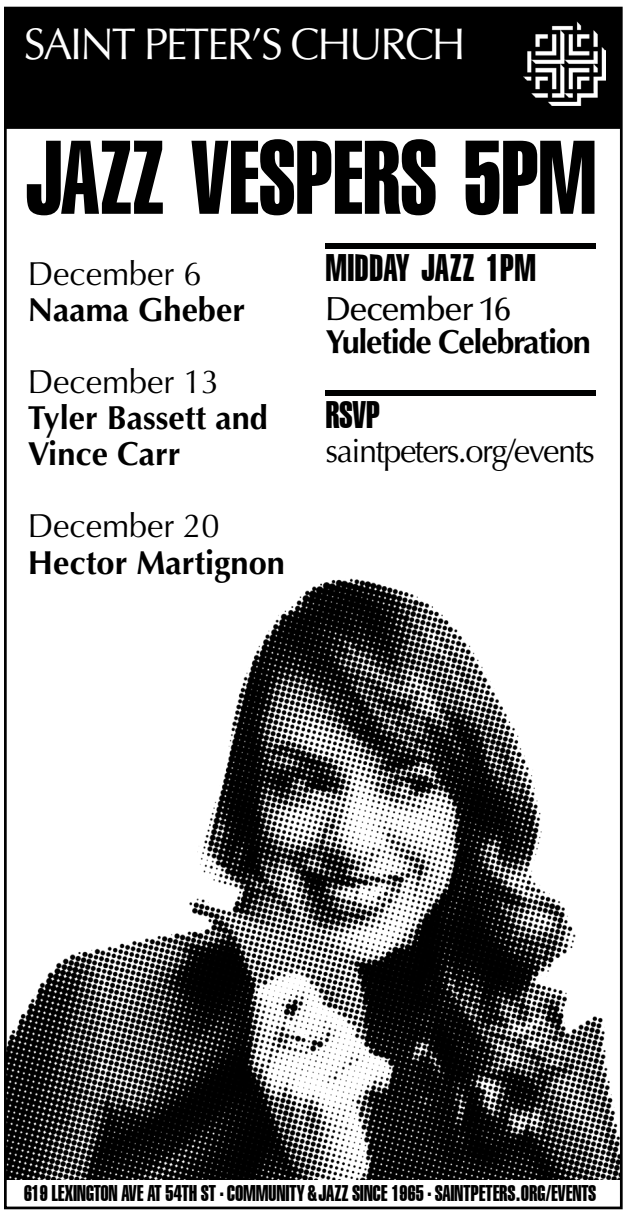
House of Trane
Jim Snidero (Savant)
by Scott Yanow

The title of *House of Trane* might lead one to expect that altoist Jim Snidero's recent recording would be a set of John Coltrane tunes. But the album is actually dedicated to the John and Alice Coltrane Home (in Dix Hills, NY), where John resided during 1964-67 and Alice lived until 1973. Snidero was deeply touched while visiting the house, which is registered as a local, state and national Historic Place and is designated as a National Treasure by the National Historic Trust for Preservation, and will soon be transformed into a museum.

The alto saxophonist assembled an impressive quartet here that features pianist Stefan Karlsson (a member of bassist Eddie Gomez' trio for over 30 years), bassist Nat Reeves (a veteran who has worked with Pharoah Sanders, Jackie McLean, Kenny Garrett and many other greats) and drummer Jason Tiemann (who in the last decade has been a first-call drummer, recording prolifically for labels such as SteepleChase, Posi-Tone and Cellar Music). The group performs six Snidero originals, plus two songs from the Coltrane repertoire.



One can hear aspects of Trane's sound and style in Snidero's playing even though he is an altoist, which Coltrane did play on super-rare occasions (e.g. with Dizzy's Gillespie's big band; Gene Ammons Allstars' *The Big Sound* album; in Japan a year before he died, and on the posthumously released *Stellar Regions*, recorded shortly before his 1967 passing). Snidero's originals utilize modal structures, showcasing a yearning and passionate sound, which stylistically harks back to the kind of material Coltrane was playing in the early '60s. While Karlsson has a gentler approach than Tyner usually displayed during his years as the pianist in the Coltrane Quartet, he does play in a similar Tyner-influenced style. Snidero's rhythm section as a whole sounds like Coltrane's during his more restrained performances. In addition to the originals, which all reference aspects of Coltrane's life at home, the quartet performs the standard ballad "A Weaver of Dreams" (recorded by Coltrane in 1959) and gives a spirited rendition of his "Resolution" from *A Love Supreme*.

There have been many tributes to Coltrane and to Miles Davis during this, their centennial year. *House of Trane* is one of the better homages, because Snidero plays creatively within the framework and spirit of Coltrane's music rather than copying him too closely, or playing much of his music.

For more info visit jazzdepot.com. The album release concert is at Five Spot Jazz Dec. 10 and The Side Door Jazz Club (Old Lyme, CT) Dec. 12. See Calendar and 100 Miles Out.



A Supreme Blue
Nicholas Payton & Butcher Brown (Concord Jazz)
by Jeff Cebulski

Trumpeter and multi-instrumentalist Nicholas Payton, and the contemporary jazz ensemble Butcher Brown—Marcus "Tennishu" Tenney (saxophones), DJ Harrison (keyboards), Morgan Burrs (guitar), Andrew Randazzo aka R4ND4ZZO (electric bass) and Corey Fonville (drums)—do not refer to *A Supreme Blue* as a "tribute" album. Yet it is clearly an homage to Miles Davis and John Coltrane, whose centenaries are being fêted this year throughout the world. This new album's versions of two seminal works, *Kind of Blue* and *A Love Supreme*, demonstrate respect while using reconstructed melodies and arrangements to point in different directions.

One representative tactic involves layering a familiar tune on top of alternative rhythms that suggest deeper historical connections. On "Freddie Freeloader", after a funky Clyde Stubblefield/"Jabo" Starks-style lead-in from Fonville, Payton hews closely to Davis' original trumpet theme before Burrs chimes in with his own funky statement. Payton responds in similar style on echoey trumpet, accompanied by R4ND4ZZO's resonant bass. "All Blues" pairs African-influenced percussion, including Payton on thumb piano, with the familiar trumpet and saxophone riff. Fonville's groove is augmented by Burrs' subtle picking and Tennishu takes a tenor solo that splendidly binds the two motifs.

Payton shines throughout the album, notably his sterling trumpet on "Blue in Green" and his piano work on "Flamenco Sketches", where his intro is dotted with references to Bill Evans' contribution to "So What". His echoed pronouncement of Coltrane's "call to worship" on "Acknowledgment", this time on trumpet, is striking, as the seasoned listener always expects a saxophone entreaty. R4ND4ZZO proceeds with Jimmy Garrison's iconic bass line, which Fonville supports with a nuanced R&B evolution of Elvin Jones' quietly rumbling cadence. "Resolution" becomes a swinging keyboard-centered hip-hop instrumental, with Tennishu's saxophone taking over. On "Pursuance", Fonville provides a slower, Latin-flavored rhythmic base, while Tennishu flourishes over Burrs' delicate comping. "Psalm" moves from Payton's vocoded performance of Coltrane's prayer-poem into a more sedate charismatic praise service litany.

Due to the production atmospherics, some of *A Supreme Blue* (especially the nearly ambient "So What") could become background music in hip bars, but that would miss the point; this non-tribute that moves the famous music forward turns out to be quite a tribute after all.

For more info visit concordjazz.com. A Supreme Blue (featuring Nicholas Payton) is at Smoke Dec. 28 to Jan. 3. See Calendar.



New Music—New Poetry
(with David Murray, Steve McCall)
Amiri Baraka (LeRoi Jones) (Modern Harmonic)
by John Pietaro

"Poetry, 1st of all, was & still must be, a musical form. It is speech musicked…highly rhythmic communication. High speech." So begins Amiri Baraka's original, lengthy liner note to *New Music—New Poetry*, an often volcanic album first heard in 1982 (originally released on India Navigation), then lost to time prior to this, the album's first-ever reissue (as LP, CD and digital download), thanks to Modern Harmonic. It was recorded live at NYC's now defunct Soundscape space early into the supposedly trickle-down Reagan years. This was also a period of renewed fightback, still bloodstained from the assassination of Dr. King and the Newark riots. The Newark-born, cultural-political activist Baraka (whose 12-year deathaversary at the age of 79 is next month) makes the argument that "Black poetry means to show its musical origins," claiming that words and music were largely made into one by Langston Hughes at the Five Spot.

Opening with "The Last Revolutionary (for Abbie Hoffman)", Baraka's resolve is on display, as he emotes about the Chicago 7, federal government crimes and the need for ongoing revolution. David Murray's tenor saxophone drops R&B riffs and modern jazz fragments amid the poet's lines as drummer Steve McCall, in turn, creates a uniquely soaring rumble about them. The three immediately demonstrate an artful telepathy ("tremendous wings," as Baraka described the musicians), on equal terms, perhaps harmolodically so.

Among the cuts that capture the ear are the humorously titled (if you follow Italian) "Strunza Med", which asks "If the world was a poem / what kind of poem would it be? / What kind of goddamn poem would it be?," citing beauty, ugliness, tragedy and happiness within a sonic enclosure of bass clarinet and gently-liberated drumming. The piece for John Coltrane, "I Love Music", opens with a frighteningly beautiful ostinato by Murray before Baraka's vocalizations turn the piece inside out, followed by the saxophonist's subtones and embouchure explosions. Another work that magnificently illustrates the jazz

poetry idiom is "Dope", with its cry of "It must be the devil" and its fearless statements conjoining society, pop culture, racism, religion, illicit drugs and perceived weaknesses in the victims. While each selection of this recording speaks to socio-political issues, both "Class Struggle" and "Class Struggle in Music" could stand as anthems for future uprisings, looking ferociously ahead, because, "there is no last revolutionary until the planet explodes." Here's one for the people's victory.

For more info visit sundazedmusic.bandcamp.com. David Murray is at The Pocket Dec. 3-4. See Calendar.



Fifth Quadrant
Eric Alexander (Smoke Sessions)
by Ken Dryden

Saxophonist Eric Alexander has long been a part of the New York jazz scene, having studied with Joe Lovano and Rufus Reid at William Paterson University; he was also mentored there by the late pianist Harold Mabern, who became a frequent collaborator. Alexander's distinctive sound and wide breadth of repertoire is a hallmark of his extensive discography. This 2026 studio session, which has the feeling of a live club date minus the applause (note: the last two tracks are from a concert), features the tenor player leading a new quartet consisting of old friends, including Cyrus Chestnut (piano), Nat Reeves (bass) and Carl Allen (drums).

The title track, Alexander's fiery post-bop anthem, evolved from an overtone exercise that he used with his students. The band is fully engaged, devouring the new composition as if it has long been part of their working repertoire. The breezy setting of "One Hundred Ways" is soulful and passionate, while his warm, thoughtful arrangement of Gordon Parks' lush "Don't Misunderstand" is the work of a master, along with Chestnut's understated solo. The leader's "Newk" is a funky blues and an obvious tribute to Sonny Rollins, his big-toned tenor paying homage to the late jazz master without resorting to mimicry. Chestnut's laid-back arrangement of Stevie Wonder's "Ribbon in the Sky" brings out its lyricism, while the playful exchange between the tenor saxophonist and pianist provides a fun coda. Rodgers and Hammerstein's "It Might as Well Be Spring" has long been a popular standard for jazz musicians. Alexander's thoughtful approach embellishes its melody while retaining its essence.

The last two tracks were recorded live at NYC's Smoke Jazz Club on what would have been Mabern's 90th birthday earlier this year (Mar. 20). Both "Afro Blue" (Mongo Santamaria) and "Sugar" (Stanley Turrentine) were part of Mabern's repertoire, but Alexander finds his own path through each of them. He makes numerous musical references in his explosive rendition of the former, while his soulful, brisk setting of the latter spotlights each member of the quartet.

Fifth Quadrant is available as a CD, download, even LP, although the live bonus tracks are limited to the digital formats.

For more info visit smokesessionsrecords.com. The album release concert is at Smoke Dec. 2-6. Alexander is also at The Django Dec. 10 (with Alex Minasian) and 18 (with Dave Stryker). See Calendar.

BOXED SET



Coltrane 100
John Coltrane (Rhino)
by Tom Greenland

Just a few months ago, he would've been 100 years old (Sep. 23), perhaps the greatest improviser in all jazzdom. We're speaking of John Coltrane, whose centennial birthday is celebrated by Rhino's 6-LP boxed set *Coltrane 100 (Selections from 1951-1967)*. It's yet another in a long line of Coltrane compilations—allmusic.com lists over 400, with another 75 or so available through digital platforms (!)—but this one stands tall in the crowd. Because Rhino is the reissue arm of Warner Music Group, it's no surprise that over half of the 37 tracks were originally released on WMG's subsidiary, Atlantic, while only a third were on Impulse! and a fourth on Prestige. To accomplish producing a collection of this breadth and diversity, Rhino had to negotiate licensing with Concord, Sony, UMG and BMG. That said, this compilation contains most of the "hits" and standout songs, plus some welcome surprises.

The set contains almost four hours of music, spread over six high-quality vinyl records. The sound should please audiophiles, while the sequencing should satisfy experts and neophytes alike. Selections are chronologically ordered, with tracks to each side ensuring a balanced listening experience. LP 2's first side, for instance, opens with a fourteen-minute version of "India", recorded at the Village Vanguard (Nov. 1961) with Eric Dolphy in the band; it features Coltrane's screaming, rampaging soprano saxophone over two extended solos. This is immediately followed by a markedly contrasting cut: a four-minute version of Duke Ellington's ballad "In a Sentimental Mood" (Sep. 1962) featuring Coltrane's warm, mellow tenor horn and Ellington's delicate, rhapsodic piano, both men sticking close to the melody, with limited improvisation.

The first cut on the collection is "We Love to Boogie", one of the saxophonist's earliest recordings (Mar. 1951) with Dizzy Gillespie's Sextet (originally on Dee Gee). Besides its historical importance, the track shows Coltrane's inchoate style emerging from the influence of bebop, heard in his fluid, rolling legato phrases, inner guide-tone lines and chromatic side-slipping—all suggesting a penchant for adventure. "Straight Street", from 1957's *Coltrane*, his debut album as sole leader, features a straightforward melody reading, but you can already hear the barely subdued passion in his unadorned, vibrato-less tone.

Aficionados will be familiar with the hits—"Blue Train", "Giant Steps", "Naima", "My Favorite Things", "Alabama", "A Love Supreme, Pt. 1—Acknowledgement". Some may wonder why cuts such as "Moment's Notice", "Impressions", "Chasin' the Trane" and "Spiritual" didn't make the cut; or why material from pivotal releases such as *Crescent, Transition, Ascension* or *Interstellar Space* wasn't negotiated for. Others will argue that his second, avant garde-leaning quartet and Impulse! releases are underrepresented. Such lacunae are alleviated by the addition of alternate takes, a bootleg track and hidden gems from lesser-known albums, affording an impressive (if somewhat biased) overview of Coltrane's growth and range.

Indications of his developing style may be heard throughout the collection, especially on contributions he made as a sideman for important leaders. His work with Miles Davis is heard on "Two Bass Hit" (an alternate take), "If I Were a Bell", "Milestones", "Oleo" and "So What"; with Thelonious Monk on "Well, You Needn't" and "Trinkle Tinkle"; and with Johnny Hartman on "My One and Only Love". On the Monk recordings, the leader's relentless focus on motivic improvisation based on the tune's melody seems to have rubbed off on Coltrane, who chain-links motifs on "Well, You Needn't" and unleashes a gush of notes like floodwaters through sluice gates on "Trinkle Tinkle", an intimation of the "sheets of sound" style he would later develop. Davis' use of space ("If I Were a Bell") and modal harmonies ("Milestones" and "So What") surely got Coltrane thinking along similar lines, the latter tune an obvious inspiration for his hyped-up contrafact "Impressions". An example of Coltrane in full bebop mode, burning through up-tempo rhythm changes, can be heard on "Oleo", from a live bootleg of Davis' quintet with the saxophonist.

Fans, especially musicians, have always been impressed with Coltrane's penetrating intelligence and formidable technical facility, heard on flag-wavers such as "Giant Steps", but ultimately, it's his emotional charisma that leaves the biggest impression. There are many moments throughout the compilation where his profound commitment to his art manifests in sparser statements, when he sticks close to song melody, with minimal improvisation or embellishment, the sound of the horn itself becoming the primary medium of communication. This often occurs towards the end of an extended improvisation—as on "Syeeda's Song Flute", "My Favorite Things", "Body and Soul", "Blues to Elvin", "Equinox"—when the fire of his imagination cools down and the thick sheets of sound thin out into succinct soulful statements. This quality is particularly prevalent in the slower-tempo pieces and beautiful ballads—"While My Lady Sleeps", "Slow Dance", "I'll Wait and Pray", "Naima", "Central Park West", "Ev'ry Time We Say Goodbye", "In a Sentimental Mood", "My One and Only Love", "Alabama"—which (as noted above) are adeptly arranged in the setlist to serve as counterweights to, and/or palate cleansers for, the more extroverted numbers.

Coltrane is, of course, not the only star in these skies, and the set is considerably enhanced by the wonderful playing of his colleagues, some of the very finest artists in jazz. As a sideman, we can hear him assimilating the ethos and esthetics of his peers, working out his own ways to engage with, develop and personalize these ideas. And as a bandleader, it's noteworthy that a man with so much music and spirit to express—someone who once confessed to Miles Davis, "I don't know how to stop [soloing]"—was nevertheless acutely aware of the power of collective expression and understood the importance of sharing musical space with his bandmates.

Thus, *Coltrane 100*, for its wealth of telling detail and sweeping overview of its namesake's *oeuvre*, offers serious and casual listeners alike a deeper appreciation of his seminal contributions and lasting impact.

Happy Birthday, John. We're still listening!

For more info visit store.rhino.com. Coltrane tributes this month include "Countdown 2027 Coltrane Festival" at Smoke Dec. 9 to Jan. 10 (featuring Melissa Aldana, Ravi Coltrane, Eric Scott Reed, Vincent Herring, Sarah Hanahan, Nicholas Payton, James Carter, Steve Turre and others) and "Celebration: Music from the Years 1961 & 1966" at Deer Head Inn (Delaware Water Gap, PA) Dec. 5 (with Griffin Woodard). See Calendar and 100 Miles Out.

(EDGEFEST CONTINUED FROM PAGE 12)

colors and glow to the trio's set. Smith's deep arco and muscular pizzicato provided a solid foundation, though the bassist also comfortably played troublemaker, using various objects to unleash sudden crashes or rubbing them against his strings. He maintained a continuous level of surprise by reverting on occasion to the more traditional role of the walking bass. If Mitchell is no longer able to perform the heroics of yore—his *tours de force* of circular breathing immediately come to mind—he clearly still enjoys performing in spite of his stoic demeanor. Indeed, the trio played for over an hour and a half, and the undeterred leader kept blowing his sopranino even after the house lights went on.

At the festival's conclusion, Mitchell collaborated with a number of Detroit-area artists, most of whom had performed with him in the past, notably as part of the Creative Arts Collective. Only young trombonist Zekkereya El-magharbel was a newcomer. Mitchell again focused mainly on the bass saxophone, but this time taking a much more melodic approach. Bassist Jaribu Shahid and drummer Tani Tabbal (both of whose 1981 recording debut was Roscoe Mitchell and the Sound Ensemble's *3 X 4 Eye* on Black Saint) seemed to be most comfortable providing a solid backdrop, the stickman being particularly attentive to what Mitchell had to say and the path he was following. Other players, however, seemed to walk on eggshells.

The dynamic changed when pianist **Craig Taborn**, who had played a lively and forceful solo set prior to this last act, took the stage. He joined in the middle of the performance and injected salutary energy. His contribution liberated several musicians, including saxophonist Tony Holland, whose participation had been minimal until that point, but who now launched into a soaring soprano solo. Guitarist Spencer Barefield (whose very first recording was Mitchell's *Roscoe Mitchell Quartet* on Sackville, recorded in 1975) provided more elaborate lines that opened opportunities. A look of disappointment again was noticeable on Mitchell's face when he recognized the music had come to an end.

Local bass player **Christian Bush** had opened the festival with a set entitled "For Roscoe." His septet included Stephen Paul (trombone), Benjamin Green (trumpet), Mara Meyer (clarinets), Oliver Bishop (woodwinds), Max Welterlen (drums) and John Tatara (percussion, piano). The band performed five distinctive compositions by Bush, which offered an insight into his breadth as a composer, including "Dedicated to Roscoe Mitchell – Part I", which started with a hair-raising bass solo, and "Expedited Removal", underlining the leader's social conscience. The latter was a slow dirge that gradually led to a final chaos, featuring the whistles used to signal the presence of ICE agents. "Burning Bush" was a pulsating, rambunctious romp. The set ended with "Dedicated to Roscoe Mitchell – Part II", with Tatara moving to the piano. A free improvisation segment led to a cacophonous and uplifting finale, proving Mitchell's legacy is in good hands.

Michael Malis, an underrated local pianist and composer, unveiled a new work, *Sketches and Interludes*, another giving-him-his-flowers tribute to Mitchell, performed by the Creative Arts Orchestra under the direction of Marcus Elliot, at Ann Arbor's Community High School. As the title suggests, this piece was a succession of vignettes, designed "to help musicians discover their own creative impulses." Reminiscent of Mitchell's sound collages, the first half was a fabric woven with sparse sounds, notes and occasional bits of melody. This was followed by an impressive orchestral passage evoking a sea surge and built around repetitive patterns before dissolving into thunderous chaos, the relentless banging of a music stand being the attention-grabber. The piece concluded with an off-kilter march that reached another dimension when all the horns joined in. Its joyfulness was a fitting way to conclude another special homage to the living legacy of Edgefest 2026's guest of honor, Roscoe Mitchell.

For more info visit kerrytownconcerthouse.com

(INTERVIEW CONTINUED FROM PAGE 6)

MINTZ: Whether I'm playing solo or with other musicians, it's always the individual and overall sound.

NYCJR: Do you still practice things you can't play?

MINTZ: Always. Every day. Every day I sit at the drums.

For more info visit billymintz.com. Mintz is at Five Spot Jazz Dec. 5 (with David Haney), Mezzrow Dec. 14 (with Alan Broadbent), Bar Bayeux Dec. 17 (with Roberta Piket and Adam Kolker), Smalls Dec. 18-19 (with Roberta Piket) and Mezzrow Dec. 28 (with Alan Broadbent). He is also at Maureen's Jazz Cellar (Nyack, NY) Dec. 12 (with Cameron Brown Legacy Quintet). See Calendar and 100 Miles Out.

Recommended Listening:
- Eddie Daniels—*Brief Encounter* (Muse, 1977)
- Vinny Golia Trio—*Puff of Smoke* (Altitude, 1989)
- Jeff Johnson Trio—*Free* (OriginArts, 1998)
- John Gross/Billy Mintz—*Beautiful You* (Origin, 2003)
- Billy Mintz—*Ugly Beautiful* (Thirteenth Note, 2015)
- Roberta Piket, Harvie S, Billy Mintz—*You've Been Warned* (Sunnyside, 2021)





(HUDSON CONTINUED FROM PAGE 12)

ensemble showcased outstanding solo performances, fierce improvisational grit and flawless interplay—holding the audience so spellbound that not a single phone screen lit up the hall.

The music ran late into the night at Spark of Hudson, the community learning hub and social enterprise space that served as the main sponsor for "Sounds Around Town." Bassist **Tristan Jarvis** performed an evocative upstairs set, while **DJ Rebecca Borrer** (of Rager Solutions) kept the dance floor packed for the official festival opening day afterparty. The series' following day lineup opened at 9:15 am (!) with a swinging piano trio set by **Nico Bald** at the farmers' market, launching a full day of performances for the next twelve hours by promising emerging artists playing across town.

In the early afternoon, festival host Keanna Faircloth (now in her fourth year at the helm) moderated a panel, featuring South African vocalist **Vuyo Sotashe** and North Carolina–born pianist-composer **Chris Pattishall**. Their intimate discussion on collaboration and the meaning of home sparked curiosity about their premiere of a joint piece commissioned specifically to be performed at the festival. While Pattishall and Sotashe frequently tour as a duo, they expanded into a quartet for the night's mainstage concert, joined by bassist Zwelakhe-Duma Bell le Pere (of South African and Jamaican heritage) and Trinidadian drummer Ariel Shane Vincent-Brown. The ensemble held the room spellbound. Sotashe's magnetic stage presence and luminous vocal range shone whether singing in English or across several South African languages, navigating expansive instrumental stretches, and honoring classics made famous by Miriam Makeba, Nina Simone and Abbey Lincoln. The centerpiece was their festival-commissioned homage to the creative power of mothers, which incorporated poignant fragments of the Sesotho spiritual "Moya Wa Bana" ("The Breath of Children").

The festival shifted to the Park Theater, featuring master percussionist-vocalist **Mino Cinélu**'s Mino 4 Miles project. Born in Paris to a French mother and a Martinican father, Cinelu was recruited by Miles Davis at age 24 during an Italian tour with Weather Report—a stint that yielded Davis' *We Want Miles*. His HJF set was a mesmerizing homage. A virtuosic colorist, Cinélu coaxed rhythms from surprising objects and even the audience's tables. Backed by saxophonist Jay Collins, projection visuals and an expressionist dance interlude, the performance exuded surreal energy. Music historian Ashley Kahn offered insightful commentary on Davis' career, capping a night rich in spontaneous, small-stage communion.

On closing day, São Paulo–born guitarist **Vinícius Gomes** brought Brazilian traditions into conversation with modern jazz during a jazz brunch at Pocketbook Hudson. Meanwhile, in the lush setting of the Secret Garden—a local plant nursery—the duo of **Adriana Tampasis** (flute, vocals) and **Omer Shemesh** (keyboards, oud) treated listeners to inventive, experimental explorations featuring wordless vocalizing and adventurous scatting. The Family Concert at The Half Moon's spacious garden drew a large crowd. An enthusiastic audience of children responded with delight to **Pamela Badila**'s captivating storytelling, **Ntangou Badila**'s live painting sessions and **Ngonda Badila**'s (aka Lady Moon) uplifting children's songs, which drew from her Congolese heritage.

Returning to Hudson Hall, vocalist **Shenel Johns** delivered a high-energy set alongside Jon Thomas (piano), Jonathon S. Muir-Cotton (bass) and Jonathan Barber (drums). Infusing her soaring, wide-ranging vocals with gospel warmth and Jamaican reggae heritage, Johns navigated originals, standards and homages to Odetta, Art Blakey and Abbey Lincoln—even improvising an interactive song built on real-time crowd contributions. The last event of the night took place at Isaan Thai Star, where pianist **Armen Donelian** (who started the summer Hudson Jazz Workshop in 2007, which became the Hudson Jazz Festival in 2018) struggled to be heard in the unfortunately very noisy restaurant.

Just two hours north of Manhattan via Amtrak, the Hudson Jazz Festival, surrounded by peak autumn foliage, walkable historic streets and world-class performances, offers an intimate, highly personal alternative to large-scale urban festivals. Mark your calendars for Oct. 1–3, 2027.

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

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(LEST WE FORGET CONTINUED FROM PAGE 10)

studied timpani with Saul Goodman, as well as taking lessons with Karl Glassman of the NBC Symphony Orchestra and Billy Gladstone, who was playing at Radio City Music Hall. Her seriousness in pursuing a career was, Carrington notes, out of the box: "Women were not socialized to hit things, nor be aggressive. (But) she brilliantly pursued her love for drumming with an elegance and gracefulness that made it almost seem 'lady-like.' Thank goodness she had supportive parents and was rebellious to social norms."

Smith quickly joined Phil Spitalny's Hour of Charm Orchestra (remaining until the unit disbanded in 1954). During 1944, Smith, featured as "Viola and Her Seventeen Drums," played five shows a day at Manhattan's Paramount Theatre with Spitalny. She was frequently reviewed in the papers, one of them reporting that she "stopped the show" with her original "Drum Concerto". One high point in her career was playing at President Harry Truman's 1949 inauguration in the National Guard Armory in Washington, D.C., alongside the bands of Count Basie, Duke Ellington and Benny Goodman, among others.

In the '50s, Smith led her own Viola and Her Seventeen Drums unit, and played in Léon Barzin's National Orchestral Association as well. She was breaking gender barriers also, by appearing as an endorser for WFL Drums and Zildjian cymbals. From 1966-69, Smith drummed for the Kit Kat Band in Broadway's *Cabaret*, and later she continued to drum selectively, mostly in studio work and with her own small ensembles. At age 100, in 2012, Smith moved to Costa Mesa, CA, where she played in Forever Young, billed as "America's Oldest Act of Professional Entertainers."

"Her longevity was truly inspiring," Carrington says, "making the point that you can do what you love until the wheels fall off!" The icon herself concluded in a late-career interview for the Women of Rock Oral History Project, "It was all fun. Drumming is fun."

For more info visit pas.org/viola-smith-2

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

he notes. "For my solo albums, or the duos with Petit or Guérineau, I did everything myself. For the *T(h)ree* trio recording, Fred Marty handled the recording, mixing and mastering. As for the visuals, it depends on the album. Sometimes I take care of everything, and sometimes Dominique does. For record sales, everyone handles their own batch of CDs and Bandcamp purchases."

Marty, who lives in Noisy-le-Sec near Paris, explains that he took on the role of producer for *T(h)ree*'s since he had performed similar tasks over the years. And as someone who has recorded for many labels, he reports the IDR sessions "are relaxed and completely supportive." Despite Carreras' title as artistic director, "Tiri is a director who isn't controlling." While Marty has so far only recorded one album for IDR, a duo session with the bassist and drummer Carreras is being planned for the near future.

As for the mechanics of session financing, Carreras explains: "Costs are split among the musicians. We don't receive any grants. We sell very few albums, not enough to cover the expenses incurred and, above all, the time invested." That means the finished discs are also shared "so that everyone can sell or give them away as they wish." Future releases will include a second volume of *T(h)ree*, another session with LIANE (a large Rennes, Brittany-based improv ensemble), plus separate duos featuring the drummer with guitarists Marion Campos or Olivier Aude.

While IDR's profit-and-loss philosophy will scarcely make larger labels shake in their balance sheets, it's a large part of the *raison d'étre* of the French imprint. "IDR is not a commercially profitable business," Carreras confirms. "(But) all the musicians involved are passionate and share common values—in particular, the desire to produce free and authentic music without compromise. I'm very lucky to be able to share this passion with them."

Considering the name, would Carreras be open to recording other drummers beside himself? "I'd love to," he affirms. "If any improvisational drummers have projects that can't find a label, they're always welcome to reach out to me. I'd be thrilled to discover new talent and bring them on board with IDR." Still, he cautions: "The aesthetic has to align with the label's; the music must be improvised at least in part, and very personal, with a genuine focus on sonic exploration."

For more info visit tiricarreras.bandcamp.com



Tuesday, December 1

- Tomohiro Mori; Edsel Gomez Trio — Arthur's Tavern 5, 7 pm
- Maryam Turkey — Bar LunÀtico 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
- ★Joe Lovano Nonet with Steve Slagle, Ralph Lalama. George Garzone, Gary Smulyan, Glenn Drewes, Ed Neumeister, James Weidman, Cameron Brown, Otis Brown III — Birdland 7, 9:30 pm $45-55
- ★Vince Giordano and the Nighthawks — Birdland Theater 5:30, 8:30 pm $25-45
- Vanderlei Pereira Trio — Cellar Dog 7, 8:30 pm $5
- ★"Bossa Swings: Jobim and Getz Centennial": Julian Lee Quartet with Caelan Cardello, Russell Hall, Matt Lee + Mar Vilaseca — Dizzy's Club 7, 9 pm $30-60
- Helio Alves Trio; Sonido Costeño — The Django 7, 8:45, 10:15, 11:30 pm $35
- Tony Orzano/Devin Gray — Downtown Music Gallery 6:30 pm
- Lucious Crawford — Five Spot Jazz 8 pm $20
- ★Micah Thomas Trio with Dean Torrey, Kayvon Gordon — Jazzcultural 8, 10 pm $40
- ★"A Very Sw!ng Out Holiday": Eyal Vilner Big Band — Joyce Theater 7:30 pm $67-75
- "The Sound of the Blues: Sacred and Secular": Duke Ellington Ensemble with Ben Wolfe, Anisha Rush, Dylan Band, William Hill III, Stanley Ruvinov, Luke Woodle; Jelly Roll Morton Ensemble with Doug Wamble, Kristian Greene, Mejedi Owusu, Estes Cantarero-George, Desmond Diehl, Roman Goron, Mike Figge, Joseph Fielder — Juilliard School Paul Hall 7:30 pm $30
- Stefano Doglioni — Lost and Found 8 pm
- Katie Cosco Trio with Paul Gill, Aaron Kimmel; Reid Taylor 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 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
- ★John Hébert Trio with Brandon Seabrook, Ches Smith — SEEDS Brooklyn 8:30 pm
- Charlie Ballantine Quartet with Zach Lapidus, Quinn Sternberg, Paul Wells; Diallo House Sextet with Stacy Dillard, Marius Van Den Brink, Andrew Latona, Ismail Lawal, Reinaldo De Jesus; Kyle Colina Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy — Village Vanguard 8, 10 pm $45
- Michael Weiss Trio — Winnie's 7:30 pm
- Hjordys with Marcus Moore, Maco Dacanay, Humberto Olivieri, Carl Hennings, Hiroyuki Matsuura — Zinc Bar 7, 8:30 pm $35

Wednesday, December 2

- Jerome Sabbagh/Melissa Aldana with Vicente Archer, Bill Stewart — Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Quartet with Vinícius Gomes, Alex Claffy, Tyler Henderson — Bar LunÀtico 9, 10:30 pm $10
- Andy Statman Trio with Jim Whitney, Larry Eagle — Barbès 8 pm $20
- ★Joe Lovano Nonet with Steve Slagle, Ralph Lalama. George Garzone, Gary Smulyan, Glenn Drewes, Ed Neumeister, James Weidman, Cameron Brown, Otis Brown III — 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
- Peter Manheim with Alex Cummings, Esteban Castro, Mike Harmon — Birds 8, 10 pm $15
- Ehud Asherie Quartet — Cellar Dog 7, 8:30 pm $5
- ★Sylvie Courvoisier; David Truil with Tim Watson, Jasper Grigsby-Schulte, Kayvon Gordon — Close Up 7:30, 9, 10:30 pm $25
- Brian Newman — The Club Room 7:30, 9 pm $25
- ★"Bossa Swings: Jobim and Getz Centennial": Julian Lee Quartet with Caelan Cardello, Russell Hall, Matt Lee + Mar Vilaseca — Dizzy's Club 7, 9 pm $30-60
- Wayne Tucker Band with Miles Tucker, David Linard, Julian Miltenberger — The Django 10:15, 11:30 pm $35
- Sarah Pillow with Marc Wagnon, Edsel Gomez, Jayla Chee, David Sirkis — Five Spot Jazz 8 pm $20
- Trap Music Orchestra — The Jazz Gallery 7, 9 pm $27-33
- ★Mike LeDonne Groover Quartet with Alex DeLazzarri, Paul Bollenback, Joe Farnsworth — Jazzcultural 7, 9, 10:30 pm $40
- ★"A Very Sw!ng Out Holiday": Eyal Vilner Big Band — Joyce Theater 7:30 pm $67-75
- ★Nate Smith + Kiefer, CARRTOONS, Corey Fonville, Sam Fribush — Le Poisson Rouge 7:30 pm $30
- Colin Heshmat Trio — MAD Bar & Lounge 7 pm
- Zach Lapidus Trio; Felix Moseholm Trio — Mezzrow 6, 7:30, 9, 10:30 pm $40
- Serafina Martino with Janice Friedman, Dave Kingsnorth, Mike Campenni — Pangea 7 pm $25
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter — The Pocket 7, 9 pm $35-55
- Owen Chen Eternal Wind Quintet; Tomoya Ogawa Cinema Paradiso — Red Pavillion 7, 9:30 pm $15-70
- ★Rodney Jones/Didier Conchon Quartet with Lonnie Plaxico, Connor Parks; Kyle Nasser Quintet with Rich Perry, Leo Genovese, Pablo Menares, Colin Stranahan; Carlos Abadie Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Eric Alexander Quartet with Cyrus Chestnut, Nat Reeves, Carl Allen — Smoke 6, 8 pm $25-55
- Russ Nolan Quartet Jam Session — Sour Mouse 8:30, 10 pm
- ★Patricia Brennan solo — The Stone at The New School 8:30 pm $20
- ★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy — Village Vanguard 8, 10 pm $45
- Hot Hand Band — Winnie's 7:30 pm
- Hamis Smith Quartet; Bryan Eng Trio — Zinc Bar 7, 8:30, 10 pm $35

Thursday, December 3

- ★Elias Stemeseder/Jeff Williams with Adam Kolker, Jeremy Stratton — Bar Bayeux 8, 9:30 pm
- Luke Bergman, Jacob Burger, Martin Nevin — Bar LunÀtico 9, 10:30 pm $10
- Jon Madof Trio with Yoshie Fruchter, Nate Rappaport — Barbès 7 pm $20
- ★Joe Lovano Nonet with Steve Slagle, Ralph Lalama. George Garzone, Gary Smulyan, Glenn Drewes, Ed Neumeister, James Weidman, Cameron Brown, Otis Brown III — 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
- Chris Beck Quartet — Cellar Dog 7, 8:30 pm $5
- Sergio Ramirez Quartet with Alexandra Ridout, Rafael Enciso, Danno Petersen — Chelsea Table + Stage 7 pm $35
- ★Domo Branch; Tyler Bullock — Close Up 7:30, 9, 10:30 pm $25
- ★Mimi Fox Organ Trio with Brian Ho, Yoron Israel; Doug Wamble — Dizzy's Club 7, 9, 10:45 pm $15-60
- ★Mark Whitfield — The Django 10:15, 11:30 pm $35
- Chris Cuzme Quartet with Marius Van Den Brink, Nathan Peck, Tommy Campbell — Fifth Hammer 7, 8:30 pm
- Nico Jin — Five Spot Jazz 8 pm $20
- Roy Hargrove Big Band — The Jazz Gallery 7, 9 pm $27-33
- John Sneider Quintet with John Ellis, Gary Versace, Neal Caine, Rudy Royston; David Gibson Quintet with Cameron Campbell, Joseph Lepore, Jay Sawyer, Troy Roberts — Jazzcultural 7, 9, 10:30 pm $40
- ★"A Very Sw!ng Out Holiday": Eyal Vilner Big Band — Joyce Theater 7:30 pm $67-75
- Silvano Monasterios Trio; Neil Podgurski Trio — Mezzrow 6, 7:30, 9, 10:30 pm $40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band — Mount Morris Ascension Presbyterian Church 7 pm $25
- Hank Johnson Trio — National Jazz Museum in Harlem 2 pm
- ★Mike LeDonne Organ Trio — Plowshares Coffee Roasters 7, 8:30 pm
- ★David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter — The Pocket 7, 9 pm $35-55
- N'Kenge — Red Rooster Harlem 7 pm $10
- ★Kyle Motl, Eli Wallace, Nick Neuburg; Gerry Hemingway, Lina Andonovska, Earl Howard — Roulette 8 pm $20
- Jon Regen Quartet — The Roxy Lounge at Roxy Hotel 7:30 pm
- Hannah Marks Quartet with Nathan Reising, Jonathan Paik, Steven Crammer; Brian Melvin Trio with David Kikoski, Boris Kozlov; Ben Barnett Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Eric Alexander Quartet with Cyrus Chestnut, Nat Reeves, Carl Allen — Smoke 6, 8 pm $25-55
- Sofia Garcia/Aaron Matson — Spiga Ristorante & Cocktail Bar 7:30 pm
- "The Fiddle and the Drum": Renée Fleming/ Béla Fleck + Aoife O'Donovan, Michael Cleveland, Dominick Leslie, Jeff Partin, Mark Schatz, Jake Stargel — Stern Auditorium at Carnegie Hall 8 pm $50-212
- ★Patricia Brennan/Miles Okazaki — The Stone at The New School 8:30 pm $20
- ★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy — Village Vanguard 8, 10 pm $45
- Axel Tosca Trio + Xiomara Laugart — Zinc Bar 8, 10 pm $35

Friday, December 4

- Eric Person — Albert's Bar 3 pm
- ★Ohad Talmor with Adam O'Farrill, Joel Ross, Eric McPherson — Bar Bayeux 8, 9:30 pm
- Samuel Torres Sextet — Bar LunÀtico 9, 10:30 pm $10
- Oscar Noriega Crooked Quartet — Barbès 5:30 pm $20
- ★Birdland Big Band; Joe Lovano Nonet with Steve Slagle, Ralph Lalama. George Garzone, Gary Smulyan, Glenn Drewes, Ed Neumeister, James Weidman, Cameron Brown, Otis Brown III — Birdland 5:30, 8:30, 10:30 pm $35-55
- ★Brandee Younger — Birdland Theater 7, 9:30 pm $35-45
- ★Cindy Blackman Santana with Aurelien Budynek, Marc Cary, Benny Rietveld + Emilio Modeste — Blue Note 8, 10:30 pm $30-45
- Philip Harper Quintet; Katie Cosco Quartet — Cellar Dog 7, 8:30, 11:30 pm $10
- ★Peter Evans Sextet with Alice Teyssier, Mazz Swift, Nick Joz, Gervis Myles, Kayvon Gordon; Ben Goldberg with Chris Lightcap, Hamir Atwal; Ben Goldberg Jam Session — Close Up 8, 10, 11:30 pm, 12:30 am $35
- D'Nasya — The Club Room 7:30, 9 pm $25
- "The Jazz Room: A Journey to the Heart of New Orleans" — Cutting Room 6:30, 8:30 pm $30-55
- ★Mimi Fox Organ Trio with Brian Ho, Yoron Israel; Doug Wamble — Dizzy's Club 7, 9, 10:45 pm $15-60
- Jason Tiemann Quintet with Scott Wendholt, Tim Armacost, Luis Perdomo, Paul Gill; Latona Brothers with Andrew Latona, Christopher Latona — The Django 7:30, 9:15, 11 pm, 12:15 am $35
- Vicki Burns Quartet with John Di Martino, Steve Wood, Jay Sawyer — Five Spot Jazz 8 pm $20
- David Chesky Trio — Good Shepard Church 7:30 pm $40
- Composers Concordance presents CompCord String **Quartet with Mark Zaki, Luis Casal, Ema Tufekčić, Jisoo Ok** + Seth Boustead, Audrey Morse, Gene Pritsker, Max Pollak — Hungarian House 7 pm $20
- Jonathan Moritz High Standard Trio with Shayna Dulberger, Chris Welcome — InterContinental New York Barclay's Club 6, 8 pm $55
- ★Simon Moullier Octet with Morgan Guerin, Maria Grand, Vinicius Gomez, Carmen Quill, Keita Ogawa — The Jazz Gallery 7, 9 pm $30-35
- ★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White; Eric Wyatt Quartet with Benito Gonzalez, Evan Wohlrabe, Michael Shekwoaga Ode — Jazzcultural 7, 9, 10:30 pm $40
- ★"A Very Sw!ng Out Holiday": Eyal Vilner Big Band — Joyce Theater 7:30 pm $67-75
- Thomas Laubhan Duo + Alex Frondelli, Jakob Ebers, Alex Souris — Kato Sake Works 7 pm
- Frank Ponzio/Christian Fabian — Knickerbocker Bar & Grill 9 pm $3.50
- ★Miguel Zenón Duo; Bill Cunliffe Trio; William Hill III solo — Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
- Harlem Jazz Boxx presents Damon Mendes — Mount Morris Ascension Presbyterian Church 7 pm $25
- ★"Jazz Flute Fest": Joe Melnicove Trio; Alex Hamburger Trio; Samantha Kochis Trio — The Record Shop 7:30 pm $10
- Red Pavilion Jazz Band — Red Pavillion 7 pm $15-70
- ★Matthew Shipp/William Parker — Roulette 8 pm $25
- ★David Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Allan Mednard; John Hébert Quartet with Neta Raanan, Angelica Sanchez, Nasheet Waits; Matt Martinez Quartet — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Eric Alexander Quartet with Cyrus Chestnut, Nat Reeves, Carl Allen — Smoke 6, 8 pm $25-55
- ★Patricia Brennan Trio with Kim Cass, Noel Brennan — The Stone at The New School 8:30 pm $20
- ★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy — Village Vanguard 8, 10 pm $45
- Steve Berger with Peter Zak, John Beal + Val Hawk — Westbeth Community Room 7 pm $20
- Kieran Brown — Winnie's 7:30 pm
- Sam Dillon/Andrew Gould Quintet — Zinc Bar 7, 8:30 pm $35

Saturday, December 5

- ★"Folksongs Of The Bronx": Hilliard Greene — Andrew Freedman Home 4 pm

• Julius Gawlik Bar Bayeux 8, 9:30 pm
• COSMO with Jesse Harris, Kenny Wollesen, Jeremy Gustin, James Buckley, Asher Kurtz Bar LunÀtico 9, 10:30 pm $10
★Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy; The Four Bags with Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis Barbès 3, 8 pm $20
★Quintin Harris Trio with Griffin Fink, Anton Kot; Joe Lovano Nonet with Steve Slagle, Ralph Lalama. George Garzone, Gary Smulyan, Glenn Drewes, Ed Neumeister, James Weidman, Cameron Brown, Otis Brown III Birdland 5:30, 8:30, 10:30 pm $35-55
★Brandee Younger Birdland Theater 7, 9:30 pm $35-45
★"New York Holiday Swing": Svetlana & The New York Collective; Cindy Blackman Santana with Aurelien Budynek, Marc Cary, Benny Rietveld + Emilio Modeste, JD Allen Blue Note 1:30, 8, 10:30 pm $25-45
• Cellar Dog All-Stars; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm $10
★Peter Evans Sextet with Alice Teyssier, Mazz Swift, Nick Joz, Gervis Myles, Kayvon Gordon; Peter Evans + My Trio with Tim Watson, Yvonne Rogers, Jon Starks Close Up 8, 10, 11:30 pm $35
• Nathan Farrell The Club Room 7:30, 9 pm $25
★Mimi Fox Organ Trio with Brian Ho, Yoron Israel; Doug Wamble Dizzy's Club 7, 9, 10:45 pm $15-60
• Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards The Django 11 pm, 12:15 am $35
★"New York Jazz Stories: Music and Stories about Herbie Nichols": David Haney with Adam Lane, Billy Mintz + Cheryl Pyle Five Spot Jazz 8 pm $20
★Kou Records presents Ben Greenberg solo; Eric Wubbels with Dana Jessen, Ben Roidl-Ward, Katherine Young Issue Project Room 7:30 pm $25
★Simon Moullier Octet with Morgan Guerin, Maria Grand, Vinicius Gomez, Carmen Quill, Keita Ogawa The Jazz Gallery 7, 9 pm $30-35
★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White; Eric Wyatt Quartet with Benito Gonzalez, Evan Wohlrabe, Michael Shekwoaga Ode Jazzcultural 7, 9, 10:30 pm $40
★"A Very Sw!ng Out Holiday": Eyal Vilner Big Band Joyce Theater 2, 7:30 pm $67-75
• Misuzu Watanabe Duo Kato Sake Works 7 pm
• Mamiko Watanabe Duo Knickerbocker Bar & Grill 9 pm $3.50
★Miguel Zenón Duo; Bill Cunliffe Trio; William Hill III solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
★Anthony Hervey Septet with Langston Hughes II, Ben Sherman, Tyler Bullock, Jonathon Muir-Cotton, Tyson Jackson, Jillian Grace Miller Theatre 7:30 pm $25
• Yuval Amihai Trio Ornithology Jazz Club 6:30 pm
• Glenn Crytzer Quartet Peck Slip Social 1 pm
★Aaron Diehl Trio with Peter Washington, Kenny Washington The Pocket 7, 9 pm $35-55
• "The Music of A Charlie Brown Christmas": Victor Lin Trio Red Pavillion 6 pm $15-70
★"Monsters of Groove": Chelsea Goat Squad; Dave Fiuczynski's KIF + Vernon Reid ShapeShifter Lab 7:30 pm $30
★David Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Allan Mednard; John Hébert Quartet with Neta Raanan, Angelica Sanchez, Nasheet Waits; Matt Martinez Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Eric Alexander Quartet with Cyrus Chestnut, Nat Reeves, Carl Allen Smoke 6, 8 pm $25-65
★Patricia Brennan Quartet with Modney, Stephan Crump, Dan Weiss The Stone at The New School 8:30 pm $20
★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy Village Vanguard 8, 10 pm $45
• "Old Hollywood Holiday": Fleur Seule Winnie's 7:30 pm
• Yacouba Sissoko Zürcher Gallery 8 pm $20

Sunday, December 6

• Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
• Eddie Barbash/Joe Saylor Bar LunÀtico 9, 10:30 pm $10
• "The Django L'Impressionniste": Stéphane Wrembel; Daisy Castro with Emeline O'Rourke, Brad Brose, James Robbins Barbès 6, 8, 10 pm $20-50
• Vanessa Racci; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm $35-45
• Laura Anglade Birdland Theater 7, 9:30 pm $35-45
★Cindy Blackman Santana with Aurelien Budynek, Marc Cary, Benny Rietveld + JD Allen Blue Note 8, 10:30 pm $30-45
★"Guadalupe from the Aztec": David Haney/Yael "KAT" Modiano Acher Cabrini Shrine 8 pm
• Willerm Delisfort Trio Cellar Dog 7, 8:30 pm $5
★Peter Evans/Craig Taborn; Sam Weinberg with Henry Fraser, Jason Nazary; Sam Weinberg Jam Session Close Up 7:30, 9, 10:30, 11:30 pm $25
• Russell Hall Duo Cork Wine Bar 6 pm
• "Songbook Sundays: Irving Berlin": Ted Rosenthal, Deborah Winer, Klea Blackhurst, Sydney James Harcourt, Simona Daniele Dizzy's Club 5, 7:30 pm $30-60
• Kelly Green Quartet; Hendrik Meurkens Quartet The Django 6:30, 8, 9:30, 11 pm $35
★"Vocal Gumbo": Janis Siegel, Lauren Kinhan + Ekep Nkwelle Drom 7 pm $45
★Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
★Harvie S and Jay Leonhart with Tomoko Ono, Vito Lesczak, Yukimi Maeda Five Spot Jazz 8 pm $20
• WeBop Family Jazz Band Jazz at Lincoln Center 10:30 am, 12:30, 2:30 pm $40
★Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White Jazzcultural 7, 9, 10:30 pm $40
• "A Very Sw!ng Out Holiday": Eyal Vilner Big Band Joyce Theater 2 pm $67-75
• Matt La Von Jam Session Kato Sake Works 7 pm
• Continuum Culture & Arts presents Marin Griffith/Loomtone with Katie Webster, Miranda Agnew, Ariel Vera, rocío sánchez, David Macchione, Alex Yoo Living Gallery 7 pm
• Sarah King Quartet with Stefan Vasnier, Steve Whipple, Ben Cliness; Vanisha Gould Quartet with Chris McCarthy, Charlie Lincoln, Samuel Bolduc Mezzrow 6, 7:30, 9, 10:30 pm $40
• Seventh Sun Quartet Plowshares Coffee Roasters 2 pm
★Aaron Diehl Trio with Peter Washington, Kenny Washington The Pocket 7, 9 pm $35-55
• Nate Lucas All Stars Red Rooster Harlem 12 pm $10
★Brandon Sanders Trio Row House Harlem 12 pm
• Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
• Naama Gheber Saint Peter's Church 5 pm
• Adam Brenner Octet with Chris Rogers, Dan Wilkins, Danny Walsh, Frank Basile, Tyler Henderson, Joe Michaels, Adam Nussbaum; Dan Aran Quartet with Adam Birnbaum, Matt Clohesy, Daniel Sadownick; Aaron Johnson Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Eric Alexander Quartet with Cyrus Chestnut, Nat Reeves, Carl Allen Smoke 6, 8 pm $25-55
• Queens College Undergrad Big Band with Tim Armacost; Tim Armacost Jam Session Terraza 7 7 pm $20
★Christian McBride with Jaleel Shaw, Nicole Glover, Roy McCurdy Village Vanguard 8, 10 pm $45
• Valtinho Anastácio Zinc Bar 7:30, 9:30 pm $35

Monday, December 7

• Julia Easterlin with Martin Nevin, Jason Burger Bar LunÀtico 9, 10:30 pm $10
• Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary Barbès 7 pm $20
• "It's a Birdland Christmas!": Daniel Reichard; Jim Caruso's Cast Party with Billy Stritch, Steve Doyle, Daniel Glass Birdland 7, 9:30 pm $35-55
★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm $25-45
• Fena AKA LIV.E/Karriem Riggins Blue Note 8, 10:30 pm $30-45
• Ray Gallon Trio Cellar Dog 7, 8:30 pm $5
★Phillip Golub Partisan Ship with Yuma Uesaka, Elias Stemeseder, Jon Starks Close Up 7:30, 9 pm $25
★Ted Nash Big Band Dizzy's Club 7, 9 pm $30-60
★"Winter in New York": April Varner The Django 10:15, 11:30 pm $35
• Jinhee Heo Trio; Jinhee Heo Jam Session Five Spot Jazz 8 pm $20
• "A Tribute to Charlie Brown": David Benoit + Courtney Fortune Iridium 6, 8:30 pm $55-65
★Ari Hoenig Quartet with Gilad Hekselman, Gadi Lehavi, Joe Martin Jazzcultural 8, 10 pm $40
★Spike Wilner Trio with Paul Gill, Aaron Kimmel; Tardo Hammer Trio with Lee Hudson, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm $40

Harlem Jazz Boxx

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Every Friday @ 7pm | HARLEM JAZZ SERIES

December 4th: Damon Mendes
A New York City-born drummer and producer whose rhythmic mastery has powered performances with Marcus Miller, Roy Ayers, Public Enemy, and Craig Harris — a true backbone of the New York music scene.

December 11th: Camerahn Alforque
A San Diego-born, New York-forged trumpeter, composer, and bandleader who has shared stages with Lauryn Hill, Wyclef Jean, Jazzmeia Horn, and the legendary Roy Hargrove Big Band.

December 18th: Craig Harris & Breathe Quintet
A 2022 Jazz Hero and master trombonist whose creative fire has burned since his days with Sun Ra returns to Harlem — bringing his Breathe Quintet for a night of bold, boundary-pushing jazz.

December 25th: No show

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- Angus Mason — Ornithology Jazz Club 6:30 pm
- ★Mingus Big Band — The Pocket 7, 9 pm $25-35
- Glenn Crytzer Quartet — Press Room at Alamo Drafthouse 6 pm
- Jon Regen — The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★Sally Gates, Amirtha Kidambi, Nora Stanley; Selendis Sebastian Alexander Johnson Wind Ensemble — Sisters 7:30 pm $20
- Tony Leone Quintet with Mike DiRubbo, Steve Davis, Michael Weiss, Mike Karn; Joe Farnsworth Quartet; Mike Boone Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 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
- Vandoren Holiday Sax Section; Jam Session — Zinc Bar 7, 8:30 pm $35

Tuesday, December 8

- Diego Voglino Band — Bar Bayeux 8, 9:30 pm
- Leo Genovese Tango Trio — Bar LunÀtico 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
- ★Emmet Cohen Trio — Birdland 7, 9:30 pm $55-65
- ★Vince Giordano and the Nighthawks — Birdland Theater 5:30, 8:30 pm $25-45
- Organ Grooves — Cellar Dog 7, 8:30 pm $5
- ★Marvin Sewell with James Hurt, Jerome Harris, Anwar Marshall — Dizzy's Club 7, 9 pm $30-55
- New York Flamenco All-Stars — The Django 8:45, 10:15, 11:30 pm $35
- ★patrick brennan; Jeff Pearring, Ellen Christi, Evan Crane; Ken Kobayashi — Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Grady Tesch — Five Spot Jazz 8 pm $20
- ★Igor Lumpert with Sebastien Ammann, Jerome Harris, Jeff Williams — Ibeam Brooklyn 8 pm $20
- Toninho Horta Quartet with Tyler Henderson, Alexander Claffy, Duduka da Fonseca — Jazzcultural 7, 9, 10:30 pm $40
- Stefano Doglioni — Lost and Found 8 pm
- Peter and the Masterkeys — MAD Bar & Lounge 7 pm
- Barbara Rosene Trio with Ray Macchiarola, Paul Gill; Ray Gallon Trio with Peter Washington, Kenny Washington — 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
- Locomotive with Adam O'Farrill, David Leon, Eli Greenhoe, Tal Yahalom, Daniel Prim — SEEDS Brooklyn 8:30 pm
- ★Jim Ridl Quartet with Tim Armacost, Jay Anderson, Vladimir Kostadinovic; Frank Basile Quartet with Jeb Patton, David Wong, Dennis Mackrel; Jason Maximo Clotter Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- introspect with Nana Kruger, Leo Michael Bird, Hermes Luc — The Stone at The New School 8:30 pm
- Dan Neville Sextet — Terraza 7 7:30, 9:30 pm $20
- ★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen — Village Vanguard 8, 10 pm $45
- ★WKCR 85th Anniversary Series: Willerm Delisfort/Jason Marshall — Zinc Bar 7, 8:30 pm $35

Wednesday, December 9

- ★Vladimir Kostadinovic Trio with George Garzone, Peter Slavov — Bar Bayeux 8, 9:30 pm
- Prawntail with Evan Main, Walter Stinson, Steven Crammer — Bar LunÀtico 9, 10:30 pm $10
- ★Emmet Cohen Trio — Birdland 7, 9:30 pm $55-65
- ★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
- Tony Davis Trio — Cellar Dog 7, 8:30 pm $5
- ★Noah Garabedian with Jonathan Finlayson, David Leon, Carmen Staaf, Jimmy Macbride — Close Up 7:30, 9 pm $25
- ★Ulysses Owens Jr. Big Band with Nathaniel Williford, Noah Halpern, Anthony Hervey, David Sneider, Michael Dease, Nanami Haruta, Pablo Mueller Santiago, Altin Sencalar, Jason Hainsworth, Diego Rivera, Markus Howell, Deandre Lettsome, Josh Lee, Tyler Bullock, Thomas Milovak — Dizzy's Club 7, 9 pm $30-55
- Max Pollak Group — Drom 9 pm $25
- Benjaman Barnett — Five Spot Jazz 8 pm $20
- ★Hannah Marks with Matt Mitchell, Gregg Belisle-Chi, Tom Rainey — The Jazz Gallery 7, 9 pm $30-35
- Bill Heid Trio with Peter Bernstein, Michael Petrosino — Jazzcultural 8, 10 pm $40
- Colin Heshmat Trio — MAD Bar & Lounge 7 pm
- Melissa Stylianou Quartet with Gary Versace, Pete McCann, Gary Wang; Tom Pietrycha Trio with Steve Einerson, Joe Strasser — Mezzrow 6, 7:30, 9, 10:30 pm $40
- ★Beyond Flute Duo with Cheryl Pyle, On Ka'a Davis — Middle Collegiate Church 7 pm
- ★David Janeway Trio with Ugonna Okegwo, Joe Strasser — One Flight Up 7, 8:30 pm $20
- Neta Raanan Project — SEEDS Brooklyn 8:30 pm
- ★Marty Ehrlich Trio with Ralph Alessi, John Hébert; Alex LoRe Quartet with Yvonne Rogers, Des White, Allan Mednard; Carlos Abadie Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Coltrane Festival: Melissa Aldana Quintet with Walter Smith III, Glenn Zaleski, Matt Brewer, Kendrick Scott — Smoke 6, 8 pm $25-55
- Russ Nolan Quartet Jam Session — Sour Mouse 8:30, 10 pm
- ★Ikue Mori Trio with Yuka Honda, Brian Chase — The Stone at The New School 8:30 pm $20
- ★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen — Village Vanguard 8, 10 pm $45
- ★Marta Sánchez Quartet; Bryan Eng Trio — Zinc Bar 7, 8:30, 10 pm $35

Thursday, December 10

- ★Ben Monder/Adam Arruda with Adam Kolker, Jeremy Stratton — Bar Bayeux 8, 9:30 pm
- Mike Dillon Punkadelick — Bar LunÀtico 9, 10:30 pm $10
- Buck and A Quarter Quartet with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer — Barbès 10 pm $20
- Emmet Cohen Trio — Birdland 7, 9:30 pm $55-65
- 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
- Sam Weber Quartet with Michael Piolet, Dave Rosenthal, Nitsan Kolko — Birds 8, 10 pm $15
- Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, Chrissi Poland, John Splithoff, Fernando Varela — Blue Note 7, 9:30 pm $75-250
- Abraham Burton Quartet — Cellar Dog 7, 8:30 pm $5
- Devin Daniels — Close Up 7:30, 9 pm $25
- Dolly Lowe — The Club Room 7:30, 9 pm $25
- ★Ulysses Owens Jr. Big Band with Nathaniel Williford, Noah Halpern, Anthony Hervey, David Sneider, Michael Dease, Nanami Haruta, Pablo Mueller Santiago, Altin Sencalar, Jason Hainsworth, Diego Rivera, Markus Howell, Deandre Lettsome, Josh Lee, Tyler Bullock, Thomas Milovak; Chris Oatts Quintet — Dizzy's Club 7, 9, 10:45 pm $15-55
- "A Very Cortez Christmas": Richard Cortez; Alex Minasian Quartet with Eric Alexander, Noah Garabedian, Aaron Seeber — The Django 7, 8:45, 11 pm, 12:15 am $35
- ★Jim Snidero with Stefan Karlsson, Nat Reeves, Jason Tiemann — Five Spot Jazz 8 pm $20
- ★Wide Open Works presents Triplex with Mara Rosenbloom, Joe Fonda, Rob Garcia — Ibeam Brooklyn 8 pm $20
- Tom Hambridge OUT FRONT — Iridium 8:30 pm $30-35
- ★Tyreek McDole — Jamaica Center for Arts and Learning 8 pm $10
- ★Hannah Marks with Matt Mitchell, Gregg Belisle-Chi, Tom Rainey — The Jazz Gallery 7, 9 pm $30-35
- Eric Wheeler Quartet with Stacy Dillard, Keith Brown, Anwar Marshall — Jazzcultural 7, 9 pm $40
- Hector Martignon — MAD Bar & Lounge 8 pm
- Tyler Blanton Trio with Gary Versace; Ricardo Grilli Trio with Joe Martin, Johnathan Blake — Mezzrow 6, 7:30, 9, 10:30 pm $40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band — Mount Morris Ascension Presbyterian Church 7 pm $25

• "Holiday at the Sands '66": New School Studio Orchestra with Keller Coker New School Tishman Auditorium 7:30 pm
• Christian McGee Xtet Plowshares Coffee Roasters 7, 8:30 pm
★Cécile McLorin Salvant The Pocket 7, 9 pm $45-60
• Josh Johnson with Anna Butterss, Ben Lumsdaine Public Records 7 pm $25
• Seoyeon Im Swing Quartet Red Pavillion 7 pm $15-70
• Darmstadt at 80: Mivos Quartet with Olivia De Prato, William Overcash, Victor Lowrie Tafoya, Nathan Watts; GBSR Duo with George Barton, Siwan Rhys; Yaron Deutsch solo Roulette 8 pm $25
• Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30 pm
★Neta Raanan Dreamjar with Robert Vega, Tyrone Allen II, Nasheet Waits SEEDS Brooklyn 8:30 pm
• Joseph Herbst Big Band ShapeShifter Lab 7 pm $30
• Luther S. Allison Sextet with Brandon Woody, Kevin Brewster, Jeffery Miller, Zwelakhe-Duma Bell Le Pere, Quincy Phillips; Itamar Borochov Quartet with Eden Ladin, Ben Tiberio, Jay Sawyer Smalls 6, 7:30, 9, 10:30 pm $40
★Coltrane Festival: Melissa Aldana Quintet with Walter Smith III, Glenn Zaleski, Matt Brewer, Kendrick Scott Smoke 6, 8 pm $25-55
• Sofia Garcia/Aaron Matson Spiga Ristorante & Cocktail Bar 7:30 pm
★Ikue Mori Trio with gabby fluke-mogul, Nava Dunkelman The Stone at The New School 8:30 pm $20
★"Holiday Stomp": The Hot Sardines Symphony Space Peter Jay Sharpe Theatre 7 pm $35-65
★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm $45
• Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm $35

Friday, December 11

• Eric Person Albert's Bar 3 pm
★Jerome Sabbagh Quartet with Simon Moullier, Joe Martin, E.J. Strickland Bar Bayeux 8, 9:30 pm
• VEN Trio with Vinícius Gomes, Noah Garabedian, Elé Howell Bar LunÀtico 9, 10:30 pm $10
• Oscar Noriega Crooked Quartet; Michael Winograd and the Honorable Mentshn with Dan Blacksberg, Will Holshouser, Carmen Staaf, Zoe Guigueno, David Licht + SoCalled Barbès 5:30, 10 pm $20
★Birdland Big Band; Emmet Cohen Trio Birdland 5:30, 8:30, 10:30 pm $35-65
★Bria Skonberg Birdland Theater 7, 9:30 pm $35-45
• "A Jazz Tribute to Vince Guaraldi's Charlie Brown Christmas": CB Quintet; Chris Botti Blue Note 11:30 am, 1:30, 7, 9:30 pm $25-250
• Dave Gibson Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm $10
★Henry Fraser with Brandon Seabrook, Randy Peterson Close Up 8, 10, 11:30 pm $35
• César Orozco SonAhead David Rubenstein Atrium 7:30 pm
★Ulysses Owens Jr. Big Band with Nathaniel Williford, Noah Halpern, Anthony Hervey, David Sneider, Michael Dease, Nanami Haruta, Pablo Mueller Santiago, Altin Sencalar, Jason Hainsworth, Diego Rivera, Markus Howell, Deandre Lettsome, Josh Lee, Tyler Bullock, Thomas Milovak; Chris Oatts Quintet Dizzy's Club 7, 9, 10:45 pm $15-55
• Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Freddy DeBoe Band with Al Street, Ben Stivers, Moses Patrou, Evan Pazner The Django 7:30, 9:15, 11 pm, 12:15 am $35
• Sabeth Pérez with Julian Shore, Pablo Menares, Johnathan Blake The Jazz Gallery 7, 9 pm $35
★Donald Edwards Quintet with Wayne Escoffery, Tony Davis, David Kikoski, Ahmed McLemore; Justin Robinson Quartet with Sharp Radway, Danton Boller, Willie Jones III Jazzcultural 7, 9, 10:30 pm $40
• Hajime Yoshida Trio with Yoshiki Yamada, Yuko Togami Kato Sake Works 7 pm
• Samuel Lerner/Tony Golden Knickerbocker Bar & Grill 9 pm $3.50
★One Breath Rising presents "Jazz & Poetry of the Spirit": TCIII with Marcus Persiani, Lonnie Plaxico, Taru Alexander + Brad Walrond Loove Labs Annex 8 pm $10
• Lucy Yeghiazaryan Trio; JD Walter Quartet with Jim Ridl, Alexander Claffy, Mark Whitfield Jr; Simona Premazzi solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
• Harlem Jazz Boxx presents Camerahn Alforque Mount Morris Ascension Presbyterian Church 7 pm $25
★George Coleman Quartet with Greg Murphy, John Webber, George Coleman Jr One Flight Up 7, 8:30 pm $20
★Cécile McLorin Salvant The Pocket 7, 9 pm $45-60
• iiisa with Efraín Rozas, MIRA MIRA Public Records 7 pm $25
★Darmstadt at 80: George Barton/Siwan Rhys; "Anthony Braxton's Thunder Music": International Contemporary Ensemble x Tri-Centric with Carl Testa, Levy Lorenzo, Ingrid Laubrock, Darius Jones, Reut Regev, Chris McIntyre, Rebekah Heller, Jonathan Finlayson, Nick Hallett, Kyoko Kitamura, Raquel Klein, Adam Matlock, Anne Rhodes, Fay Victor Roulette 8 pm $25
★James Zollar Sextet with Nabuko Kiryu, Stacy Dillard, Steve Hudson, Kyle Colina, Daniel Prim; Freddie Bryant Transformation Organ Quartet with Brian Charette, Rico Jones, Sylvia Cuenca; Anthony Wonsey Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Melissa Aldana Quintet with Walter Smith III, Glenn Zaleski, Matt Brewer, Kendrick Scott Smoke 6, 8 pm $25-55
★Ikue Mori Trio with Sara Serpa, Matt Mitchell The Stone at The New School 8:30 pm $20
• Alex Apolo Ayala Bámbula Project + Miguel Zénon Terraza 7 7, 8:30 pm $20
★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm $45
★Santi Debriano Bembe Arktet Zinc Bar 7, 8:30 pm $40

Saturday, December 12

★Hemphill Stringtet; "Performs the Music of Julius Hemphill": Josh Henderson, Sam Bardfeld, Stephanie Griffin, Christopher Hoffman; Air Legacy Trio "Performs the Music of Henry Threadgill's A.I.R." with Marty Ehrlich, Hilliard Greene, Pheeroan AkLaff Andrew Freedman Home 3 pm
★Stephan Crump Passerine with Kenny Warren, David Leon, Ches Smith Bar Bayeux 8, 9:30 pm
• Diallo & House of Sextet Bar LunÀtico 9, 10:30 pm $10
★Carole J. Bufford; Emmet Cohen Trio Birdland 5:30, 8:30, 10:30 pm $45-65
★Bria Skonberg Birdland Theater 7, 9:30 pm $35-45
★Jonathan Reisin with Melissa Almaguer, Nick Jozwiak, Lesley Mok Birds 8, 10 pm $15
• Kirk Whalum & The Holiday Divas Black Spectrum Theater Co. 7 pm $60-125
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, Chrissi Poland, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
• Darrell Green Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm $10
★Matthew Stevens with Josh Johnson, Kyle Miles, Eric Doob Close Up 8, 10 pm $35
• N'Kenge The Club Room 7:30, 9 pm $25
★Ulysses Owens Jr. Big Band with Nathaniel Williford, Noah Halpern, Anthony Hervey, David Sneider, Michael Dease, Nanami Haruta, Pablo Mueller Santiago, Altin Sencalar, Jason Hainsworth, Diego Rivera, Markus Howell, Deandre Lettsome, Josh Lee, Tyler Bullock, Thomas Milovak; Chris Oatts Pretty Big Band Dizzy's Club 8, 10, 10:45 pm $30-55
• Ava Preston Five Spot Jazz 8 pm $20
★Ingrid Laubrock, Brandon Lopez, Willy Rodriguez Ibeam Brooklyn 8 pm $20
★Lawrence Fields Supersonic Trio with Elé Howell The Jazz Gallery 7, 9 pm $35-40
★Donald Edwards Quintet with Wayne Escoffery, Tony Davis, David Kikoski, Ahmed McLemore; Justin Robinson Quartet with Sharp Radway, Danton Boller, Willie Jones III Jazzcultural 7, 9, 10:30 pm $40
• Adam Cordero Arcadia Kato Sake Works 7 pm
• Marc Devine/Hide Tanaka Knickerbocker Bar & Grill 9 pm $3.50
• Chris Morrissey Quintet with Marvin Sewell, Dan Weiss, Sam Newsome, Steven Bernstein Loove Labs Annex 8 pm $10
• Lucy Yeghiazaryan Trio; JD Walter Quartet with Jim Ridl, Alexander Claffy, Mark Whitfield Jr; Simona Premazzi solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
• "Live Jazz and Yoga": Christian X.M. McGhee National Jazz Museum in Harlem 10 am $20
★Caleb Wheeler Curtis/Jason Moran National Sawdust 7:30 pm $50
★George Coleman Quartet with Greg Murphy, John Webber, George Coleman Jr. One Flight Up 7, 8:30 pm $20
• Glenn Crytzer Quartet Peck Slip Social 1 pm
★Cécile McLorin Salvant The Pocket 7, 9 pm $45-60
★Bill Frisell solo Roulette 8 pm $45-100
★Joel Ross with Kayvon Gordon SEEDS Brooklyn 8:30 pm
★James Zollar Sextet with Nabuko Kiryu, Stacy Dillard, Steve Hudson, Kyle Colina, Daniel Prim; Freddie Bryant Transformation Organ Quartet with Brian Charette, Rico Jones, Sylvia Cuenca; Anthony Wonsey Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Melissa Aldana Quintet with Walter Smith III, Glenn Zaleski, Matt Brewer, Kendrick Scott Smoke 6, 8 pm $25-65
★Ikue Mori Highsmith Plus with Craig Taborn, Lotte Anker The Stone at The New School 8:30 pm $20
★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm $45

Sunday, December 13

• Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
★Allison Miller Bar LunÀtico 9, 10:30 pm $10
• Stéphane Wrembel; Olli Soikkeli with Eduardo Belo, Brad Brose Barbès 8, 10 pm $20
★Summer Camargo Quintet; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm $35-55
★Bria Skonberg Birdland Theater 7, 9:30 pm $35-45
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, Chrissi Poland, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
★FourOneOne presents "Black Poems": Fay Victor, LaTasha N. Nevada Diggs, Angelica Sanchez, Devon Gates, Lesley Mok Brooklyn Public Library Dweck Auditorium 4 pm
★Jeb Patton Trio Cellar Dog 7, 8:30 pm $5
★Matthew Stevens with Josh Johnson, Kyle Miles, Eric Doob Close Up 7:30, 9 pm $25
• Chiara Izzi The Club Room 6:30, 8, 9:30 pm $25
• Stacy Dillard Duo Cork Wine Bar 6 pm
★Ulysses Owens Jr. Big Band with Nathaniel Williford, Noah Halpern, Anthony Hervey, David Sneider, Michael Dease, Nanami Haruta, Pablo Mueller Santiago, Altin Sencalar, Jason Hainsworth, Diego Rivera, Markus Howell, Deandre Lettsome, Josh Lee, Tyler Bullock, Thomas Milovak Dizzy's Club 5, 7:30 pm $30-55
• Brandon Goldberg Trio with David Wong, Aaron Kimmel; Conrad Korsch Trio with Marius Van Den Brink, Ross Pederson The Django 6:30, 8, 9:30, 11 pm $35
• Nuci Nebieridze Georgian Jazz Project Drom 6:30 pm $25
★Jon-Erik Kellso EarRegulars with Matt Munisteri The Ear Inn 8 pm
• Composers Concordance presents Adam Holzman + Gene Pritsker, Jane Getter, Robert C. Ford Ellington Room at Manhattan Plaza 7 pm
• Ryan Devlin Five Spot Jazz 8 pm $20
★Jeff Beal; Donald Edwards Quintet with Wayne Escoffery, Tony Davis, David Kikoski, Ahmed McLemore; Justin Robinson Quartet with Sharp Radway, Danton Boller, Willie Jones III Jazzcultural 11 am, 7, 9 pm $40
• Matt La Von Jam Session Kato Sake Works 7 pm
★April Varner Trio with Konrad Paszkudzki, Isaac Beaumont; Noa Chait Trio with Adam Birnbaum, Pablo Menares Mezzrow 6, 7:30, 9, 10:30 pm $40
★Lew Tabackin Dual Nature Trio with Boris Kozlov, Jason Tiemann Michiko Studios 3 pm
• Wajdi Cherif solo Opera America Marc. A Scorca Hall 6:30 pm
• Fima Chupakhin Trio Plowshares Coffee Roasters 2 pm
★Cécile McLorin Salvant The Pocket 7, 9 pm $45-60
• Owen Chen Eternal Wind Quintet Red Pavillion 5 pm $15-70
• Nate Lucas All Stars Red Rooster Harlem 12 pm $10
★David Rothenberg/Charlie Rauh Reforesters Laboratory 6:15 pm $15-30
★Brandon Sanders Trio Row House Harlem 12 pm
• Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm

• Tyler Bassett, Vince Carr Saint Peter's Church 5 pm
★Joel Ross with Kayvon Gordon SEEDS Brooklyn 8:30 pm
• Ryo Sasaki Jam Session; John Raymond Quintet with Lucas Pino, Paul Cornish, Pablo Menares, Jay Sawyer; Sylvia Cuenca Quintet with Mejedi Owusu, Rico Jones, Manuel Valera, Essiet Essiet; Andrew Kushnir Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Melissa Aldana Quintet with Walter Smith III, Glenn Zaleski, Matt Brewer, Kendrick Scott Smoke 6, 8 pm $25-55
• "A Tribute to Frank Sinatra": The Jazz Room Sony Hall 6:30 pm $30-125
• Continuum Culture & Arts presents patrick brennan transparency kestra Soup & Sound 3:30, 5:30 pm
★Hesa Gun with Anders Nilsson, Sam Kulik, David Ambrosio, Vinnie Sperrazza; Visitors Trio with Jonathan Goldberger, JP Schlegelmilch, Jeff Davis Threes Brewing 8 pm $20
★Christian McBride Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm $45
• Valtinho Anastácio Zinc Bar 7:30, 9:30 pm $35

Monday, December 14

• Knife Thrower with Erik Sanko, Jonah Parzen-Johnson, Stefan Zenuk, Bob Vaccarelli, Benjamin Clapp; OV Love with Alice Genese, Jeff Berner Baby's All Right 6:30 pm $15
★Endangered Quartet with Roy Nathanson, Brian Drye, Tim Kiah, Jessie Mills Barbès 7 pm $20
• KT Sullivan, Jeff Harnar, Todd Murray, Stacy Sullivan, Jon Weber; Jim Caruso's Cast Party with Billy Stritch, Steve Doyle, Daniel Glass Birdland 7, 9:30 pm $35-65
★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm $25-45
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
• Ehud Asherie Trio Cellar Dog 7, 8:30 pm $5
• Elé Howell; Jules Gardner with Luke Stewart, Jason Nazary Close Up 7:30, 9 pm $25
• "Wynton Marsalis' Symphony No. 4: The Jungle": Juilliard Orchestra; Juilliard Jazz Orchestra with David Robertson David Geffen Hall 7:30 pm $45
• "Holiday Extravaganza": Joe Block with Shabnam Abedi, Imani Rouselle, Jarien Jamanila, Dylan Band, Noah Halpern, Dave Mosko, Mikey Migliore, Anwar Marshall Dizzy's Club 7, 9 pm $30-60
• "Holiday Celebration": June Cavlan The Django 7, 8:45 pm $35
• Jinhee Heo Trio; Jinhee Heo Jam Session Five Spot Jazz 8 pm $20
• "Classical-Jazz Crossover: Claude Bolling & Original Works": SuMin.K with Phillip Golub, Jeonglim Yang, James Paul Nadien + Fanshu Sun The Jazz Gallery 8 pm $33
• Benny Benack III Quintet with Virginia MacDonald, Helen Sung, Mark Lewandowski, Maria Marmarou Jazzcultural 8, 10 pm $40
★Winter Jazzfest Gala "Honoring Pat Metheny": Joshua Redman, John Pizzarelli, Brandee Younger, Larry Grenadier, Joe Dyson, Chris Fishman Le Poisson Rouge 7 pm $95
★Pasquale Grasso Trio with Paul Gill, Keith Balla Mezzrow 9, 10:30 pm $40
• JFA presents Kim Clarke Trio Jam Session National Jazz Museum in Harlem 6 pm
• Mingus Big Band The Pocket 7, 9 pm $25-35
• Glenn Crytzer Quartet Press Room at Alamo Drafthouse 6 pm
• Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
• Choir Invisible with Charlotte Greve, Chris Tordini, Vinnie Sperrazza SEEDS Brooklyn 8 pm
• Fat Cats Youth Ensemble with Zack O'Farrill ShapeShifter Lab 11 am $20
• Jochen Rueckert Quartet with Alexandra Ridout, Kevin Sun, Hamish Smith; ELEW Quartet with Bar Filipowicz, David Hawkins; Adam Ray Jam Session Smalls 6, 7:30, 9, 10:30, 11:55 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
★April Varner "Vocal Revue" Zinc Bar 7, 8:30 pm $35

Tuesday, December 15

• "My Holiday Songbook": Eden Plepler 54 Below 9:30 pm $30-63
★"Winter Morning Walks": The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon + Vuyo Sotashe 92NY 7:30 pm $20-65
• Diego Voglino Band Bar Bayeux 8, 9:30 pm
• Elé Howell Quintet with Cecil Alexander, Franklin Rankin, Ryoma Takenaga, Morgan Guerin Bar LunÀtico 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
★Stacey Kent Birdland 7, 9:30 pm $45-55
★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm $25-45
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
• Noriko Ueda Trio Cellar Dog 7, 8:30 pm $5
★"The Pan-American Nutcracker Suite": Joe McCarthy NY Afro Bop Alliance Big Band with Nick Marchione, Tony Kadleck, Alex Norris, Diego Urcola, Joe Fiedler, John Yao, Sam Blakeslee, James Borowski, Alejandro Aviles, Andrew Gould, Ben Kono, Luis Hernandez, Frank Basile, Alex Brown, Boris Kozlov, Vinny Valentino, Luisito Quinero Dizzy's Club 7, 9 pm $30-60
• People of Earth The Django 10:15, 11:30 pm $35
• Ittetsu Nasuda Five Spot Jazz 8 pm $20
★Jerry Z with Chad LB, Oz Noy, Lenny White, Mike Clark Iridium 8:30 pm $30-35
★Ehud Asherie Trio with David Wong, Carl Allen Jazzcultural 8, 10 pm $40
• Bean Tones with Chris Peters, James Gillen, Grant Heineman, Davin Kingston Le Poisson Rouge 7:30 pm $25-30
• Stefano Doglioni Lost and Found 8 pm
• Peter and the Masterkeys MAD Bar & Lounge 7 pm
★Hans Tammen presents s0nic 0penings with patrick brennan, Hilliard Greene, Jason Kao Hwang, Michael T.A. Thompson; Red Microphone with John Pietaro, Laurie Towers + Ellen Christie Main Drag Music 7 pm $15
• Chris Flory Trio with Steve Ash, Lee Hudson; Toru Dodo Trio with Yasushi Nakamura, Keita Ogawa Mezzrow 6, 7:30, 9, 10:30 pm $40
★Sylvia Cuenca Quartet with Rico Jones, Freddie Bryant, Essiet Essiet Ornithology Jazz Club 9pm
★"Holiday Fantasy": Stephanie Nakasian with Gregory Toroian, Karl Kimmel Pangea 7 pm $25
★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
★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell Rose Theater 7 pm $47-182
• Choir Invisible with Charlotte Greve, Chris Tordini, Vinnie Sperrazza SEEDS Brooklyn 8 pm
• Jon Gordon Quartet with Adam Birnbaum, Marcos Valera, E.J. Strickland; Ricky Rodriguez Quartet with John Ellis, Aaron Goldberg, Jimmy Macbride; Kyle Colina Jam Session Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45
★Danton Boller Trio with Dave Kikoski, Willie Jones III Zinc Bar 7, 8:30 pm $35

Wednesday, December 16

• Victor Solano Sextet with Afredo Colón, Carter Ysutake, Jonathan Paik, Steve Williams, Justin Henry Bar Bayeux 8, 9:30 pm
• Malaya Sol & The Soleros Bar LunÀtico 9, 10:30 pm $10
★Sam Bardfeld Trio with Jacob Sacks, Michael Sarin Barbès 8 pm $20
★Stacey Kent 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
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
★Grant Stewart Trio Cellar Dog 7, 8:30 pm $5
★Steve Lehman with Matt Brewer, Damion Reed + Paul Cornish; Micah Thomas Trio with Kayvon Gordon Close Up 7:30, 9, 10:30 pm $25
• Brian Newman The Club Room 7:30, 9 pm $25
★"The Pan-American Nutcracker Suite": Joe McCarthy NY Afro Bop Alliance Big Band with Nick Marchione, Tony Kadleck, Alex Norris, Diego Urcola, Joe Fiedler, John Yao, Sam Blakeslee, James Borowski, Alejandro Aviles, Andrew Gould, Ben Kono, Luis Hernandez, Frank Basile, Alex Brown, Boris Kozlov, Vinny Valentino, Luisito Quinero Dizzy's Club 7, 9 pm $30-60
★Marcus Goldhaber Five Spot Jazz 8 pm $20
★Tyshawn Sorey with Mark Shim, Emmanuel Michael, Harish Raghavan The Jazz Gallery 7, 9 pm $45-50
• Nick Hempton Quartet with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 8 pm $40
• Colin Heshmat Trio MAD Bar & Lounge 7 pm
• Dave DeMotta Trio with Paul Gill, Jason Tiemann; Kuni Mikami Trio with Ray Daike, Andy Pastorino Mezzrow 6, 7:30, 9, 10:30 pm $40
• "Silkroad Up-Close": Mike Block/Yacouba Sissoko; Maeve Gilchrist/Seamus Egan National Sawdust 7:30 pm $50
★"Creole Christmas": Etienne Charles The Pocket 7, 9 pm $40-60
• Owen Chen Eternal Wind Ensemble Red Pavillion 7 pm $15-70
★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell Rose Theater 7 pm $47-182
• "A Yuletide Celebration": Alex Leonard, Boots Maleson, Ray Marchica Saint Peter's Church 1 pm
★Stephan Crump Otherlands Trio with Darius Jones, Eric McPherson SEEDS Brooklyn 8:30 pm
• Tom Dempsey/Tim Ferguson Quartet with Chris Byars, Eliot Zigmund; Alex Weitz Quartet with Tom Oren, Ben Tiberio, Michael Piolet; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Ravi Coltrane Quartet with Jonathan Finlayson, Gadi Lehavi, Elé Howell Smoke 6, 8 pm $25-75
• Russ Nolan Quartet Jam Session Sour Mouse 8:30, 10 pm
★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45
• William Hill III Trio; Bryan Eng Trio Zinc Bar 7, 8:30, 10 pm $35

Thursday, December 17

★Billy Mintz/Roberta Piket with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
• Jordan McLean Musical ResistanceBar LunÀtico 9, 10:30 pm $10
• Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez Barbès 7 pm $20
• Arntzen Family with Evan Arntzen, Leif Arntzen, Miles Francis Arntzen + Arnt Arntzen Barbès 9 pm $20
★Sullivan Fortner solo Baryshnikov Arts Center 7 pm $20-40
• Stacey Kent 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
★Troubled Ox with Eivind Opsvik, Jeff Davis, Neta Raanan, Jonathan Paik Birds 8, 10 pm $15
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
• Zaid Nasser Trio Cellar Dog 7, 8:30 pm $5
★Steve Lehman with Matt Brewer, Damion Reed + Joel Ross; Micah Thomas Trio with Kayvon Gordon Close Up 7:30, 9, 10:30 pm $25
★"Christmas Stories": Christian Sands Quartet; Tim Brey, Madison Rast, Byron Landham Dizzy's Club 7, 9, 10:45 pm $15-60
• Joe Farnsworth Holiday Spritz with Mejedi Owuso, Caelan Cardello, Joey Ranieri The Django 10:15, 11:30 pm $35
• Connor MacLeod Five Spot Jazz 8 pm $20

• Steve Oliver Iridium 8:30 pm $30-35
★Tyshawn Sorey with Mark Shim, Emmanuel Michael, Harish Raghavan The Jazz Gallery 7, 9 pm $45-50
★"Barry Harris Birthday Celebration": Michael Weiss Quartet with Grant Stewart, Joseph Ranieri, Peter Van Nostrand; James Austin Jr Quintet with Joy Brown, Mason Millard, Matt Martinez, Ahmed McLemore, Vinton Hines Jazzcultural 7, 9, 10:30 pm $40
• Hector Martignon MAD Bar & Lounge 8 pm
• Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak; Raphael Silverman Trio with Peter Washington, Billy Drummond Mezzrow 6, 7:30, 9, 10:30 pm $40
★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm $25
★"Creole Christmas": Etienne Charles The Pocket 7, 9 pm $40-60
• "Ghibli Dreams & Nutcracker Holiday Jazz": Victor Lin Trio Red Pavillion 7 pm $15-70
★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell Rose Theater 7:30 pm $47-182
★Leila Bordreuil/Luke Stewart; Ka Baird/Chris Ryan Williams Roulette 8 pm $25
• Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30 pm
★Stephan Crump Otherlands Trio with Darius Jones, Eric McPherson SEEDS Brooklyn 8:30 pm
★Andrew Rathbun Large Ensemble ShapeShifter Lab 8 pm $20
• Mary Ann McSweeney Quartet with Roxy Coss, Ted Rosenthal, Jay Sawyer; Colin Stranahan Quintet with Tom Gershwin, Mike Bjella, Perry Smith, David Ambrosio; Matt Snow Jam Session with Sharik Hasan Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Ravi Coltrane Quartet with Jonathan Finlayson, Gadi Lehavi, Elé Howell Smoke 6, 8 pm $25-75
• Sofia Garcia/Aaron Matson Spiga Ristorante & Cocktail Bar 7:30 pm
★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45
• Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm $35

Friday, December 18

• Eric Person Albert's Bar 3 pm
★Kush Abadey Trio with Melissa Aldana, Thomas Morgan Bar Bayeux 8, 9:30 pm
★Brianna Thomas Band Bar LunÀtico 9, 10:30 pm $10
• Oscar Noriega Crooked Quartet Barbès 5:30 pm $20
★Birdland Big Band; Stacey Kent Birdland 5:30, 8:30, 10:30 pm $35-55
• Kolumbo with Frank LoCrasto Birds 8, 10 pm $15
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Fernando Varela Blue Note 7, 9:30 pm $75-250
• Swing Collective; Raphael D'Lugoff Quartet Cellar Dog 7, 8:30, 11:30 pm $10
★Steve Lehman with Matt Brewer, Damion Reed + Craig Taborn; Micah Thomas Trio with Kayvon Gordon Close Up 8, 10 pm $35
★"Christmas Stories": Christian Sands Quartet; Tim Brey, Madison Rast, Byron Landham Dizzy's Club 7, 9, 10:45 pm $15-60
★Khailah Johnson Quartet with Fima Chupakhin, Bar Filipowicz, Isaiah Bravo; Dave Stryker Quartet with Eric Alexander, Jared Gold, Steve Johns The Django 7:30, 9:15, 11 pm, 12:15 am $35
• Jinju Kim Five Spot Jazz 8 pm $20
• Corinne The Green Room at Yotel 8 pm $35-45
★Wide Open Works presents Michel Gentile FLOW with Mike McGinnis, Jacob Garchik, Chris Lightcap, Rob Garcia Ibeam Brooklyn 8 pm $20
★Tyshawn Sorey with Mark Shim, Emmanuel Michael, Harish Raghavan The Jazz Gallery 7, 9 pm $45-50
★Kevin Hays Quartet with Ben Wendel, Rick Rosato, Terri Lyne Carrington; Philip Harper Quintet with Raphael Silverman, Maki Nientao, Jason Maximo Clotter, Willie Bowman Jazzcultural 7, 9, 10:30 pm $40
• Jackson Dunkin Trio with Kevin Kearney, Emile Berlinerblau Kato Sake Works 7 pm
• Hyuna Park Duo Knickerbocker Bar & Grill 9 pm $3.50
• "Salsa Navidad": Spanish Harlem Orchestra with Oscar Hernández Kupferberg Center for the Arts Colden Auditorium 8 pm $37-63
★Pete Malinverni Trio with Ben Allison, Aaron Seeber; Caelan Cardello Trio with Joseph Ranieri, Willie Jones III Mezzrow 6, 7:30, 9, 10:30 pm $40
★Harlem Jazz Boxx presents Craig Harris Breathe Quintet Mount Morris Ascension Presbyterian Church 7 pm $25
• Allan Harris "Sings a Nat King Cole Christmas" with Rico Jones, Rick Germanson, Brandi Disterheft, Russell Markey The Pocket 7, 9 pm $35-50
• Angela Morris Big Band The Record Shop 7:30 pm $10
• "Hong Kong Hollywood": Red Pavilion Jazz Band Red Pavillion 7 pm $15-70
★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell Rose Theater 7:30 pm $52-196
★AACM NYC Chapter, Inc. presents Thurman Barker solo; David Virelles solo; Thurman Barker/Noah Barker; Rhythm Method with Leah Asher, Marina Kifferstein, Carrie Frey, Meaghan Burke Roulette 8 pm $35
★Stephan Crump Otherlands Trio with Darius Jones, Eric McPherson SEEDS Brooklyn 8:30 pm
★Roberta Piket/Billy Mintz Quintet with Peter Brainin, Pete McCann, Mary Ann McSweeney; George Burton Quartet; Chris Beck Quartet with Jon Beshay, Victor Gould, Eric Wheeler Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
★Coltrane Festival: Ravi Coltrane Quartet with Jonathan Finlayson, Gadi Lehavi, Elé Howell Smoke 6, 8 pm $25-85
★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45
★esperanza spalding with Morgan Guerin, Eric Doob + Nivi Ravi, Jamal Abrams, Kar'mel Small, Tashae Udo Zankel Hall 9 pm $71
★Mingus Dynasty Zinc Bar 7, 8:30 pm $45

Saturday, December 19

• Neta Raanan with Robert Mac Vega, Noam Borns, Maliq Wynn Bar Bayeux 8, 9:30 pm
• Erik Deutsch Band Bar LunÀtico 9, 10:30 pm $10
★Carole J. Bufford; Stacey Kent Birdland 5:30, 8:30, 10:30 pm $45-55
• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Chrissi Poland Blue Note 7, 9:30 pm $75-250
• Wayne Tucker Quintet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm $10
★Steve Lehman with Matt Brewer, Damion Reed + Craig Taborn; Micah Thomas Trio with Kayvon Gordon Close Up 8, 10 pm $35
• Haven Star The Club Room 7:30, 9 pm $25
★"Christmas Stories": Christian Sands Quartet; Tim Brey, Madison Rast, Byron Landham Dizzy's Club 7, 9, 10:45 pm $15-60
★Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Danton Boller, Willie Jones III; T.K. Blue Quartet with Michael Cruse, Matt Smythe, George Coleman Jr The Django 7:30, 9:15, 11 pm, 12:15 am $35
• Ken Kobayashi Ensemble; Stephen Gauci, Evan Palmer, Kevin Shea; Christopher Hoffman Ensemble Downtown Music Gallery 6:30, 7:30, 8:30 pm
★Judy Niemack Five Spot Jazz 8 pm $20
★Tyshawn Sorey with Mark Shim, Emmanuel Michael, Harish Raghavan The Jazz Gallery 7, 9 pm $45-50
★Kevin Hays Quartet with Ben Wendel, Rick Rosato, Terri Lyne Carrington; Philip Harper Quintet with Raphael Silverman, Maki Nientao, Jason Maximo Clotter, Willie Bowman Jazzcultural 7, 9, 10:30 pm $40
• Benjamin Young Quartet with Nathan Riesing, John Meier, Quinton Cain Kato Sake Works 7 pm
★Sullivan Fortner with Kayvon Gordon Louis Armstrong House Museum
★Pete Malinverni Trio with Ben Allison, Aaron Seeber; Caelan Cardello Trio with Joseph Ranieri, Willie Jones III Mezzrow 6, 7:30, 9, 10:30 pm $40
• Glenn Crytzer Quartet Peck Slip Social 1 pm
• "Christmas" with Jane Monheit The Pocket 7, 9 pm $35-60

THURMAN BARKER
— Drummer, Percussionist, Composer, Professor Emeritus.

UPTEE PRODUCTIONS
is pleased to announce 2 recent releases…

Impact
features two works, one by the DePaul University Concert Orchestra in Chicago and the second by the SEM Ensemble in New York.

+

Beyond the Curve
is Thurman Barker's most recent release featuring his group Time Factor with James Emery (guitar), Rob Schwimmer (piano), Jerome Harris (bass) and Thurman Barker (drums, percussions).

AACM NYC Chapter, Inc.
presents Thurman Barker
(solo, duo + world premiere of Barker's new String Quartet)!
at Roulette, Brooklyn
Dec. 18 (8 pm)



UPTEEPRODUCTIONS.COM

• "The Music of A Charlie Brown Christmas" with Victor Lin Trio
Red Pavillion 6 pm $15-70

★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell
Rose Theater 2, 7:30 pm $52-196

★Cheryl Pyle Beyond Flutes; The Music Now! Large Unit with Ras Moshe Burnett, Evan Crane, James Ilgenfritz, Dafna Naphtali, Rosi Hertlein, Gene Coleman, Peter Hess
Scholes Street Studio 3, 4 pm

★Roberta Piket/Billy Mintz Quintet with Peter Brainin, Pete McCann, Mary Ann McSweeney; George Burton Quartet; Chris Beck Quartet with Jon Beshay, Victor Gould, Eric Wheeler
Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Ravi Coltrane Quartet with Jonathan Finlayson, Gadi Lehavi, Elé Howell Smoke 6, 8 pm $25-85

• 8-Bit Big Band Sony Hall 8 pm $45-125

★Staten Island Jazz Festival: Nicole Zuraitis; Jumaane Smith; Kersten Stevens; Dal Segno Trio + Jazzmeia Horn
St. George Theatre 7 pm $36-42

• Composers Concordance presents Centuries Trio with Artie Dibble, Gene Pritsker, Jai Jeffryes Steel Wig Music 7 pm

★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45

Sunday, December 20

• T. J. Borden solo 440 Gallery 4:40 pm $15

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

• Miss Maybell & the Ragtime Romeos with Charlie Judkins, Brian Nalepka; Stéphane Wrembel Barbès 6, 8 pm $20

• "A Swinging Birdland Christmas": Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 5:30, 8:30, 10:30 pm $45-55

★Hilary Gardner & The Lonesome Pines with Justin Poindexter, Sasha Papernik, Noah Garabedian, Aaron Thurston
Birdland Theater 7, 9:30 pm $35-45

• Chris Botti with Gilad Hekselman, Andy Ezrin, Phil Norris, Lee Pearson + Anastasiia Mazurok, John Splithoff, Veronica Swift
Blue Note 7, 9:30 pm $75-250

• Saul Rubin Trio Cellar Dog 7, 8:30 pm $5

★Eliana Fishbeyn; Micah Thomas Trio with Kayvon Gordon
Close Up 7:30, 9 pm $25

• Simona Daniele The Club Room 6:30, 8, 9:30 pm $25

• Marius Van Den Brink Duo Cork Wine Bar 6 pm

★"Christmas Stories": Christian Sands Quartet
Dizzy's Club 5, 7:30 pm $30-60

★Jonny King Trio with Russel Hall, Adam Cruz; Mike DiRubbo Quartet with Brian Charette, Ugonna Okegwo, Adam Arruda
The Django 6:30, 8, 9:30, 11 pm $35

★Jon-Erik Kellso EarRegulars with Matt Munisteri
The Ear Inn 8 pm

★David Janeway Latin Jazz Quintet with Richard Baratta
Five Spot Jazz 8 pm $20

• Timo Andres with Mari Lee, Celia Hatton, Laura Metcalf; Kevin Hays Quartet with Ben Wendel, Rick Rosato, Terri Lyne Carrington Jazzcultural 11 am, 7, 9 pm $40

• Matt La Von Jam Session Kato Sake Works 7 pm

• Emily Braden Trio with Ron Affif; Lucy Wijnands Trio with Pasquale Grasso, Paul Gill Mezzrow 6, 7:30, 9, 10:30 pm $40

★Pete Malinverni Trio Ornithology Jazz Club 6:30 pm

• "Christmas" with Jane Monheit The Pocket 7, 9 pm $35-60

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

★"Big Band Holidays": Jazz at Lincoln Center Orchestra with Chris Crenshaw + Georgia Heers, Catherine Russell
Rose Theater 2, 7 pm $52-196

★Brandon Sanders Trio Row House Harlem 12 pm

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

• Hector Martignon Quartet with Dennis Hernandez, John Benitez, Carly Maldonado Saint Peter's Church 5 pm

★Ryo Sasaki Jam Session; Brandon Sanders Quartet with Stacy Dillard, William Hill III, Eric Wheeler; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser; Jeff McGregor Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Ravi Coltrane Quartet with Jonathan Finlayson, Gadi Lehavi, Elé Howell Smoke 6, 8 pm $25-75

★Continuum Culture & Arts Presents "Concert in the Dark": Winter Soulstice Players with Virg Dzurinko, Andrea Wolper, Ryan Messina, Nick Lyons, Claire DeBrunner, Ken Filiano, Andrew Drury Soup & Sound 7:30 pm

• Max Pollak Tap Jam Session Terraza 7 7 pm $20

★Kenny Barron Sextet with Immanuel Wilkins, Elena Pinderhughes, Gregoire Maret, Kanoa Mendenhall, Johnathan Blake Village Vanguard 8, 10 pm $45

• Valtinho Anastácio Zinc Bar 7:30, 9:30 pm $35

Monday, December 21

• Shai Maestro Guesthouse Quartet Bar LunÀtico 9, 10:30 pm $10

• "A Swinging Birdland Christmas": Jim Caruso, Billy Stritch, Klea Blackhurst Birdland 5:30, 8:30, 10:30 pm $45-55

★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm $25-55

★Will Bernard and Freelance Subversives Bitter End 7:30 pm

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm $5

★Kayvon Gordon Trio with Micah Thomas, William Parker
Close Up 7:30, 9 pm $25-35

★Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie
Dizzy's Club 7, 9 pm $30-60

• Veronica Leahy Quartet with David Rourke, Anna Abondolo, Julian Miltenberger; Adam Stein Quartet with Isaac Byrd, Ahmed McLemore, Jacob Smith The Django 7, 8:45, 10:15, 11:30 pm $35

• Jinhee Heo Trio; Jinhee Heo Jam Session
Five Spot Jazz 8 pm $20



• "Jazz Composers Showcase": Nathan Reising, Tess Overmyer, Jason Rigby, John Lowery, Jay Rattman, Sam Hoyt, Chloe Rowlands, Dave Adewumi, Nick Grinder, Jasim Parales, Joe Georgino, Becca Patterson, Chris McCarthy, Olli Hirvonen, Evan Gregor, John Sturino + Andrew Gould, Chen Wang
The Jazz Gallery 7, 9 pm $30-35

★DIVA Jazz Orchestra with Susan Giles, Hailey Brinnel, Liesl Whitaker, Jami Dauber, Kellin Hanas, Grace Fox, Erena Terakubo, Stephanie Tateiwa, Laura Dreyer, Jade Elliott, Leigh Pilzer, Jennifer Wharton, Sara Jacovino, Jennifer Krupa, Tomoko Ohno, Noriko Ueda Jazzcultural 8, 10 pm $40

★Spike Wilner Trio with Paul Gill, Aaron Kimmel; Jesse Green Trio with Sam Trapchak, Jerad Lippi
Mezzrow 6, 7:30, 9, 10:30 pm $40

★Mingus Big Band The Pocket 7, 9 pm $25-35

• Glenn Crytzer Quartet Press Room at Alamo Drafthouse 6 pm

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

★Rob Garcia Sizzle Ensemble with Josh Deutsch, Noah Preminger, Gary Versace, Kim Cass; Mike LeDonne Quartet; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★"Bending Towards the Light: A Jazz Nativity": Paquito D'Rivera, Ingrid Jensen, Maurice Chestnut with Scott Robinson, Jon Gordon, Charlie Carancus, Wayne Goodman, Freddie Bryant, Adam Asarnow, Dean Johnson, Tim Horner, Chembo Carniel, Café + The Royal Bopsters, Victoria Davis, Zoe-Lay Whittiker, Jon Gordon, Lucy Wijnands, Maya Encila, Frank Basile, David Gordon, Foreman Brothers, Bram Wijnands, Bobby Sanabria, Arturo O'Farrill, Camille Thurman, Kal Feretti, Clifton Anderson
St. Paul & St. Andrews United Methodist Church 8 pm $50

• "Merry Christmas, Darling": Stella Cole & The Sinfonietta
The Town Hall 7 pm $53-187

★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

• Campbell Brothers with Cameron Campbell, Conway Campbell Jr Zinc Bar 7, 8:30 pm $35

Tuesday, December 22

• Diego Voglino Band Bar Bayeux 8, 9:30 pm

★Akiko Pavolka; 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

★"Christmas with Champian": Champian Fulton with Klas Lindquist, Nathan Francis, Fukushi Tainaka
Birdland 5:30, 8:30, 10:30 pm $45-55

★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm $25-55

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

• Will Terrill Trio Cellar Dog 7, 8:30 pm $5

★Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie
Dizzy's Club 7, 9 pm $30-60

• Cesar Orozco SonAhead with Kali Rodriguez, Sam Hoyt, Jan Kus, Pangiotis Andeou, Ivan Llanes, Mauricio Herrera; Bryan Martinez Hacha y Machete
The Django 7, 8:45, 10:15, 11:30 pm $35

• Willy Rodriguez Group Downtown Music Gallery 8:30 pm

• Benjamin Sutin Five Spot Jazz 8 pm $20

★Marcus Goldhaber "The Jews That Wrote Christmas"
The Green Room 42 7 pm

• Jamile Quartet with Steve Wilson, Miki Yamanaka, Simón Willson, Jimmy Macbride The Jazz Gallery 7:30 pm $35

★Ray Gallon Trio with Peter Washington, Kenny Washington
Jazzcultural 8, 10 pm $40

• Peter and the Masterkeys MAD Bar & Lounge 7 pm

★Harvey Diamond/Cameron Brown; Zack Shubert Trio with Or Bareket, Kayvon Gordon 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

★Amanda Monaco Quartet with Lauren Sevian, Jason Yeager, Paul Francis; Matt Garcia Quartet with Al Romanillos, Martin Wind, Billy Drummond; Jason Maximo Clotter Jam Session
Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III Smoke 6, 8 pm $25-55

★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake Village Vanguard 8, 10 pm $45

★Johnny O'Neal Trio Zinc Bar 7, 8:30 pm $40

Wednesday, December 23

• "Under the Mistletoe: A Late-Night Christmas in New York" with Corinne 54 Below 9:30 pm $20-58

• Ben Rubie Quartet with Abe Gold, Shogo Yamagishi, Ethan Kogan Bar Bayeux 8, 9:30 pm

• "XMAS Bash" with Tomek Miernowski
Bar LunÀtico 9, 10:30 pm $10

★"Christmas with Champian": Champian Fulton with Klas Lindquist, Nathan Francis, Fukushi Tainaka
Birdland 5:30, 8:30, 10:30 pm $45-55

• Emma Smith Quartet Birdland Theater 7, 9:30 pm $45-55

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

• Brazilian Grooves Cellar Dog 7, 8:30 pm $5

• MJ Songstress The Club Room 7:30, 9 pm $25

★"Ugly Holiday Sweater Party" with Marcus Printup Group + Riza Printup Dizzy's Club 7, 9 pm $30-60

• Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote The Django 7, 8:45 pm $35

• Noa Havakook Five Spot Jazz 8 pm $20

• Theo Bleckmann with Sabeth Pérez, Mim Crellin, Matthew Sheens, Morton Dunn, Devon Gates, Nathan Ellman-Bell
The Jazz Gallery 7, 9 pm $35-40

★Joe Magnarelli Quartet with Gary Smulyan, Pat Bianchi, Byron Landham Jazzcultural 8, 10 pm $40

• Colin Heshmat Trio MAD Bar & Lounge 7 pm

• JinJoo Yoo Quartet with Kihong Jang, Aidan O'Donnell, Keith Balla; Quintin Harris Trio with Griffin Fink, Anton Kot
Mezzrow 6, 7:30, 9, 10:30 pm $40

• "Christmas on Tin Pan Alley": Melissa Hamilton with Lee Tomboulian, Boots Maleson, Lou Grassi Pangea 7 pm $25

• "Holiday Celebration" with Damien Sneed
The Pocket 7, 9 pm $40-60

• "Ghibli Dreams & Nutcracker Holiday Jazz" with Victor Lin Trio; "The Music of A Charlie Brown Christmas" with Victor Lin Trio Red Pavillion 7, 9:15 pm $15-70

★Pete Zimmer Quartet with Bruce Williams, Toru Dodo, Tom DiCarlo; Eduardo Belo Quintet with Itai Kriss, Vitor Gonçalves, Rogerio Boccato, Dennis Bulhões; Carlos Abadie Jam Session
Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III + Jeremy Pelt
Smoke 6, 8 pm $25-55

• Russ Nolan Quartet Jam Session Sour Mouse 8:30, 10 pm

★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake Village Vanguard 8, 10 pm $45

• Seoyeon Im Quartet; Bryan Eng Trio Zinc Bar 7, 8:30, 10 pm $35

Thursday, December 24

★Arturo O'Farrill Afro Latin Jazz Orchestra
All Saints Episcopal Church 9 pm

• Baklava Express with Josh Kaye, Daisy Castro, James Robbins, Jeremy Smith Barbès 10 pm $20

★"Christmas with Champian": Champian Fulton with Klas Lindquist, Nathan Francis, Fukushi Tainaka
Birdland 5:30, 8:30, 10:30 pm $45-55

• Emma Smith Quartet Birdland Theater 7, 9:30 pm $45-55

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

★"Ugly Holiday Sweater Party": Marcus Printup Big Band + Riza Printup Dizzy's Club 7, 9 pm $30-60

• Hector Martignon MAD Bar & Lounge 8 pm

★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm $25

• "Holiday Celebration" with Damien Sneed
The Pocket 7, 9 pm $40-60

• Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30 pm

• Asaf Yuria Quartet with Eden Ladin, Tamir Shmerling, Eviatar Slivnik; Ben Barnett Jam Session Smalls 9, 10:30, 11:55 pm $40

★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III + Steve Turre
Smoke 6, 8 pm $25-75

• Sofia Garcia/Aaron Matson
Spiga Ristorante & Cocktail Bar 7:30 pm

★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake Village Vanguard 8, 10 pm $45

• Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm $35

Friday, December 25

★"Christmas with Champian": Champian Fulton with Klas Lindquist, Nathan Francis, Fukushi Tainaka
Birdland 5:30, 8:30, 10:30 pm $45-55

• Emma Smith Quartet Birdland Theater 7, 9:30 pm $45-55

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

★Wycliffe Gordon with Joseph Boga, William Anderson, Matt McDonald, Nate Jones, Ehud Asherie, Liany Mateo, Alvin Atkinson; Greg Glassman Quartet with Miki Yamanaka, Joseph Lepore, Jason Brown Jazzcultural 7, 9, 10:30 pm $40

• Imani Rousselle Trio with Maki Nientao, Jason Maximo Clotter; David Kikoski solo; Jihee Heo solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40

• Eyal Vilner Big Band The Museum at Eldridge Street 2 pm $25

• Waldron Mahdi Ricks Quintet with Dave Mullen, Kuba Cichocki, Belden Bullock, Steve Johns; Santi DeBriano Quintet with Michael Cruse, Tommy Morimoto, Ray Scro, Rudy Royston; Saul Rubin Zebtet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III + Eddie Henderson
Smoke 6, 8 pm $25-75

★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake Village Vanguard 8, 10 pm $45

Saturday, December 26

• Itai Kriss Telavana Bar LunÀtico 9, 10:30 pm $10

• Bill Carney Jug Addicts with Karl Meyer, Brian Mulroney, Steve Cooney, Jerry Fabris, Seth Kessel Barbès 8 pm $20

★"Christmas with Champian": Champian Fulton with Klas Lindquist, Nathan Francis, Fukushi Tainaka
Birdland 5:30, 8:30, 10:30 pm $45-55

• Emma Smith Quartet Birdland Theater 7, 9:30 pm $45-55

• Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff
Blue Note 7, 9:30 pm $75-250

• Richard Clements Quintet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11:30 pm $10

★Ben Sherman with Kayvon Gordon Close Up 8, 10 pm $35

★Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire
Dizzy's Club 7, 9 pm $30-70

★Wycliffe Gordon with Joseph Boga, William Anderson, Matt McDonald, Nate Jones, Ehud Asherie, Liany Mateo, Alvin Atkinson; Greg Glassman Quartet with Miki Yamanaka, Joseph Lepore, Jason Brown Jazzcultural 7, 9, 10:30 pm $40

• Jean Ramirez Trio Kato Sake Works 7 pm

• Kuni Mikani/Jon Roche Knickerbocker Bar & Grill 9 pm $3.50

• Imani Rousselle Trio with Maki Nientao, Jason Maximo Clotter; David Kikoski solo; Jihee Heo solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40

• Glenn Crytzer Quartet Peck Slip Social 1 pm

• Waldron Mahdi Ricks Quintet with Dave Mullen, Kuba Cichocki, Belden Bullock, Steve Johns; Santi DeBriano Quintet with Michael Cruse, Tommy Morimoto, Ray Scro, Rudy Royston; Saul Rubin Zebtet Smalls 6, 7:30, 9, 10:30, 11:55 pm $40

★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III + Tia Fuller Smoke 6, 8 pm $25-75

★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake Village Vanguard 8, 10 pm $45

Sunday, December 27

- Harlem Groove Band with David Lee Jones — American Legion Post 398 6 pm
- Noé Socha/Tony Scherr — Bar LunÀtico 9, 10:30 pm $10
- Stéphane Wrembel; Reginald Chapman's Chaphouse with Ryan Easter, Lomar Brown, Victor Solano, I'vré Cooper, Roella Oloro, Ben Ferrell, Curtis McPhatter — Barbès 8, 10 pm $20
- Birdland Latin Jazz Orchestra with David DeJesus — Birdland 5:30, 8:30, 10:30 pm $45-55
- Emma Smith Quartet — Birdland Theater 7, 9:30 pm $45-55
- Chris Botti with Mark Whitfield, Taylor Eigsti, Phil Norris, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff — Blue Note 7, 9:30 pm $75-250
- ★Ned Goold Trio — Cellar Dog 7, 8:30 pm $5
- ★Ben Sherman with Kayvon Gordon — Close Up 7:30, 9 pm $25
- Anita Donndorff — The Club Room 6:30, 8, 9:30 pm $25
- ★Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire — Dizzy's Club 5, 7:30 pm $30-60
- ★Jon-Erik Kellso EarRegulars with Matt Munisteri — The Ear Inn 8 pm
- ★Noa Chait Jam Session; Wycliffe Gordon with Joseph Boga, William Anderson, Matt McDonald, Nate Jones, Ehud Asherie, Liany Mateo, Alvin Atkinson; Marc Devine Jam Session — Jazzcultural 2, 7, 9, 10 pm $40
- Matt La Von Jam Session — Kato Sake Works 7 pm
- Kate Curran Trio with Brandon McCune; Michael O'Brien; Richard Cortez Quartet with Peter Bernstein, Addison Frei, Russell Hall — Mezzrow 6, 7:30, 9, 10:30 pm $40
- Wajdi Cherif solo — Opera America Marc. A Scorca Hall 6:30 pm
- Nate Lucas All Stars — Red Rooster Harlem 12 pm $10
- Brandon Sanders Trio — Row House Harlem 12 pm
- Jon Regen — The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm



- ★Ryo Sasaki Jam Session; Lew Tabackin Quartet with Joe Magnarelli, Boris Kozlov, Jason Tiemann; David Sneider Quartet with Ed Cherry, Gary Wang, Jacob Smith; Panas Athanatos Quartet — Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Coltrane Festival: Vincent Herring/Eric Scott Reed with Gerald Cannon, Willie Jones III + Randy Brecker — Smoke 6, 8 pm $25-75
- ★Kenny Barron Quartet with Riko Sasaki, Dezron Douglas, Johnathan Blake — Village Vanguard 8, 10 pm $45
- Valtinho Anastácio — Zinc Bar 7:30, 9:30 pm $35

Monday, December 28

- Marius Van Den Brink — Bar LunÀtico 9, 10:30 pm $10
- "Holiday Interludes" with Liz Gillies; Jim Caruso's Cast Party 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 $25-55
- Chris Botti with Gilad Hekselman, Taylor Eigsti, Barry Stephenson, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff — Blue Note 7, 9:30 pm $75-250
- Greg Glassman Trio — Cellar Dog 7, 8:30 pm $5
- Alfredo Colón — Close Up 7:30, 9 pm $25
- ★Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire — Dizzy's Club 7, 9 pm $30-65
- ★John Merrill Trio; Todd Coolman Birth of the Cool Nonet with Jeremy Pelt, Steve Davis, Bob Stewart, Charles Pillow, Roger Rosenberg, Helen Sung, Kenny Washington — Jazzcultural 4, 8, 10 pm $40
- ★Alan Broadbent Trio with Harvie S, Billy Mintz; Pasquale Grasso Trio with Paul Gill, Keith Balla — Mezzrow 6, 7:30, 9, 10:30 pm $40
- Kenny Wessel, Danton Boller, Jeff Siegel — Pisticci 6 pm
- ★Mingus Big Band — The Pocket 7, 9 pm $25-35
- Glenn Crytzer Quartet — Press Room at Alamo Drafthouse 6 pm
- Jon Regen — The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★Eliot Zigmund Quintet with David Janeway, Rick Savage, Matt Garrison, David Kingsnorth; Mike Clark Quartet with Rico Jones, David Kikoski, Alexander Claffy; Adam Ray Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 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
- ★ELEW Trio — Zinc Bar 7, 8:30 pm $35

Tuesday, December 29

- UZUPIS with Kenny Wollesen, Dalius Naujo, William Shore — Bar LunÀtico 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
- Birdland Big Band + Emma Smith — Birdland 5:30, 8:30, 10:30 pm $45-55
- ★Vince Giordano and the Nighthawks — Birdland Theater 7, 9:30 pm $25-55
- Chris Botti with Gilad Hekselman, Taylor Eigsti, Barry Stephenson, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff — Blue Note 7, 9:30 pm $75-250
- James Austin Trio — Cellar Dog 7, 8:30 pm $5
- ★Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire — Dizzy's Club 7, 9 pm $30-65
- ★Theo Hill Trio with Damion Reid — Jazzcultural 7:30, 9 pm $40
- Peter and the Masterkeys — MAD Bar & Lounge 7 pm
- ★Michael Kanan Trio with Bill Crow, Steve Little; Shai Jaschek Trio with Joe Martin, Kush Abadey — 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
- Tobias Meinhart Quartet with Eden Ladin, Matt Penman, Jochen Rueckert; Lucas Pino Nonet with Alex LoRe, Nick Finzer, Andrew Gutauskas, Alex Wintz, Glenn Zaleski, Desmond White, Jimmy Macbride; Kyle Colina Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Coltrane Festival: "A Supreme Blue" with Nicholas Payton, Mark Turner, Mike Moreno, Vicente Archer, Mark Whitfield Jr. — Smoke 6, 8 pm $25-75
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore — Village Vanguard 8, 10 pm $45
- ★Vanisha Gould Quartet with Chris McCarthy, Charlie Lincoln, Samuel Bolduc — Zinc Bar 7, 8:30 pm $35

Wednesday, December 30

- Trio Catarina with Mauro Refosco, Felipe Hostins, Davi Vieira — Bar LunÀtico 9, 10:30 pm $10
- Leo Sidran — Barbès 8 pm $20
- Birdland Big Band + Emma Smith — Birdland 5:30, 8:30, 10:30 pm $45-55
- Marilyn Maye — Birdland Theater 7, 9:30 pm $45-65
- ★Rotem Sivan — Birds 8, 10 pm $15
- Chris Botti with Gilad Hekselman, Taylor Eigsti, Barry Stephenson, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff — Blue Note 7, 9:30 pm $75-250
- Brazilian Grooves — Cellar Dog 7, 8:30 pm $5
- Kevin Sun with Anthony Pearlman, Jayla Chee, Eliza Salem — Close Up 7:30, 9 pm $25
- ★Carlos Henriquez Nonet with Marshall Gilkes, Melissa Aldana, Mike Rodriguez, Terell Stafford, Anthony Almonte, Jeremy Bosch, Robert Rodriguez, Obed Calvaire — Dizzy's Club 7, 9 pm $30-65
- John Webber Trio Jam Session — Jazzcultural 4 pm $40
- ★"A Phish After-Party": John Medeski, Nels Cline, Scott Metzger, Billy Martin — Le Poisson Rouge 11:59 pm $45-125
- Colin Heshmat Trio — MAD Bar & Lounge 7 pm
- Jim Whitney Trio with Bennett Paster, Rob Garcia; Steve Sandberg Trio with Tony DePaolis, Quinton Cain — Mezzrow 6, 7:30, 9, 10:30 pm $40
- Robert Edwards Quartet; Chris Bergson Quartet with Jay Collins, Dan Loomis, Matt Wilson; Carlos Abadie Jam Session — Smalls 6, 7:30, 9, 10:30, 11:55 pm $40
- ★Coltrane Festival: "A Supreme Blue" with Nicholas Payton, Mark Turner, Mike Moreno, Vicente Archer, Mark Whitfield Jr. — Smoke 6, 8 pm $25-75
- Russ Nolan Quartet Jam Session — Sour Mouse 8:30, 10 pm
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore — Village Vanguard 8, 10 pm $45
- Mejedi Owusu Quartet; Bryan Eng Trio — Zinc Bar 7, 8:30, 10 pm $35

Thursday, December 31

- Birdland Big Band + Emma Smith — Birdland 7, 11 pm $45-210
- Marilyn Maye — Birdland Theater 7:30, 11 pm $45-210
- Chris Botti with Gilad Hekselman, Taylor Eigsti, Barry Stephenson, Lee Pearson + Anastasiia Mazurok, Veronica Swift, John Splithoff — Blue Note 7, 9:30 pm $75-250
- Dan Aran Trio — Cellar Dog 7, 8:30 pm $5
- ★"Dizzy's New Year's Eve" with Carlos Henriquez Nonet — Dizzy's Club 7:30, 11 pm $350-450
- ★April Varner with Jake Nalangan, Bar Filipowicz, Zach Adleman — The Django 7:30, 10 pm $150
- Steve Nelson Trio Jam Session — Jazzcultural 2 pm $40
- Mark Sganga Trio — Knickerbocker Bar & Grill 9 pm $3.50
- Hector Martignon — MAD Bar & Lounge 8 pm
- Spike Wilner Trio with Paul Gill, Aaron Kimmel; Noa Lee Chait Quartet with William Hill III, Pablo Menares, Eviatar Slivnik — Mezzrow 7, 8:30, 10, 11:30 pm $60
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band — Mount Morris Ascension Presbyterian Church 7 pm $25
- David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer; Lucy Wijnands Quartet with Andrew West, Jared Beckstead-Craan — Smalls 7, 8:30, 10, 11:30 pm $60
- ★Nicholas Payton Quartet feat. Bill Charlap, Catherine Russell — Smoke 7, 9:30 pm
- Sofia Garcia/Aaron Matson — Spiga Ristorante & Cocktail Bar 7:30 pm
- ★Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore — Village Vanguard 8, 10 pm $45
- ★"New Year's Eve" with Willerm Delisfort/Jason Marshall — Zinc Bar 8:30, 11 pm $35



ESP-Disk's 2026 Releases



Michael Marcus Quartet
Next Stop Down



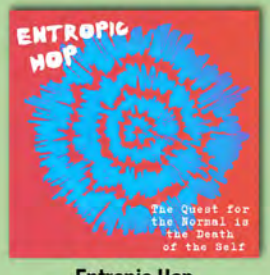
Charles Downs Quartet
Inner



GULF Of Berlin
For Timothy



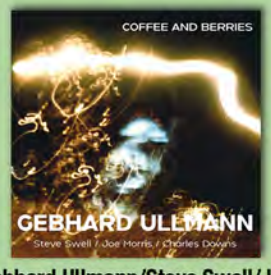
Joe Morris/Jonathan Paik/
James Paul Nadien
Dispersion



Entropic Hop
The Quest For The Normal IsThe Death Of The Self



Rova
Those Who...



Gebhard Ullmann/Steve Swell/Joe
Morris/Charles Downs
Coffee And Berries



Allen Lowe
I Should Have Stayed Dead



Thollem (McDonas)
DoReMiAntiFa Symphony



Rose Tang/Alex Lozupone/Aria
Nguyen/Sara Wentworth
Rage against GRape



Matthew Shipp Duo with William Parker
Zo [1993 release, 2026 first vinyl edition]



Rose Tang/Patrick Golden
A White Horse Is Not a Horse [2024 release, 2026 first vinyl edition, the first two-LP set in ESP's history!]

espdisk.bandcamp.com



100 MILES OUT

CONNECTICUT

Bill's Seafood (Wesport, CT) *billsseafood.com*
12/2 (6:30 pm) Corinthian Jazz Band
12/4, 12/18 (6 pm) Bill's Allstar Jazz Band

Bissell's End (Norwalk, CT) *theartsatbissellsend.org*
12/12 (6 pm) John Fumasoli Trio with David Childs

Firehouse 12 (New Haven, CT) *firehouse12.com*
12/4 (8:30, 10 pm) Allen Lowe Avant Roots Quartet with Esteban Castro, Colson Jimenez, Ethan Kogan
12/11 (8:30, 10 pm) Prawntail with Evan Main, Steven Crammer, Walter Stinson
12/18 (8:30, 10 pm) Dan Weiss Quartet with Peter Evans, Patricia Brennan, Miles Okazaki

Palace Theater Poli Club (Waterbury, CT) *palacetheaterct.org*
12/18 (7, 9 pm) Vanessa Racci

SHU Community Theatre (Fairfield, CT) *shucommunitytheatre.org*
12/19 (8 pm) Take 6 with Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley

Side Door Jazz Club (Old Lyme, CT) *thesidedoorjazz.com*
12/4 (8 pm) Jon Regen Quartet with Tim Ries, Conrad Korsch, Abe Fogle
12/5 (8 pm) Joe Block Open Heart Trio
12/11 (8 pm) Sean Mason Trio
12/12 (8 pm) Jim Snidero Quartet with Stefan Karlsson, Peter Washington, Jason Tiemann

St. James Episcopal Church (Hartford, CT) *stjameswh.org*
12/18 (7:30 pm) "Winter Solstice Celebration": Paul Winter Consort with Eugene Friesen, Henrique Eisenmann, Peter Slavov, Bertram Lehmann + Theresa Thomason

Twelvenote Brew Co. (Bridgeport, CT) *twelvenotebrewco.com*
12/19 (7 pm) John Fumasoli Trio with Chris Morrison

Yale University Woolsey Hall (New Haven, CT) *woolsey.yale.edu*
12/13 (7 pm) "Winter Solstice Celebration": Paul Winter Consort with Eugene Friesen, Henrique Eisenmann, Peter Slavov, Bertram Lehmann + Theresa Thomason

NEW JERSEY

Clement's Place (Newark, NJ) *facebook.com/clementsplacejazz*
12/7 (7 pm) Lance Bryant Shout!
12/11 (7 pm) Andrea Brachfeld with Javier Nero, Bill O'Connell, Harvie S, Alvester Garnett

Englewood Public Library (Englewood, NJ) *englewoodlibrary.org*
12/5 (2 pm) "The Music of Vince Guaraldi & A Charlie Brown Christmas": Patrick Kerssen Trio

Fat Swami's (Guttenberg, NJ) *fatswamisjazz.com*
12/3 (8, 9:30 pm) Juan Fer Ruiz/Zohili Gonzalez Zamora
12/4 (8, 9:30 pm) Steve Sandberg Trio
12/5 (8, 9:30 pm) Andrea Wolper Trio with Pete McCann, Ken Filiano
12/11 (8, 9:30 pm) Nelson Riveros Latin Trio
12/12 (9, 10:30 pm) Ginetta's Vendetta
12/18 (8, 9:30 pm) Ron Jackson Trio
12/19 (9, 10:30 pm) "A Swingin' Christmas": Ken Kresge Trio
12/26 (9, 10:30 pm) Joe Rizzolo

Gregory's Restaurant & Bar (Somers Point, NJ) *gregorysbar.com*
12/7 (7 pm) South Jersey Jazz Society presents Sharon Sable Quartet

Rutgers Mason Gross School of the Arts (New Brunswick, NJ) *masongross.rutgers.edu*
12/4 (7 pm) "The Music of Eddie Palmieri": Rutgers Jazz Ensemble + Alex Apolo Ayala

Shanghai Jazz (Madison, NJ) *shanghaijazz.com*
12/18 (7, 9:05 pm) Blue Soul with Herb Woodson, Bailey Gee, Ted Brancato, Mike Hogan, Joseph DeVico

Tavern on George (New Brunswick, NJ) *nbjp.org*
12/1 (7, 8:30 pm) Logan Bodgan Quartet; Logan Bodgan Jam Session
12/3 (7, 8:30 pm) Richard Cortez Trio
12/10 (7, 8:30 pm) Don Braden Quartet
12/17 (7, 8:30 pm) Dave Stryker Trio

The Statuary (Jersey City, NJ) *thestatuaryofjerseycity.com*
12/4 (7 pm) Emily Braden Quartet

Townley Presbyterian Church (Union, NJ) *townleychurch.org*
12/5 (7 pm) Carrie Jackson

Unitarian Universalist Congregation (Montclair, NJ) *bccls.libcal.com/calendar/montclair*
12/5 (6 pm) Billy Hart; Craig Taborn; Rudresh Mahanthappa

William Paterson University Jazz Room (Wayne, NJ) *wpunj.edu/wppresents/jazz-room-series*
12/12 (8 pm) "Wild And Swingin' Holiday Party": Big Bad Voodoo Daddy

NEW YORK

Avalon Lounge (Catskill, NY) *theavalonlounge.com*
12/6 (7:30 pm) Bobby Previte/Michael Kammers Upstate Composer's Orchestra
12/13 (6 pm) Bobby Previte/Bill Ware Quartet with Noah Jarrett, Keith Pray

Avram Theater (Southampton, NY) *stonybrook.edu/southampton/avram*
12/16 (7 pm) "Duke Ellington and Billy Strayhorn's Nutcracker Suite": Jazz Loft Big Band; Champian Fulton

Beanrunner Café (Peekskill, NY) *beanrunnercafe.com*
12/4 (7 pm) Carlos Jimenez Mambo Quintet
12/5 (6 pm) Steve Frieder Band with James Robbins, Andrew Links, Graham Doby
12/12 (6 pm) "A Very Gyspy Christmas": Doug Munro
12/19 (6 pm) "Ray Blue Christmas": Jeff Barone, Greg Murphy, Beldon Bullock, Steve Johns + Ryan Finnegan

Bearsville Theater (Woodstock, NY) *bearsvilletheater.com*
12/5 (4, 7 pm) "Cosmic Charlie Brown Christmas: Celebrating the Music of Vince Guaraldi and the Grateful Dead": Jason Crosby with Johnny Kimock, Kevin Reilly
12/29 (8 pm) John Medeski, Billy Martin, Scott Metzger, Nels Cline

Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) *facebook.com/elysiumfurnaceworks*
12/12 (8 pm) Elysium Furnace Works presents Percy Jones PKT with Tim Motzer, Kenny Grohowski

Emelin Theatre (Mamaroneck, NY) *emelin.org*
12/5 (8 pm) Emmet Cohen Trio

The Falcon (Marlboro, NY) *liveatthefalcon.com*
12/5 (7:30 pm) Brighton Beat
12/11 (7:30 pm) Ian Hendrickson-Smith Christmas Blues Band with Steve Einerson, Jim Greene, Brian Floody
12/12 (7:30 pm) Michael Winograd and the Honorable Mentshn with Dan Blacksberg, Will Holshouser, Zoe Guigueno, David Licht + Socalled
12/13, 12/17 (7:30 pm) "Charlie 'Baum' Christmas": Jeremy Baum Trio with Sue Williams, Peter O'Brien
12/16 (7 pm) Karl Allweier Jam Session
12/19 (7:30 pm) Ed Palermo Big Band

The Grand (Croton-on-Hudson, NY) *thegrandcroton.com*
12/11 (8 pm) Paul Connors

Grinton I. Will Library (Yonkers, NY) *ypl.org/grinton-i-will-library*
12/6 (2 pm) Mimi Hilaire Trio with Eric Sedgewick, Ceasar Garibini

Jazz at the Barn (Huntington, NY) *jazzatthebarn.com*
12/13 (3 pm) Idan Morim Trio

Jazz at The Lodge (Ossining, NY) jazzatthelodge.com
12/3 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Hamir Atwal
12/10 (7, 8:30 pm) Jesse Lewis with Paul Connors, Jon Doty
12/17 (7, 8:30 pm) "A Tribute to Stevie Wonder": Wonder Trio with Al Orlo, Ed Alstrom, Bobby Deitch
12/19 (7, 8:30 pm) Jennie Colabatistto Quintet with Rich Williams, Sarah Cion, Bob Gingery, Eric Puente

Jazz Forum (Tarrytown, NY) *jazzforumarts.org*
12/2 (7 pm) Jazz Forum Lab Band
12/4, 12/5 (7, 9:30 pm) Cécile McLorin Salvant
12/6 (6, 8:30 pm) Cécile McLorin Salvant
12/11, 12/12 (7, 9 pm) Wycliffe Gordon Quartet with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Jr
12/13 (8 pm) David Janeway Trio Jam Session
12/18, 12/19 (7, 9 pm) Ekep Nkwelle
12/31 (6, 9:30 pm) Christopher McBride & The Whole Proof with Jon Thomas, Eytan Schillinger-Hyman, Michael Piolet + Tavonna Miller

The Jazz Loft (Stony Brook, NY) *thejazzloft.org*
12/2 (1, 7 pm) "It's the Holiday Season": Young at Heart Trio with Tom Manuel, Steve Salerno, Dean Johnson; Frank Hanson Trio Jam Session
12/3, 12/4 (7 pm) "A Sinatra Christmas": Jazz Loft All-Stars + Pete Caldera
12/9, 12/16, 12/23 (7 pm) Frank Hanson Trio Jam Session
12/10 (7 pm) Bad Little Big Band with Rich Iacona + Madeline Kole
12/11, 12/18 (7 pm) "The Nutcracker": Jazz Loft Big Band with Tom Manuel + Champian Fulton
12/12, 12/19 (2, 7 pm) "The Nutcracker": Jazz Loft Big Band with Tom Manuel + Champian Fulton
12/13 (5, 7 pm) "Jazz Nativity": Chamber Jazz Orchestra + Susanna Phillips
12/15 (7 pm) "A Charlie Brown Christmas": Matt Godfrey Quintet
12/17 (7 pm) "Eggnog Romp": Tom Manuel Sextet
12/22 (7 pm) "Jazz Christmas Party": Nicole Zuraitis
12/31 (7, 10 pm) "New Year's Eve Extravaganza": Tom Manuel Band

Jazz on Main (Mt. Kisco, NY) *jazzonmain.com*
12/3 (7 pm) Victor LaGamma Quartet with Matt Garrison, Dylan LaGamma, Jon Doty

12/4 (7 pm) Don DuPont/Michele DuPont with Sarah Cion, Bryan Copeland, Eric Puente
12/5 (7 pm) Gilad Ephrat "Plays Van Gogh" with Idan Santhaus, Joyce Hammann, Rachel Haber, Jordan Piper, Nadav Snir-Zelniker
12/10 (7 pm) David Blake Trio with Warren Louie, Jonas Esser
12/11 (7 pm) Chris Vitarello Power Trio with Micheal Bram, Jeremy Baum
12/12 (7 pm) Norbert Goldberg Trio with Boris Kozlov, Yaron Gershovsky
12/13 (12 pm) "Jazzy Little Christmas Brunch": Laura Evans Quartet with Eric Waters, Vincent Leggiere, Paul Rossman
12/17 (7 pm) Stephanie Nakasian Trio with Karl Kimmel, Gabriel Shilling
12/18 (7 pm) "Holidays Show": Sherma Andrews with Mark Adamy, Mark Peynado
12/19 (7 pm) Keeley Mitchell/Burr Johnson with Charlie Dougherty, Nadav Snir-Zelniker
12/20 (12 pm) Ron Drotos + Jaana Narsipur
12/31 (8 pm) "NYE Party": Jon Cobert/Frank Shiner

Ken's Jazz Attic (Larchmont, NY) *kensjazzattic.com*
12/10 (7 pm) Paris Monster with Josh Dion, Geoff Kraly

The Local (Saugerties, NY) *thelocalsaugerties.com*
12/3 (7 pm) "Songs from the Rat Pack to the Andrews Sisters": Duchess with Amy Cervini, Hilary Gardner, Melissa Stylianou
12/18 (8 pm) "Gospel Holiday": Damien Sneed

Lydia's Café (Stone Ridge, NY) *lydias-cafe.com*
12/5 (7 pm) David Heckendorn
12/12 (7 pm) Pete Levin, Mike DiMicco, John Doe III
12/31 (7 pm) A Groove Gathering

Maura's Kitchen (Nyack, NY) *mauraskitchen.com*
12/11 (6 pm) Eric DiVito

Maureen's Jazz Cellar (Nyack, NY) *maureensjazzcellar.com*
12/4 (7, 9 pm) Judi Marie Canterino Quartet with Steve LaMattina, Conal Fowkes, Dmitri Kolesnik; Dawn Melody Jam Session with Steve LaMattina, Dmitri Kolesnik
12/5 (8 pm) Ken Kresge/Sam Dillon Quartet
12/10 (8 pm) Steven Bernstein, Mike Manuele, Larry Vedilago, Chuck Black, John Policano
12/12 (8 pm) Cameron Brown Legacy Quintet with Dave Ballou, Jason Rigby, Billy Mintz, Russ Lossing
12/17 (8 pm) Trouble Junction with Todd Weiss, Steven Bernstein, Mike Manuele, Jon Siliato, Larry Vedilago
12/18 (7, 9 pm) "Dreaming of a White Christmas": Lizzy Kates/David Budway with Cameron Brown, Annamaria Witek, Tim Horner

Pound Ridge Library (Pound Ridge, NY) *poundridgelibrary.org*
12/5 (4 pm) "Tango and Jazz": Pete Malinverni/Juliet Kurtzman

Reid Castle (Purchase, NY)
mville.edu/about/reid-castle-events/jazz-at-reid-castle.php
12/10 (7 pm) Mark Morganelli Jazz Forum All-Stars + Eddie Monteiro

St. John's Episcopal Church (Cold Spring Harbor, NY) *stjcsh.org*
12/12 (7:30 pm) Konrad Paszkudzki Quartet + April Varner

Tarrytown Music Hall (Tarrytown, NY) *tickets.tarrytownmusichall.org*
12/11 (8 pm) "Wild and Swingin' Holiday Party": Big Bad Voodoo Daddy
12/23 (8 pm) "Winter Solstice Celebration": Paul Winter Consort with Eugene Friesen, Henrique Eisenmann, Peter Slavov, Bertram Lehmann + Theresa Thomason

TEMPO Performing Arts Center (Kingston, NY) *tempokingston.org*
12/6 (7 pm) "Duke Ellington's Nutcracker Suite": Mr Sun with Darol Anger, Joe K. Walsh, Grant Gordy, Aidan O'Donnell
12/12 (8 pm) Rachael & Vilray + Taylor Ashton

Tilles Center (Massapequa, NY) *massphil.com*
12/6 (3 pm) "An Afternoon with Benny Goodman": Anderson Brothers with Peter Anderson, Will Anderson + Jared Moodie

Westchester Collaborative Theater (Ossining, NY) *wctheater.org*
12/18, 12/19 (7:30 pm) KJ Denhert & The Evening News Band

PENNSYLVANIA

Black Squirrel Club (Philadelphia, PA) *blacksquirrelclub.com*
12/7 (7 pm) Richard Hill Jr Jam Session
12/17 (7 pm) Anthony Aldissi Quartet with John Swana, Gene Perla

Chris' Jazz Café (Philadephia, PA) *chrisjazzcafe.com*
12/1 (7:30, 9 pm) Fresh Cut Orchestra with Gabrielle Murphy, Orrin Evans, Jordan McBride, Sunceray Tabler
12/2 (7:30, 9 pm) William Patterson University Mujica/Ambrose Sextet
12/3 (7:30, 9, 10:30 pm) Hoppin' John Orchestra; James McGovern Quintet
12/4 (7:30, 9 pm) Trim Brey Trio
12/5 (7:30, 9 pm) Lucy Wijnands + Victor North Quartet with Aaron Graves, Dave Brodie, Wayne Smith Jr
12/8 (7:30, 9 pm) Josh Lawrence Color Theory with Willie Morris, Conner Saltzer, Ben O'Neill, Micah Jones
12/9 (7:30, 9 pm) Olivia Perrin Quintet
12/10 (7:30, 9, 10:30 pm) Gardyn Jazz Orchestra; James McGovern Quintet
12/11 (7:30, 9:30 pm) Anaïs Reno + Peter Bernstein/Aidan McKeon Quartet
12/15 (7:30, 9 pm) Josh Lawrence And That Too with Itai Kriss, Joao Bueno, Byron Landham
12/16 (7:30, 9 pm) Lucas Beltran + Peter Frank Orchestra
12/17 (7:30, 9, 10:30 pm) Conjunto Philadelphia; J. Sebastian Bongiovi Band
12/18, 12/19 (7:30, 9:30 pm) Joe Block Holiday Extravaganza + Shabnam Abedi, Imai Rousselle
12/22 (7:30, 9 pm) Josh Lawrence Call Time with Luke O'Reilly, Anwar Marshall, Jason Fraticelli
12/23 (7:30, 9 pm) Laura Orzehoski Quintet
12/24 (7:30, 9 pm) Bruce Klauber + Mary Ellen Desmond "Celebrate Frank Sinatra, Judy Garland & Christmas"
12/28 (7:30, 9 pm) Jon Bongiovi Philadelphia Jazz Orchestra
12/29 (7:30, 9 pm) Josh Lawrence
12/30 (7:30, 9:30 pm) Ari Hoenig Jazzheads
12/31 (7, 9, 11 pm) Chelsea Reed Fair Weather Nine

Deer Head Inn (Delaware Water Gap, PA) *deerheadinn.com*
12/3, 12/10, 12/17 (7, 8 pm) Bill Washer Trio; Bill Washer Jam Session
12/4 (7 pm) Miss Maybell & the Ragtime Romeos with Charlie Judkins, Dan Levinson, Andy Stein
12/5 (7 pm) "Celebration: Music from the Years 1961 & 1966": Griffin Woodard Septet Coltrane Project with Evan Francis, Coleman Rose, Jon Ballantyne, Gene Perla, Miles Gilbert, Hugh Kline
12/6 (5 pm) Skip Wilkins Quartet with Bill Goodwin, Carter Stein, Evan Gregor
12/11 (7 pm) "A Charlie Brown Christmas Tribute to Vince Guaraldi": Jeremy Baum Trio with Sue Williams, Peter O'Brien
12/12 (7 pm) Jerry Vivino Quartet
12/13 (5 pm) "Sound Within: A Celebration of Bill Evans": Randy Ingram, Rufus Reid, Adam Nussbaum
12/18 (7 pm) Regina Sayles
12/19 (7 pm) Ramsay Rawson Quartet with Tom Moon, Manny Torres, Joanna Justice
12/20 (5 pm) Bill Charlap solo
12/26 (7 pm) Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary
12/27 (5 pm) Davey Lantz/Dan Wilkins Quintet with Joshua Mercado, Gene Perla, Koleby Royston
12/28 (7 pm) Eric Mintel Quartet with Nelson Hill, Jack Hegyi, Dave Mohn
12/31 (9 pm) Nancy Reed Quintet with Skip Wilkins, Dan Wilkins, Evan Gregor, Spencer Reed

Lafayette Bar (Easton, PA) *lafayettebarjazz.com*
12/2, 12/16, 12/30 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum Jam Session
12/4 (9 pm) Catrice Joseph Quartet with Matt Asti, Mathew Hotchkiss, Mathew McGraw
12/18 (9 pm) Carter Stein Quartet with Joshua Mercado, Killian Winn, Adam Nussbaum

Marian Anderson Hall (Philadelphia, PA) *ensembleartsphilly.org*
12/14 (7 pm) Pink Martini All-Stars with Ari Shapiro, Edna Vazquez, Jimmie Herrod

Miller Symphony Hall (Allentown, PA) *millersymphonyhall.org*
12/11 (7:30 pm) Frank DiBussolo Trio with Bruce Kaminsky, Bruce Klauber + Madelyn Dundon

Penn Live Arts (Philadelphia, PA) *pennlivearts.org*
12/6 (7 pm) "A Guaraldi Holiday": Isaiah J. Thompson
12/11 (7:30 pm) "A Very Sw!ng Out Holiday": Eyal Vilner Big Band + Caleb Teicher
12/12 (2, 7:30 pm) "A Very Sw!ng Out Holiday": Eyal Vilner Big Band + Caleb Teicher

Solar Myth (Philadelphia, PA) *arsnovaworkshop.org*
12/17 (8 pm) Marta Sánchez solo

South Jazz Kitchen (Philadelphia, PA) *southjazzkitchen.com*
12/3 (6:30, 9 pm) JJ Sansaverino
12/4, 12/5 (7, 9:30 pm) Tammy McCann
12/6 (6, 8:30 pm) Tammy McCann
12/10 (6:30, 9 pm) Jazmin Ghent
12/11, 12/12 (7, 9:30 pm) Sounds of April & Randall with April May Webb, Randall Haywood
12/13 (6, 8:30 pm) Sounds of April & Randall with April May Webb, Randall Haywood
12/18, 12/19 (7, 9:30 pm) Carol Riddick
12/20 (6, 8:30 pm) Carol Riddick
12/24 (6:30, 9 pm) Maya Belardo/V Shayne Frederick
12/26 (7, 9:30 pm) "A Kwanzaa Celebration: Bridging the Black Diaspora, Discipline, and Jazz Expression": Nasir Dickerson
12/27 (6, 8:30 pm) "A Kwanzaa Celebration: Bridging the Black Diaspora, Discipline, and Jazz Expression": Nasir Dickerson

Vic's Jazz Loft (Jim Thorpe, PA) *vicsjazzloft.com*
12/4 (7 pm) Evan Main Trio
12/11 (7 pm) Kyra Cioffi Quartet
12/18 (7 pm) Mosaic Quintet with Reid Justeson, Julian Lee, Jonas Ballantyne, Esteban Ruiz, John Stana

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- 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*
- 92NY Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. *92ny.org*
- Albert's Bar 140 E. 41st St. (212-597-9345) Subway: 4, 5, 6 to Grand Central *albertsbar.com*
- All Saints Episcopal Church 230 E. 60th St. (212-868-4444) Subway: 4, 5, 6 to 59th St.
- American Legion Post 398 248 W. 132nd St. (212-283-9701) Subway: 2, 3 to 135th St. *post398americanlegion.com*
- Andrew Freedman Home 1125 Grand Concourse, Bronx (718-410-6735) Subway: 4, D to 167th St. *andrewfreedmanhome.org*
- Arthur's Tavern 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. *arthurstavern.nyc*
- Baby's All Right 146 Broadway, Brooklyn (718-599-5800) Subway: J, M, Z to Marcy Ave. *babysallright.com*
- Bar Bayeux 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. *barbayeux.com*
- Bar LunÀtico 486 Halsey St., Brooklyn (718-513-0339) Subway: C to KingstonThroop Ave. *barlunatico.com*
- Barbès 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. *barbesbrooklyn.com*
- Baryshnikov Arts Center 450 W. 37th St., 4th Fl. (646-731-3200) Subway: A, C, E, F, V to 42nd St. Port Authority
- 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*
- Birds 64 Downing St. (347-278-9398) Subway: 1 to Houston St. *birdsnyc.com*
- Black Spectrum Theater Co. 17701 Baisley Blvd., Queens (718-723-1800) Subway: Q85 Bus to Merrick Blvd.Baisley Blvd. *blackspectrum.com*
- Blue Note 131 W. 3rd St. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. *bluenotejazz.com*
- Brooklyn Public Library Dweck Auditorium 10 Grand Army Plaza, Brooklyn (718-230-2100) Subway: 2, 3 to Eastern PkwayBrooklyn Museum *bklynlibrary.org/locations/central/dweck*
- 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*
- Cellar Dog 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. *cellardog.net*
- Chelsea Table + Stage Hilton Fashion District Hotel, 152 W 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. *chelseatableandstage.com*
- 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. *corkny.com*
- The Cutting Room 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. *thecuttingroomnyc.com*
- Dada Bar 6047 Myrtle Ave., Queens (347-422-0411) Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to MyrtleWyckoff/ Halsey St. *dadabar.nyc*
- David Geffen Hall 10 Lincoln Center Plaza at 65th St. (212-875-5030) Subway: 1 to 66th St. Lincoln Center *lincolncenter.org/venue/davidgeffenhall*
- David Rubenstein Atrium 1887 Broadway (212-875-5456) Subway: A, C, B, D to Columbus Circle *lincolncenter.org/venue/atrium*
- Dizzy's Club 33 W. 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle *jazz.org*
- The Django 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. *thedjangonyc.com*
- Downtown Music Gallery 13 Monroe St. (212-473-0043) Subway: F to East Broadway *downtownmusicgallery.com*
- Drom 85 Ave. A (212-777-1157) Subway: F to 2nd Ave. *dromnyc.com*
- The Ellington Room at Manhattan Plaza 400 W. 43rd St. (212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square
- The Ear Inn 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. *earinn.com*
- Fifth Hammer 1028 46th Ave., Long Island City Subway: 7 to Vernon Boulevard/Jackson Ave. *fifthhammerbrewing.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 13735 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. *hotclubny.org*
- Hungarian House 213 E. 82nd St. (212-249-9360) Subway: 4, 5, 6, N, Q, R to 86th St.
- 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*
- InterContinental New York Barclay's Club 111 E. 48th St. (212-755-5900) Subway: 6 to 51st St. *intercontinentalnybarclay.com*
- Iridium 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. *theiridium.com*
- Jamaica Center for Arts and Learning 16104 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center *jcal.org*
- Jazz at Lincoln Center Broadway at 60th St. (212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. *jazz.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/amannewyork*
- 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*
- Joyce Theater 175 Eighth Ave. (212-691-9740) Subway: A, C, E, L to 14th St.
- 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*
- Knickerbocker Bar & Grill 33 University Pl. at 9th St. (212-228-8490) Subway: N, R to 8th St.NYU *knickerbockerbarandgrill.com*
- Kupferberg Center for the Arts Colden Auditorium 15349 Reeves Ave, Queens (718-793-8080) Subway: E to 71 Continental Avs Forest Hills *kupferbergcenter.org*
- Le Poisson Rouge 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. *lepoissonrouge.com*
- Living Gallery 1094 Broadway, Brooklyn (631-377-1998) Subway: J to Kosciuszko St. *thelivinggallery.com*
- Loove Labs Annex 238 N. 12th St., Brooklyn (718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- The Lost and Found 372 8th Ave. (212-564-7515) Subway: 1, 2 to 28th St. *instagram.com/thelostandfoundnyc*
- Louis Armstrong House Museum 3456 107th St., Queens (718-478-8274) Subway: 7 to 11th St. *louisarmstronghouse.org*
- MAD Bar & Lounge 22 E 38th St. (212-802-0600) Subway: 4, 5, 6, 7, S to Grand Central *madbarnyc.com*
- 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*
- Middle Collegiate Church 50 E. 7th St. (212-477-0666) Subway: 6 to Astor Pl. *middlechurch.org*
- Miller Theatre 2960 Broadway at 116th St. (212-854-7799) Subway: 1 to 116th St.Columbia University *millertheatre.com*
- Mount Morris Ascension Presbyterian Church 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St. *harlemjazzboxx.com*
- The Museum at Eldridge Street 12 Eldridge St. at Canal St. (212-219-0888) Subway: F to East Broadway
- 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*
- National Sawdust 80 N. 6th St., Brooklyn (646-779-8455) Subway: L to Bedford Ave. *nationalsawdust.org*
- New School Tishman Auditorium 66 W. 12th St. (212-229-5488) Subway: F, V to 14th St. *newschool.edu*
- 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*
- Opera America Marc. A Scorca Hall 330 7th Ave. (212-796-8620) Subway: 1 to 28th St. *operaamerica.org*
- 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*
- Pisticci 125 La Salle St. (212-932-3500) Subway: 1 to 125th St. *pisticcinyc.com*
- Plowshares Coffee Roasters 1351 Amsterdam Ave. (646-755-8667) Subway: A, B, C, D to 125th St. *plowsharescoffee.com*
- The Pocket 130 W. 46th St. (646-653-9916) Subway: B, D, F, M to 4750 St.s Rockefeller Center *thepocketnyc.com*
- Press Room at Alamo Drafthouse 28 Liberty St. (332-216-3200) Subway: 2, 3 to Wall St. *drafthouse.com/nyc/theater/lowermanhattan*
- 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 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*
- Reforesters Laboratory 147 Metropolitan Ave., Brooklyn Subway: L to Bedford Ave. *reforesters.io*
- 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*
- Row House Harlem 2128 Frederick Douglass Blvd. (212-256-0019) Subway: B to 116th St. *rowhouseharlem.com*
- 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/roxybar*
- 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*
- 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. *silvananyc.com*
- Sistas' Place 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. *sistasplace.org*
- Sisters 900 Fulton St., Brooklyn (347-763-2537) Subway: C to ClintonWashington Ave. *sistersbklyn.com*
- Smalls 183 W 10th St. at 7th Ave. (212-252-5091) Subway: 1 to Christopher St. *smallslive.com*
- Smoke 2751 Broadway bt. 105th/106th St. (212-864-6662) Subway: 1 to 103rd St. *smokejazz.com*
- Soapbox Gallery 636 Dean St., Brooklyn (212-555-0123) Subway: 2, 3 to Bergen St. *soapboxgallery.org*
- Sony Hall 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th St. *sonyhall.com*
- Soup & Sound 292 Lefferts Ave. bt. Nostrand/Rogers Ave., Brooklyn (917-828-4951) Subway: 2 to Sterling St. *soupandsound.org*
- Sour Mouse 110 Delancey St. (646-476-7407) Subway: J to Bowery *sourmousenyc.com*
- Spiga Ristorante & Cocktail Bar 808 Lexington Ave. (646-814-4510) Subway: M, Q to Lexington Ave.63rd St. *spiganewyork.com*
- St. George Theatre 35 Hyatt St. (718-442-2900) Subway: S74 Bus to Bay St./Borough Place *stgeorgetheatre.com*
- St. Paul & St. Andrews United Methodist Church 263 W. 86th St. (212-362-3179) Subway: 1 to 86th St. *stpaulandstandrew.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*
- Steel Wig Music 939 8th Ave, Ste. 502 Subway: N, Q, R, W tro 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle *livemusicproject.org/events/venues/5741/steelwigmusic*
- Stern Auditorium at Carnegie Hall 881 7th Ave. (212-247-7800) Subway: N, Q, R, W to 57th St.Seventh Ave. *carnegiehall.org*
- The Stone at The New School 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. *thestonenyc.com*
- Symphony Space Peter Jay Sharpe Theatre 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. *symphonyspace.org*
- Terraza 7 4019 Gleane St. (347-808-0518) Subway: 7 to 82nd St. /Jackson Heights *terraza7.com*
- Threes Brewing 333 Douglass St., Brooklyn (718-522-2110) Subway: R to Union St. *threesbrewing.com*
- The Town Hall 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St.Bryant Park *thetownhall.org*
- The View 1535 Broadway (212-704-8900) Subway: N, R, W to 49th St. *theviewnewyorkcity.com*
- Village Vanguard 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. *villagevanguard.com*
- Westbeth Community Room 155 Bank St. Subway: 1, 2, 3 to 14th St. *westbeth.org/venue/westbethcommunityroom*
- 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*
- Zankel Hall 881 7th Ave. at 57th St. (212-247-7800) Subway: N, Q, R, W to 57th St. *carnegiehall.org*
- Zinc Bar 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V to W. 4th St. *zincbar.com*
- Zürcher Gallery 33 Bleecker St. (212-777-0790) Subway: 6 to Bleeker St.; B, D, F to BroadwayLafayette *galeriezurcher.com*

IN MEMORIAM

BY MARILYN LESTER

ROXANA AMED (Oct. 5, 1963 – Oct. 25, 2026) The Buenos Aires-born vocalist died at age 63. Her father's folk-guitar background, plus listening to Doris Day records, informed her later repertoire, from Argentine song to popular American music and jazz. Her solo recording career began with *Limbo* (2004), and after relocating to Miami in 2013, she formed an American ensemble—with Martin Bejerano, Mark Small, Edward Perez and Ludwig Afonso—which recorded her US breakthrough, 2021's *Ontology* (featuring music by Alberto Ginastera, Wayne Shorter and Miles Davis), and its follow-up, *Unánime* (additionally with Dafnis Prieto, Chico Pinheiro and Chucho Valdés). Amed had albums on EMI, RCA Victor, Acqua and Sony Music Latin.

PETER BELTRAN (Sep. 25, 1955 – Nov. 5, 2026) The native Los Angelino trombonist died at age 71. Taking the bass trombone chair with the Harry James Orchestra in 1977, he went on to join the Buddy Rich Big Band, Bill Holman Orchestra and Ray Charles Orchestra and backed or recorded with Frank Sinatra, Tony Bennett, Mel Tormé, Nancy Wilson and Peggy Lee. Beltran also played classically at Carnegie Hall, the Vienna Opera House and Royal Festival Hall. Other credits include Bobby Rodriguez (the trumpeter's *Simply Macrame* was Beltran's 1973 recording debut), Stan Getz, Gerry Mulligan, Lionel Hampton, Glenn Miller Orchestra and Natalie Cole.

JACQUES BOLOGNESI (Jan. 6, 1947 – Oct. 31, 2026) The trombonist, accordionist and pianist, born in Gap, Hautes-Alpes, France, died at age 79. He taught himself accordion at age five, then took classical piano lessons and continued studies at the Conservatoire national superieur de musique in Paris. His band career encompassed the groups of Claude Cagnasso (Bolognesi's 1969 recording debut was Cagnasso's *Head Under Legs*, which also included legendary French bassist Didier Levallet), as well as Eddy Louiss, Claude Bolling and Martial Solal. In 1987 he joined and played accordion with the Orchestre national de jazz. From 2004 he led Accordeons et d'ailleurs, a group of seven Parisian accordionists, and in 2007 released *Hermetotico*, a co-led trio with guitarist Marc Fosset. Bolognesi was also a prolific studio musician and had hundreds of credits, including Hal Singer, Manu Dibango, André Ceccarelli, Michel Legrand and Stéphane Grappelli. He can also be heard playing trombone on Elton John's *Honky Château* (1972) and *Don't Shoot Me I'm Only the Piano Player* (1973) and Paul Simon's *The Rhythm of the Saints* (1990).

DARIN CLENDENIN (Jun. 20, 1963 – Nov. 1, 2026) The pianist-keyboardist, who worked mostly in the Pacific Northwest, passed at age 63. In addition to opening for Herbie Hancock at Zoo Tunes Concert Series in Seattle, Clendenin worked the festival circuit, including Mt. Hood Jazz, Du Maurier Jazz, Toronto Jazz, Ballard Jazz, Port Townsend Jazz, Portland Jazz, Bumbershoot Seattle, Jazz in the Valley and Anacortes Arts Festivals. He performed with Nancy King, Ernestine Anderson, Leroy Vinnegar, Mel Brown and Greta Matassa.

DIETER GLAWISCHNIG (Mar. 7, 1938 – Oct. 1, 2026) The Austrian pianist (father to bassist Hans) died at age 88 in Graz. Glawischnig studied at the University of Music and Performing Arts in Graz and worked as a freelance trombonist in the Austrian Radio Orchestra beginning in 1963. In 1980 he took over the ailing NDR Big Band, saving it from disbandment and becoming its longtime chief conductor. From 1982 until his retirement in 2003, he held a professorship at the Hamburg University of Music and Performing Arts. Glawischnig collaborated with Chet Baker (conducting *The Last Great Concert* in 1988, weeks before Baker's passing), Fred Anderson, Anthony Braxton, Karl Berger, Gerd Dudek, Franco Ambrosetti, Tomasz Stańko, Gebhard Ullmann, Günter Lenz, Nils Wogram, Mark Helias, John Taylor, Albert Mangelsdorff and John Surman. He had his own or collaborative albums on Norddeutscher Rundfunk, hatHUT, Intuition and Klopotec.

MITCH HENNES (? – Oct. 25, 2026) The cross-genre bassist, composer and recording engineer, died at an unknown age. He began his career in Chicago before settling in Savannah, GA, where he performed regionally with Martin Lesch, Jody Espina, Barry Greene, Savannah Jazz Composers Quartet and Savannah Jazz Orchestra. Hennes wrote for commercials, jingles and TV, maintained a decades-long collaboration in a rock band with his brother and was an engineer on such albums as Sun Ra's *Space Is The Place* and Isaac "Redd" Holt's *Isaac, Isaac, Isaac*.

BARBARA JAY (Aug. 15, 1932 – Oct. 15, 2026) The British vocalist, neé Jones, who began her career in dance bands in the early '50s, and was the widow of tenor saxophonist Tommy Whittle, died at age 94. Early in her career she worked with pianist Cab Kaye in Amsterdam, before returning to England and singing in Billy Ternent's orchestra. In the '70s she toured for six weeks with Benny Goodman before running a jazz club (at the Hop Bine pub in Wembley) for ten years with her husband. Jay had her own or collaborative albums on Tee-Jay and Spotlite Jazz, alongside work with Whittle, Ronnie Scott, Jon Hendricks, Keith Ingham and others.

PEGGY KING (Feb. 16, 1930 – Oct. 25, 2026) The Greensburg, PA-born vocalist, who was adopted and raised by an aunt (being told her birth mother was her aunt), died at age 96 from Alzheimer's disease complications. King was a member of big bands led by Charlie Spivak, Ray Anthony and Ralph Flanagan. Known as "Pretty Perky Peggy King," she appeared on *The George Gobel Show* from 1954-57 and prolifically guest-starred on many other TV shows, in addition to cameo film appearances and singing commercial jingles. King also worked with Percy Faith, Harry James and Mitch Miller and had albums on Philips, Columbia, Dot, Imperial, Stash, Norma and Fresh Sound (which released 2015's *Songs a la King*, her first new album after a 30+ year hiatus). Her recordings featured Jay Leonhart, Jerry Dodgion, Gene Bertoncini, Mike Renzi, Michael Abene, Richard Sudhalter and others.

MIRIAM KLEIN (Mar. 27, 1937 – Oct. 2, 2026) The Swiss vocalist, who died at age 89, first worked in Paris in the '50s with Pierre Michelot, Don Byas and Art Simmons. Following music school in Vienna, she returned to Austria, marrying multi-instrumentalist Oscar Klein and working with his group beginning in 1963. The Kleins' *Gemütlicher Cosy Jazz* (Amadeo), which included Fritz Pauer, was the vocalist's 1964 recording debut. Her *Lady Like* (MPS, 1973) Billie Holiday tribute included Roy Eldridge, Dexter Gordon, Slide Hampton and her husband. Other credits include Roland Hanna, George Mraz, Kenny Clarke, Isla Eckinger, Albert Nicholas, Wild Bill Davison and Kirk Lightsey.

JIMMY MADISON (Feb. 17, 1947 – Oct. 29, 2026) The Cincinnati, OH-born drummer and recording engineer, a child prodigy who began playing professionally at 10, died at age 79. In 1966, he worked with Don Goldie, then toured with Lionel Hampton. In 1969, he recorded his debut with folk rock singer Tim Buckley (*Blue Afternoon*) then joined Marian McPartland in New York, working with her until 1972. Starting in the '70s Madison led a small ensemble, rotating first-call musicians such as (saxophonist) Bill Evans and Kenny Barron. In the '80s, he also led a big band. Madison's recording debut as leader was *Bumps on a Smooth Surface* (Adelphi, 1977) with Tom Harrell, Harold Danko, Mike Richmond and others. His credits include Rahsaan Roland Kirk, Mark Murphy, Joe Farrell, Carmen McRae, Ron Carter, Lee Konitz, Nina Simone, Roland Hanna, Stanley Turrentine, Yusef Lateef, Jack Walrath, James Brown and Maceo Parker.

IMRE MÓŽI (Jan. 2, 1941 – Oct. 16, 2026) The Slovak bassist passed away at home at age 85. His career included a tenure with Gustav Brom's big band and orchestra, during which he also established a creative partnership with pianist Ladislav Gerhard, and later with Vladimir Chekasin, Rudolf Dašek and Klaus Koch. Between 1999-2001 he collaborated with Ernest Oláh and Jozef Döme. Móži also worked with Bratislava Jazz Quintet, Josef Audes and others.

PENTTI MUTIKAINEN (Oct. 22, 1937 – Oct. 14, 2026) The Finnish bassist died at age 88. He began his career in 1958 in singer Matti Heinivaho's band. His recording debut was Esa Pethman's *The Modern Sound of Finland* (RCA Victor, 1965), and he would go on to regularly play with the DDT Jazz Band and Antti Sarpila Swing Band. Mutikainen was awarded the Yrjö Prize by the Finnish Jazz Federation (1999), and in 2010 was named a Finnish Jazz Legend. Collaborations include Heikki Sarmanto, Pori Big Band and others.

SAM NOTO (Apr. 17, 1930 – Oct. 16, 2026) The Buffalo, NY-born trumpeter, perhaps best known for his work in the '50s with Stan Kenton, died at age 96. He also performed and recorded with the Count Basie Orchestra. In the '70s he relocated to Toronto. Noto primarily recorded as leader for Xanadu. *Entrance!* (1975), his first of four for the label as leader, featured the Barry Harris Trio. Credits include Anita O'Day, Frank Rosolino, Red Rodney, Rob McConnell & The Boss Brass, Louis Bellson, Al Cohn, Dexter Gordon, Don Menza and Sammy Nestico.

PINO PRESTI (Aug. 23, 1943 – Oct. 28, 2026) The Milanese bassist, who lived in France since 2004, died at age 83. He started as a vocalist and bass guitarist and recorded hundreds of songs with major Italian artists, foremost of them Mina, for whom he arranged, conducted and served as a backup vocalist. Presti's collaborations as a player, arranger, conductor, composer and producer ran from Wilson Pickett and Astor Piazzolla, to Gerry Mulligan, Maynard Ferguson and Quincy Jones.

ALEJO POVEDA (Jul. 4, 1947 – Oct. 25, 2026) The Costa Rican percussionist, long-based in Chicago, who led Chevere de Chicago for three decades and was a member of the Chicago Coalition Jazz Septet, died at age 79. Poveda had credits with Manfredo Fest, Ken Nordine, Ramsey Lewis, Chuck Mangione, Frank Mantooth, Jim Cooper, Bobby Lewis, the Urban Knights, George Freeman and The Commodores.

ALBERT REGNI (Aug. 11, 1936 – Oct. 10, 2026) The saxophonist died at home in Manakin Sabot, VA, at age 90. Born in Johnson City, NY, Regni turned to music (after an unsuccessful tryout at the Brooklyn Dodgers training camp), earning degrees from the Eastman School of Music (1958) and Manhattan School of Music (1961). A six-decade career encompassed TV, radio, movies, Broadway and symphonic/classical orchestras and a prolific career in studio work. In addition to his three leader albums, including 1980's *Extended Saxophone* (for saxophone with electronic tape and percussion), his credits include releases by George Benson, Don Sebesky, Pat Martino, Nancy Wilson, Jay Leonhart, Gunther Schuller and Leonard Bernstein.

RONNIE ZITO (Feb. 17, 1939 – Nov. 4, 2026) The Utica, NY-born drummer, who notably was Bobby Darin's drummer for four years, died at age 87. He was also a prolific session and studio drummer with other vocalists, including Peggy Lee, Roberta Flack and Eartha Kitt. Zito was a member of groups led by Frank Rosolino, Jimmy McGriff, Marvin Stamm and Ruby Braff. The drummer also played in the pit for Broadway's *Chicago*. Zito's other credits include albums by Lionel Hampton, Herb Ellis, Woody Herman, Toots Thielemans, Don Sebesky, Babatunde Olatunji, Morgana King, Dick Hyman, Astrud Gilberto, Sylvia Sims, Helen Merrill, Glenn Miller, Marlene VerPlanck and Jay Leonhart.

music CELLAR 25

From The Basement To The World

JAZZCULTURAL

ONE NIGHT. 3 GREAT BANDS.

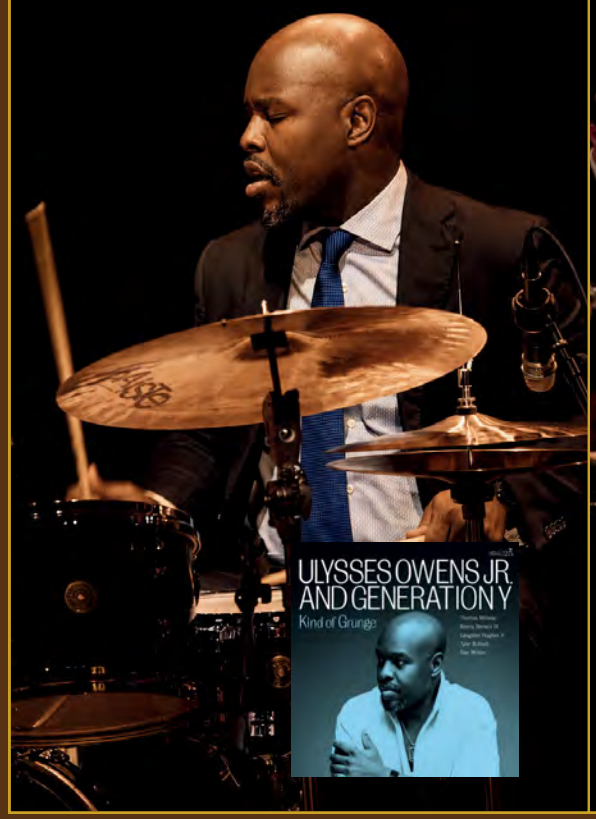
THURSDAY JANUARY 7 TH AT JAZZCULTURAL

349 W 46TH ST NEW YORK CITY

7:00 PM

ULYSSES OWENS JR

GENERATION Y



9:00 PM

CORY WEEDS

LITTLE BIG BAND

FEATURING SPECIAL GUESTS



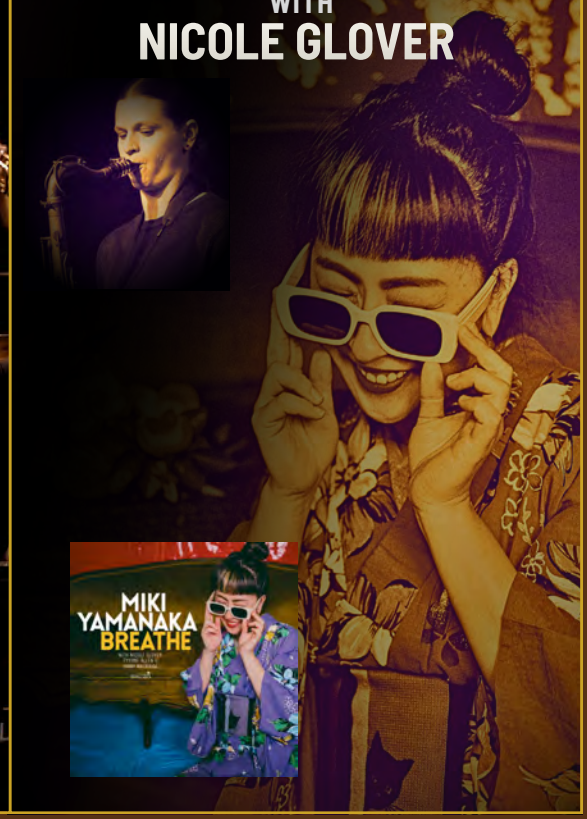
10:30 PM

MIKI YAMANAKA

TRIO

WITH

NICOLE GLOVER



CD RELEASE



TYLER HENDERSON TRIO

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7:00 PM AND 8:30 PM

JACOB CHUNG QUARTET

THAT SECRET PLACE

SATURDAY, JANUARY 9TH

7:00 PM AND 8:30 PM



ONE FLIGHT UP

108 GREENWICH STREET NEW YORK CITY