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DECEMBER 2013 - ISSUE 140

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THE NEW YORK CITY JAZZ RECORD

- 4 **New York@Night**
- 6 **Interview: Ikue Mori**
by Kurt Gottschalk
- 7 **Artist Feature: Ivo Perelman**
by Ken Waxman
- 9 **On The Cover: Matt Wilson**
by Brad Farberman
- 10 **Encore:**
Joel Press
by Katie Bull
- 11 **Megaphone**
by Ryan Keberle
- 12 **Label Spotlight:**
RareNoise Records
by Kurt Gottschalk
- 13 **Festival Reports:**
Tampere Jazz Happening • Exit Zero Festival
- 14 **CD Reviews:** Ellery Eskelin, Marc Cary, Kenny Garrett,
Alan Broadbent, Duduka Da Fonseca, Ghost Train Orchestra and more
- 36 **Special Feature: Holiday Gift Guide**
- 38 **Event Calendar**
- 45 **Club Directory**
- 47 **Miscellany:** In Memoriam • Birthdays • On This Day

Lest We Forget:
John Hicks
by Donald Elfman

VOXNews
by Katie Bull

Listen Up!:
Kristin Slipp & Bria Skonberg

In case you've missed all of the signs, songs and sale-a-brations, our Cover story and all-around good sport Matt Wilson reminds you it's officially the holiday season. There's was quite a bit of flap recently about which stores planned to open early on Thanksgiving to give shoppers precious extra hours to shop for their families and those that decided to stay closed so people might actually spend some time with them. But Thanksgiving is now a gravy-soaked memory (if you still have turkey in your fridge, call Poison Control immediately) and we are all hurtling towards the holidays and then New Year's Eve. But before you start drinking, peruse our annual Holiday Gift Guide, where we feature jazzy boxed sets, books, DVDs, novelty items and holiday-themed albums, and get your shopping out of the way early. Then start drinking.

The aforementioned Wilson will get you in the holiday mood with what is becoming the drummer's regular gig with his Christmas Tree-O, two nights at Jazz Standard. Around the same time, go to The Stone and wish electronics pioneer Ikue Mori (Interview) a happy 60th birthday and stay for one of the 12 fascinating sets she has curated. A little earlier in the month, Brazilian saxophonist Ivo Perelman (Artist Feature), whose over two dozen releases in the past couple of years would fill lots of stockings, performs at ShapeShifter Lab as part of a label showcase for this month's featured imprint, RareNoise Records.

In other coverage, Joel Press (Encore) performs at Smalls Jazz Club as part of a monthly residency the saxophonist has established since moving back to the city; the birthday of late pianist John Hicks (Lest We Forget) is celebrated by his wife/flutist Elise Wood's John Hicks Legacy Band at La Maison d'Art and we have Festival Reports from Finland and, a bit closer, New Jersey. And, of course, our CD Reviews are packed with a sleigh's worth of new releases, any of which would be perfect wrapped in shiny paper and topped with a bow.

Happy Holidays from your friends at *The New York City Jazz Record*...

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On The cover: Matt Wilson (Max Flatow Photography)

Corrections: In last month's On The Cover, Ivan Rubenstein-Gillis organized the Kickstarter campaign for and produced Roswell Rudd's new album *Trombone for Lovers*. In last month's CD Reviews, trumpeter Amir ElSaffar is of Iraqi extraction. In the David Allyn review, "Where You At?" was recorded with Boyd Raeburn.

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The New York City Jazz Record

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When cornetist **Taylor Ho Bynum** and his sextet finished their first set at The Jazz Gallery (Nov. 9th), someone from the venue reached up to put a delicate framed photograph on the wall. "Did we knock that down?" Bynum joked, but the thought was plausible: his band rose to room-shaking levels, particularly during the feral alto saxophone solos of Jim Hobbs. In some of the written passages, however, Hobbs brought a flute-like sensitivity, meshing with Bynum and tuba player/bass trombonist Bill Lowe in moments full of warmth and subtle color. (The horn players all wore fedoras, which was part of the vibe.) The work, "Navigation (Possibility Abstract XVII)", lasted the full set and would change significantly in the next set ("Possibility Abstract XVIII", Bynum explained). This is the method of *Navigation* (Firehouse 12), the sextet's new release, which spans two CDs and two LPs yet includes just one piece, played four times. Each reading has common elements but a radically different outcome. A band needs a strong identity to pull this off, but with guitarist Mary Halvorson, bassist Ken Filiano and drummer Tomas Fujiwara completing the lineup, strength was no issue. The Halvorson-Lowe pairing was rich - Bynum was smart to have them play unison lines, fresh and unexpected. Fujiwara balanced complete freedom with undulating groove and never overpowered the room. Filiano offered not just low-end foundation but a contrapuntal voice, introducing new sounds throughout the journey. - **David R. Adler**



Photo by Scott Friedlander

Taylor Ho Bynum Sextet @ The Jazz Gallery

Since the inception of Brian Blade's Fellowship Band, pianist and co-founder **Jon Cowherd** has forged a distinctive sound as one of its principal composers. With *Mercy* (ArtistShare), Cowherd's debut as a leader, he gives that poignant, reflective sound an even fuller spotlight. More than ever, he also shows his range and hard-swinging fervor as a pianist, as was evident at Dizzy's Club (Nov. 11th), where he took the stage with guitarist Mike Moreno, bassist Matt Penman and drummer Rudy Royston. The quartet played with such fire and polish that one didn't miss the bigger names on the album itself (Bill Frisell, John Patitucci, Brian Blade). The compositions were elaborate and beautifully conceived, beginning with the uptempo "The Columns" and moving right into the sweeping three-part "Mercy Suite". The tension-filled "Newsong" began as a Royston feature but also gave Moreno and the leader room to stretch. Cowherd ended with a nod to his New Orleans past (he's a Kentucky-born Loyola alum), offering the gospel-tinged "Poor Folks", an Allen Toussaint number from 1971. This was the quartet at its rockiest - one riff sort of brought to mind Deep Purple. But just before that, "Surrender's Song" highlighted Cowherd's harmonic approach at its most moving and poetic. He and Moreno voiced the slow rubato theme in flowing unison, evoking a lonely mood in contrast to the set's more aggressive New York moments. Hopefully it's all a sign of more Cowherd-led projects in years to come. (DA)

The biennial Performa festival presented two nights of innovative singers under the banner "Voice is the Original Instrument" at Angel Orensanz (Nov. 2nd-3rd). The second night sandwiched **C. Spencer Yeh** and **Stine Motland** (from Norway) between the avant dream pop of Jenny Hval and ethereal downtempo doom metal by Void Ov Voices. Yeh left his violin behind, instead focusing on his own altered and looped voice. It was a stark contrast to Motland, who stood with neither effects nor affectation, her performance still sounding every bit as electronically processed as that of Yeh. With childlike features and a blank expression, she seemed possessed, outwardly tranquil but with an underlying disturbance. She began with a soprano drone interrupted by blips of interference at varying speeds; only the occasional inhalation sounded organic. Syllables poked through her hum, a repeated "mam" as Yeh created a percussive track, looping scrapes and thumps from his own utterances like a broken human beatbox. Later, when he fell silent, she repeated a high, two-note yelp a good dozen times, as if unaware. They dueted sans electronics in high-speed fricatives and Motland locked into another two syllable groove ("im-MAY") with not just a tonal repetition but impeccable timing while Yeh comped loose-lipped rolls. A second shorter piece began with heavier rhythms from Yeh with Motland listening, rocking back and forth before deciding on creaks and hollers into a sort of circular screaming. - **Kurt Gottschalk**



Peter Gannushkin/DOWNTOWNMUSIC.NET

Stine Janvin Motland @ Angel Orensanz

Nosferatu the vampire began life (or afterlife) in 1921, when German director FW Murnau couldn't get rights to Bram Stoker's novel *Dracula*. The silent movie was originally screened with an orchestral score by Hans Erdmann, although it has often been shown with newer scores or in silence since. The brilliant 1979 adaptation by Werner Herzog included a score by electronic avant garde band Popol Vuh to dramatic effect. A production by director Grzegorz Jarzyna (staged at the BAM's Harvey Theater Oct. 30th-Nov. 2nd) fell somewhere between the silence and experiment, featuring a recorded score by John Zorn with soft electronic pulses and chirps accompanying the hushed dialogue (in Polish with supertitles and often overpowered by the audience's coughing). Those pulses and chirps were a part of the score, however, and Zorn's contribution might be considered more as a sound designer than composer. Even on the recording released last year, his breath and foreboding, prolonged organ tones dominate much of the score. Particular character themes emerged as the play progressed, however, with Lucy (the first victim of the vampire's kiss) on her deathbed or the demon's first appearance (in silhouette) given short, musical embrace by Rob Burger's organ and piano, Kevin Norton's vibraphone and percussion and, most resonantly, Bill Laswell's bass, which pushes into dub territory near the end. While a live performance would have been more compelling, hearing the score in situ was still a welcome opportunity. (KG)

Fronting New Directions in Appalachian Music, a project with keyboardist Evan Gallagher, drummer Tatsuya Nakatani, trumpeter Thomas Heberer and bassoonist Leslie Ross, guitarist/banjoist **Eugene Chadbourne** rocked The Stone (Nov. 3rd) with his unique brand of avant-Americana. Beginning with Gram Parsons' "Big Mouth Blues", delivered in a corn-pone Coloradoan drawl accompanied by electric fretless resonator guitar, followed by Captain Beefheart's "Clear Spot" and then Sun Ra's "Enlightenment", Chadbourne boisterously rolling his r's over swooping pinky-slides on his fretless banjo, it was soon obvious that the band's definition of Appalachia covers musical territory far more vast than that associated with the eastern mountain ranges. Down-home ditties like Roger Miller's "The Last Word in Lonesome is Me", Hoyt Axton's "Boney Fingers" or even Van Morrison's "Into the Mystic" were quickly, radically and inalterably transformed into something else altogether, epitomized by the first set's closer, a cover of rapper DMX' "One More Road to Cross", which morphed plastically, gathering momentum like an accelerating train. The second set, more subdued, included the trad-jazz standard "China Boy", "Four Strong Winds" by Canadian folk duo Ian and Sylvia, "I'd Rather Be a Mole in the Ground" (with a nod to Bascom Lamar Lunsford's iconic version), ending with Chadbourne's own "The Old Piano (Nobody Can Play)".

- Tom Greenland



Eugene Chadbourne @ The Stone

Drummer **Eric Harland**, a first-call sideman for some of jazz' most notable artists, called his own shots at the Blue Note Tuesday (Nov. 12th) when he celebrated his 37th birthday with tenor saxophonist Chris Potter, pianist Taylor Eigsti, guitarist Nir Felder and bassist Matt Penman. The party started with a bass-drum heartbeat, soft and low, building steadily as the band layered in, until Felder ripped into Harland's "Treachery", which ramped to a dynamic climax with Potter's dense, intelligent solo, soon segueing into a thumping 6/8 strut on "New Song", featuring Eigsti's galloping flourishes. A guitar soliloquy, laden with bass-string bombs, led to Potter's stark tenor over Walter Smith III's "Greene", a poignant ballad of subtle harmonic colors, dedicated to saxophonist Jimmy Greene, who lost his daughter in the Newtown school-shooting massacre last December. Potter launched his "Wine Dark Sea" alone, with singular intensity, juggling several ideas at once, playing the kinds of lines that cause fellow musicians to furrow their eyebrows in perplexed admiration. A lopsided bossa followed, then burning bass 'n' drum funk, fractured reggae rhythms and a few other grooves before Harland commandeered center stage for an extended drum solo, restlessly shifting between two- and three-beat pulses, regular and double-time, straight and swung eighth notes, never lacking for fresh ideas to play. His infectious "Turn Signal" left both the audience and musicians in high spirits.

(TG)

Veteran saxophonist **Eric Person**, while best known for his sideman work with Dave Holland and the World Saxophone Quartet, is an inventive bandleader in his own right. A capable section man who has held down the alto chair in big bands led by David Murray, McCoy Tyner and John Hicks, Person got an opportunity to show off his talent as a composer/arranger fronting his own 12-man unit at the Blue Note (Nov. 11th), celebrating his latest release, *Thoughts On God*, a suite inspired by his spiritual faith. The ensemble, which featured some of New York's finest players, had a supple airy sound not often heard in a big band, thanks to the presence of vibraphonist Bryan Carrott in the rhythm section. The set opener, "All Those With Ears Hear", with Person soloing passionately over a lustrous background of conversational reeds and brass, typified the evening's music, which had an uplifting tone befitting its subject matter. The mood persisted on "Then There Was Light", again with the leader on alto, along with an engaging alto-trombone dialogue between Craig Bailey and Marc Williamson. Person moved to soprano for "Never Far From His Grace", sharing solo duties with tenor saxophonist Patience Higgins. "Back To Center" had the whole band funk out over a soulful backbeat while "The Blessing" found the group floating ethereally around the vibraphone. "Joy Complete", with Sylvester Scott's muscular tenor out front, powerfully ended the set.

- Russ Musto



Eric Person Big Band @ Blue Note

The sound of classic jazz returned to the Great White Way with *After Midnight* at the Brooks Atkinson Theatre (Nov. 1st). Featuring The Jazz at Lincoln Center All-Stars, a stellar big band hand picked by Wynton Marsalis, the show (which runs through March 2014) brings to life the mood of Harlem's Jazz Age, combining the music of Duke Ellington (and others) with dance choreographed by Warren Carlyle. With narrator Dulé Hill lyrically reciting the words of Langston Hughes to set the scene vividly, the music begins with the band wailing away, up front on stage, with Duke's "Daybreak Express". The bandstand slides back, to spotlight an assortment of hoofers and vocalists up front, but the powerful group remains visible throughout the show, as the engine driving the engaging evening of song and dance. Of the show's over two dozen musical numbers, among the highlights are Adrienne Lenox' bluesy singing of Sippie Wallace's "Women Be Wise" and Ethel Waters' "Go Back Where You Stayed Last Night" and Fantasia Barrino's sweet rendition of "I Can't Give You Anything But Love", stirring reading of "Stormy Weather" and saucy version of Cab Calloway's "Zaz Zuh Zaz". There are also a multitude of visually arresting dance numbers, some footloose, others graceful, but it is the swinging band, which shines on Ellington's "The Mooche", "Braggin' In Brass", "Creole Love Call", "Black And Tan Fantasy", "Cotton Club Stomp" and "Rockin' In Rhythm", which is the true star of the show.

(RM)

WHAT'S NEWS

Cuban-born trumpeter and multiple Grammy Award winner **Arturo Sandoval**, who defected to the United States in 1990, was one of the recipients of the 2013 Presidential Medal of Freedom. For more information, visit whitehouse.gov.

Winners of the 14th Annual **Latin Grammy** Awards have been named. The award in relevant categories went to: *What's Up?* - Michel Camilo (Okeh/Redondo Music/Sony Music). For more information, visit latin Grammy.com.

Registration has begun for the 2014 **Jazz Connect Conference**, taking place in at the Hilton New York Hotel Jan. 9th-10th. This year's theme is "The Road Ahead" and there will be workshops on "Navigating Social Media"; "The New Paradigm for Record Labels" and "Getting to the Gatekeepers in the Jazz Media". For more information, visit jazz-connect.com.

Trumpeter and Jazz at Lincoln Center Managing and Artistic Director **Wynton Marsalis** has been named Director of Jazz Studies at the Juilliard School. Marsalis, himself an alumnus of Juilliard, will begin his duties in July 2014. For more information, visit juilliard.edu.

Jackie Harris has been appointed Executive Director of the **Louis Armstrong Educational Foundation, Inc.** with Robin Bell-Stevens elected as Vice President and Susan Jacobs Devens filling the seat previously held by the late Phoebe Jacobs. The foundation is "dedicated to perpetuating the legacies of Louis and Lucille Armstrong." For more information, visit louisarmstrongfoundation.org.

The second class of **Memphis Music Hall of Fame** inductees were named in a ceremony last month. Among the 13 honorees are late pianist Phineas Newborn, Jr. For more information, visit memphismusichalloffame.com.

Fans of the late saxophonist/flutist **Frank Wess**, who passed away Oct. 30th at 91, are encouraged to post remembrances of the jazz legend at frankwess.org/remembering-frank.

Pianist **Masabumi Kikuchi** has had a crowd-funding initiative started on his behalf to help defray the costs of his medical expenses. The campaign runs through Dec. 10th and can be accessed at gogetfunding.com/project/help-masabumi.

An app has been created for the controversial music site Spotify to help users navigate the world of jazz recordings. Called **Jazzify**, it will allow users to search by artist, instrument, era, genre and will offer suggestions for further listening. For more information, visit spotify.com.

The **American Society of Composers, Authors and Publishers (ASCAP)** has launched a website in advance of the organization's centennial in February 2014. Included will be exhaustive history of the organization, which is one of the largest rights-granting bodies for songwriters, composers and music publishers. For more information, visit ASCAP100.com.

Submit news to info@nycjazzrecord.com

Photo by Scott Irvine / Courtesy of Ikue Mori



Ikue Mori

by Kurt Gottschalk

Ikue Mori moved from Tokyo to New York in 1977, just as punk and its NYC antithesis No Wave were gaining a foothold in the city. With the band DNA (with Arto Lindsay and Tim Wright), she helped to define the nascent lyrics-and-noise movement; the trio was one of four bands to be selected by producer Brian Eno for the seminal No New York compilation. In the '80s, she began pursuing more fully improvised music and made her mark on early Downtown experiments with her unusual choice of playing drum machines. In the year 2000, she began playing laptop, but still retaining a signature sound as a percussionist. She has also worked in graphic design and computer animation and recently has been making films with dolls and sets she constructs herself. While she works with an intentionally limited sonic palette, she is an extraordinarily sensitive listener and often appears with the finest improvising musicians of America and Europe, a short selection of which includes Fred Frith, Evan Parker, Jim Staley and John Zorn, as well as her bands Mephista and Phantom Orchard. This month she celebrates her 60th birthday with a week of performances at The Stone.

The New York City Jazz Record: OK, before we talk about anything else, there are some clips from this year up on YouTube with you playing with former Sonic Youth bassist Kim Gordon - one at the NY Fashion week and at the Meltdown Festival in England in June and an even bigger shock than seeing Yoko Ono take the stage was seeing you in the back playing a drum kit. What's up? Are you going back to playing acoustic?

Ikue Mori: This year I wanted to do something new and old and Kim has been asking me years to play drums with her and since we had a duo tour in Europe last year, I decided to give it a try. I jammed a few times with Kim and Bill Nace; surprisingly I could still play like before, no technique but in my way. We did a mini-tour with Body/Head [with Gordon and Nace] this summer and hit Meltdown and All Tomorrow's Party in the UK. Yoko loves Kim and she jumped in during the encore. But this is only for special projects. I would play with Body/Head again and also there's a new twin drums project with Yoshimi from the Boredoms.

TNYCJR: Those were some high-profile gigs. Do you think playing Fashion Week with Kim [who launched her own clothing line in the '90s and another one last year] and appearing at a major festival with Yoko [who is now 80!] represents a wider acceptance of experimental, even abrasive, music?

IM: Maybe, but Yoko and Sonic Youth and Sean [Lennon], they have been mixing experimental and pop and rock - nothing really new here. Body/Head is pretty out though.

TNYCJR: But playing fashion shows and a festival as big as Meltdown, that kind of thing wasn't going on 20 or 40 years ago, was it? Do you think people are more

receptive to nontraditional music? Or is there just more exposure?

IM: Within limits, maybe. I can't say much about it. I happened to be there only because of Kim. My audience is still small and not majority kind of people.

TNYCJR: You went from playing a drum set in To Ban Djan and then DNA - one of New York's seminal no wave bands - to playing drum machines and eventually laptop. Do you still make all your laptop samples from your old drum machines?

IM: I still use those sound files I made from drum machines and effects. Initially, 10 years ago, I made hundreds of them. I have not been making my sound materials from drum machines since. I use different instrument sounds and process them and mix them with drum machine patterns.

TNYCJR: I also want to wish you a happy 60th birthday! You're marking it with a week at The Stone during which we'll get to hear you with some great guests, including Lotte Anker, Fred Frith, Ned Rothenberg and John Zorn, as well as the remarkable vocalist from Japan, Koichi Makagami. You've also been working with the Norwegian vocalist Maja Solveig Kjelstrup Ratkje lately, in your Phantom Orchard Orchestra and a recent duo record. Does working with experimental vocalists pose any challenges different than playing with instrumentalists?

IM: They are all using voices like instruments with extended techniques and/or electronics, plus they are all great improvisers and players so there isn't any difference.

TNYCJR: Are there instruments you most like to work with? Any that are particularly challenging?

IM: I love playing with drummers/percussionists.

TNYCJR: You and Susie Ibarra always sound so great together. Are there any in particular you want to mention?

IM: Perhaps because I'm still a drummer at heart, I love interaction in a percussive way. Sylvie [Courvoisier]'s piano in Mephista makes it kind of like a percussion band. I've played with so many great drummers and percussionists: Joey [Baron], Cyro [Baptista], Jim Black, Kenny [Wollesen], Mark Nauseef, Steve Noble, Paul Lytton. Tony Buck, Kevin Norton and many more.

TNYCJR: We're also going to get to hear two of your standing bands this month: Mephista [with Ibarra and Courvoisier] and Phantom Orchard [with Zeena Parkins], both of which are not only fantastic groups

but are [or at least started as] all female. Is there something different about working with women and working with men for you?

IM: Mainly they are good friends, not just working together but hanging, eating, shopping... I feel it's easier to explain about my abstract music ideas to women than men. But it does not make a difference to play with men or women.

TNYCJR: OK, I realize I'm a man asking this then, but what is it that's easier to explain to women than men about your music?

(CONTINUED ON PAGE 34)

Jordan McLean • World Gone Mad

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Ivo Perelman

by Ken Waxman

"When [Brazilian director] Gustavo Galvão first asked me to do the soundtrack for his film I thought he was crazy," confesses tenor saxophonist Ivo Perelman, 52. "I said I don't do that kind of thing and play to cues. I only play my music the way I do." Yet Galvão, who had made a special trip to New York precisely to get the São Paulo-born saxophonist to create music for his film, finally agreed to let Perelman do it his own way with musicians of his own choice. Before heading into the studio with violist Mat Maneri and pianist Matthew Shipp, Perelman explained the film concept to them, knowing that different moods would emerge as they recorded their improvisations. Titled after the fact and sequenced into eight tracks, the improvisations now make up the music for the director's first international feature *A Violent Dose of Anything* (*Uma Dose Violenta de Qualquer Coisa* in Portuguese). Not only is the music documented on a Leo Records CD of the same title, but it recently won an award as best original soundtrack at a prestigious Brazilian film festival. Would he do other movie projects? "Introduce me to more people like Gustavo, then I'll do more film music," jokes Perelman.

A Violent Dose of Anything is just one of the 13 CDs the saxophonist has released during the past two years. Says Perelman, who has put out about four dozen discs since he started recording in 1989: "I have to record when I feel something boiling up inside me, when I feel particularly strong in my sax playing and I'm exploring things differently. I realize I'm at the next plateau of my creating and I want to put it in front of the public." New musical combinations also inspire Perelman and most of the 2012-13 sessions involve variations of what is now a working group: Shipp, drummer Gerald Cleaver and guitarist/bassist Joe Morris. The ringer among the CDs is *One* (RareNoise), which for the first time finds the saxophonist improvising alongside Morris on electric bass and a drummer, Hungarian Balázs Pándi, primarily known as a rock musician.

Morris was involved in the genesis of both groups. Hanging out, following an appearance at a Spanish jazz festival, Perelman, who had played infrequently with Shipp and Morris in the past, found out that both were interested in working regularly with him. The final element was Cleaver, with whom the saxophonist hadn't played, but who he now describes as "the ultimate drummer". Since that time the foursome has recorded different quartet, trio and duo sessions. As for *One*, Morris, who plays with Pándi, Jamie Saft and Trevor Dunn in Slobber Pup, "said he was working with this drummer who really liked my work," notes the saxophonist. "I ended up at The Stone to see his playing, which was very loud for my taste, but the excitement was there. Pándi's a powerful rock guy, but he also loves Elvin Jones. Three days later we were in the studio." Perelman also has a duo with Maneri, which has a CD ready for release. "Tenor saxophone and viola is a duo made in heaven. Playing with Mat is

like playing with my alter ego."

Involving himself in many forms of improvised creativity is nothing new for Perelman. For the last 15 years or so, for instance, he has developed a reputation as a visual artist, with exhibitions around the world and a relationship with a São Paulo art gallery. "I'm obsessed with music," he declares, "but now that I'm involved in art I have to be loyal to both." Appropriately enough the art flowed directly from his music. After recording *The Eye Listens* (Boxholder) in 1998, Perelman, decided that the proposed CD cover wasn't good enough. Even though he had never painted before, "I said I can do something as good, or at least something that would satisfy me. I got some paint, locked myself in my apartment, started experimenting and didn't come out for a month. It was ecstasy." Because of this involvement in painting, the saxophonist figures his music is now more visually oriented. "It's all the same creative process though," he declares. "I'm open to anything." For instance, if his solos now appear to sound more lyrical it's because as someone "open to all saxophone players", pre-free-jazz-influences are finally showing up in his playing, he says.

Another instance of his fascination with visual art is *Suite for Helen F.* (Boxholder), recorded with drummers Gerry Hemingway and Jay Rosen plus bassists Mark Dresser and Dominic Duval, in honor of NYC abstract expressionist Helen Frankenthaler (1928-2011). "When I first started painting I began going regularly to museums and was completely taken with her work, so I thought I'd pay her homage," Perelman explains.

Two more discs from the Shipp-Perelman session will be released soon. "Our duets were so inspirational that we just recorded and recorded," the saxophonist remembers. Nevertheless, Perelman makes no apologies for his large discography, with three CDs often appearing simultaneously. "I take recording very seriously," he states. "I'm not recording for my own entertainment. I'm recording to realize what I hear. It's a bit like being pregnant and having to give birth, but recently it's like I'm having triplets all the time," he jokes. At the same time, although committed to free expression, explaining that his solos come from "the mystery within", the saxophonist disputes the idea that improvisation is completely spontaneous. "Nothing is 100% spontaneous, since everything you play reflects hours of practice, years of experience and your influences."

It's for this reason, and to expose another avenue of creativity, that besides daily practicing he has begun sight reading scores without playing them. "The saxophone is just a huge tube, which is an amplifier of musical thought," he explains. "It's tempting to be too physical about it and be trapped by the saxophone so that you're playing saxophone rather than music. You don't want your fingers to do the job but to strengthen your distinctive musical thought. By sight reading I'm practicing becoming a thinking musical person, not a saxophone sound-making person." ♦

For more information, visit ivoperelman.com. Perelman is at ShapeShifter Lab Dec. 13th. See Calendar.

Recommended Listening:

- Ivo Perelman - *Man of the Forest* (GM, 1994)
- Ivo Perelman - *Blue Monk Variations* (Cadence Jazz, 1996)
- Ivo Perelman - *The Ventriloquist* (Leo, 2001)
- Ivo Perelman/Daniel Levin/Torbjörn Zetterberg - *Soulstorm* (Clean Feed, 2009)
- Ivo Perelman/Matthew Shipp/Michael Bisio - *The Gift* (Leo, 2012)
- Ivo Perelman/Joe Morris/Balázs Pándi - *One* (RareNoise, 2013)

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Max Flatow Photography

Matt Wilson goes with his gut. When asked how avant garde jazz has influenced his music, the 49-year-old drummer eventually gets to his first experiences with the style: "I just liked the way it sounded." And in advance of an upcoming residency with the Matt Wilson Quartet at the University of Michigan, Wilson is considering having a student sit in on piano. To apply, students wouldn't have to submit any music samples. Just a note. "If they just send us a paragraph on why they'd like to play, you know, we'll have 'em play," says Wilson. "You don't have to send us anything; we can tell by their vibe, probably." Perhaps it's this deep self-trust that has landed Wilson near the top of today's jazz game, a competition that, since the drummer's arrival in the late '80s, has placed him in sideman roles with saxophonist Dewey Redman and bassist Charlie Haden and at the head of ensembles like his eponymous quartet and a second foursome called Arts & Crafts. This month, Wilson will reassemble a third group, his Christmas Tree-O, for a two-night hit at Jazz Standard with pianist Jason Moran guesting. And in January, Palmetto Records will release *Gathering Call*, the fifth album from the quartet. Sitting in on that recording is pianist John Medeski. At the core of all these activities are Wilson's good instincts. But also infectious, swinging drumming.

Wilson is far from the only swinger. Also featuring cornetist Kirk Knuffke, bassist Chris Lightcap and the powerful saxophonist/clarinetist Jeff Lederer, *Gathering Call* gets into a '60s Blue Note groove on cuts like Hugh Lawson's "Get Over, Get Off and Get On" and Charlie Rouse's "Pumpkin's Delight". When asked about the hardbop feel drummed up by parts of *Gathering Call*, Wilson attributes that feeling not to intent but to his bandmates. "Probably the reason is that all those guys just swing so hard," says Wilson during one of three separate conversations. "I mean, they really swing, you know? And I love swing. I love the tip; I love that kind of feeling. The two Duke [Ellington compositions], for example, I think John is really in that school of the way he comps, the big picture that he gives a song."

Medeski first shared those visions with Wilson more than 25 years ago. As Wilson explains in the liner notes to *Gathering Call*, when he and his wife Felicia moved to Boston in 1987, they saw a then-little-known Medeski play during their first foray into the New England nightlife. Wilson would soon hop onstage with Medeski, though; the pair would work together in Boston bands like the Either/Orchestra and Mandala Octet and after Medeski moved to New York City, Wilson would sometimes pop down to The Big Apple for gigs with the pianist at The Village Gate. Medeski is the first pianist to work with Wilson's quartet since its founding in 1996 and will hit the road with the group in January and February, including four nights at Manhattan's Dizzy's Club.

"Sometimes he's really transparent, so it's as if he's just acting as another horn player," says Wilson on adding Medeski. "Sometimes it's pretty thick and big, so you can tell that that weight of the piano is there. So

I think it affects the weight of the sound of the band more than anything else. And I love that part of it."

Gathering Call is also the first Matt Wilson Quartet album to include Knuffke, who replaced saxophonist Andrew D'Angelo in the group in 2009. Knuffke really shines on Beyoncé's "If I Were a Boy" - his focused, heartfelt cornet cuts right to the center of the performance - but he earned his spot through more than just music. Wilson sensed individuality in the young player. "I love characters," says Wilson when asked about bringing Knuffke into the fold. "I think about their character. Not their moral character - all that, too - but their characters. I like people with personalities. Right or wrong or whatever, man. And jazz is... we've lost a lot of characters. I like characters. I'm really encouraging the young people... What's gonna separate you is you being yourself. We wanna learn all this stuff, but somewhere along the line, you gotta go, well, this is who I am."

The most affecting track from *Gathering Call* is the emotional original "Hope (For the Cause)". "My wife was diagnosed with leukemia in fall of 2010," explains Wilson. "And they did a Relay for Life benefit concert. I played it with Jeff and Kirk and I think a young man from Long Island played bass that day. And I wrote it for that day. Then I recorded it with Trio M [with Mark Dresser and Myra Melford] and I wanted to rerecord it with the horns. And I wanted to have John sort of paint all over it. So, that was the inspiration. For that Relay for Life. For her courage. She's doing very well - I mean, still dealing with stuff - but, you know, it's been quite a journey. I mean, that puts all of this into perspective, too, obviously."

Holidays can also remind us what's really important and Wilson's Christmas Tree-O, rounded out by Lederer and bassist Paul Sikivie, offers edgy, uninhibited takes on familiar holiday songs. On the band's 2010 debut, the heads of "Winter Wonderland" are given a gutbucket feel. And "You're a Mean One, Mr. Grinch" is in a Mingus mood. In the liner notes, Wilson writes about the significance of traditions. When asked if the jazz and musical traditions in general, hook up with those thoughts, he replied, "There's still something about this music that fascinates me... That people can just randomly assemble and go, 'Bam!' [laughs] Sometimes we don't see that. It takes, sorta sometimes, some outside people," says Wilson. "My father-in-law pointed it out to me once. He goes, 'Matt, I just think it's amazing that you guys can just get up there and do that.' We take that for granted. Well, sometimes you have to step back and go, 'Wow.' Three people, four people, five people just go start something and then a lot of music occurs because of selfless[ness]. Because of their awareness. Because of the way they can hear externally and internally. The way they offer and receive. The way they welcome the common ground of sound without them really being the focus, you know? It's all about the middle of that sound."

Wilson covered a lot of common sound ground in 2012. In that year, his Arts & Crafts band - trumpeter

Terrell Stafford, pianist Gary Versace, bassist Martin Wind - released its fourth album, *An Attitude for Gratitude*, and Jazz at Lincoln Center dropped the children's album *WeBop: A Family Jazz Party!*, on which Wilson served as bandleader.

On the *Gratitude* tune "Bubbles", Wilson recites a few lines by poet Carl Sandburg: "Two bubbles found they had rainbows on their curves. They flickered out, saying, 'It was worth being a bubble, just to have held that rainbow for thirty seconds.'" (Wilson also has a separate band inspired by the poetry of Sandburg.) Those words became important to Wilson in 2008, when two of his sidemen - D'Angelo and first Arts & Crafts bassist Dennis Irwin - were battling cancer. (D'Angelo is in remission while Irwin passed away that year.) But they also symbolize the way Wilson feels about his life as a musician. "One time, [Andrew and I] were working on the first house [my wife and I] bought, which was in Oceanside and he's really good with, you know, plastering and all this stuff, too," says Wilson. "Great painter. Great guy. He's really talented. So I'm holding this stuff and he's gonna do the screwgun. And it's heavy as hell, you know? So we're sittin', trying to hold this stuff, we looked at each other, we said, 'Let's never complain on the road ever again.' Not that we were ever real complainers."

Wilson is still not complaining. After all, he has gigs, an excellent new album about to come out and even his own radio show. Each Tuesday in February and March on WBGO, *Playdate with Matt Wilson* will broadcast live jazz recorded by the station between 1985-2000, including songs from two performances with its host on drums: a Fred Hersch trio hit and a 1989 Either/Orchestra show that also features Medeski. And throughout it all, it's clear that *An Attitude for Gratitude* is more than an album title for Wilson; it's an outlook on life. When listing his latest associates, Wilson reveals that last January, for instance, he played in a Butch Warren-led quartet that also featured pianist Freddie Redd. (bassist Warren passed away in October.) And in the span of one recent year, he played with both pianist Junior Mance and Sonic Youth guitarist Thurston Moore.

"And it was all great," says Wilson. "You know, to me, it's like, they're all great musicians that welcome it in different ways. So, wow. It's pretty damn lucky. Just to be getting to do this is really great." ♦

For more information, visit mattwilsonjazz.com. Wilson's Christmas Tree-O is at Jazz Standard Dec. 17th-18th. See Calendar.

Recommended Listening:

- Charlie Kuhlase - *Good Deeds* (Accurate, 1992)
- Matt Wilson - *As Wave Follows Wave* (Palmetto, 1996)
- Matt Wilson Quartet - *Smile* (Palmetto, 1999)
- Trio M (Myra Melford/Mark Dresser/Matt Wilson) - *Big Picture* (Cryptogramophone, 2006)
- Matt Wilson - *Christmas Tree-O* (Palmetto, 2010)
- Matt Wilson Quartet + John Medeski - *Gathering Call* (Palmetto, 2013)

Joel Press

by Katie Bull



“So the feeling I had at Smalls - it reminded me of the 52nd Street clubs: The Onyx, The Yacht Club, Jimmy Ryan’s, The Downbeat, The Three Deuces - they

were in brownstones, you walked downstairs. And when you go to Smalls you walk downstairs: it’s a basement club, a small, intimate, relaxed club. Not a hustling place. Smalls wasn’t exactly like 52nd Street, but it’s the way it’s laid out. And at Smalls people hang out.” Thus reminisces saxophonist/clarinetist Joel Press, the creatively insatiable jazz octogenarian who recently returned to New York City. During his decades in Boston, where he relocated to in the ‘70s, Press conducted jam sessions that became the talk of the New England jazz community, garnering his home in Newton the title of “The Institute”. Press is infusing the New York scene with a richly layered sound rooted in tradition. No wonder the next generation of players is lining up for his sets at Smalls: the “Institute” is here!

While in Boston Press led several enduring projects recorded on Cadence Jazz: his quartet, featuring the flinty guitarist Gray Sargent (*Mainstream Extensions*), developed the sonic body of a fine Rioja during their 25-year collaboration (Sargent was scouted and plucked up by Tony Bennett). And a duo and quartet with piano player Kyle Aho (*Untying the Standards* and *How’s The Horn Treating You?*) kept firm footing in the canon while exploring nuanced crevices of the standard form’s ‘out’ side. Impetus for the recent move back to Manhattan can be found in the desire to record here and the experience of playing with high-caliber New York City musicians. “The greats are here, people I look up to, people whose records I’ve purchased. There is seriousness. I want to be stretched,” says Press who landed a residency at Smalls through the support of pianist Mike Kanan, longtime friend and collaborator.

Kanan introduced him to pianist Spike Wilner, the club’s owner. After sitting in with Wilner, Press received an invitation for the “Masters” set and a residency. Kanan was also instrumental in encouraging Press to move back to New York and compliments Joel, saying that “(he) embodies the qualities that I look for in jazz as a player and a listener: a deep sense of swing, lyricism, adventurousness, love and a beautiful sound. The audiences go crazy for his playing.”

Early classical training in clarinet and a Masters in Music from Manhattan School of Music led Press to an appreciation of classical forms and configurations. On a recent Sunday afternoon he was off to hear a string quartet, recognizing its influence on his architectural sense of the ‘build’ within an improvised melody, phrasing and dynamics. His many decades in jazz put him in the front seats and on the performing stages of the swing, bop, postbop and free jazz eras; right now he is exploring jazz standards that are informed by this formidable legacy. Press’ prescient ‘70s dance compositions for choreographers, including Elizabeth Keen and Erin Martin, were sculpted from recordings that were hand-spliced (playing all instruments and recording overdubs). In the ‘60s he was married to renowned sculptor and painter June Leaf (he owns 75 of her works). Press credits her patient and meticulous chiseling as inspiration for the pioneer sound-collage techniques that can be heard on *Music from a Passionate Time* (Cadence Jazz, 1969-73). His apartment walls are hung with a fine art collection dominated by abstract expressionism and abstract realism. Art photos by his daughter Maya, whom he raised as a single father, and mixed-media works by his current wife, professional visual artist Louise Farrell, are literally in every corner.

As a teen Press attended afternoon jam sessions at Jimmy Ryan’s while underage, nursing a \$1 drink at the bar for hours. He remembers when Lincoln Center was Dewey Square - there he heard Charlie Parker. “On 52nd Street they had all these clubs and all these musicians. It was really incredible, I mean, 52nd Street you had Ben Webster, Art Tatum, Dizzy, Don Byas, Coleman Hawkins, Lester, Stan Getz - everybody. And not just established musicians,” Press fondly recalls.

Hangs with the young vocalist Sheila Jordan led to free jazz explorations for them with cellist/vocalist Gwendolyn Watson. He loved “the ‘60s scene... In one night at the Vanguard you could hear Miles Davis, Paul Chambers and Philly Joe Jones - with [Lee] Konitz and [Lennie] Tristano in the audience!” His friends then included artists Claes Oldenburg, Willem de Kooning and Mark Rothko, poet Alan Ginsberg and art critic Lucy R. Lippard. In the early ‘70s he played in numerous free jazz settings, most notably with trumpeter Bill Dixon. It’s clear that what is nearest and dearest to his heart is the spirit of community.

Press names Hawkins as his strongest influence with a quick nod to Webster, both of whom he speaks of with reverence. And as for what he calls “the last chapter” of his life: “I’ve been moved by all the acceptance, the encouragement. I just want to play with great musicians and I want to get better. I want to play a melody that I’ve never played. I don’t want to play what I know. I’m interested in phrasing, time and feel. Especially dynamics. I don’t want to play it safe. I want to take chances.” Word is getting around that the music and the hang with Press at Smalls is vibrantly fresh. And it is. His robust and burnished tone is as warm as the man. Consummate listening manifests itself in the synchronous ease Press shares with his current quartet: they are, simply, one of the meanest tickets in town. ❖

For more information, visit joelpress.com. Press is at Smalls Dec. 20th. See Calendar.

Recommended Listening:

- Joel Press - *Music from a Passionate Time* (Cadence Jazz, 1969-73)
- Joel Press/Harvey Diamond - *Duo Concert at Harvard University* (Lulu, 1998)
- Joel Press Quartet (feat. Gray Sargent) - *Mainstream Extensions* (Cadence Jazz, 2000)
- Joel Press Quartet - *How’s the Horn Treating You?* (Cadence Jazz, 2004)
- Joel Press/Kyle Aho - *Untying the Standard* (Cadence Jazz, 2005-6)
- Joel Press - *The Polish Connection* (Lulu, 2010)

LEST WE FORGET

John Hicks (1941-2006)

by Donald Elfman

John Hicks was the choice of artists, critics and audiences. Amazingly creative and both fully receptive and responsive to those with whom he played, Hicks was a first-call pianist in a wide variety of groups - from big band to trio and from swing and hardbop to new music and avant garde. The list of his associates is an impressive Who’s Who of modern jazz, including Art Blakey, Johnny Griffin, Eddie “Lockjaw” Davis, Betty Carter, Lee Morgan, Hank Mobley, Booker Ervin, Arthur Blythe, Gary Bartz, Lester Bowie, Eric Alexander, Pharoah Sanders, Chico Freeman, Bobby Watson, the Mingus Big Band and many more.

John Josephus Hicks Jr. was born in Atlanta, Georgia Dec. 21st, 1941. His family moved to Los Angeles when he was still an infant and it is there he received his first piano lessons from his mother. The family moved again when Hicks was 15 and his father took over the pulpit of a church in St. Louis, Missouri (amazingly, Hicks played in public for the last time at his father’s New York church in May 2006, less than a week before his death). After high school, where a fellow schoolmate was Lester Bowie, Hicks attended Lincoln University in Pennsylvania, the Berklee School in Boston and Juilliard in New York. He relocated to

New York in 1963 and took his first traveling gig with singer Della Reese. In addition, he played in the South with blues musicians Albert King and Little Milton.

Upon arriving in New York, Hicks was hired by blues singer Big Maybelle and this led to jobs with Joe Farrell and a tour with ex-Basie-ites Billy Mitchell and Al Grey. Hicks got to work with Kenny Dorham, Joe Henderson, Lou Donaldson and Cedar Walton, who recommended Hicks for the piano chair with Blakey. Hicks once remembered, “You had one time to play with the music, then Art would ceremoniously collect the music and lock it up in his drum case.” Hicks played for Blakey for two years and then returned in 1973, but in the interim played with Betty Carter and both played and arranged for Woody Herman.

Hicks took his musical influences - Waller, Monk, Powell, Gershwin - and used them to create an individual style, which both stood out as unique but also saw him in good stead with a truly diverse group of players. As his career moved forward, he developed as a bandleader, solo performer and composer. And he found an additional source of creativity in music that he’d heard through his life. So there are recordings by his trio like *Music in the Key of Clark* (Sonny Clark), *Impressions of Mary Lou* (Mary Lou Williams), *Nightwind* (Erroll Garner), *Fatha’s Day* (Earl Hines) and *Something to Live For: A Billy Strayhorn Songbook*.

Hicks was part of many groups with an amazing array of musicians and later worked with flutist Elise

Wood - they married in 2001 - playing many of his original compositions. He died suddenly on May 10th, 2006 and, at the time, he had a full book of engagements, including an upcoming tour with trumpeter Eddie Henderson. He was a compelling performer and the jazz audience is sadly deprived of the power of seeing him live, but there are many, many recordings that document his artistry. One can hear him in nearly every setting possible to hear a pianist and in sessions that range from near the beginning of his professional recordings - check out *Hi Voltage* by Hank Mobley (1967) and *Taru* by Lee Morgan (1968) - to recordings under his own name including the posthumously released *I Remember You* (HighNote) and *Passion Flower* (Mapleshade). ❖

For more information, visit johnhicksmusic.com. A Hicks tribute is at La Maison d’Art Dec. 20th. See Calendar.

Recommended Listening:

- Art Blakey’s Jazz Messengers- *’S Make It* (Limelight-Verve, 1964)
- John Hicks - *Hells Bells* (Strata East, 1975)
- John Hicks/David Murray - *Sketches of Tokyo* (DIW, 1985)
- Pharoah Sanders - *Africa* (Timeless, 1987)
- John Hicks/Cecil McBee/Elvin Jones - *Power Trio* (Novus-BMG, 1990)
- John Hicks - *I Remember You* (HighNote, 2006)

Into The Zone

by Ryan Keberle

Earlier this year I released my third record as a leader with my newest project, Catharsis, a piano-less quartet that focuses on delivering blues-driven, emotionally charged performances without the superfluous melodrama and overly indulgent solos that have been known to take place in the jazz world of late.

In my liner notes I wrote about the differences, as I perceive them, between playing from the heart and from the soul, or what some might call a left-brain approach, versus playing from the right-brain's theoretical and technical mindset. I argued that the former is far more important in the process of creating quality enduring music and that, unfortunately, the right-brain approach, with its emphasis on virtuosic technique and theoretical complexities, seems to be gaining traction amongst musicians and listeners these days. I can't tell you how many gigs I've played for predominantly jazz student audiences recently where the human element seems secondary to the altissimo register of the saxophonist, polyrhythmic abilities of the drummer or quantity of 16th notes the piano player is capable of stringing together.

Virtuosity and complexity have been hallmarks of modern jazz since the beginning of the music's history, with a very high technical bar set by artists like Coleman Hawkins, Art Tatum, Charlie Parker and John Coltrane. However, when these complexities and virtuosic demonstrations form the focal point of the performance at the expense of musicality, it can make for an esoteric form of music, which, often times, leaves the average listener out in the cold.

In the end, after many spirited and informed debates with my peers, I've concluded that the primary reason for this trend is a flaw in our jazz education system. The machine that has become mainstream jazz education has unnecessarily skewed its focus towards music theory (right-brain concepts) and even more specifically towards harmonic concepts involved in jazz improvisation. I think this is due to the fact that

teaching harmony and chord/scale relationships is relatively easy when compared to teaching musicality, emotional sincerity and other more abstract concepts.

Teaching musicality, whether that means general musical principles such as dynamic contrast, theme and development, or something less tangible like the creative improvisational process, is challenging because it requires a certain amount of self-realization on behalf of the student (and teacher, for that matter) and an ability to listen in a detailed and focused way.

Especially challenging is fostering the student's ability just simply to create music. If you ask a master improviser to recall or describe an improvised solo they've recently played, most will be hard pressed to remember much, if anything, about their solo given the almost subconscious state one enters when channeling music in such an honest and sincere way. Be it improvising in front of an audience, composing at the piano or practicing alone, this elusive state of mind, what some call "being in the zone", is when the most gratifying music is made. However, given the lack of attention spent on this concept by jazz educators, the "zone" is rarely achieved in the practice room for most young aspiring improvisers and, therefore, never developed and realized for use on the bandstand.

I've learned that the most effective approach is possibly the most obvious - to practice consciously entering and playing in the zone regardless of the student's technical abilities and theoretical knowledge. The challenges faced in 'learning' jazz improvisation are numerous and immensely daunting. Instrumental technique, rhythmic integrity, stylistic authenticity, melodic vocabulary, harmony and other theory-related concepts and performance practices are all topics that demand total dedication from the student. The list could go on. If a student waits until these demands are addressed before developing their musical and creative spirit, it may be too late.

Instead, regardless of age or experience, students should be encouraged to practice spontaneous creation of honest music and in a codified logical way that reflects the structured approach of any good curriculum or pedagogy. To start, I encourage students to practice improvising free from the boundaries of conventional

jazz practices like tempo, key, chord/scales and style. The objective is to encourage unedited musical statements minus self-critique; to quiet that inner critic while letting the creative musical juices flow. This is actually *really hard* and I find it to still be incredibly rewarding. The same exercise can also be done with a steady tempo (ideally supplied by a metronome!), which I find useful given the fact that the majority of jazz we perform is grounded by a steady pulse. This also typically proves to be the most challenging since making clear rhythmic statements tends to be most students' weakest link. And, finally, this exercise can be used to practice one or more chord/scales and in a variety of harmonic rhythms. This can be a great way for a student to work on applying their right-brain-acquired skills in a left-brain setting.

Aside from being an incredibly rewarding routine, I find this also provides fun and a much needed break for the student (and teacher) after working on long tones, scales, arpeggios and other theoretical concepts. In the end, through an emphasis on musicality, the creative spirit and focused critical listening, hopefully we'll begin to see a resurgence in students' appreciation for good music rather than high, low, fast, loud and complex music. ❖

For more information, visit ryankeberle.com. Keberle is at Jazz Standard Dec. 1st with Maria Schneider, Zankel Hall Dec. 7th with Miguel Zenón, Manhattan School of Music Dec. 12th as a leader and Brooklyn Conservatory of Music Dec. 14th with Paul Carlon. See Calendar.

Since trombonist Ryan Keberle's arrival in 1999, his diverse talents have earned him a place alongside a staggering array of legends, superstars and up-and-coming innovators. Leading his piano-less quartet Catharsis or little big band Double Quartet, Keberle draws upon lessons learned playing alongside masters including Maria Schneider and Wynton Marsalis; hip-hop and R&B superstars like Beyoncé, Justin Timberlake and Alicia Keys; Latin jazz leaders like Pedro Giraudo and Ivan Lins; indie rock ground-breakers such as Sufjan Stevens or playing in the house band at Saturday Night Live, on the soundtrack of a Woody Allen film or in the pit for a Tony-winning Broadway musical.

VOXNEWS

One Song

by Katie Bull

There's often no better place to make some sense of our crazy world than in the music. As listeners we lose ourselves in songs, only to feel a renewed sense of connection to life. This month the shorter days and darker starry nights of the season just got brighter with the bounty of jazz singers who will spread their illumination, lighting the way for our personal and collective change.

Big Band Holidays featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis and **Cécile McLorin Salvant** (Dec. 12th-14th) at Rose Hall is sure to be a night to commune around the jazz 'fire'. Monk Vocal Competition award winner Salvant simply can't be touted enough; everyone should hear her extraordinarily expansive range of expression and feel her stage presence as it radiates in all directions.

At the Apollo Theater, Duke Ellington's *Nutcracker Suite* with the David Berger Big Band and Abyssinian Baptist Church Choir will feature the gospel and R&B-influenced voice of jazz vocalist **Lizz Wright**, alongside Metropolitan opera soprano Priscilla Baskerville and tap dancer Savion Glover (Dec. 7th). Wright sings with movingly gutsy simplicity. She has a masterful ability to go inward and sing from a quiet yet combustive

center.

At Dizzy's Club, the spirit of the season will be in full intensity: look out for the vivacious and downright powerful blues edged **Brianna Thomas** (Dec. 4th), who will be featured in a holiday show, and the double-threat singer/trumpeter **Bria Skonberg**, 2013 *DownBeat* Rising Star, will smoke the stage with her strongly supported and dexterous voice (Dec. 5th). Also at Dizzy's Club, the Duduka Da Fonseca/Helio Alves Jazz Samba Christmas will feature renowned Brazilian vocalist **Maucha Adnet**. She can rouse pure joy and should not be missed, particularly if you are a Latin jazz fan (Dec. 20th-23rd).

Speaking of Brazil, American-born and London-based jazz diva **Stacey Kent** will sing at Birdland (Dec. 3rd-7th) from *The Changing Lights* (Blue Note), a life-affirming album with the authentic soul of Brazil pulsing in her buoyant clarion tone.

For a more experimental journey hear the Kettle Collective - vocalists **Andrea Wolper** and **Maryanne de Prophetis** along with guitarist Gene Ess, bass guitarist Jochem Van Dijk and pianist Connie Crothers - at Ibeam Brooklyn (Dec. 20th). Wolper and de Prophetis are respected vocalists rooted in tradition, who skillfully improvise in their own unique vocabularies.

In the CD world two releases in particular are a celebration of jazz legacy. The world premiere of the never-before-released stand-alone version of **Tony Bennett's** *Live at the Sahara: Las Vegas 1964* (Columbia

Legacy) is a swinging sure thing. And the Verse Music reissue of **Nina Simone's** *Little Girl Blue* (Bethlehem) will make your jaw drop. It captures the brilliance of Simone's virtuosic piano playing, integration of Bach influences and deep younger voice (she was 25). With the heart and phrasing of an old soul, this album is perfection incarnate.

Jumping forward to the future of jazz, Polish vocalist **Grzegorz Karnas** releases one of the most engaging experimental vocal jazz albums in years, *Audio Bead* (Budapest Music Center). Karnas' textured baritone is both gritty and cleanly smooth. A passionate and driving leader, who we will be hearing a lot about in the coming years, Karnas shapeshifts with all the instruments in his trio.

And speaking of what's coming, when he finally hits the American shoreline, one of the greatest jazz singers in Europe will surely be welcomed with tremendously open arms. Until then, we can celebrate Swiss vocalist **Andreas Schaefer's** *At the Age of Six I wanted to Be A Cook* (Jazzwerkstatt Wien), his most recent release. Schaefer's voice, Peter Rom's guitar and Martin Eberle's trumpet weave elements of Swing, African music, blues and even hip-hop edges into an entirely unpredictable and engaging avant-groove like nothing you've heard before.

We are living in some crazy times: NSA, GMO, CO2, OMG - it's overwhelming. A better world can be sung into existence, one song at a time. ❖

RareNoise Records

by Kurt Gottschalk

God forbid, wrote Thomas Jefferson, that our country should go 20 years without a rebellion, point being in a sense that the status quo must be upset from time to time even to remain just the status quo. Like social freedom, perhaps, musical freedom might need to be “refreshed from time to time with the blood of patriots and tyrants,” its own history being its “natural manure.” And so if one were to say that the London-based RareNoise is following a trail blazed in New York City some 25 years ago, it might be seen as a vital fertilization, not a retread but a sort of resuscitative flag waving.

The label was founded by Giacomo Bruzzo, then working in London’s finance industry, along with guitarist Eraldo Bernocchi, the pair sharing an interest in blurring lines between electronica, ambient, jazz and funk. In so doing, they ventured into territory well traversed by longtime New York bassist and producer Bill Laswell. It was in late 2007 that Bruzzo initially contacted Bernocchi through Myspace about a documentary on Laswell and Otomo Yoshihide he was looking to produce. Bernocchi had worked with Laswell in the bands Charged and Somma. From there a discussion ensued, which led not only to the founding of RareNoise Records (on which Laswell has appeared) but a second label - M.O.D. Technologies - run by Bruzzo and dedicated exclusively to Laswell’s work.

“The connection with Laswell and his vision was

certainly there at the core and reflected by the fact that three of the early releases - Method of Defiance’s *Nihon, Torn From Black Space* by Death Cube K [aka Buckethead] and Somma’s *23 Wheels Of Dharma* - actually saw Laswell’s participation as an artist,” Bruzzo said.

From those early initiatives, trans-Atlantic connections were forged and RareNoise - like Clean Feed, ECM and Intakt, to name a few - started documenting the New York scene from afar. Connections with Hungarian drummer Balázs Pándi (who has played with Venetian Snares, Otto Van Schirach, To Live and Shave in L.A. and appears on RareNoise albums by Metallic Taste of Blood, Slobber Pup and Ivo Perelman) led to work with more musicians associated with the New York scene, such as Jamie Saft and Joe Morris.

“Laswell represents a part of our heritage, but does not exhaust it,” Bruzzo said. “We have stretched outside these boundaries often, on our collaborations with Jamie Saft and Joe Morris. But another aspect of Laswell’s ‘method’ that filters through is our encouraging artists who have released on our label to meet and to possibly collaborate in the future. Cases in point are the different releases featuring Lorenzo Feliciati, Roy Powell and Lorenzo Esposito Fornasari. Lorenzo Feliciati presented us with the original Naked Truth recording (*Shizaru*), which featured Roy Powell on keys, Pat Mastelotto on drums and Cuong Vu on trumpet. This led us to release several Naked Truth albums (a third has just been recorded), a solo album by Feliciati (*Frequent Flyer*), a future album by the Cuong Vu trio, Roy Powell’s InterStatic Organ trio and Mumpbeak, Berserk! by Feliciati and Fornasari (who

had worked on two previous RareNoise releases, *Obake* and the future folk album *Owls*) and soon Twinscapes (with Feliciati and Edwin, originally in Metallic Taste Of Blood). There’s also our repeated collaborations with Bob Belden’s Animation, our ‘Mexican’ releases of Mole and Brainkiller and future releases involving artists not heard of before in these circles, such as the Scottish trio Free Nelson MandomJazz and the Italian piano trio Chat Noir.”

“Saft’s first appearance on a RareNoise release can be dated back to Metallic Taste Of Blood midway through 2012,” Bruzzo said. “It was originally intended as a collaboration between Eraldo Bernocchi, Colin Edwin and Balázs Pándi. Balázs himself suggested they should contact Jamie to work his magic into the fabric of the recording. The result is quite astonishing. This initial conversation led us to interact more frequently with Jamie, who suggested we release Slobber Pup. This led to us establishing a bridge to Joe Morris too and to a string of future releases, including Plymouth, a quartet with Wadada Leo Smith, a new Slobber Pup and possibly more. Along the way Jamie also collaborated on Berserk!”

The freedom from genre-specific pigeonholes is something that Saft - an artist who moves easily between reggae, jazz and metal-tinged noise, values. “RareNoise focuses on modern dark arts electric sounds,” he said. “Giacomo Bruzzo and Eraldo Bernocchi have curated a fearless catalogue of music that mines the electric threads of darker [mostly] instrumental music. They don’t seem concerned with boundaries for

(CONTINUED ON PAGE 34)



Asiento
Animation



Planet Microjam
David Fiuczynski



Cuts
Merzbow/Pándi/Gustafsson



Black Aces
Slobber Pup



One
Perelman/Morris/Pándi

LISTEN UP!

Brooklyn-based vocalist, improviser and composer **KRISTIN SLIPP** has a deep understanding of the human voice and its limitless capacity to convey, emote and transport. A Maine native, Slipp has performed extensively in North America and Europe, often with the band for which she sings, writes and plays glockenspiel/keys, Cuddle Magic. Slipp’s appreciation of word and sound extends fittingly into Twins of El Dorado, where she and trumpeter Joe Moffett explore the territories of poetry, art song and improvisation. As a lover of song, Slipp and pianist Dov Manski released their album of jazz standards last summer on Sunnyside Records. Slipp has worked with Fred Frith, Ran Blake, Dagmar Krause, Zeena Parkins, Carla Kihlstedt, Anthony Coleman, Allan Chase, Anais Mitchell, Phyllis Chen and others.

Teachers: Dominique Eade, Allan Chase, John McNeil.

Influences: early Betty Carter, Björk, Sun Ra, Beyoncé.

Current Projects: Duo with Dov Manski; Cuddle Magic (indie-rock); Twins of El Dorado; Darius Jones’ E/C Unit (new music for four vocalists); Meadows (avant-pop duo with Cole Kamen-Green); Troika (trio with harp and viola, commissioning new music).

By Day: I’m singing, playing and teaching music.

I knew I wanted to be a musician when... I realized I didn’t care about fame or fortune.

Dream Band: Nothing quite like making music with friends... Dov Manski, bassist Kim Cass and drummer RJ Miller. And Ornette.

Did you know? I like to find the best donuts in every new town I pass through. I admit it - I’m donut-obsessed.

For more information, visit facebook.com/kslipp2. Slipp is at Barbès Dec. 11th with Twins of El Dorado. See Calendar.



Kristin Slipp



Bria Skonberg

Hailing from Chilliwack, British Columbia and now living in New York, trumpeter/vocalist/composer **BRIA SKONBERG** is “poised to be one of the most versatile and imposing musicians of her generation,” says *The Wall Street Journal*. In 2013 she earned a Jazz Journalists Association nomination for “Up and Coming Jazz Artist of the Year” and is included in *DownBeat* magazine’s Rising Star Critics’ Poll. Her most recent release *So Is The Day* (Random Act Records),

featuring mostly original music, peaked at #7 on the US National Jazz Charts.

Teachers: Warren Vaché, Roseanna Vitro, life.

Influences: Charlie Shavers, Louis Armstrong, Clifford Brown, Clark Terry, Louis CK, Ruby Braff, Anita O’Day.

Current Projects: I’m working hard on a followup album and am spoiled to rehearse regularly with an incredible group of guys: Sean Cronin (bass/vox) Darrian Douglas (drums) and Dalton Ridenhour (piano). They’re willing to try any wacky ideas...like integrating fuzz pedals with traditional jazz.

By Day: Emails, contracts, web/media updates, logistics, Clarke Studios, writing, teaching, running, Food Network.

I knew I wanted to be a musician when... What young girl doesn’t want to be a singer?? Trumpet became my second voice and I fully committed when going to Capilano College in British Columbia.

Dream Band: I really love the core group I’ve got now. If Harry Connick wants to join, we’ll make room.

Did you know? I have a small obsession with flying: airplanes, paragliding, skydiving. What’s next???

For more information, visit briaskonberg.com. Skonberg is at Dizzy’s Club Dec. 5th. See Calendar.

Tampere Jazz Happening Exit Zero Festival

by Andrey Henkin



Photo by Maarit Kytöharju

Tim Berne's Snakeoil

Tampere, a picturesque Finnish city of close to a quarter-million people, some two hours north of Helsinki, has many reasons for tourism: both the Finnish Ice Hockey and Lenin Museums, numerous fine art museums and a burgeoning gourmand culture. It is also unofficially known as the City of Festivals, with annual events for poetry, dance, drama, film, flowers and various kinds of music. Of the latter, perhaps the most impressive is the Tampere Jazz Happening, which recently presented its 32nd edition (Oct. 31st-Nov. 3rd). Taking place in three venues of descending size - The Old Customs House Hall, Klubi nightclub and Telakka restaurant - flanking a small square, the festival is notable for its ease of use and wide range of offerings. What makes it especially impressive is the openness of its patrons and embrace of local performers. Large crowds patiently sat through sets as disparate as Colombian harpist Edmar Castañeda's quartet and the Nordic noise trio of guitarist Raoul Björkenheim, drummer Morten Ågren and saxophonist Mats Gustafsson. Telakka was given over nightly to various proponents of Finnish jazz, with standing-and-barely-breathing-room only.

It may sound counter-intuitive, but the better a festival is, the more inconsistent it becomes. The ambition comes from programming radically different groups and styles, often in sequence, not limited to only a single branch of the jazz tree. Sometimes choices are inspired, other times they fall flat. But judged as a whole, this year's Happening was...well...happening.

The opening evening was given over to neighbors from the Southwest in the form of the Copenhagen Jazz Festival, which presented three bands at Klubi to showcase its own indigenous and diverse talent. Diverse it certainly was but having personally been to the CJF several times, the choices were a bit odd: the drum duo Toto, playing on the club floor with smoke machines, was 25 minutes of a single, slowly and deliberately building drum pattern. Pianist/vocalist Maria Laurette Friis had a hard time pushing through a talkative crowd perhaps unnerved by her switches between piano and avian keyboard. Closing band Girls in Airports was well suited to a club environment with its trancey, predictable dance groove.

The second evening moved the proceedings to the Old Customs House Hall and Telakka, with sets staggered and crowds running from one spot to another. Finnish tenor saxophonist Timo Lassy's quintet was slick and inspired by '50s-'60s Latin jazz; while the band has probably never played a bad show, one wonders if they have ever played a really great one. Castañeda was a marvel of technique and an engaging performer but his unceasing virtuosity provided no space to breathe, becoming monotonous.

(CONTINUED ON PAGE 46)

by Joel Roberts



Photo by Richard Conde

Kenny Garrett

A year ago, the inaugural Exit Zero International Jazz Festival managed to carry on just a few short weeks after Superstorm Sandy devastated the Jersey Shore. Mercifully, this year was hurricane free and the festival's second edition (Nov. 8th-10th) was held under clear blue skies and crisp autumn breezes.

The weekend-long event, created following the demise a few years ago of the long-running Cape May Jazz Festival, brought about 3,000 people to this picturesque Victorian seaside town at New Jersey's southernmost tip. The 40-odd concerts took place at multiple venues, all within walking distance of the quaint downtown, and covered a wide range stylistically, with mainstream acts, some more cutting-edge performers, plus blues, reggae and soul artists.

The marquee concerts were held in the new Convention Hall, a state-of-the-art venue overlooking the ocean, transformed into a swanky jazz club with tables and drink service on the floor and bleachers in the back. Opening night belonged to singer Dianne Reeves and her allstar quartet of pianist Peter Martin, bassist Robert Hurst, guitarist Romero Lubambo and drummer Terreon Gully. Reeves easily won the crowd over with her glorious voice during a heavily Brazilian-flavored set, highlighted by a duet with Lubambo on "Our Love is Here to Stay". A free noontime show on Saturday featured alto saxophonist Kenny Garrett, who roused the packed house of early risers with an energetic performance, culminating in the swirling, Coltrane-like "Pushing the World Away", the title cut from his latest Mack Avenue album. Saturday night's headliner was Latin jazz piano legend Eddie Palmieri, who, though somewhat slowed by his 76 years, still delivered some unforgettable moments, including plenty of humorous anecdotes, with his stellar sextet.

The festival's best venue - and the site of most of the weekend's most memorable music - was located a few blocks away at the First Presbyterian Church, an 1898 building with gorgeous stained-glass windows, high wooden-arched ceiling and just a few rows of pews arranged in a semi-circle round the pulpit area that served as the stage. The warm, cozy feeling and pristine acoustics only added to the great lineup that on Friday featured alto sax icon Gary Bartz playing duets with pianist Bruce Barth, followed by spirited straight-ahead jazz from pianist Aaron Diehl and his very young, very talented and well-coiffed quartet.

On Saturday, the charismatic young drummer Jaimeo Brown proved himself to be the festival's most valuable player. He pulled triple duty at First Presbyterian, first leading a drum workshop for kids, then fronting his own trio Transcendence and finally joining vibes master Joe Locke's quartet. Transcendence is one of the most unique and exciting groups to come

(CONTINUED ON PAGE 46)

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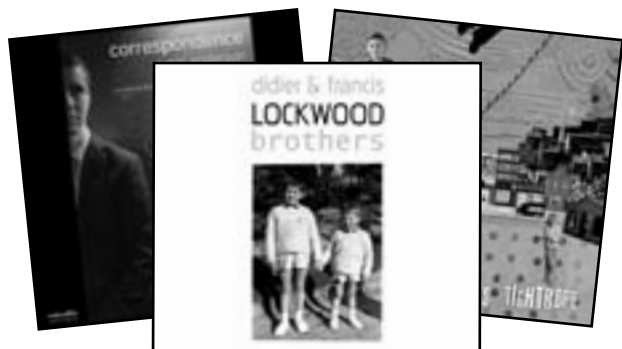
Mirage
Ellery Eskelin/Susan Alcorn/Michael Formanek
(Clean Feed)
by Stuart Broomer

Ellery Eskelin has a knack for crafting unusual trio settings, groups that enhance the muscular lyricism of his tenor saxophone and the breadth of his musical interests. Those have stretched from paying homage in the '90s to Gene Ammons with Marc Ribot and Kenny Wollesen to the long-standing exploratory trio with Andrea Parkins and Jim Black and Trio New York with Gary Versace and Gerald Cleaver. While these trios all forego the usual bass, this ad hoc ensemble foregoes drums, matching Eskelin with pedal steel guitarist Susan Alcorn and bassist Michael Formanek in an all-improvised program.

Sheer musicality and exceptional imagination are the hallmarks of the group, the trio combining to create dream-like ambience. Eskelin's warm sound and flowing melodic invention may be the first things to catch a listener's attention. He has one of the great tenor sounds, somehow balancing, on a piece like "Refraction", the metallic clarity of John Coltrane and the gauze-like airiness of Stan Getz. However, the music ultimately demands three-way hearing, with Alcorn and Formanek equally inventive. The former has transformed the expectations for the pedal steel guitar, seemingly looking at the instrument's potential without being overwhelmed by its received language. She uses it for bright sustained sounds - hanging electric harmonics - and subtle and unlikely tonal shifts in which she matches slide bend to pedal shift. Swirling chromatic clusters can suddenly appear in her lines, illuminating and sifting the flow of the music. Formanek brings a gift for melody and counter-melody, his lines rising from support to entwine suddenly with those of Eskelin and Alcorn.

As inspired as the shorter conversations are here, the most remarkable achievement is the 27-minute "Downburst", a piece that seems always in movement, ever unfolding in fresh and familiar ways, a signal achievement in free improvisation and melodic development.

For more information, visit cleanfeed-records.com. Eskelin is at 61 Local Dec. 1st and Cornelia Street Café Dec. 19th. See Calendar.



Correspondence
Peter Anderson/Will Anderson (Smalls)
Tightrope
3 Cohens (Anzic)
Brothers
Didier & Francis Lockwood (Fremaux & Associes)
by George Kanzler

Family is what brings these albums under one umbrella. More specifically, siblings. Peter and Will Anderson are identical twins. The Lockwoods are

brothers and the three Cohens are two brothers and a sister. The Andersons are recent Juilliard students; the Cohens all came from Israel as students in the '90s and the Lockwoods have been prominent members of the French jazz scene for over three decades. Pianist Francis and violinist Didier Lockwood are a duo on their CD while the saxophonist Andersons are joined by the stellar rhythm section of Kenny Barron (piano), Ben Wolfe (bass) and Kenny Washington (drums). Trumpeter Avishai, soprano saxophonist Yuval and tenor saxophonist/clarinetist Anat Cohen perform mostly as a trio, with a guest added on five tracks.

On *Correspondence*, the Anderson brothers play with a dazzling competence that affirms jazz traditions. They're not venturing into new frontiers - at least not yet, although there's still plenty of time - nor even attempting to be cutting edge. So in this climate where the new and novel attracts attention they may not garner their fair share of it. And that's a shame, for they deserve praise and appreciation for delivering a superior album.

Together they mesh like famous sax pairs: Al Cohn and Zoot Sims; Lee Konitz and Warne Marsh; Bill Perkins and Richie Kamuca. Although Will plays alto and Peter tenor sax, their sounds and tones blend, so much so that without careful listening they can be confused, in sound as well as their identical looks. Both favor a more mellifluous sound and lighter tone than is fashionable in postbop, although like Cohn and Sims they can swing abundantly and their writing embraces the rough angularities of hardbop, as on Peter's jagged "Meat of the Matter", mixing up saxes and drums. One of the pleasures on the album is the high level the two achieve with originals, which stand up well to such competition as Cole Porter's "Get Out of Town", Dizzy Gillespie's "Shaw 'Nuff" and Thad Jones' "Slipped Again".

The Cohen siblings also seamlessly incorporate a handful of familiar gems into a largely original program on *Tightrope*, what may be the most apt jazz album title to come along this year. As Anat says: "We treat our horns as voices, so we call it playing a cappella when it's just the three of us." On many of the album's tracks, the three sound like acrobats, maneuvering in and out of each other's way while never losing balance, creating intersections and coordinates like intricate cats' cradles.

Five of the 18 tracks are free jazz "Conversations" where the three commune while constantly changing lead, rhythm and accompaniment roles. Even on such tunes as Art Farmer's "Blueport" and Gerry Mulligan's "Festive Minor", the three favor interplay and tandem soloing over fully differentiated parts. Some tracks recall the World Saxophone Quartet sound, like the riff-heavy swing of Tadd Dameron's "Hot House" or Anat's ostinato rhythms on bass clarinet on "Mantra", but the signature sound is more fluid and interactive. Pianist Fred Hersch guests on three tracks, including his "Song Without Words #4: Duet", actually a quartet piece with interior duets between piano and each horn; "Estate", seductively blending chalumeau register clarinet and Harmon-muted trumpet, and a baroque "I Mean You". Christian McBride's bass anchors an Ellingtonian "Just Squeeze Me" that the Duke would endorse while Johnathan Blake's drums adds second line beats to Avishai's Crescent City-inspired "Black".

An Ellington tune is the striking centerpiece, and by far longest track, on the Lockwood's *Brothers*. After a swirling intro, Didier's violin then essays "In A Sentimental Mood" in the highest reaches of his top string over orchestral piano from Francis, proceeding to improvise across the violin's full spectrum, including brief pizzicato episodes, before an equally long and developed piano solo, reprise of the melody and swirling coda.

Other tracks, ranging from two-plus to just over five minutes each, are more in a French romantic tradition, Didier often invoking memories of Stéphane

Grappelli, especially on the pieces in 3/4 time. But there are surprises, like the impressionistic moans and sighs of "Above the Clouds" and eerie, theremin-like violin on "Bay d'Along" or the wild turnabout to wah-wah electronics on the second of two 'hidden' tracks, where Didier switches to mandolin.

For more information, visit smallrecords.com, anzicrecords.com and fremaux.com. The Anderson Brothers are at Dizzy's Club Dec. 1st with Wycliffe Gordon, the Empire State Building Dec. 30th and 59e59 Theaters daily. Anat Cohen is at Dizzy's Club Dec. 6th-8th and Dec. 19th-23rd with Jazz Samba Christmas. See Calendar and Regular Engagements.

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- Kris Davis - *Massive Threads* (Thirsty Ear)
- Adam Lane Trio - *Absolute Horizon* (NoBusiness)
- Too Noisy Fish - *Fight Eat Sleep* (Rat)
- Esa Pietilä/Aki Rissanen/Antti Lötjönen/Olavi Louhivuori - *Liberty Ship Approaching* (Eclipse Music)
- Laurence Donohue-Greene
Managing Editor, The New York City Jazz Record

- Samuel Blaser/Benoît Delbecq/Gerry Hemingway - *Fourth Landscape* (Nuscope)
- Shih-Yang Lee/Fred Van Hove - *Galactic Alignment* (Jazzhus Disk-Kandala)
- The Necks - *Open* (Northern-Spy)
- Irène Schweizer/Pierre Favre - *Live in Zürich* (Intakt)
- Skúli Sverrisson/Oskar Guðjónsson - *The Box Tree* (Mengi)
- Attila Zoller - *Jazz Soundtracks* (Sonorama)
- Andrey Henkin
Editorial Director, The New York City Jazz Record



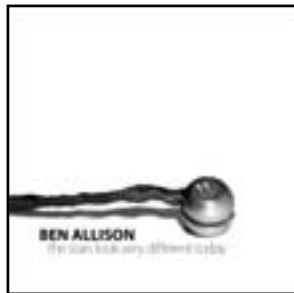
Heart of the Piano
Geoffrey Keezer (Motéma Music)
by Tom Greenland

Serving as Art Blakey's last pianist while still in his teens and then as a consummate sideman for a host of jazz heavyweights, Geoffrey Keezer brings sterling credentials to *Heart of the Piano*, his second solo piano project (following 2000's *Point Zero*) and a return to his acoustic roots.

Tackling tunes like Rush's "Limelight", Peter Gabriel's "Come Talk to Me", Alanis Morissette's "Still" and Scottish pop-rocker KT Tunstall's "Suddenly I See" reflects Keezer's reimagining of the 'standard' repertoire and it's fun to hear how he handles these materials: the hymnlike opening of "Limelight" gives way to muscular left-hand accompaniment fleshed out with tumbling right-hand lines; the Phrygian chords of "Still" unpack into long-limbed runs with intricate turns and the quirky but catchy melody of "Suddenly I See" gets a harmonic overhaul, laced with bluesy inflections. The few choice jazz covers include Donald Brown's "New York", a muscular postbop number with heavy pedaling and rapid-fire ideas; Christian McBride's "Lullaby for a Ladybug", showcasing Keezer's extremely agile left-hand figurations in support of high-register flourishes, and James Williams' "Take Time for Love", a delicate ballad enlivened by serpentine melodies and delicate trills. The originals, including "Chirizakura", a classically-influenced piece in fast 12/8 with constantly shifting key areas, and "Grunion Run", also highly ornamented, are less distinctive.

One can't help but be impressed by Keezer's remarkable dexterity, finesse and supple intelligence in creating these elaborate textures and soundscapes, effortlessly realized through his capable fingers. Yet for all this dazzling expansiveness there's a sense that he's lingering within a self-defined comfort zone and that these pieces would profit from a more pronounced hunger for risk-taking and discovery.

For more information, visit motema.com. Keezer is at Jazz Standard Dec. 3rd and Blue Note Dec. 16th-Jan. 5th with Chris Botti. See Calendar.



The Stars Look Very Different Today
Ben Allison (Sonic Camera)
by Robert Milburn

Bassist Ben Allison has never subscribed to conventional standards. Since co-founding the Jazz Composers Collective a little over 20 years ago, Allison has carried on its DIY creativity, culminating with the first album to be released on his newly launched Sonic Camera Records. Allison composed, arranged and produced all the tunes so the album is remarkably personal.

The effort is ultimately successful and incorporates the bassist's penchant for eclectic composition.

Furthermore, with guitarists Steve Cardenas and Brandon Seabrook, the latter also doubling on banjo, the songs swirl in reverb and are sometimes doused in distortion. You could almost imagine Radiohead's Thom Yorke moaning over the opening track, "D.A.V.E.", as the guitarists muster a metallic crunchiness. *The Planet of the Apes*-inspired theme "Dr. Zaius", meanwhile, begins in a swirl of atmospheric wispieness before Cardenas conjures the clean-toned majesty of Pat Metheny. "No Other Side" follows, subdued in its poignancy, Allison exuding all the emotion in his pithy pizzicato. Finally, Seabrook's pluck-and-twang banjo playing on spare "The Ballad of Joe Buck" lends intrigue to the slowly striding waltz.

The album kicks into high gear with "Neutron Star", immediately memorable for its powerful catchiness and seeming otherworldliness. Allison and drummer Allison Miller build it into a climactic anthem, melting into one another in an all-consuming force of energy. On "Swiss Cheese D", Allison's bass takes on the spicy buzzing of an Indian tanpura, the droning instrument that usually accompanies a sitar. The group descends into a chaotic free-form section before the spotlight shines on Miller spraying cymbals and noticeably ratcheting-up our blood pressure.

The album's success lies in the egoless approach of a working group. Each musician is merely a shepherd to the bassist's compositions, amplifying rather than detracting with overindulgence. It's refreshing to hear them gel together so nicely and Allison's originality is unquestionably thought-provoking.

For more information, visit benallison.com. This group is at Joe's Pub Dec. 3rd. See Calendar.



Everywhere All The Time
Michael Bocian/Judi Silvano/Carmen Castaldi (Uluu)
by Suzanne Lorge

On *Everywhere All The Time*, the contributions of Michael Bocian (electric guitar), Judi Silvano (vocals, whistle) and Carmen Castaldi (drums) are equally balanced. The three listen closely to one another, responding to each other's ideas, sometimes playing in unison, sometimes diverging into complementary lines, always leaving a respectful amount of space for soloing. They've all known each other for decades and the intimacy of their musical interactions is readily apparent.

The seven tunes are extended improvs, built on a bebop or modern jazz vocabulary, and recorded in one day in the studio two years ago. Most are homages to musicians the group admires, but a listener would need a six-degrees-of-Kevin-Bacon type of flow chart to see the full network of talents connected here. The opening "Paul Motian" begins with a Castaldi solo and includes Bocian and Silvano's references to Thelonious Monk's "Well, You Needn't". Motian had played with Monk (though Art Blakey was the drummer for the recording of that tune) and also with Grammy-winning saxophonist Joe Lovano, for whom Bocian and Castaldi improvised the fifth cut, "Metro Park". Bocian, Castaldi and Lovano grew up together around this park in Cleveland, Ohio. Silvano is married to Lovano and the two have worked extensively together, though the bulk of her work is in her own right. An impressive flow chart indeed.

Bocian expresses a range of moods, some peaceful and contemplative, some impassioned and highly

charged. Silvano matches Bocian's dexterous playing with inspired vocalese, displaying remarkable skill with traditional and improv techniques. Castaldi, a sure and measured player, manages to tether all of this energy in time and space. These talents, taken in sum, lift these tunes off the CD and into the ether.

Castaldi's title cut is the only tune with lyrics and just a few lines at that. But the message - that love is all there is - requires only a few words; the joyful music of these longtime friends and musical collaborators tells the rest of the story.

For more information, visit michaelbocian.com. Bocian and Silvano are at The Stone Dec. 3rd and 5th. See Calendar.

UNEARTHED GEM



Count Me In (1962-1963)
Paul Winter Sextet (Living Music)
by Ken Waxman

Long before saxophonist Paul Winter inaugurated his Annual Winter Solstice festival, he led a dynamic sextet that attained unprecedented popularity. This two-CD set, including 14 previously unreleased tracks, is a vibrant souvenir of that group, the first jazz band to play at the White House and one of the first US purveyors of the bossa nova.

Winter had been leading bands since his teens; trumpeter Dick Whitsell had a firm grounding in modern jazz; pianist Warren Bernhardt became a go-to studio cat; original bassist Richard Evans became a producer/arranger while replacement Chuck Israels was with Bill Evans; first drummer Harold Jones became a Basie linchpin and the next, Ben Riley, worked with Monk. The band's initial baritone saxophonist Les Rout became an academic, but the next, Jay Cameron, was a big band veteran.

The group put its own stamp on sophisticated hardbop charts and the discs capture the excitement the sextet engendered. Intelligent horn-blending and firecracker sharp rhythms pull the most out of tunes like Norman Simmons' "A Bun Dance" and Lalo Schiffrin's "Toccata" without becoming overwrought. Rout's luminescent tones stand out on the second tune as Winter's lilting alto does on bossa novas like "Voce e Eu". Meanwhile Bernhardt's "Pony Express" is as notable for clever horn harmonies as his soloing. Jones' rolls, which shepherd the band's theme "Count Me In", display how he would fit with Basie.

The new sextet on Disc 2 shows what could have happened. Bernhardt's "Suite Port au Prince" foreshadows jazz' genre-mixing. Winter's wide-vibrato soprano solo on Tom McIntosh's "With Malice Towards None" is unique whereas Jimmy Heath's "The Thumper" is characterized by Cameron's buoyant blasts. But band energies were dissipating as Winter's interest in other musics led to the *Jazz Meets The Folk Song* LP, from which three examples are here. While the sextet made folk melodies swing, the performances don't match the tougher earlier work. That was the end. Still these 32 tracks remain, celebrating the group's achievements.

For more information, visit livingmusic.com. Winter is at Cathedral of St. John the Divine Dec. 19th-21st. See Calendar.

GLOBE UNITY: PORTUGAL



Almost Tomorrow
Susana Santos Silva/Torbjörn Zetterberg (Clean Feed)
The Flame Alphabet
Rodrigo Amado Motion Trio + Jeb Bishop (Not Two)
Live in Madison
Luís Lopes Humanization 4tet (Ayler)
 by Tom Greenland

Internationally renowned for its longing, saudade-laden Fado music, Portugal nevertheless supports a strong jazz scene, well documented by Lisbon's Clean Feed and Matosinhos' TOAP labels. Three recent projects demonstrate the Iberian-coast country's progressive approach to jazz-making.

Porto-born trumpeter/flugelhornist Susan Santos Silva plays with Orquestra Jazz de Matosinhos and the European Movement Jazz Orchestra, but is best in more intimate settings like *Almost Tomorrow*, a duet with Swedish bassist Torbjörn Zetterberg, inspired by the stark landscapes of the latter's homeland. Santos Silva is a master of tonal nuances, coaxing an astounding array of colors and textures from her horn, creating call-and-response effects via rapid alteration of open and muted sounds, weaving cohesive narratives without obvious melodies. Zetterberg is equally supple, contriving new tones for each track. Some of the date's best moments include the mutual 'breathing' on "Flocos De Mel", human-like horn-talk on the title track and folksy futurism of "Cow Safari."

Saxophonist Rodrigo Amado, a stalwart of Lisbon's free jazz scene, co-founder of Clean Feed Records, leads the Motion Trio, with cellist Miguel Mira and drummer Gabriel Ferrandini, featuring Chicago trombonist Jeb Bishop on their last two releases. *The Flame Alphabet*, a studio date, maintains the group's hard-hitting live energy, a bravado onslaught spearheaded by Amado and Bishop's bright, slightly overblown sounds. The mood is compressed, restless, often erupting in compulsive explosions only to quiet down quickly. Cello provides relief from the more usual acoustic bass - lighter, higher-pitched, with more punch - while Ferrandini is active without clutter. Highpoints include tandem blowing over "Burning Mountain", textural shifts and sinuous melodies on the title track and spontaneous drum combustion on "The Healing".

The Humanization 4tet, led by Lisbon-based guitarist Luís Lopes features Amado on tenor sax and the Dallas sibling rhythm team of Aaron and Stefan González on bass and drums, respectively. Recorded in Wisconsin following a short stateside tour, the quartet's third release, *Live in Madison* is another example of extremely high energy in a studio setting, mixing head-banging beats with free-form thinking. Lopes parries Amado's granular screeching with angular comping, hocketing accents and noise-themed solos, methodically sequenced and insistently delivered over the González brothers' mosh-pit pulsing.

For more information, visit cleanfeed-records.com, nottwo.com and ayler.com



Sometimes Is Like That
Dan Blake/Leo Genovese
 (s/r)



Seeds
Leo Genovese
 (Palmetto)

by Fred Bouchard

Argentinian pianist and composer Leo Genovese, a dazzling performer and collaborator, bares his bold conceptual artistry in these two quizzically experimental dates, one a skein of playful yet meditative duos with saxophonist Dan Blake, the other a more sociable, extrovert jam with Blake and Bostonians in Genovese's Chromatic Gauchos band.

Sometimes Is Like That finds the princely pals ingeniously playing with horns and electronic toys in a studio sandbox. Between zany quasi-unison jousts that pit wheezy melodica with squealing soprano sax, the duo whimsically echoes or recalls its jazz forbears in highly charged neo-romantic melodies.

An Ornette-like singing interplay between tenor and piano on "Flashpoint" shreds out into ribbons of tremolo sax and piano shards that weave and reweave (with Conlon Nancarrow overdubs) the first eight bars with increasing frenzy. "No Entry" opens with folkloric chant and autoharp but halfway moves into a sweet 6/8 modal rhapsody recalling the billowing ebullience of Dave Liebman and Richie Beirach. "Signs of Transcendence" floats in an aqueous haze like a Lee Konitz meditation and "All Signs Pointing In" evokes an image of Charles Lloyd lifted into the heavens on a shroud of Keith Jarrett chords, attended by pennywhistle putti. This brief (45 minutes) dazzling rummage through Genovese and Blake's brainy excesses bares other odd-ball beauties: deep-space keyboard sparks and eerie sustains blend with yawning moans on "Glass Statue" while "Use Your Ears" revisits that Saturnian asteroid belt, casting an infinity of reflective sparkles.

For *Seeds*, Genovese corrals Boston bandmates from his Berklee College of Music years and taps into strong rhythmic influences from teachers like Joanne Brackeen and Danilo Pérez. Members of Boston's venerable avant-triumvirate The Fringe - bassist John Lockwood and drummer Bob Gullotti - propel the date firmly through thorny thickets, driving resolutely through power trio and quartet tracks and the final eccentric samba "Chromatic Hymn".

Fringe saxophonist George Garzone steps up for a commanding tenor solo on "Portuguese Mirror", a weirdly compelling one-off modal jam. It also features more Berklee alumni chums in guitarist Ricardo Vogt and drummer Francisco Mela and is one of four cameos by frequent collaborator/bassist Esperanza Spalding (Genovese is a mainstay in her recent grand touring ensembles). She warmly spices up the proceedings, as she sings neither readily definable lyrics nor plays bass but wraps an airy vocalese over the horn lines. Especially rich are the opening elfin shuffle "PPH" and sidelong steps-and-ladders Andean ascent throughout "Letter from Wayne". A brief piano solo reading of an Argentine classic song promises a rural rest stop with a wide eye-sweep. Another acoustic solo donates the melodic DNA for "A Minor Complex", but quickly generates mutations into another creature. Worthy of your listen and relisten.

For more information, visit danielblake.net and palmetto-records.com. Genovese is at Village Vanguard Dec. 3rd-8th with Esperanza Spalding, ShapeShifter Lab Dec. 11th and Smalls Dec. 18th with Jure Pukl. See Calendar.



Nine Richard Bliwas Trio (Rising Rose)
Live at CBGB 1986
Dissipated Face (with Daniel Carter) (Roaratorio)

by Jeff Stockton

Daniel Carter is one of free jazz' most stalwart performers, who brings creative vigor and musical integrity to every session on which he appears. On Richard Bliwas' *Nine*, however, he sticks to a single arrow in his quiver: tenor sax. Carter plays with great delicacy and a light tone that skates around and floats in the air above Bliwas' piano improvisations and Bruce Ditmas' skittering accents on drum kit. Some cuts end with Bliwas interjecting spacey synth sounds while "Must to Crust" starts off in such a way, with synth reappearing and interspersed throughout. Carter never wavers in his gentle approach and the overall sound of this CD is relaxing and ethereal, with the occasional Sun Ra-esque message sent into the cosmos. Ditmas adds some hand-drumming and other percussive subtleties to "The Stirring" while "Starch" has piano and percussion so tightly integrated it could be a single player and Bliwas feeds bluesy piano lines to Carter that he digs into deeply. Then, Carter lays out and Bliwas turns to his synth for a celestial duet with Ditmas. *Nine* offers up extremely musical and accessible improv, along with an opportunity to hear Carter, who for all of his gigging, turns up on recordings too rarely.

It's been 40 years since the first act took the stage at New York's beloved club CBGB and seven years since the Patti Smith Group played its final show. CBGB was the sort of place where an '80s hardcore trio known as Dissipated Face (guitarist Kurt Hologram, bassist/vocalist Ben Face and drummer/vocalist Steve X. Dream) could play their eclectic music and welcome a like-minded free-spirit like Carter to sit in on alto. *Live at CBGB 1986*, an 11-minute blast (on 7" vinyl with Raymond Pettibon artwork) of vintage punk-thrash-jazz, is as if you'd entered a cave and discovered a secret scroll. The band cranks itself up to maximum energy for four short 'songs' and Carter wails away right along with them. To this day, Carter is up for anything. This artifact from 1986 demonstrates that this has always been the case.

For more information, visit richardbliwas.com and roaratorio.com. Bliwas' group is at Silvana Dec. 4th. See Calendar.

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For the Love of Abbey
Marc Cary
(Motéma Music)



Four Directions
Marc Cary Focus Trio
(Motéma Music)

by Donald Elfman

As a player who's backed great singers and as a composer/pianist developing a personal mode of expression, Marc Cary clearly has a talent for communicating with fellow musicians and with an audience. In these two diverse but emotionally linked recordings, Cary continues to realize his creative approach.

Cary wanted to express Abbey Lincoln's music instrumentally and unaccompanied and, as the longtime pianist in her group, is clearly up for this most personal task. He notes, "Abbey's compositions are a testament of how much she really cared."

12 of her songs are given new life and vitality on *For the Love of Abbey* and there's also an original dedicated to her and a Duke Ellington tune she particularly relished. The set opens with "Music is the Magic", Cary, in a virtuosic flourish, suggesting and reflecting Lincoln's sense of mystery. With the wonder of improvisation and brooding darkness of the universe, he explores the low range of the piano. Lincoln and Cary sang "Down Here Below" at a 1995 memorial for pianist Don Pullen and, even in this wordless form, it's majestic and deeply moving while on Ellington's "Melancholia" (one of the singer's favorites) Cary and by extension, Lincoln, find power and reaffirmation in sadness. Cary wrote "For Moseka" and, like the compositions of Ms. Lincoln, it dances and sings with a conviction that seems unflappable. Cary is deft at the keyboard but the technique is always at the service of what feels like a deeper expressive purpose. "When I'm Called Home" is a stunningly beautiful performance, which feels like a gospel hymn and a love ballad at the same time. Lincoln remains a vital part of who Cary is as a musician and, according to him, as a human being.

Four Directions represents a different facet of Cary's expressive scope. There's electricity - figurative and actual - in the keyboard and bass playing and with the subtle use of Sameer Gupta's tablas, there are 'universal' textures that speak to what Cary calls, "the cycle that keeps you grounded". This is music of a spiritual nature, even when it's of the quotidian variety. And it's music that was played and solidified on the bandstand before the band ever got to the studio.

The set begins with an extended electric blues jam, "Todi Blues", which calls East and West and beyond. It pulses and dances and gives all the players - including paired bassists Burniss Earl Travis and Rashaan Carter - room to dig into the passion. It's a lighter but no less powerful surprise when, next, the acoustic trio plays the lovely "Waltz, Betty Waltz", dedicated to Betty Carter, in whose band Cary also played. It's somehow gentle and driving at the same time; Gupta's snare drum and Travis' potent bass help give it an in-the-moment newness. Another surprise is the group's take on John McLaughlin's "Spectrum". It's kicking and forward-thinking, fusing acoustic and electric, as well as past, present and future. And so the album goes - continually shifting momentum but maintaining the grounded quality that enables communication.

For more information, visit motema.com. Cary's Focus Trio is at Jazz Standard Dec. 4th. See Calendar.

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Nice 'n' Easy
Houston Person (HighNote)
by Ken Dryden

Whether playing swing, soul, standards or blues, saxophonist Houston Person gives his all. For this recording, his rhythm section includes three veterans who have played on many of his dates: pianist John di Martino, bassist Ray Drummond and drummer Lewis Nash, along with vibraphonist Chuck Redd.

Person chooses quite a few standards and jazz works that have been overlooked in recent years, beginning with a brisk treatment of Louis Armstrong's "Someday You'll Be Sorry". A heartfelt setting of the standard "All My Tomorrows" recalls the lush sound Person uses accompanying vocalists on ballads. Person recorded Wild Bill Davis' "Stolen Sweets" in the '70s, but this breezy version is very different from his earlier soul jazz recording, with lively solos all around. "It's All in the Game" is a bit of a curiosity, originating as a classical piece penned by Calvin Coolidge's vice-president Charles Dawes in the late '20s, with a lyric added by Carl Sigman three decades later. Person gives this unpretentious ballad a relaxed groove. The title track features walking bass and brushes to introduce the song, then Person delivers a soulful solo, accented with occasional clipped notes, plus tasty choruses by

di Martino and Drummond. Person infuses "If It's the Last Thing I Do" with a bluesy air; it's easy to imagine him backing a vocalist in his mind as he plays. The saxophonist's deliberate, emotional take of "Ill Wind" is a spacious affair while a Latin-infused rendition of "Let's Fall in Love" showcases Redd and di Martino. Tadd Dameron's "Sweet Life" is a hidden gem, a rich ballad that proves to be fertile ground for Person's passionate tenor. It's hard to go wrong by closing with an upbeat blues and the quintet's driving take of Milt Jackson's "Bluesology" fits the bill.

For more information, visit jazzdepot.com. Person is at Miller Theater Dec. 7th, Jazz at Kitano Dec. 19th with Daryl Sherman and Dec. 21st with Jay Clayton. See Calendar.



Pushing The World Away
Kenny Garrett (Mack Avenue)
by Joel Roberts

Veteran alto saxophonist Kenny Garrett has made some terrific albums over the course of his now three-decade-long career, as well as some indifferent ones. Fortunately, his new release is one of the former, an energetic, multi-flavored postbop effort that shows off not just his pyrotechnic instrumental chops but also his considerable skills as a composer.

Garrett, joined by a rotating quartet or quintet of talented younger musicians, says he didn't plan on making the album a tribute disc, like its predecessor, the much-acclaimed *Seeds from the Underground*, but that's just how most of the songs evolved. The hard-charging opener, "A Side Order of Hijiki" - the title refers to how the late Mulgrew Miller described Garrett's playing - features some scorching solo turns from Garrett and brilliant young pianist Benito González, as well as a hint of Far Eastern influence, a common theme in Garrett's work. "Hey Chick" is a Latin and Moroccan-tinged number written in honor of Chick Corea, Garrett's colleague in the fusion revival Five Peace Band, and "Chucho's Mambo" is a furiously uptempo dance tune for Cuban piano great Chucho Valdés. There's also an infectious Calypso salute to Sonny Rollins, "J'ouevert", with plenty of high-spirited solos and a quote from "St. Thomas" at the close.

The album's biggest surprise is its quietest and most introspective composition, "Brother Brown", written for friend and co-producer Donald Brown. At Brown's urging, Garrett takes over the piano chair and, joined by a string trio, delivers a stirring and beautiful performance. The exploratory title tune is not a dedication, but with its swirling 'sheets of sound' solos and meditative chanting, it is imbued with the spirit of Garrett's greatest influence, John Coltrane. Garrett makes his lone appearance on soprano sax here while Vernell Brown's powerful piano strongly evokes McCoy Tyner. The only cover is a gorgeous reading of Burt Bacharach's "Say a Little Prayer", taken at a slower, more deliberate tempo than the famous Dionne Warwick version, with Garrett at his lyrical best.

For more information, visit mackavenue.com. This project is at Iridium Dec. 6th-8th. See Calendar.



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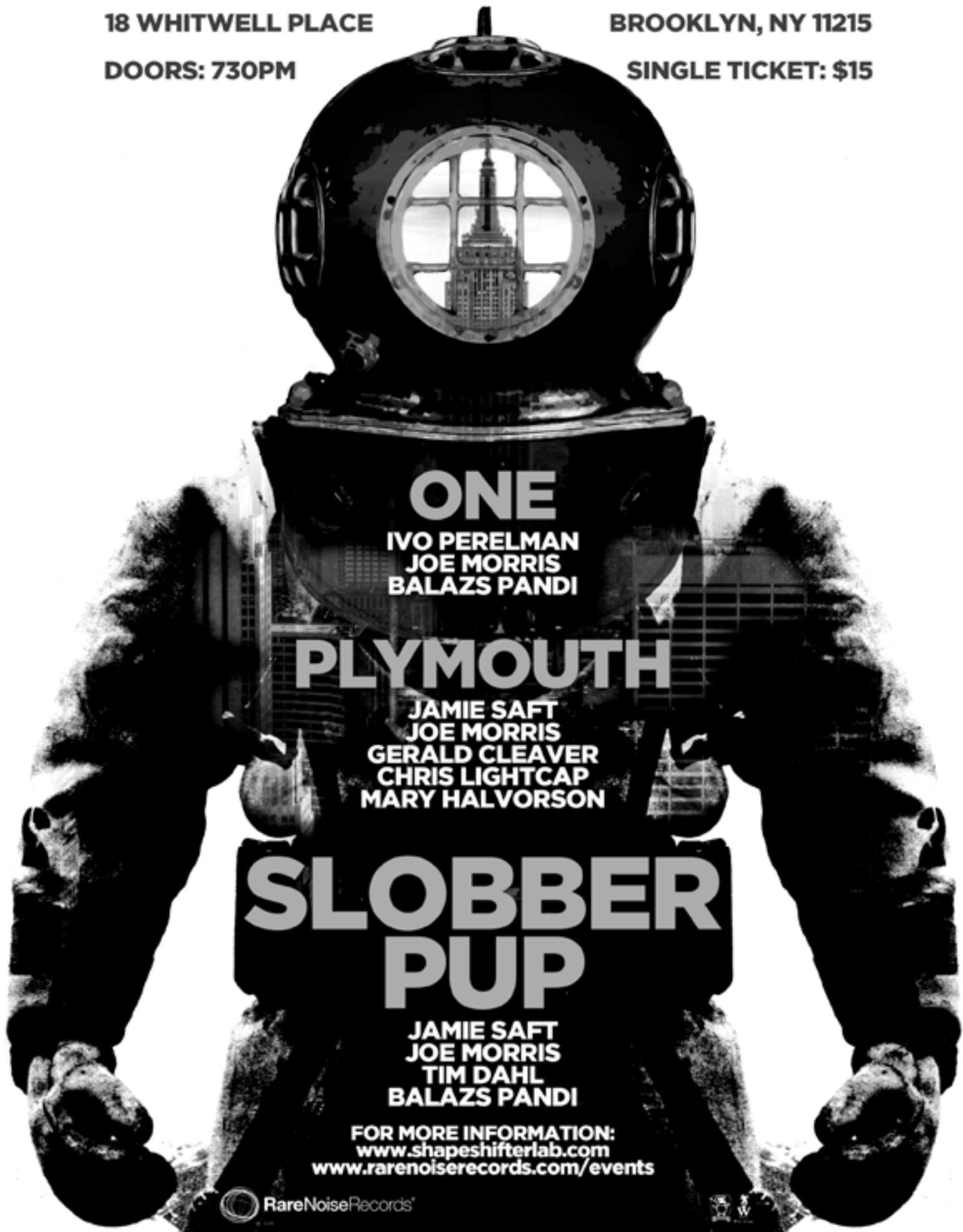
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Wed, Dec 4	JEAN-MICHEL PILC TRIO + 1 8:30PM Sam Minaie, Ross Pederson, Rhys Tivey
Thu, Dec 5	RIBS & BRISKET REVUE 8:30PM Cilla Owens, Glenn Turner, Paul Shapiro, Jerry Korman, Booker King, Tony Lewis
Fri, Dec 6	SARA SERPA 5TET 9PM André Matos, Kris Davis, Eivind Opsvik, Tyshawn Sorey ANDRÉ MATOS 4TET 10:30PM Pete Rende, Eivind Opsvik, Billy Mintz
Sat, Dec 7	REZ ABBASI QUARTET 9PM & 10:30PM Mark Shim, Stephan Crump, Tyshawn Sorey
Wed, Dec 11	PAUL JONES SEXTET 8:30PM Alex LoRe, Matt Davis, Sullivan Fortner, Johannes Felscher, Jimmy MacBride
Thu, Dec 12	WATER SIGN 8:30PM Tom Chang, Greg Ward, Sam Trapchak, Kenneth Salters
Fri, Dec 13	INGRID LAUBROCK QUINTET 9PM & 10:30PM Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Sat, Dec 14	SHEILA JORDAN & CAMERON BROWN 9PM & 10:30PM Alan Broadbent
Sun, Dec 15	NEW BRAZILIAN PERSPECTIVES: BILLY NEWMAN QUINTET 8:30PM Eric Schugren, Bruce Williamson, Leco Reis, Vanderlei Pereira
Wed, Dec 18	JANE IRA BLOOM QUARTET 8:30PM Min Xiao-Fen, Mark Dresser, Satoshi Takeishi
Thu, Dec 19	RELATIVE RESONANCE 8:30PM Ellery Eskelin, Kris Davis, Chris Tordini, Devin Gray
Fri, Dec 20	TONY MALABY TUBACELLO QUARTET 9PM & 10:30PM Chris Hoffman, Dan Peck, John Hollenbeck
Sat, Dec 21	MARK DRESSER QUINTET 9PM & 10:30PM Rudresh Mahanthappa, Michael Dessen, Denman Maroney, Michael Sarin
Sun, Dec 22	EMILIE WEIBEL OMOO SOLO VOICE 8:30PM
Fri, Dec 27	PETROS KLAMPANIS: CONTEXTUAL 9PM & 10:30PM Jean-Michel Pilc, Mavrothi Kontanis, Megan Gould, Maria Manousaki, Matt Sinno, Yoed Nir
Sat, Dec 28	OPEN LOOSE 9PM & 10:30PM Mark Helias, Tony Malaby, Tom Rainey
Sun, Dec 29	ERI YAMAMOTO TRIO, THANK YOU, 2013 8:30PM David Ambrosio, Ikuro Takeuchi
Mon, Dec 30	TOM RAINEY TRIO 8:30PM Mary Halvorson, Ingrid Laubrock

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Absent Minded
Mikrokolektyw (Delmark)
Stonecipher
Axel Dörner/Mark Sanders (Fataka)
Steps

Tomasz Dabrowski/Tyshawn Duo (For Tune)
by Ken Waxman

Conflicting methodologies are at work on these distinctive trumpet-drums sessions. By limiting interaction to textures from only two instruments, improvisations are stripped down to be as pure as possible. Other impulses taint this purity though, when electronics are added for two of the three discs.

It shouldn't be surprising that the Polish band Mikrokolektyw is most committed to processing since Kuba Suchar is an electronics engineer as well as a percussionist. Thus juddering oscillations, slide whistle-like shrills, crackling static and ring modulator gonging are heard alongside acoustic improvisations on *Absent Minded*, giving the project a futuristic underpinning. Luckily, to counter the processed sameness, Suchar frequently alters his percussion patterns to enliven tracks with rhythms that reflect ritualistic Asian gong strokes, Caribbean steel-drum pops or Native American tom-tom patterns. But trumpeter Artur Majewski sticks to near-identical brass strategies no matter the tune. Evolving from mid-to-late-period Miles Davis and a clutch of Scandinavian brass stylists, his fallback sound is ethereal flat-line blowing, with timbres echoing into the stratosphere. Occasionally his tone has the urbanity of Davis' lyricism or infrequently highlights narrower tone squeezes but he rarely transcends the middle register. If an agitated siren is heard it's more likely from signal processing than the trumpet. The most exciting of the 13 tracks is "Little Warrior", when Majewski rouses himself to flutter tonguing triplet extensions as Suchar clanks cymbals and smacks toms.

The processes are far different when German trumpeter Axel Dörner hooks up with British percussionist Mark Sanders on *Stonecipher*. At points it's difficult to distinguish which timbres should be attributed to whom, but deconstructing expected percussion and brass tones nearly to their atom state and then reconstructing them with pointillist smears into a rewarding sound picture is the goal. Throughout, Sanders measures out his contributions in dispassionate drum-top or cymbal reverberations, with every motion discreetly moving the tempo forward. Meanwhile Dörner puts to use the extended techniques he has developed through years of playing with everyone from John Butcher to Alexander von Schlippenbach. Piercing plunger timbres and basso grunts appear as if they're sourced from deep inside the horn's body tube without valve work, perhaps as the instrument is being taken apart. Often the results sound as if he's pressing the bell against cheesecloth and sifting notes through it. His unfiltered collection of peeps, snorts and static air is often so overwhelming that the few electronic buzzes and quivers complement rather than define the two performances. Perhaps because it's half the length of the other, the second track is weightier and more rhythmically propelled than the first. There's even a section near the finale where bass drum pummels and hard press rolls coupled with tongue-stopping cries and sprayed guttural tones reach such a peak of concentrated staccato excitement that the result edges punk rock.

Trumpeter Tomasz Dabrowski eschews plug-ins for

Duo. His brass command and the percussion prestidigitation of NYC's Tyshawn Sorey provide enough timbres. Powerful in his strokes, the drummer's sophisticated patterns aid or highlight the trumpeter's improvisations. Thoroughly grounded in the present, Dabrowski's rounded open-horn emphasis and Sorey's clip-clopping swing still suggest postmodern Clifford Brown and Max Roach. In fact there are times, such as on the swift "Song 10" and the lyrical "Song 1", you can imagine the rest of a hardbop band playing with them. Darkening slurs, muted whines and wispy blows are part of Dabrowski's exposition on tunes like "Song 5" or "Song 3", but the former finds him using a warm tone to underline the head while on the second his thin tone becomes darker and more textured in response to extended press rolls. As moderate in his solos as he is centered in his playing, Sorey impresses by emphasizing his loose-limbed rhythm, whether pummeling the beat or gently slapping parts of his kit.

For more information, visit delmark.com, fataka.net and fortune.pl. Tyshawn Sorey is at Cornelia Street Café Dec. 6th with Sara Serpa and Dec. 7th with Rez Abbasi and Greenwich House Music School Dec. 12th with John O'Gallagher. See Calendar.



The Anton Webern Project
John O'Gallagher (Whirlwind)
by David R. Adler

In tackling the music of Austrian serialist Anton Webern (1883-1945), alto saxophonist John O'Gallagher expands on a history of jazz-classical interchange that's as old as jazz itself. On *The Anton Webern Project*, O'Gallagher's sextet approaches eight Webern compositions, with vocalist Margret Grebowicz joining on three tracks. Even if one knew nothing about the origin of the material, it would be a great listen: the band is immensely tight and texturally engrossing. Russ Lossing plays Rhodes and piano but spends much of his time on Hammond organ - a refreshing choice to interpret harmony this dark and dense. The instrument's warmth and fullness cuts through and enhances every finely orchestrated passage with Pete McCann (guitar) and Matt Moran (vibraphone).

Much of the musical language (and on the vocal cuts, German language) comes directly from Webern, though O'Gallagher added solo sections. Good thing: his alto work is superb, aided every step by the rhythmic alliance of bassist Johannes Weidenmueller and drummer Tyshawn Sorey. But the bass and drums share equal footing in the ensemble, bringing a loose, jazz-informed energy as they execute the most challenging and dissonant written counterpoint.

O'Gallagher's complexity and drive can bring to mind alto contemporaries such as Steve Lehman, Greg Osby, Dave Binney and Tim Berne. There are hints of those aesthetic worlds in pieces such as "Schnell (after Op. 27)", "The Secret Code (after Op. 28)" and "Quartet (after Op. 22)". But O'Gallagher succeeds in shaping a distinctive band sound and orchestrational approach. His adaptations stand on their own, but they're more eye-opening when played alongside Webern's originals, with instrumentation ranging from solo piano to string quartet to orchestra to mixed chorus. Each is a world apart, yet O'Gallagher detects the common thread, captures the essence and enriches the music in the end.

For more information, visit whirlwindrecordings.com. This project is at Greenwich House Music School Dec. 12th. See Calendar.



It's About Time
Verve Jazz Ensemble (s/r)
by Sean O'Connell

There are four musicians on the cover of this record. Tatum Greenblatt is holding his trumpet, Jon Blanck his tenor sax, drummer Josh Feldstein a pair of drumsticks. That leaves one more musician standing with his hands clasped together. That's pianist Matt Oestreicher but the Verve Jazz Ensemble is not a bass-less quartet. They are a very traditional straightahead band from Connecticut and there is a bass player all over this recording. In fact, he takes the second solo on the album. Where was Chris DeAngelis on photo day? Who knows? He seems to be left out of most of the discussions for this ensemble, which is too bad because he lends a lot to the group.

The quintet opens with Tadd Dameron's "Lady Bird". Blanck adds some nice horn harmonies with his arrangement while his take on Bill Potts' "Big Swing Face" is equally full-bodied and he takes meaty solos on both tunes. There is not much demand for new recordings of "Softly As In A Morning Sunrise" yet this nine-track album features two versions of the jam session staple. Blanck, Greenblatt and Oestreicher all take spry and succinct solos on the tune as they do throughout the recording.

DeAngelis opens "Days of Wine and Roses" with bouncing confidence alongside brushes before carrying the melody on his agile bass. It is a nice feature for the neglected bassist. Oestreicher gets a generous opportunity to stretch with a series of fluttering phrases before taking the melody on the way out. On "Jordu", Greenblatt gets a predictable bit of trumpet spotlight, with a brisk and splattering solo.

This is a good working ensemble. The individual performances have an articulate swing but this CD will serve better as a business card than a grand artistic statement. Their choice of tunes is woefully uninspiring (look beyond the Real Book!) and their band name is a misleading piggyback on the renowned Verve record label. On top of that, a third of this album consists of alternate takes that offer only the slightest variation from their first go-round.

For more information, visit verve-jazz.com. This group is at Somethin' Jazz Club Dec. 12th. See Calendar.



Heart to Heart
Live at Giannelli Square, Vol. 2
Alan Broadbent (Chilly Bin)

by Andrew Vélez

Heart to Heart is a welcome live solo set from New Zealand-born Alan Broadbent. These days the two-time Grammy award winner's notable skills as an arranger are in such great demand that his talents as a composer and pianist can be too easily eclipsed.

Broadbent's fresh and uncluttered playing is evinced on the opening track, Charlie Haden's "Hello My Lovely". He and the bassist go way back as compatriots and Haden has lauded him as "one of the most original improvisers in the world of jazz." Here Broadbent's performance has a reflective feel even as it remains richly varied rhythmically, with even a bit of stride piano in the final chorus. The title tune is one of Broadbent's own and opens with a harmonically elaborate passage; yet with its refined sense of swing, it even has echoes of the classic "Body and Soul" embedded within the ending of his adventurous playing. The Schwartz-Dietz gem "Alone Together" is an example of Broadbent's extraordinary depth of understanding when playing anything from the Great American Songbook. The energetic interplay between his hands seems to be exploring every possibility of his instrument. Broadbent has called Charlie Parker his "abiding inspiration to whom he owes everything." Certainly theirs is a shared intense musicality but one would rarely think of bop when listening to Broadbent, whose playing also reflects his classical training. The more recognizable influence of Bill Evans is saluted with "Blue in Green", the rhythm intense even as the notable interplay between right and left hands remains delicate. At once both dark and luminous, this is masterful Broadbent musicianship at its best.

Live at Giannelli Square, Vol. 2 is a mix of mostly Broadbent originals with a pair of Great American Songbook classics of the sort at which he so excels.

There's a lively turn of mood with his trio's take on George Shearing's "Conception". Without ever imitating his crystalline tinkling, it evokes some of the cut-glass appeal of Shearing's playing even as Broadbent adds a rippling strength of his own. The original "Sing a Song of Dameron" plays like a great song without words, subtle brushwork adding to the poignancy of the melody and its rippling sadness. On "Blues In 'n' Out", Broadbent's forceful opening is chummily shadowed by Putter Smith's bass, Kendall Kay's drumming adding a note of jubilation to the interwoven refined elegance of this trio's blues. One of the greatest of Great American Songbook classics, Jerome Kern's "Yesterdays", is an opportunity to hear just how faithful Broadbent can be to a melody even as his capacity to explore and develop it seems unbounded. Like the great Ben Webster, Broadbent's piano seems to sing the lyrics. As "Yesterdays" unfolds, nostalgia and longing roll out forcefully, longingly and wistfully. Smith takes a solo to which Broadbent lends gentle punctuation. Bassist and drummer play back and forth remembering until Broadbent closes with some final forceful notes of shifting memories. It's a lovely, resonant wordless conversation.

For more information, visit alanbroadbent.com. Broadbent is at Rubin Museum Dec. 13th solo and Cornelia Street Café Dec. 14th with Sheila Jordan and Cameron Brown. See Calendar.



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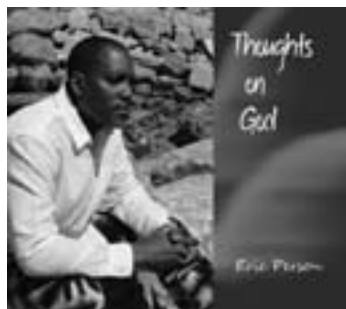
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Black Aces
Slobber Pup (RareNoise)
by Wilbur MacKenzie

Jamie Saft has an amazing skill at assembling ingenious studio projects. His newest concoction, Slobber Pup, brings together guitarist Joe Morris, bassist Trevor Dunn and drummer Balázs Pándi.

"Accuser" starts things off and, at almost 30 minutes, it's an epic journey as the blues-tinged vibe laid out at the beginning simply gets gradually more intense, more frenetic. Things occasionally ebb, but in doing so descend into more abstract noise, coalescing back into something resembling melody as the full band kicks back in. Throughout, though, the main attraction is the interaction between Saft's organ sounds and Morris' death-blues guitar.

The pair have worked together before, notably in Spanish Donkey (with drummer Mike Pride). This proves to be a very fruitful collaboration, as Saft's keyboards provide another new angle for Morris' notably more aggressive approach here. The guitarist's activities have diversified significantly in the last few years and this new side is perhaps one of the more radical shifts he's made. That said, all his innovative ideas about melodic shapes and distinctive rhythmic concept are here, just through some heavy distortion

and situated amid a fury of organ, fuzz bass and pummeling drums.

Dunn and Pándi make an amazing foundation. While the title track has a more abstract rhythmic velocity, most of the other tracks focus on solid grooves - perhaps a bit more punchy here or more unforgivingly ferocious elsewhere. The closing track, "Taint of Satan", is phenomenal, somehow succeeding at topping all preceding tracks in terms of sheer brutality.

For more information, visit rarenoiserecords.com. This group is at ShapeShifter Lab Dec. 13th. See Calendar.



Life in This World
Will Calhoun (Motéma Music)
by Russ Musto

Will Calhoun, widely known for his innovative multi-dimensional drumming, once again displays his expansive percussive sensibility within a contemporary jazz setting. He leads an impressive revolving cast of players, including pianist Marc Cary, trumpeter Wallace Roney, saxophonist Donald Harrison and bassists Ron Carter, Charnett Moffett and John Benitez, through a typically varied program.

Moffett's opener "Brother Will", an ethereal Miles-influenced electro-acoustic excursion featuring muted

trumpet, keyboards and upright and electric basses, has Calhoun laying down an impressionistic underpinning, then leaping out of the ensemble with explosive solo interludes. On Andrew Hill's "Spectrum", Calhoun evokes the spirit of Tony Williams, the tune's original drummer, with his sprawling rhythms. Benitez takes over for Moffett on "King Tut Strut", opening the jaunty Hotep Galeta song with an impressive solo introduction, leading into Harrison's reading of the engaging melody.

Calhoun's distinctive style, eschewing predictable directionality for the unexpected, has him putting his personal stamp on the date's three most well-known titles: Cole Porter's "Love For Sale" is transformed as a tipico Latin jazz swinger; "Naima" takes on a new character in the context of the Brazilian rhythms of Calhoun's cajón and water drum and Monk's "Evidence" has Calhoun playing a West African 6/8 rhythm against the melody's 4/4 time signature in an exemplary exhibition of tension and release.

"Afrique Kan'e" features Calhoun with co-composer/pianist Cheick Tidiane Seck and Roney improvising freely over the traditional Malian rhythms of Brehima Diakite's strummed kamelen n'goni. Cary's "He Who Hops" is a rousing piano-drums duet and Carter joins the fray with Harrison for Wayne Shorter's Blue Note classic "Etcetera". The same group evinces a more contemporary sound on Calhoun's pretty "Dorita", a resplendently lyrical line. The leader is reunited with Living Colour bassist Doug Wimbish on "Abu Bakr II", a funky electronica excursion featuring Roney. The closing "Love's Parody", with words and music by Calhoun, finds him vocalizing on the airy rocker.

For more information, visit motema.com. Calhoun is at BAMCafé Dec. 13th and Harlem Arts Salon Dec. 15th. See Calendar.

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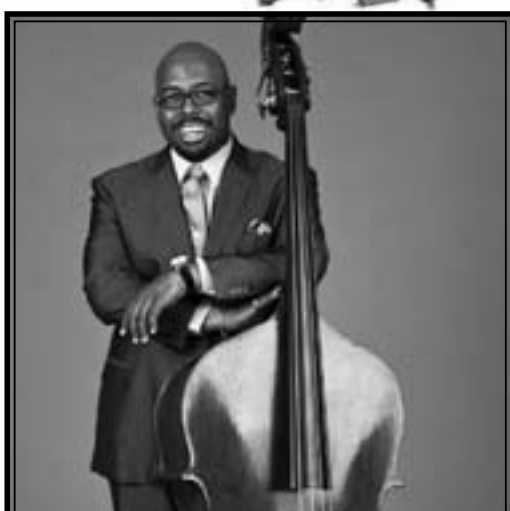


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“Not yet 30, Diehl is already a virtuoso upon whom no major style of jazz is lost. However, the quality that makes this recording more than a leader’s showcase is Diehl’s dedication to the value of the ensemble.” - *Greg Thomas, New York Daily News*

Kenny Garrett - Pushing The World Away

“...title track seethes with intensity—the ‘pushing’ here is more than metaphoric. Pianist Vernell Brown and Garrett’s duet vocal chant seems both a muttering of discontent and a nascent Buddhist mantra; Garrett’s soprano solo negotiates through daunting minor-key landscapes with ebullient fearlessness.” - *David Whiteis, Jazz Times*

Mack Avenue SuperBand - Live From The Detroit Jazz Festival 2012

This is the debut album by an all-star band that premiered at the 2012 Detroit festival last year (and played again in 2013 with a few personnel changes).

Christian McBride & Inside Straight - People Music

“Any time that McBride steps into the studio or onto a stage he plays what could be called ‘people music,’...a particularly apt title for the second release by his hard-swinging acoustic quintet Inside Straight. ‘People Music’ delivers a road-tested sound that has become McBride’s trademark.” - *Bobby Booker, Philadelphia Tribune*

Christian McBride Trio - Out Here

“Jazz has been played like this for decades, but that doesn’t stifle the cheers when experts like these go for it.” - *John Fordham, The Guardian UK*

Cécile McLorin Salvant - WomanChild

“...few jazz debuts by singers or instrumentalists make this big a splash...Salvant doesn’t need to try to knock us out. We’re already knocked out.” - *Kevin Whitehead, NPR/Fresh Air*

Warren Wolf - Wolfgang

“Things seem to start out just as you’d expect, with a fertile and sublime ‘Sunrise’ and hip little take of ‘Frankie and Johnny.’ Nothing sets you up for the mind expanding torrent of rhythm, ideas and execution of the thunderous and wonderfully overwhelming ‘Grand Central’ that mixes the power of a buffalo stampede with the precision of Prime Time Lakers.” - *George W. Harris, JazzWeekly.com*

Yellowjackets - A Rise In The Road

“...elegant harmonic textures of pure musical joy, the group has for over 30 years endured good and bad weather in the powerful panorama of the modern American jazz album.” - *Giuseppe Maggioli, CoolClub.it*



Hands On
Sandy Sasso (Charlie Boy)
by Alex Henderson

It isn't hard to see why Sandy Sasso decided upon this album's title: the New Jersey-based jazz vocalist takes a hands-on approach, serving as executive producer and arranger in addition to self-releasing the album and helping engineer Joseph DeMaio with the mixing and mastering. The influence of Julie London, Chris Connor, June Christy and other Cool School vocalists prominent during the '50s is evident yet this date is far from a carbon copy of Eisenhower-era vocal jazz; Sasso has been influenced by postbop and interprets a lot of songs written after the '50s. Her sidemen - saxophonist/flutist Bill Easley, pianist Carlton Holmes, bassist Gary Mazzaroppi and drummer Tim Horner - bring plenty of nuance to the table.

Hearing a performance of Kurt Weill's "My Ship" or J. Fred Coots' "You Go to My Head" isn't surprising. But Sasso puts a cool-toned spin on everything from Freddie Hubbard's "Little Sunflower" (with Al Jarreau's lyrics) and Michael Franks' "Sanpaku" to The Drifters' "Up on the Roof" and The Lovin' Spoonful's "Summer in the City". One of the most unlikely choices is Leonard Bernstein-Stephen Sondheim's "Jet Song" from *West Side Story*, a musical that, in its own stylized way, dealt with some heavy-duty subject matter. Sondheim's lyrics were written from the perspective of a gang member but when Sasso tackles them in a London/Connor-ish way, the results are fun and playful rather than an exercise in social commentary. Sasso makes The Jets sound like a social club rather than a street gang.

Back in the '50s, some reviewers accused the Cool School of sounding aloof and distant. But Cool did not mean cold and Sasso, similarly, has no problem being expressive on this CD, which is quite accessible but also has its share of interesting surprises.

For more information, visit sandysasso.com. Sasso is at 55Bar Dec. 14th. See Calendar.



Infinite Blue
Patrick Cornelius (Whirlwind)
by Terrell Holmes

Jazz' relationship to its own tradition is sometimes problematic. For example, some of the exciting young players at the forefront of the '80s resurgence were denigrated as parrots, strict constructionists who moved the music backward in the name of advancing it, playing what detractors might have described as "still life" jazz.

There are listeners who will dismiss Patrick Cornelius' new album *Infinite Blue* as a derivative museum piece. This album is a fine example of hardbop and delightful from start to finish. Cornelius, an excellent alto saxophonist and writer (he composed all the songs except "Projection", written by guest pianist

John Chin) has assembled a roster of established and ascendant stars, with a rhythm section of pianist Frank Kimbrough, bassist Michael Janisch and drummer Jeff Ballard at the core.

Cornelius is a rhythmically sophisticated player, from the Cannonball Adderley/Jackie McLean finishing school. He can reach down for the weary blues ("In the Quiet Moments") or supply some light-hearted energy ("My Green Tara"). The addition of other horns to the ensemble deepens the sound and the different permutations give the music a greater overall power, enriching its texture and color. Nick Vayenas' trombone stokes the fire of "Regent Street" and gives the aforementioned samba "Projection" some extra swing while Michael Rodriguez' exquisitely measured trumpet phrasing underscores the sentiment of the title cut and adds a rhythmic gut punch to "Unfinished Business". When all three horns are involved, the results are stunning, as with the ballad "Waiting" and the sizzling "Puzzler", where the exchange between Cornelius and Rodriguez is straight out of Dixieland. It's neither a stretch nor blasphemy to say that, in its sextet format, this band brings to mind the Jazz Messengers or one of Blue Note's landmark LPs.

Jazz is timeless, multifaceted and has been expanding like the universe to reveal exciting new aspects that neither dismiss nor minimize the importance of its established foundations. *Infinite Blue* is an inspired and reverent tip of the cap to the innovators and stalwarts who moved jazz forward. Cornelius and his bandmates not only support and extend this tradition, they're now a viable part of it. This album ensures that they can stand tall and proud beside all of the great bands they salute.

For more information, visit whirlwindrecordings.com. Cornelius is at The Jazz Gallery Dec. 14th. See Calendar.



Beauty and the Blues
Jon Davis Trio (Venus)
by Elliott Simon

A large number of NYC jazz artists have been recorded by producer Tetsuo Hara for Japan-only release on his Venus Records. The selection is eclectic but tends toward the mainstream with piano trios and quartets being favored. This formula, which often includes nude females as cover art and Japanese liner notes, always boasts stellar recording quality. It has apparently succeeded in Japan as the releases keep coming - a piece of the NYC jazz landscape packaged especially for the large Japanese jazz audience. Pianist Jon Davis' trio with bassist Ed Howard and drummer Tim Horner is the latest to be tapped for Venus and the environs fit them perfectly.

Beauty and the Blues, with a couple of exceptions, is best listened to with someone special. The blues permeates Davis' rendering of this session, which consists largely of standards given a warm loving treatment by his tender touch. Howard and Horner mostly lay back and allow Davis to take them through their paces. The hook in this session is how Davis manages to discover the beauty of the blues in well-worn chestnuts such as "Moon River", "Autumn Leaves" and "Mr. Bojangles". Tempos are changed, usually slowed down significantly, bluesy chords are realized and clever improvisation finds the blues that seem to lie within almost every tune this trio tackles.

The title cut is the only original and is a bit more

misterioso. It, along with an exotic take on Cole Porter's "So in Love", add a bit of cerulean to the trio's palette. Oddly, "Autumn Leaves" and "Love is a Many Splendored Thing" break the soft mood with a more edgy presentation and allow the band to stretch out. Henry Mancini's "Mr. Lucky", likewise, provides some uptempo respite but this is the CD to break out when anticipating an intimate evening for two.

For more information, visit venusrecord.com. Davis is at Bar Next Door Dec. 16th with Deborah Latz, Measure Dec. 19th and 29th, Knickerbocker Bar and Grill Dec. 20th-21st, Fat Cat Dec. 22nd, Smalls Dec. 23rd and Cornelia Street Café Dec. 28th with Deborah Latz. See Calendar.

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New Samba Jazz Directions
Duduka Da Fonseca (ZOH)
 by Marcia Hillman

On his current CD release, drummer Duduka Da Fonseca delivers a feel-good message in the jazz-samba style. Recorded in his native Ipanema, a neighborhood of Rio de Janeiro, Da Fonseca teams up with the other two members of his Brazilian-based trio - pianist David Feldman and bassist Guto Wurtti - to present a selection of contemporary Brazilian standards and originals by himself and his bandmates.

Da Fonseca is a virtuoso whose innovative abilities continue to evolve - hence the new directions referred to in the album's title. He displays that evolution by choosing (as he states in the liner notes) "to use the bass drum much more freely," having it play syncopated accents "as an accompanying voice." This has the effect of making his drumming more conversational and can be heard especially on his originals "Alana" and "Isabella", which also demonstrate his melodic approach to composing. Feldman's writing is also melodic (as on his samba "Bad Relation" or the slower ballad "Tete") and Wurtti's bluesy "Solito" is a haunting strain.

This is a tightly-knit group, interacting seamlessly with each other as a whole and inspired in their solos.

Feldman's command of the keys shines on Sergio Ricardo's "Zelao", a fast samba chock full of speedy runs, while Wurtti has a rich, full tone that complements and rounds out the trio's sound and his solos on "Sonho De Maria" and the aforementioned "Solito" are most notable.

Every track on this CD has something special to offer, but listen especially to the playing with time on "Isabella" and the bop-oriented Feldman original "Samblues" - a fast paced swinger that closes the album. Whatever direction Duduka Da Fonseca is going, go along for the ride. It is a most enjoyable and joyous trip!

For more information, visit zohomusic.com. Da Fonseca is at Dizzy's Club Dec. 19th-23rd and Jazz at Kitano Dec. 31st with Roni Ben-Hur. See Calendar.



Adopted Highway
Dave King Trucking Company (Sunnyside)
 by Adam Everett

Drummer Dave King has been at the forefront of avant garde American music for many years as a founding member of bands such as Happy Apple and The Bad Plus. In 2010, the Walker Art Center in Minneapolis gave him a weekend showcase and a documentary film

called *King for Two Days* contained the first evidence of his Dave King Trucking Company. Collaborating with fellow Happy Apple bassist Erik Fratzke (on electric guitar), the band also included bassist Adam Linz and tenor saxophonists Chris Speed and Brandon Wozniak.

A followup to their debut, *Adopted Highway* plays more like an extension than a sequel. The album dives in headfirst with "I Will Live Next to the Wrecking Yard", where an aggressive melody played loosely in unison by the horns is accompanied by a time-stretched 7/4 groove. The consistent push and pull sounds like mechanical bull-riding and ends thematically with a long, peaceful coda led by Linz in one of his many soulful and unaccompanied moments. "Do You Live In a Star City?" opens with a frustrated bass ostinato felt and accentuated by under-the-breath vocalizations.

"This Is a Non-Lecture" is perhaps the boldest statement. After a gorgeous ballad-like melody from the saxophonists, who play as if two halves of the same brain, the song opens up wide for a long and spacious guitar solo. King and Linz dare each other by repeating a minimal figure over countless bars while Fratzke chimes in with sporadic statements and using feedback like never before.

Falling short of their debut by five minutes and one song, King seems to be trying to fit more music in less space. So the more you listen, the more you will hear. The sound is stylistically open, with influences hovering mostly around psychedelic rock, blues and avant garde jazz. The music is well composed and honest, King leading with uncompromising strength, always engaging.

For more information, visit sunnysiderecords.com. King is at Village Vanguard Dec. 31st-Jan.5th with The Bad Plus. See Calendar.

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Lost Tapes: Mainz 1963-1969

Volker Kriegel (Jazzhaus)

With A Little Help From My Friends

Volker Kriegel (Liberty - MIG Music/Art of Groove)

& Friends - Live at Jazzfest Berlin '81

Volker Kriegel (Art of Groove)

by Clifford Allen

It's somewhat surprising that the late guitarist Volker Kriegel (who would have turned 70 this month; he died in 2003) isn't better known outside of his native Germany. A key player in the European jazz-rock fusion environment of the '70s-80s, who later also became a cartoonist, author, translator and broadcaster, Kriegel was a regular on the festival and recording circuit with vibraphonist Dave Pike, the United Jazz + Rock Ensemble and the Kühn brothers. As a leader he recorded a spate of albums for MPS between 1971-81 as well as later discs for Mood Records, which he co-founded with pianist Wolfgang Dauner and trombonist Albert Mangelsdorff. Tonally bitter and bluesy, Kriegel's spry phrasing draws from sources far afield from plugged-in fusion, as the self-taught guitarist was an early acolyte of Django Reinhardt and Barney Kessel, sculpting folk, rock, swing and West Coast bop into a language all his own.

Kriegel's earliest recordings have been released as part of a two-disc set in the fine *Lost Tapes* series from Jazzhaus, archival documents made by Südwestfunk in Mainz. On an attractive, gentle and insistent program of trio recordings from November 1963 with accompaniment from bassist Helmut Kampe and drummer Dieter Matschoss, the guitarist works through a program of John Lewis, Thelonious Monk and Johnny Carisi, along with other well-known chestnuts. The three give "Django" a warm, flinty and almost country-inspired atmosphere while still aware of the tune's inherent knots. Four years later he was working with the obscure but excellent vibraphonist Claudio Sienkar and drummer Peter Baumeister in a quartet that presaged the Dave Pike Set, performing Kriegel's originals and covers of The Beatles. While the term "lounge" has been used to describe this music - short tunes, light Latin rhythms and the use of acoustic guitar - its energy is robust and inventive without wasting a note. The closing set is from 1969 and adds bassist Hans Rettenbacher, the more aggressive vibraphonist Fritz Hartschuh and tenor saxophonist Gustl Mayer for eight slices of German beat-influenced soul jazz and cloudy Gary Burton-esque ballads.

Kriegel's first official LP as a leader was recorded for German Liberty in 1968, in part under the direction of saxophonist Klaus Doldinger (who had hired the guitarist for his quintet in 1967). *With A Little Help From My Friends* alternates between trio and quartet, with Sienkar and Baumeister appearing for the LP's second half alongside bassist Günter Lenz. The opening tracks find Kriegel joined by bassist Peter Trunk and drummer Cees See (both who would later join trumpeter Manfred Schoof for the decidedly avant garde New Jazz Trio) engaging pop covers and originals with a tough flair and it is easy to see why the

album is a club-jazz collectors' item. The ensembles also give a mighty shove to Hank Garland/Ornette-inspired blues on tunes like "Traffic Jam", arranged for trio, and often seem ready to pull free from their mooring. The original seven tracks are augmented by an equal number of live takes, mostly from the 11th German Jazz Festival 1968 and including the robust-sounding Mayer and the skirling clarinet of Tony Scott in a rather eastward-looking program.

Volker Kriegel & Friends captures a live performance from Jazzfest Berlin 1981 with Kriegel in well-heeled fusion mode, joined by electric bassist Eberhard Weber, keyboardist Thomas Bettermann, vibraphonist Wolfgang Schlüter and drummer Ralf Hübner on seven original tunes rendered both sonically and visually on this CD/DVD set. Of course, being able to watch the group in creation is a special treat - Kriegel on sitar-guitar (a specially constructed electric guitar tuned to mimic a sitar), seated and teasing out gracefully ringing bites of electricity while Bettermann's chord choices come from being surrounded by a bank of synthesizers and keyboards. It would be easy to assume that this music would be cold as exemplified by a bevy of high-tech equipment on a large stage, but the playing is detailed and energetic, especially charged by Hübner, whose supple and complex support goaded Albert Mangelsdorff's improvised fireworks throughout the '60s. The only unfortunate aspect of the DVD is a bit of distortion that doesn't appear on the audio disc, which sounds clear as a bell and traces Kriegel's growth into one of the most interesting guitarists to emerge in European jazz and fusion.

For more information, visit jazzhaus-label.com and artofgroove.de



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***That Which Is Planted (Live in Buffalo and Rochester)*
10³²K (Passin' Thru)
by Stuart Broomer**

According to the liner note, "10³²K is the Planck temperature, the temperature at which matter ceases to exist and conventional physics breaks down." That might be a tough name for any band to live up to, but it suits the frequent triumph of spirit over matter achieved by this lively freebop trio consisting of drummer Andrew Drury, bassist Kevin Ray and the veteran Ku-umba Frank Lacy, who divides his time between trombone and flumpet (a hybrid of flugelhorn and trumpet) and adds occasional voice and percussion.

The preference for spirited music is evident in the trio's repertoire: the program is devoted to other people's compositions and the first is Albert Ayler's "Ghosts", its broad diatonic melody passed around among Lacy's two horns (sounding here like a village brass band), bass and percussion. Those matters of soulfulness reach their peak on a long introduction to Charles Mingus' 1961 "Ecclusiastiacs": Lacy prefaces it with some plunger-muted blues trombone and a rap/sermon on a theme from the Book of Ecclesiastes, "There is a time to reap..." Elsewhere Lacy's flumpet playing is declarative and piercing, as grounded as his vocalic, expressive trombone, coming to the fore

especially on Joe Ford's "Give It Some Thought" and Steve McCall's "BK", where the group creates its most sustained exegesis on a theme.

While it's hard for a trombonist/trumpeter to sustain the lead voice for a 68-minute CD, Lacy gets more than the usual support here. Ray is an adept melodist, laying down strong lines and engaging solos with a big sustained sound, and Drury is a masterful drummer, finding ways to reignite and redirect the lines of his partners. The concluding version of Henry Threadgill's "Midnight Sun" (like "BK" originally performed by the Air trio) is a triumph of group interplay, Ray and Drury leading the charge every bit as much as Lacy. There may be plenty of matter left around at the CD's conclusion, but it's still a triumph of musical spirit, engaging, tuneful and deeply felt.

For more information, visit passinthru.org. This group is at David Rubenstein Atrium Dec. 12th. See Calendar.



***A Sunday Kind of Love (featuring Houston Person)*
Barbara Morrison (Savant)
Loads of Love (feat. Houston Person)
Diane Marino (M&M)
Harry Who? (A Tribute to Harry Warren)
Jay Clayton (Sunnyside)
by George Kanzler**

Tenor saxophonist Houston Person has a prominent role on these three albums from singers, both as a featured soloist and, on two of the three, as a producer. Person toured and recorded for decades in tandem with late singer Etta Jones, forging a unique musical marriage as singular as - and a lot more productive in the long run - the famous Billie Holiday-Lester Young collaborations. As a saxophonist who can complement, support and enhance a vocal with empathetic obbligati, Person is peerless. He is also, as demonstrated here, elastically adaptable, able to shape his accompaniment across a broad spectrum of musical styles through varying tone, timbre and delivery.

Barbara Morrison, who comes out of a blues and soul background and worked for decades with the jazzy R'n'B artist Johnny Otis, employs a muscular quartet throughout *A Sunday Kind of Love*. Person is at his most forceful matching the singer's own gritty exuberance on a gruff "I'm Just A Lucky So and So", getting soulful over the vintage R'n'B triplets beat on the title song and creating tenor swirls around her Al Green flourishes on "Let's Stay Together". When Morrison essays Billie Holiday songs, she channels some of the original's vulnerability and tone, but her biggest stylistic debt is to the rough-and-tumble Dinah Washington - jaunty, finger-snaps subbing for drums "On the Sunnyside of the Street" the best example.

Diane Marino, based in Nashville, is an engaging singer-pianist frequently heard in cabarets. Although she may idolize the late Shirley Horn, Marino owes more stylistically to Teresa Brewer and Peggy Lee. Person employs a softer, mellower tone and laid-back approach on *Loads of Love*, matching her lyrical bent. The program features Person on all but 2 of 12 tracks and Marino's trio is also enhanced by guitar on four tracks and trumpet on one. It mixes the familiar with relatively obscure gems like Duke Ellington's "It Shouldn't Happen to a Dream" and "Take Love Easy", Dorothy Parker's "How Am I to Know" and the

haunting "Never Let Me Go". George Tidwell's Harmon-muted trumpet brings a Miles vibe to "Someone You've Loved" and Person's interactions with Marino are a delight, especially on "I Just Found Out About Love and I Like It".

Jay Clayton is best known as an avant garde singer, associated with the free jazz and loft scenes in the '70s and for work with the avant American composers John Cage and Steve Reich. Her Harry Warren tribute *Harry Who?*, featuring just pianist John di Martino with Person on five of the ten tracks, is a welcome revelation, both of the riches of the writer's oeuvre and of the singer's interpretive abilities in a standards setting. You may have thought you knew everything there was to know about "At Last", the Warren ballad turned soul anthem/theme by Etta James, until you hear Clayton's nuanced, understated but richly emotional version, including the lovely, little-known verse. She preserves the long title word notes without declaiming them and lags the bridge section languorously, shadowed all the way by Person. She brings a sensuous intimacy to "You'll Never Know", beginning with the verse and finds a swinging groove, a cappella, on "You're My Everything" before di Martino and Person join in to bring it home. Clayton also incorporates some of her idiosyncratic wordless vocalizing into scat choruses on several tracks, as if they are additional instrumental solos, without breaking the heady spell cast by her rich evocation of Warren's tunes. It is a CD that should be equally appealing to fans of pop standards and cutting-edge jazz vocals.

For more information, visit jazzdepot.com, dianemarino.com and sunnysiderecords.com. Jay Clayton's project with Houston Person is at Jazz at Kitano Dec. 21st. See Calendar.



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The Monash Sessions
George Garzone
(Jazzhead)



40 Years on the Fringe
The Fringe
(Stunt)

by Tom Greenland

Legendary Boston saxophonist George Garzone may be more remembered for the impact he's left on legions of students, but his top-shelf talent and distinctive voice deserve equivalent respect. Two very different projects show the breadth and depth of his sound.

The Monash Sessions, recorded with various student ensembles at a prestigious Australian music school, opens with big band charts showcasing arranger Greg Hopkins' adept handling of the large ensemble, most notable on the trumpet soli and subsequent shout section of Horace Silver's "Nutville".

From his opening peal over a sustained piano chord, future-bop exploration of "I'm Getting Sentimental Over You", concerto-like interplay with the band on "Body & Soul" and plunging siren sounds on "Okavongo", Garzone infuses these numbers with grit and brio. The small ensemble tracks include three Garzone originals - "Tutti Italiani", "There's Snow Place like Home" and "In the Nick of Prime" - but suffers from a discrepancy between the strength of Garzone's voice and those of the developing students, though trombonist James Macaulay's peppery outro

on "Home" is notable. Garzone is consistently enlightening, always bringing something of interest, even when he's mostly staying within the changes.

40 Years on the Fringe, documenting the anniversary concert of The Fringe's first gig in 1972, was recorded at the Boston Conservatory, a more upscale venue than the trio's weekly gig at Cambridge's Lily Pad (or its precursors: Michael's Pub, the Willow and Lizard Lounge), but the audible presence of faithful Fringe-ites makes this an intimate event.

Following a brief introduction, the music unfolds organically over the course of an hour, most 'tunes' segueing together, revealing the uncanny alchemy between Garzone, drummer Bob Gullotti and bassist John Lockwood (the 'new' guy, who joined in 1985). Listeners familiar with Garzone's work know he's developed a unique triad-based vocabulary, which retains melodic coherence without necessarily committing to a particular tonality, allowing him to compose extemporaneously with startling efficacy. Rooted in swing and bop, the trio ultimately transcends these traditions - even the whole notion of playing over tunes - without losing their sense of history or surprise. On "Funky Stroll" Gullotti sounds like a free jazz version of Led Zeppelin's John Bonham while Garzone clearly takes a page from mid-period Coltrane and then scribbles in its margins. "I Loved You Yesterday" has a meandering ballad feel, with masterful expansion, while "Don't Look Now - But!!!" is a pristine example of Garzone's ability to compose pure melody in real time over the active accompaniment of his cohorts, drawing on traditional elements of jazz and beyond but transformed through a distinct vision. Elsewhere the band trades off on individual musings, duo exchanges or attenuates the vibe with noise play, minimalist vamps and expanding space, concluding forcefully with their trademark 'avant-burn'. Willingness to bend and break the rules, along with a serious sense of humor, are key reasons for The Fringe's longevity and continued relevance.

For more information, visit jazzhead.com and sundance.dk. Garzone is at The Stone Dec. 8th with Joe Lovano and Saxophone Explosion, See Calendar.



Life's a Movie
Bill Mays and The Inventions Trio (Chiaroscuro)
by Ken Dryden

Pianist Bill Mays and trumpeter/flugelhornist Marvin Stamm have made many recordings together over the years, ranging from duos to sextets. After they added classical music into their repertoire, Stamm introduced Mays to cellist Alisa Horn, a classical musician he had mentored. Sparks flew and The Inventions Trio was born, releasing their first CD in 2007 and a second in 2008. *Life's a Movie* is their newest album, with the music arranged by Mays, separated into four distinct segments.

The opening medley focuses on pianist Bill Evans, beginning with Mays' glistening solo of "My Bells". The trio navigates the tricky "Interplay" with ease, with Horn adapting to playing a walking cello line in support of sassy muted trumpet and intricate piano, with plenty of delightful conversation between the soloists. Horn returns to playing arco for her moving duet with Mays on the bittersweet ballad "Turn Out the Stars", where the focus is on her lead. The suite wraps with the trio playing a joyful take of "Waltz For

Debby".

Mays has done his share of playing on movie soundtracks and his own title suite would serve a film well. Visual images are easy to conjure listening to his diverse "Main Title" while "Love Theme Bittersweet" has a melancholy air highlighted by dramatic cello and ominous piano. The dramatic "Chase" features tight interplay, with Horn's sizzling arco line simulating car horns and darting trumpet complementing Mays' fast-paced theme. All is well with the upbeat "Finale/End Credits", a catchy piece with a Latin undercurrent, which seems to soar with the imagined skyline shots that would accompany it.

Since Gil Evans adapted one movement of Rodrigo's "Concierto de Aranjuez" for Miles Davis, it has become a favorite of countless jazz musicians. Mays' arrangement is very compact, leading directly into a romp through Chick Corea's "Spain".

The album concludes with interpretations of three Thelonious Monk standards. The pianist's music threw many jazz musicians when they were first exposed to it in the '50s-60s, with its sudden shifts and dissonant lines. But Horn shows how well she has adapted to jazz, fitting in perfectly with the jazz veterans as they negotiate the many twists of "Trinkle Tinkle". The loping "Pannonica" features muted horn, playful piano and elegant arco cello. Mays gives "Straight, No Chaser" a makeover, working in a modified boogie-woogie bass line in support of Horn's surging, bluesy solo while Stamm stretches well beyond the theme's expected path, engaging in lively, dissonant interplay with the trio, adding a whimsical conclusion that fits beautifully.

For more information, visit chiaroscurojazz.org. This project is at Jazz at Kitano Dec. 7th. See Calendar.

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"JUNGLE OF ILLUSIONS" CD ALBUM RELEASED IN USA BY **SHARP**



Somewhere

Keith Jarrett/Gary Peacock/Jack DeJohnette (ECM)
by Joel Roberts

This long-overdue release is the first from pianist Keith Jarrett's Standards Trio in four years and their first ever drawn from post-2001 concert material. Still, it's not exactly a 'new' recording. As has been the group's custom, they dig into their well-stocked vault, in this case a 2009 performance from Lucerne, Switzerland, rather than issue something of a more recent vintage. There's nothing wrong with that, given the consistent excellence of the dates - and this one at least pushes the timeline forward several years. Still, it would be nice to get a taste of how the group, which still performs select shows, sounds today.

That criticism aside, Jarrett, bassist Gary Peacock and drummer Jack DeJohnette deliver yet another shimmering and marvelously nuanced performance, which proves their unique chemistry remains intact after 30 years together. The album opens with Jarrett's expansive solo piano intro, "Deep Space", which leads into the trio's lyrical take on Miles Davis' "Solar". Jarrett showcases his masterful ballad playing on beautifully delicate renditions of "Stars Fell on Alabama" and "I Thought About You" while the generally understated group pushes hard on "The Devil and the Deep Blue Sea".

The album's centerpiece is a dramatic, nearly 20-minute pairing of the title track, from Leonard Bernstein's musical *West Side Story*, and "Everywhere", a mesmerizing Jarrett solo improvisation. That's followed by another *West Side Story* gem, "Tonight", taken at a surprisingly brisk clip, with Peacock and DeJohnette at their most swinging.

The question with a group that has been around this long and established such a high standard is if they can maintain their level of excellence and keep things fresh. On *Somewhere*, this peerless trio provides an affirmative answer on both counts.

For more information, visit ecmrecords.com. This trio is at Stern Auditorium Dec. 11th. See Calendar.



Book of Rhapsodies
Ghost Train Orchestra (Accurate)
by Andrew Vélez

SubCulture, a swell new Bleeker Street club, was the site in late October for the high-energy musical phenomena known as Ghost Train Orchestra (GTO) to launch its second CD. Under the fervent leadership of Brian Carpenter, who also performs prominently on trumpet, slide trumpet and vocals, the 11-piece GTO plays Carpenter's modernistic reimaginings of the music of four unusual and heretofore largely forgotten ensembles from the late '30s. Coming to new and ebullient life are the works of the Alec Wilder Octet, John Kirby Sextet, Raymond Scott Quintette and Reginald Foresythe and His New Music. A small cadre

of forward-thinking composers, they seem to have existed outside the margins of mainstream music of their time, in small ensembles characterized by unorthodox instrumentation. *Book of Rhapsodies* is augmented by a wordless six-member choir, Grammy-winner Danny Blume produced it and the star feature is Carpenter's sometimes surrealistic arrangements.

The first two sides are varied works from Louis C. Singer. His "Charlie's Prelude" has a slow and insinuating trumpet opener by Carpenter, which slides and then blossoms out into a full and varied lot of brass with irresistible timing kept by drummer Rob Garcia. This is gorgeously spooky stuff. Following in an even zippier style is "Beethoven Riffs On", which includes some fine punctuation by Ron Caswell on tuba. It's an example of how varied and flavorsome the musical sounds are throughout. Reginald Forsythe's "Volcanic (Eruption for Orchestra)" is another explosive piece on which Dennis Lichtman takes a merry solo on clarinet with violist Tanya Kalmanovitch keeping him swift company. Both on disc and live, the joy of the musicians is as evident as it is irresistible.

Alec Wilder's "Dance Man Buys a Farm" conjures up animated images of a Fred Astaire gone country. Characteristic of all this music is how easily visual imagery seems to be evoked, as if from Aladdin's Lamp; it is essential as to why it makes for such infectiously fun listening and how the varied, piquant orchestral flavoring feeds that imagery. Another Wilder gem is "It's Silk, Feel It!", ushered in by Lichtman's clarinet and accompanied by Mazz Swift's sweet strings. Together they get a fascinating, undulating desert caravan sound going that on the recording is further developed by the wordless choir. In the live performance Swift also delivered a solid, sultry vocal on Don Redman-Andy Razaf's "Gee Baby, Ain't I Good to You?" that had the audience calling for more. Charlie Shavers' "Dawn on the Desert" has a beautiful trombone solo by Curtis Hasselbring that stokes the whole orchestra and choir. Again Garcia bangs great sounds out of those drums. Undulating and erotic, it is reminiscent of the alluring manner of early Duke Ellington and "Creole Love Call".

Among several Raymond Scott gems, the closer on the CD as well as the concert was "Celebration on the Planet Mars". Kalmanovitch leads the way before being joined by Swift and Hasselbring. Who knew such rich musical spookiness could be happening on the red planet? Before long there's a wall of brass and the whole planet of an orchestra zooms up to a pulsating climax.

This is an amazing ensemble, playing music like no others these days. There are smidgens of ragtime, Dixieland, country and western, down and dirty blues and much more. There hasn't been big band music as exciting as this since forever. So maybe big bands won't exactly come back again for myriad reasons but GTO is creating its own electrifying musical gold.

For more information, visit accuraterecords.com



Dreams in Apartments
Nancy Harms (Gazelle)
by Marcia Hillman

On her new release, Nancy Harms lets you peek into her dreams with a blend of original songs and standards - the former some very personal reflections. The Minnesota native songbird (now based in New

York) is backed here by a group consisting of Aaron Parks (piano, Fender Rhodes and organ), John Hart (guitar), Danton Boller (bass) and a guest appearance by trombonist Wycliffe Gordon on one track ("And It's Beautiful"). Harms possesses a wide vocal range and a little girl quality with a suggestion of fragility, reminiscent of Billie Holiday. This is a great asset in interpreting the material she has chosen. In addition, the small musical group setting provides the appropriate intimacy for her originals (some co-written by vocalist Arne Fogel, who is also CD co-producer).

Harms takes a straightforward approach in her vocal storytelling, embellished with some fresh treatments of the standard material. Burke-Van Heusen's "It Could Happen To You" is done softly, with Parks contributing some reharmonized chords and a notable solo. Ellington's "Mood Indigo" is sung against interesting rhythmic melodic bass figures. The Livingston-Evans meltdown classic "Never Let Me Go" shows off Harms' vocal range and Hart's solid improvisational skills. A slow and languid rendition of "Midnight Sun" gives listeners a good chance to hear the poetic lyrics of this piece and is backed up by appropriate piano punctuation. And, of course, one of the highlights is the aforementioned original "And It's Beautiful", on which Gordon delivers his inimitable conversational trombone storytelling. Interesting to note is the track "From My First Moment", which is based on Erik Satie's "Gymnopédie For Piano No. 1".

There is an overall feeling of gentleness here - both in Harms' delivery and the arrangements - that makes this album easy on the ear.

For more information, visit cdbaby.com/cd/nancyharms2. Harms is at Zinc Bar Dec. 9th, Smoke Dec. 15th with George Burton and Jazz at Kitano Dec. 27th. See Calendar.

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Recent release: "Loads of Love" featuring Houston Person



The Circle Starts Here (with Harvie S & Steve Williams)
Larry Corban (Nabroc)
 by Terrell Holmes

Larry Corban is a wonderfully conversant guitarist, whose articulacy and fluidity define his new album. He's joined by first-call stalwarts Harvie S (bass) and Steve Williams (drums) to form a vigorous trio, which infuses this roster of straightahead tunes with a vibe both dynamic and relaxed.

Genre and tempo pose no problems for this group; its gracefulness and facility are unwavering. These songs, with Corban's crisp, octave-rich lines at their core, have an impressive balance and variety. The band is solid at midtempo on the lilting "Bossa Barb" and the scampering "Side Swiped", slick and edgy on the burners "Enjoy the Ride" and "On the Sly". The sunglasses-at-midnight strut of "Wolf's Den" and standard "East of the Sun" (the only song not written by Corban) exemplify swing. And the trio plays with a heartening intimacy when it downshifts on "Roll the Dice" and "The Second She Leaves".

Corban favors the slow hand when he plays solo. "Hours Late", "Dream Wheel" and "Hmm" are contemplative, lovely tunes; the use of overdubbing enhances their tenderness and gives them added texture. He doesn't completely abandon uptempo tunes - the astrophysics-inspired "Seventh Dimension" dashes in the off-the-beaten-path time signature of 7/8 - but his thoughtfulness and pacing establish him as a first-rank balladeer.

If Corban is a traditionalist, he's a mischievous one. "Blink of an Eye", for example, has a strong suggestion of Wayne Shorter's "Juj" running through it. And although Corban writes that "Story Inside My Head" was inspired by John Coltrane's "Countdown", Harvie S and Williams open the tune with a dynamite mano a mano recalling drummer Joe Morello thrashing over pianist Dave Brubeck's ostinato on "Take Five". But all of this would sink into mediocrity if not for the multifaceted Corban, whose skills as player, composer and leader make *The Circle Starts Here* a treat.

For more information, visit larrycorban.com. Corban is at Bar Next Door Dec. 26th. See Calendar.



Jazz Experiments of Charles Mingus
Charles Mingus (Bethlehem - Verse/Naxos)
 by Stuart Broomer

Bassist/composer Charles Mingus created a great body of work, distinguished by formal invention and emotional intensity that continuously fed one another. In the early to mid '50s, Mingus was chameleonic, usually intense but moving between styles, carrying elements of one to another. In 1954 he recorded two 10" LPs called *Jazzical Moods*, coining the term to signal the mix of jazz and classical elements. These early ventures into Third Stream music were renamed *The Jazz Experiments* when Bethlehem Records acquired the

rights and combined them into a single LP. It's valuable work, newly brought to light as part of a revival of the Bethlehem catalogue by Verse Music and Naxos.

These early forays have allegiances with the cool jazz of the period, evident in the Lester Young-inspired softness of Teo Macero's tenor saxophone sound and there are overt classical touches like Jackson Wiley's prominent arco cello, but it's in Mingus and clarinetist/alto saxophonist John LaPorta's compositions and arrangements that the Third Stream is most evident. Mingus' analytical and contrapuntal bent is apparent from the outset with an arrangement of "What Is this Thing Called Love" that has trumpeter Thad Jones overlaying Tadd Dameron's "Hot House", the bop anthem written over the same chord changes, while Mingus' bass solo is backed by composed counter theme played by cello and clarinet. "Minor Intrusion" employs contrasting themes and harmonic materials to explore emotional conflict, even extending to Mingus employing Macero's skill in playing quarter tones. "Thrice Upon a Theme" explores multiple keys until it ends in a passage of free lines that blur composition and improvisation.

These "experiments" in form are already matched to Mingus' sense of the jazz verities: swing and improvisation. His bop and blues-fuelled piano playing (his first on record) and the sheer force of his basslines mark this as Mingus music and Jones is a consummate improviser, whether supplying a playfully boppish solo on LaPorta's "Spur of the Moment" or a soul-suffused melody statement on "Stormy Weather", a favorite ballad that would reach its apotheosis seven years later when Mingus recorded it as a feature for Eric Dolphy.

For more information, visit bethlehemrecords.com. Mingus tribute bands are at Jazz Standard Mondays. See Calendar.



**Grand River Crossings:
 Motown & Motor City Inspirations**
Geri Allen (Motéma Music)
 by Ken Dryden

Geri Allen is one of the most versatile pianists of her generation, in addition to being a noted composer. *Grand River Crossings: Motown & Motor City Inspirations* is primarily a solo piano affair, where she explores pop, soul, R&B and jazz, most of which were written or performed by Detroit-born performers. On two occasions, Allen segues between songs with her brief "Grand River Crossings" theme.

Allen opens with an insistent, intricate rendition of Michael Jackson's "Wanna Be Startin' Somethin'", which sounds more like a postbop improvisation. The message of "Tears of a Clown" was somewhat obscured in the hit recording by Smokey Robinson due to its brisk tempo and upbeat arrangement; she transforms it with her poignant, focused introduction and shimmering, intense improvisation. Her gift for reharmonization gives a very different perspective to The Beatles' "Let It Be". Allen, for the most part, retains the essence of The Four Tops' hit "Baby I Need Your Lovin'" but adds a gorgeous bassline and stunning embellishments. The pianist's gospel-flavored intro for The Supremes' "Stoned Love" transitions into a rollicking groove and one can immediately hear the turbulence within her insistent approach to Marvin Gaye's "Inner City Blues", emphasizing its message of protest with creative use of dissonance in her brilliant

scoring. The touching opening to Gaye's "Save the Children" casts a sorrow-filled tone with a ray of hope, creating a meditative air in her lush arrangement.

Veteran Motor City trumpeter Marcus Belgrave is added for several songs. There are brief takes of Roy Brooks' "The Smart Set" and Gerald Wilson's "Nancy Jo". Belgrave's "Space Odyssey" opens by incorporating the squeak of a valve without blowing and just a touch of reverb once he starts playing. Allen adds alto saxophonist David McMurray for a spirited, funk-infused setting of "Itchin' in My Heart".

For more information, visit motema.com. Allen is at Village Vanguard Dec. 17th-22nd. See Calendar.

IN PRINT



The Jazz Life of Dr. Billy Taylor
Billy Taylor/Teresa L. Reed (Indiana University Press)
 by Eugene Marlow

If you're looking for a book that seamlessly weaves the evolution of one of America's greatest jazz statesmen against the backdrop of segregation and the Civil Rights Movement in America, then *The Jazz Life of Dr. Billy Taylor* is a volume you should have before you as soon as possible. It provides clear, direct evidence of the importance of family background and upbringing, mentors and one's individual character - not just credentials, position, or money - in the evolution of a life.

The pianist, who died three years ago this month at 89, grew up surrounded by professionals and educated people of color. Today this might not seem unusual, but in the early '20s in the American South - Greenville and Raleigh, North Carolina and Washington, DC - segregation was an accepted way of life and educated, professional African-Americans were the exception, not the rule. Taylor's family made sure he was close to the arts: "We were wealthy in Henry O. Tanner's art, in Claude McKay's poetry and in James Weldon Johnson's literature; and we were filthy rich in music, so culturally affluent, in fact, it was unnecessary to venture beyond the [segregation] boundaries set for us," Taylor relates.

Taylor was often in the right place at the right time with the right genes, upbringing and early training that put him in a position to accomplish all that he did. In addition to virtuosic piano skills, he was also a composer, radio personality (WLIB, WRVR), TV reporter (CBS *Sunday Morning* for 15 years), author, innovator (JazzMobile was his idea) and educator. He performed with virtually all the jazz greats of the 20th century. He found many ways to transcend America's ever-present racial divide. He just didn't write and talk about the music and culture. He lived it.

This book (including Dr. Teresa L. Reed's eloquent introduction) captures with great clarity and accuracy the character of this man. Taylor not only always aspired to excellence, he was also humble and generous of word and deed. *The Jazz Life of Dr. Billy Taylor* provides the backstory of why he must be remembered as one of the major leading lights of America's classical music.

For more information, visit iupress.indiana.edu

(INTERVIEW CONTINUED FROM PAGE 6)

IM: I feel like I need to use more technical terms or be more precise and logical when explaining something to men. My ideas are often based on more personal issues and feelings and easier to share with women.

TNYCJR: Phantom Orchard expanded to the Phantom Orchard Orchestra with Ratkje, Hild Sofie Tafjord, Shayna Dunkelman and Zeena Parkins' sisters Maggie and Sara and now we're going to hear a Phantom Orchard Quintet with you and Zeena joined by Koichi Makagami, Ned Rothenberg and Cyro Baptista. Is there a certain aesthetic approach or ideal that ties the various Phantom Orchards together?

IM: This set is all improvising; we just call it "Phantom Orchard Quintet" as a special occasion. Zeena and I would like to expand Phantom Orchard in different forms.

TNYCJR: There's also a couple of nights with video work accompanied by live music. That's a more recent endeavor of yours. Can you say something about how you started working in video and how it's like or different from your sound work?

IM: I had been working on computer graphics, mainly making CD covers for Tzadik and other record labels, and that developed more when I started to use a computer for music. I found that the same programs can control visuals and started to use visuals in live performance. Creating visual clips or sound clips takes similar digital processing, scanning or sampling, making layers and editing or manipulating them. Recently I have been working on handmade materials

and puppet dolls, creating small stages and shooting video, putting in more narrative elements rather than just abstract images.

TNYCJR: In the past you've talked about Mephista being a sort of backing band with a variety of guests and last June you had [Danish saxophonist] Lotte Anker join the trio at The Stone. You're bringing her back from Denmark to play with the trio again this month. Have you had much opportunity to add other fourth players to the band in the past?

IM: No. We hardly have the chance to play together anymore. Playing with Mephista has become a rare occasion, unfortunately. But last time we played with Lotte, we felt really good so we will try it again.

TNYCJR: Is this a preferred way of working for you, having a core of a band and then bringing new people in, as with Mephista and Phantom Orchard?

IM: This is a practical way to expand the idea, add something new and see what works or does not with already established style and sounds.

TNYCJR: Lastly, I wanted to ask you if you were familiar with the Marvel Comics demon Mephista, who first appeared in 1989.

IM: Oh, no I didn't know. Our Mephista came from Sylvie's old cat named Mephisto. Since we are all female we decided to call it Mephista. ❖

For more information, visit ikuemori.com. Mori is at The Stone Dec. 17th-22nd, 25th and 27th in various contexts. See Calendar.

improvisation, often reaching past Laswell to late period Miles Davis for inspiration, the biggest selling title on the label is *Winter Garden*, a 2011 album by Bernocchi and two pioneers of ambient music.

"Robin Guthrie and Harold Budd have been successfully and systematically releasing joint works over the past decade," Bruzzo said. "They have a consistent and well developed sound and have over the years been able to create a dedicated and trusting fan base. Eraldo's presence then enhanced the proceedings significantly. It is a marvelous, stupefying album." That title just serves to show that while the work on RareNoise can be described and stacks can be made, it's not so easy to put a label on the label.

"One could say that the label does not have any prejudice of genre/taste, but generally seeks to work with artists whose works reflect a vast musical 'vocabulary'," Bruzzo said. "Our releases usually arise via three possible channels - works that are offered to us in pretty much 'complete' form; works that are internally generated either as works initiated by Eraldo Bernocchi or by encouraging previously released artists to meet each other and to possibly collaborate and works that we actually go out and find ourselves - the proportions being roughly 40/40/20.

"In the end the common denominator of all releases is that they ought to be deeply moving, emotionally compelling, even when 'difficult', though we do not seek out intellectual music per se," he added. "Timothy Leary said, 'My wife and I try to have a mind blowing experience once a week.' I hope we will be able to have this effect on our listeners over time." ❖

For more information, visit rarenoiserecords.com. A label showcase is at ShapeShifter Lab Dec. 13th with One, Plymouth and Slobber Pup. See Calendar.

INTERPRETATIONS 25

James Ilgenfritz / Reineir Van Houdt
Thursday December 12, 2013 @ 8PM



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Recommended Listening:

- Ikue Mori - *Hex Kitchen* (Tzadik, 1993)
- John Zorn Electric Masada - *At The Mountains of Madness* (Tzadik, 2004)
- Lotte Anker/Sylvie Courvoisier/Ikue Mori - *Alien Huddle* (Intakt, 2006)
- Phantom Orchard (Zeena Parkins/Ikue Mori) - *Orra* (Tzadik, 2007)
- Mark Nauseef/Ikue Mori/Evan Parker/Bill Laswell - *Near Nadir* (Tzadik, 2010)
- Erik Friedlander/Ikue Mori/Sylvie Courvoisier - *Claws and Wings* (Skipstone, 2012)

(LABEL CONTINUED FROM PAGE 12)

their releases. This is unique among independent labels. Most indie labels seem to very carefully craft exactly what 'box' each release fits in. Giacomo chooses releases for RareNoise purely on quality, inspiration and depth. This is not the norm for indie labels."

RareNoise isn't entirely Nuyorcentric, but the New York angle will be well represented, reasonably enough, this month at ShapeShifter Lab during a night curated by the label. The night will include sets by Slobber Pup (Saft, Morris, Pándi and Trevor Dunn) and Plymouth (Saft, Morris, Mary Halvorson, Chris Lightcap and Gerald Cleaver) as well as One, a new trio with Perelman, Pándi and Morris for the first time on record (released in October) on electric bass. That trio came about quickly, with Slobber Pup as the inspiration.

"Joe mentioned that he was playing with a drummer that was very much into what I have been doing so I went to The Stone to check them out," Perelman said. "Slobber Pup was playing and I was mesmerized by Pándi's work. A few days later we were recording *One*. I suggested that Joe play the electric bass and now I am a fan of his electric bass playing."

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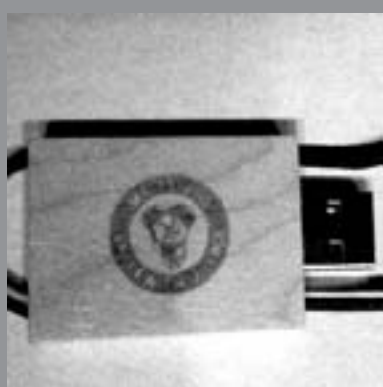




TITO PUENTE QUATRO: THE DEFINITIVE COLLECTION

The music of percussionist Tito Puente, who would have turned 90 this year, defined an era and now you can have four of his classic albums from 1956-60 in a beautiful set featuring remastered music, original cover art and liner notes, photos, remembrances and a bonus CD with outtakes and alternate takes. Available as a five-CD hardcover book, a five-LP boxed set or as a digital boxed set.

sonymusiclatin.com, \$50-110



SMALLSLIVE USB DRIVE

This handsome wooden USB drive, engraved with the smallSLIVE logo and complete with a leather strap, contains the entire label catalogue, 27 live recordings from the seminal West Village club by artists like Harold Mabern, Jimmy Greene, Jim Rotondi, Peter Bernstein, Omer Avital and Ari Hoenig.

smallsjazzclub.com, \$90

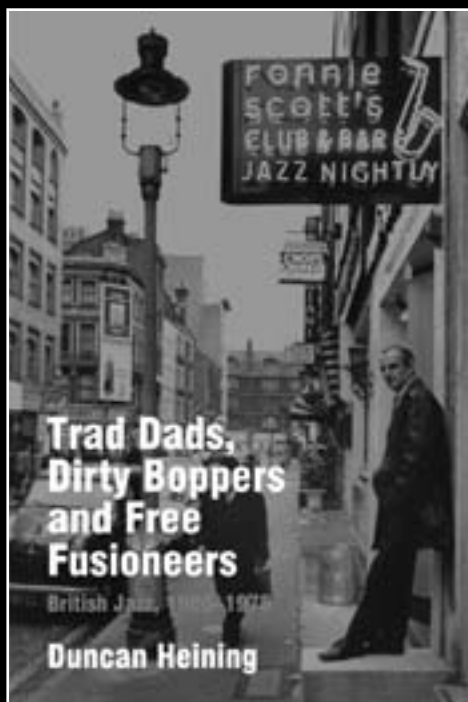
STAR WARS JAZZ T-SHIRT

Take your love of jazz to outer space with this hilarious t-shirt or hoodie, presenting the Mos Eisley Cantina Band from *Star Wars: A New Hope* as a '60s exotica jazz quintet. Printed on 100% cotton

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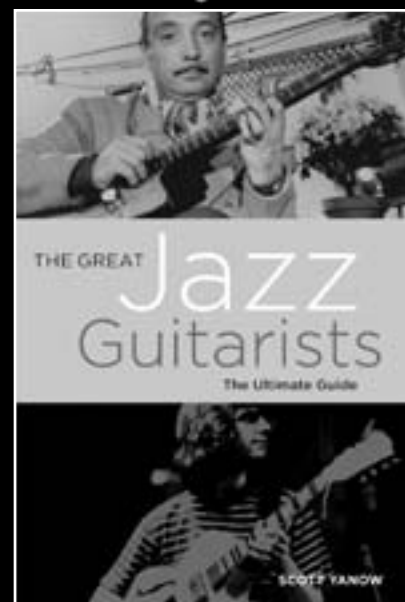
shirtoid.com/93799, \$25-52



TRAD DADS, DIRTY BOPPERS AND FREE FUSIONEERS: BRITISH JAZZ, 1960-1975

This book by noted British jazz journalist Duncan Heining explores in detail one of the most fertile eras in jazz history. This nearly 500-page hardcover tome covers the transition from Britain's trad-jazz scene led by figures like Tubby Hayes to the work of groundbreaking figures such as Joe Harriott, rise of various avant garde circles around John Stevens, Keith Tippett and John Surman and the burgeoning fusion movement that followed. A much-needed modern history on a seminal period. Included is a list of 100 essential British jazz albums of the period and a bibliography.

isdistribution.com, \$45



THE GREAT JAZZ GUITARISTS (THE ULTIMATE GUIDE)

Spend the holiday season perusing Scott Yanow's guide to plectrists from Rez Abbasi to Barry Zweig. 342 entries contain short bios and recommended albums. There are also shorter listings of another 175 guitarists as well as features on 44 historic players and jazz guitarists on film.

backbeatbooks.com, \$24.99

LES STANCES À SOPHIE

First-time DVD release of the 1970 French New Wave cinema obscurity, directed by Moshe Mizrahi. The film features the music of the Art Ensemble of Chicago, who were living in France at the time, with vocalist Fontella Bass. Included with the original (fully-subtitled) print is an interview with Art Ensemble of Chicago co-founder Joseph Jarman about the group's involvement with the movie.

souljazzrecords.co.uk, \$20



MILES DAVIS HEADPHONES

As cool as the man who inspired them, these lightweight audiophile earbuds feature trumpet-detail components, Miles silhouette accents and *Kind of Blue* cables.

monsterproducts.com, \$169.95



HERBIE HANCOCK - THE COMPLETE COLUMBIA ALBUM COLLECTION, 1972-1988



If Miles Davis was the coolest man jazz has ever seen, then Herbie Hancock, who was part of his best-loved quintet, is a close second.

This set covers the pianist/keyboardist's prolific 16 years at Columbia Records, including such classic albums as *Sextant*, *Head Hunters*, *V.S.O.P.*, *Monster* and *Future Shock*, soundtracks to the films *Death Wish* and *Round Midnight* as well as eight albums previously only released in Japan like *Flood* and *Butterfly*. Included in the set along with the 34 discs (28 single and three double albums), packaged in mini-LP sleeves with original artwork, is a 200-page book containing photographs, essays by Bob Belden and Max Schlueter, commentary on all 31 albums and a comprehensive discography.

This boxed set, an exhaustive and fascinating document of Hancock's fertile middle period, is not to be missed.

legacyrecordings.com, \$219.98

ROBERTO'S MASTERCLASS SIX-DVD SET

Begin a lifetime's worth of jazz study at home with this six-DVD set of masterclasses recorded live at New York City's famed music store Roberto's Woodwinds.

Included are instructional DVDs from some of the most accomplished saxophonists in jazz: Eric Alexander, Dave Liebman, Joe Lovano, the late James Moody, Chris Potter and Lew Tabackin. Each is approximately 90 minutes long and packed with information for the professional and hobbyist alike.

robertoswinds.com, \$149.95



ONE LINE MONK

This stunning single-line drawing of the iconic jazz pianist captures both his mystery and humor. Available as an art print, stretched canvas, stationery card or iPhone/iPod case.

society6.com/quibe, \$18-95



Christmas
Nnenna Freelon/John Brown Big Band (Brown Boulevard)
Nutcracker Suites
Steven Richman/Harmonie Ensemble New York (Harmonia Mundi)
Vintage Christmas Wonderland David Ian (Prescott)
Wonderland Ted Rosenthal (Playscape)
by Andrey Henkin

Why does everyone love Christmas music? (If you are shaking your head, I think there is an opening at Grinch Industries, Inc.) Quite simply, it recalls simpler times - of which we may or may not have been a part - and the warmth that comes from being among loved ones. The best Christmas albums balance the eggnoggy spirit of nostalgia with a dash of modern cinnamon.

Vocalist Nnenna Freelon fronts the John Brown Big Band for *Christmas*. The program is mostly well-roasted chestnuts like "Let It Snow", "Christmas Time Is Here" and "Silent Night" but also included are a "Spiritual Medley" and Ellington's "I Like the Sunrise". More important than the material though are the varied arrangements: "Swing Jingle Bells" has the percolating bump of a sleigh ride; "Christmas Time is Here" is brighter and more energetic than usual and "Little Drummer Boy" has an appealing stop-time groove. Freelon has a rich, spicy voice that works well throughout the disc, especially in a duet with Brown on "Baby, It's Cold Outside" [a song definitely from another era].

Nutcracker Suites pairs the Tchaikovsky's 1892 original with Ellington/Strayhorn's 1960 reimagining for the first time on a single album. Conductor Steve Richman leads the noted classical Harmonie Ensemble on a lovingly strict interpretation of the Russian classic while the jazz take features a crack band of reindeers and elves like Scott Robinson, Lew Tabackin, Lew Soloff, Steven Bernstein, Duke alum Art Baron and a rhythm section that includes George Cables and Victor Lewis. If the Tchaikovsky is beautiful and celebratory, brightly lit from a well-decorated Christmas tree, the Ellington/Strayhorn swings in candle-light. The lovely Russian themes are there but festooned with bright brass voicings and gold-foil-wrapped solos.

Pianist David Ian's *Vintage Christmas Wonderland* EP is the most traditional example of the genre reviewed here. His arrangements for a piano-bass-drums-strings quartet plus guest vocalists on three tracks are jazzy pop, or poppy jazz, and work well on three religious pieces ("Angels We Have Heard On High"; "O Little Town Of Bethlehem" and "The First Noel") and a pair of secular standards: "Winter Wonderland" and "Jingle Bells". Andre Miguel Mayo has a burnished modern croon while Acacia's voice is angelically babyish. The closing "Jingle Bells" with both should transport you back 60 years.

For *Wonderland*, pianist Ted Rosenthal has put together an adoring tribute to various eras of Christmas music. No gimmicks here, just a trio with bass and drums playing alternately gentle and swinging versions of "Silent Night", "Angels We Have Heard On High", Mel Tormé's "A Christmas Song", a movement from Tchaikovsky's *Nutcracker Suite*, "Sleigh Ride", "Let It Snow" and other holiday favorites. The album title removes the word winter, the implication being that Rosenthal wants us to focus not on the season as much as the timelessness and lush beauty of these melodies. And as a special Christmas present for those who have been nice, Rosenthal includes a closing original, "Snowscape", capturing a feel somewhere between "Christmas Time is Here" and "The Christmas Song" and perfect for ascension into the holiday song pantheon.

For more information, visit brownboulevard.com, harmoniamundi.com, iantunes.com and playscape-recordings.com. Performances of Ellington's *Nutcracker Suite* are at Apollo Theater Dec. 7th and Lafayette Avenue Presbyterian Church Dec. 15th. Rosenthal's trio is at Dizzy's Club Dec. 3rd, Jazz at Kitano Dec. 6th and Smalls Dec. 21st. See Calendar.

CALENDAR

Sunday, December 1

- ★ **Freddy Cole Holiday Celebration** Blue Note 8, 10:30 pm \$35
- ★ **The Music of Duke, Dizzy, and the Dorsey's: Wycliffe Gordon and Friends** Dizzy's Club 7:30, 9:30 pm \$40
- **Dave Holland's Prism with Kevin Eubanks, Craig Tabor, Eric Harland** Birdland 8:30, 11 pm \$40
- ★ **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$25
- **Maria Schneider Orchestra with Tony Kadleck, Greg Gisbert, Garrett Schmidt, Mike Rodriguez, Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Gary Versace, Lage Lund, Frank Kimbrough, Jay Anderson, Clarence Perin** Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ **Kirk Knuffke/Mike Pride** Cornelia Street Café 8:30 pm \$10
- **John Zorn's Metempsychomagia with Aram Bajakian, Eyal Maoz, Shanir Blumenkranz, Kenny Grohowski** The Stone 8, 10 pm \$15
- ★ **Billy Lester** The Drawing Room 7 pm \$20
- **Mauricio de Souza Group; Johnny O'Neal; Ben Paterson Trio** Smalls 4:30, 10 pm 12 am \$20
- **Terry Waldo's Gotham City; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 12:30 am
- **Kenny Endo/Kaoru Watanabe Convergence with guest Sumie Kaneko** Joe's Pub 7:30 pm \$15
- ★ **Peter Leitch/Ray Drummond** Walker's 8 pm
- **Denis Beuret/Marc Edwards; Anders Nilsson/Aaron Dugan** ABC No-Rio 7 pm \$5
- **Steve Ash** Measure 8 pm
- **Broc Hempel, Sam Trapchak, Christian Coleman with guest Mike Wilkens** Dominie's Astoria 9 pm
- **Jessica Medina Quartet; Elly Hoyt Band with Mat Jodrell, Sean Wayland; Acoustic Quartet: Costas Baltazanis, Manu Koch, Panayiotis Andreou, Engin Kaan Gunaydin** Somethin' Jazz Club 5, 7, 9 pm \$10
- **Cortex: Thomas Johansson, Kristoffer Berre Alberts, Ola Høyer, Gard Nilssen** Shrine 10 pm
- ★ **Ellery Eskelin solo** 61 Local 6 pm \$10
- **Nicolas Letman-Burtinovic/Kyoko Kitamura** Downtown Music Gallery 6 pm
- **Ike Sturm and Evergreen** Saint Peter's 5 pm
- ★ **Claudio Roditi Tribute to Dizzy Gillespie** Blue Note 11:30 am 1:30 pm \$29.50
- **Shirley Crabbe Trio with Ron Affit, Cameron Brown** North Square Lounge 12:30, 2 pm
- **Todd Marcus Quartet; David Coss Quartet; Abe Ovadia Trio** The Garage 11:30 am 6:30, 11 pm

Monday, December 2

- ★ **Mingus Orchestra** Jazz Standard 7:30, 9:30 pm \$25
- ★ **Gabriel Alegria Afro-Peruvian Jazz Sextet** Dizzy's Club 7:30, 9:30 pm \$30
- **David Amram and Co. with Kevin Twigg, Rene Hart, Adam Amram** Cornelia Street Café 8:30 pm \$10
- **Hans Glawischnig Trio with Samir Zarif, Colin Stranahan; Ari Hoenig Quartet with Eden Ladin, Tivon Pennicott, Noam Wiesenberg; Spencer Murphy** Smalls 7:30, 10 pm 12:30 am \$20
- **Jay Rodriguez and Victor Jones In The Spirit of Gil** Zinc Bar 9, 11 pm
- **Antonio Ciacca** Measure 8 pm

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- **Simona De Rosa** Metropolitan Room 7 pm \$20
- **George Lesiw Band with Preston Murphy, Josh Caruthers; Joe Sanchez Band with Matt Oestreicher, Josh Carruthers; Vein Melter; Jesse Fischer, Sylvester Onyejiaka, Irwin Hall, David Cutler, Keita Ogawa, Jerome Jennings and guest Eddie Henderson** ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- **Eliane Amherd Trio with Gustavo Amarante, Willard Dyson** Bar Next Door 8:30, 10:30 pm \$12
- **Drew Williams Trio with Jeff McLaughlin, Steve Picataggio; Michael Blanco Quintet with John Ellis, Adam Birnbaum, Clarence Penn; The Collective: Gianni Gagliardi, Tobias Meinhart, Yago Vazquez, Lars Ekman, Rodrigo Recabarren** Somethin' Jazz Club 7, 9, 11 pm \$10-15
- **Shu Odamura Duo** Tomi Jazz 8 pm \$10
- **Howard Williams Jazz Orchestra; Alex Menassian Trio** The Garage 7, 10:30 pm

Tuesday, December 3

- ★ **Ben Allison Band with Steve Cardenas, Brandon Seabrook, Allison Miller** Joe's Pub 9:30 pm \$20
- ★ **Ted Rosenthal Wonderland Trio with Noriko Ueda, Tim Horner** Dizzy's Club 7:30, 9:30 pm \$30
- **Super Sonix: Joe Lovano, Jeff Anastasia, Anthony Lovano; Super Sonix: Joe Lovano, Judi Silvano, Michael Bocian, Jeff Anastasia, Anthony Lovano** The Stone 8, 10 pm \$15
- ★ **Motéma - A Tenth Anniversary Celebration: Joe Locke/Geoffrey Keezer Group with Mike Pope, Terreon Gully** Jazz Standard 7:30, 9:30 pm \$20
- **David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch** Blue Note 8, 10:30 pm \$55
- **Esperanza Spalding Chamber Music Society** Village Vanguard 8:30, 10:30 pm \$25
- ★ **Stacey Kent** Birdland 8:30, 11 pm \$45
- **Richard Boukas Brazilian Quarteto Moderno** NYC Baha'i Center 8, 9:30 pm \$15
- **William Hooker solo; Cristian Amigo Group with JD Parran, Kevin Ray, Andrew Drury** Intar 8 pm
- **Thana Alexa Quintet with Ben Flocks, Carmen Staaf, Noam Wiesenberg, Ronen Itzik; Brad Jones' Avant Lounge with Bruce Williams, Bill Ware, Barney McAll, Brad Jones, Nate Smith; Tyler Gilmore with Michael Sachs, Alec Harper** ShapeShifter Lab 7, 8:15, 9:30 pm \$8-10
- **Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends** Smalls 7:30, 10 pm 12:30 am \$20
- **Saul Rubin; CocoMama; Greg Glassman Jam** Fat Cat 7, 9 pm 12:30 am
- ★ **Nikolaj Hess Trio with Tony Scherr, Kenny Wollesen** Cornelia Street Café 8:30 pm \$10
- ★ **CACAW: Landon Knoblock, Oscar Noriega, Jeff Davis; Travis Reuter Quintet with Jeremy Viner, Adam O'Farrell, Harish Raghavan, Damion Reid** Korzo 9, 10:30 pm
- **Steve Tyrell** Café Carlyle 8:45 pm \$75-185
- **Jack Jeffers and the New York Classics** Zinc Bar 8, 10 pm
- **Martha Lorin with James Weidman, Harvie S, Steve Williams** Metropolitan Room 7 pm \$20
- **Matt Marantz Trio with Martin Nevin, Evan Hughes** Bar Next Door 8:30, 10:30 pm \$12
- **Nate Radley, Gary Wang, Diego Voglino** The Fifth Estate 10 pm
- **Household Tales: William Lea, David Redbranch, Elise Reynard, Sean Ali, Tim Shortle** The Rock Shop 9 pm
- **CTMD Tantshoyz with Avia Moore** Stephen Wise Free Synagogue 7:30 pm \$15
- **Logan Evan Thomas solo** Jazz at Kitano 8 pm
- **Kevin Harris Project with Juan Mayorga, Edward Perez; Kathleen Potton with Tuomo Uusitalo, Norbert Fakas, Piotr Pawlak; Ben Eunson Group with Tamir Shmerling, Diego Joaquin Ramirez** Somethin' Jazz Club 7, 9, 11 pm \$10-15
- **Patricia Wichmann Duo; Laura Argyal Quartet** Tomi Jazz 8, 9:45 pm \$10
- **Yvonnick Prene Quartet; Nobuki Takamen Trio** The Garage 6, 10:30 pm
- **Lauren Lee Duo** Shrine 8 pm
- **Audubon Lab; Tunk Trio** Silvana 6, 8 pm
- **Antonio Ciacca** Measure 8 pm

Wednesday, December 4

- ★ **Joe Lovano/Kenny Werner; Joe Lovano, Kenny Werner, Andrew Cyrille** The Stone 8, 10 pm \$20
- ★ **Billy Martin's Wicked Knee with Steven Bernstein, Marcus Rojas, Curtis Fowlkes** Indium 8:30, 10:30 pm \$22.50
- ★ **Motéma - A Tenth Anniversary Celebration: Marc Cary Focus Trio with Rashaan Carter, Sameer Gupta** Jazz Standard 7:30, 9:30 pm \$20
- **Gregoire Maret Quartet** Harlem Stage Gatehouse 7:30 pm
- ★ **Brian Charette Organ Sextette with Itai Kriss, Mike DiRubbo, Kenny Brooks, John Ellis, Mark Ferber; David Weiss Sextet** Smalls 9:30 pm 12 am \$20
- **Valery Ponomarev "Our Father Who Art Blakey" Big Band** Zinc Bar 8 pm
- **Iris Omig Quartet with Mike Rodriguez, Nir Felder, Ronen Itzik; Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen; Martin Zarzar with guests Women of the World and Dave Eggar** ShapeShifter Lab 8:15, 9:30, 10:30 pm \$8-15
- **Jean-Michel Pilc Trio + 1 with Sam Minaie, Ross Pederson, Rhys Tivey** Cornelia Street Café 8:30 pm \$10
- **Akiko Tsuruga Quartet with Joe Magnarelli, Avi Rothbard, Fukushi Tainaka** An Beal Bocht Café 8, 9:30 pm \$15
- **Lainie Cooke Quartet with Peter Zak, Martin Wind, Ralph Peterson** Jazz at Kitano 8 pm \$10
- **Michael Mwenso, Brianna Thomas, Charenee Wade Holiday Show** Dizzy's Club 7:30, 9:30 pm \$30
- **MSM Concert Jazz Band** Manhattan School of Music Ades Perf. Space 7:30 pm \$12
- **Chris Washburne and SYOTOS** Smoke 7, 9, 10:30 pm
- **Eric Plaks Trio; Ece Goksu; Richard Bliwas Quartet with Daniel Carter, Jerrold Kavanagh, Ben Sher and guest Bruce Ditmas** Silvana 6, 8, 10 pm
- **Yoon's E-String Band: Yoon Sun Choi, Jacob Sacks, Khabu Doug Young, Thomas Morgan, Vinnie Sperrazza** Barbès 8 pm \$10
- **Now vs Now: Jason Lindner, Mark Guillian, Panagiotis Andreou** Rockwood Music Hall 7 pm \$10
- **Queens Jazz OverGround Jam Session** Flushing Town Hall 7 pm
- **Raphael D'lugoff; Groover Trio** Fat Cat 7, 9 pm 12:30 am
- **Soft Hard Core: Nicolas Letman-Burtinovic, Michael McGinnis, Nathan Ellman-Bell** Bar Chord 9 pm
- **Roger Davidson Trio with Adriano Santos, David Finck** Caffè Vivaldi 7:15 pm
- **Elly Kouri with David Pearl, Saadi Zain, Rodney Harrison, Gary Schreiner; Mitch Marcus Quartet with Mike Abraham, Leon Boykins, Brian Fishler; High Gain: Jae Young Jeong, Jonathan Lee, Jim Piela, Mina Yu, Ekah Kim** Somethin' Jazz Club 5, 9, 11 pm \$10
- **Pier Luigi Salami Trio** Tomi Jazz 8 pm \$10
- **Bossa Brasil: Mauricio de Souza, Ben Winkelman, Joonsam Lee; Adam Moezina Trio** The Garage 6, 10:30 pm
- **David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch** Blue Note 8, 10:30 pm \$55
- **Esperanza Spalding Chamber Music Society** Village Vanguard 8:30, 10:30 pm \$25
- ★ **Stacey Kent** Birdland 8:30, 11 pm \$45
- **Steve Tyrell** Café Carlyle 8:45 pm \$75-185
- **Antonio Ciacca** Measure 8 pm

- **Jocelyn Shannon Quartet** Shrine 6 pm
- **Terese Genecco, Shaynee Rainbolt and the Little Big Band** Saint Peter's 1 pm \$10

Thursday, December 5

- ★ **Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen** Jazz Standard 7:30, 9:30 pm \$30
- ★ **Loft Ensemble Improvisations: Joe Lovano, Judi Silvano, Billy Drewes, Ron Kozak, Michael Bocian, Scott Lee, Ed Schuller, Ratso B. Harris, Bob Meyer** The Stone 8, 10 pm \$15
- **Frank Lacy** Ginny's Supper Club 8:30 pm \$10
- ★ **Bria Skonberg Quartet; Kate Davis Trio** Dizzy's Club 7:30, 9:30 pm \$30
- **Karl Berger Improvisers Orchestra; Colette Michaan with Pablo Vergara, Mireya Ramos, Jorge Brnigas, Román Diaz, Alioune Faye** ShapeShifter Lab 8, 9:30 pm \$10-15
- **Scott Morgan Quartet with Fred Hersch, Matt Aronoff, Clarence Penn** Jazz at Kitano 8 pm \$10
- **David Weiss Quintet; Saul Rubin Zebbt** Fat Cat 7, 10 pm
- **Pancho Molina/Elias Meister Group with Seamus Blake, Kevin Hays, Peter Slavov** SubCulture 10 pm \$12-15
- **Nick Sanders Trio with Henry Fraser, Connor Baker** The Jazz Gallery 9, 11 pm \$10-15
- ★ **Jesse Stacken with Ben Gerstein, Mike Pride; 40Twenty: Jacob Sacks, Jacob Garchik, Dave Ambrosio, Vinnie Sperrazza** Ibeam Brooklyn 8:30, 10 pm \$10
- **Josh Sinton, Alex Hamlin, Ed Rosenberg; Will Mason Ensemble** Douglass Street Music Collective 8, 10 pm \$10
- **Mike Rood Trio with Sam Minaie, Kenny Grohowski** Bar Next Door 8:30, 10:30 pm \$12
- **Hot Club of Detroit** Baruch Performing Arts Center 7 pm \$25
- **Duet Night: Amy Cervini, Roz Corral, Fay Victor, Kendra Shank, Melissa Stylianou, Maria Neckam** 55Bar 7 pm
- **Jake Hertzog Band with Harvie S, Victor Jones** Stage 72 8 pm
- **Gregorio Uribe Big Band** Zinc Bar 9, 10:30 pm
- **Marco Di Gennaro Trio** Cleopatra's Needle 7 pm
- **Gary Fogel Quintet with Jonathan Saraga, Matt Chiasson, Harry Miller, Tim Ferguson** Bojaira: Jesus Hernandez, Alfonso Cid, Tim Ferguson, Mark Holen; Lluís Capdevila Somethin' Jazz Club 7, 9, 11 pm \$10-12
- **Yuko Ito** Tomi Jazz 9 pm \$10
- **Lucio Ferrara** Measure 8 pm
- **Whitney Marchelle Jackson Trio** Settepani 6:30 pm
- **Nick Finzer Quartet; Kyoko Oyobe Trio** The Garage 6, 10:30 pm
- **Rob Haight; Mem Nahadr** Silvana 6, 10 pm
- ★ **Brian Charette Organ Sextette with Itai Kriss, Mike DiRubbo, Kenny Brooks, John Ellis, Mark Ferber; Carlos Abadie Quintet with Joe Sucato, Luca Santaniello, Theo Hill, Clovis Nicolas** Smalls 9:30 pm 12 am \$20
- **David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch** Blue Note 8, 10:30 pm \$55
- **Esperanza Spalding Chamber Music Society** Village Vanguard 8:30, 10:30 pm \$25
- ★ **Stacey Kent** Birdland 8:30, 11 pm \$45
- **Steve Tyrell** Café Carlyle 8:45 pm \$75-185
- **Hajime Yoshida** Shrine 6 pm
- ★ **Harlem Swings: Jimmy Heath, Ethan Iverson, Aaron Diehl, Dominick Farinacci, Peter Evans** Manhattan School of Music Studio 610 5 pm \$20



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Friday, December 6

- ★ Joe Lovano/Milford Graves The Stone 8, 10 pm \$25
- ★ Kenny Garrett Band with Corcoran Holt, Vernell Brown, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- ★ Swedish Energies: Dror Feiler; Kevin Drumm/Joachim Nordwall; Mariam Wallentin; Louise Magnusson; Rune Lindblad Issue Project Room 7 pm \$10
- ★ Ted Rosenthal Wonderland Trio with Noriko Ueda, Tim Horner Jazz at Kilano 8, 10 pm \$25
- ★ Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman Dizzy's Club 7:30, 9:30 pm \$40
- ★ David Virelles Continuum with Ben Street, Eric McPherson, Román Díaz The Jazz Gallery 9, 11 pm \$20
- ★ CubIndus: Rez Abbasi, Román Filiú, Aruán Ortiz, Michael Sarin Greenwich House Music School 8 pm \$15
- ★ Meg Okura and the Pan Asian Chamber Jazz Ensemble with Anne Drummond, Helen Sung, Martin Wind, Yonadav Halevy Rubin Museum 7 pm \$20
- ★ Hayes Greenfield/Roger Rosenberg Quartet with Dean Johnson, Scott Neumann; Melissa Aldana and The Crash Trio with Pablo Menares, Francisco Mela; Greg Murphy Quartet with Ben Solomon, Eric Wheeler, Kush Abadey Smalls 7:30, 9:30 pm 1 am \$20
- ★ Jimmy Alexander; Jared Gold/Dave Gibson Fat Cat 6, 10:30 pm
- ★ Sara Serpa 5Tet with André Matos, Kris Davis, Eivind Opsvik, Tyshawwn Sorey; André Matos 4Tet with Pete Rende, Eivind Opsvik, Billy Mintz Cornelia Street Café 9, 10:30 pm \$15
- ★ Javon Jackson Band with Orrin Evans, Santi Debriano, Jason Tiemann Smoke 7, 9, 10:30 pm \$38
- ★ DROID: Adam Holzman, Jordan McLean, Amir Ziv, Mikey Coltun Gershwin Hotel Living Room 8, 9 pm \$15
- ★ Sultans of String Joe's Pub 9:30 pm \$20
- ★ Ayodele Maakheru and The Windsong String Ensemble Flushing Town Hall 7 pm \$15
- ★ Luis Bonilla, Hyuna Park, Andy McKee Knickerbocker Bar and Grill 9:45 pm \$5
- ★ InnoVox; Florian Hoefner Group with Mike Ruby, Sam Anning, Peter Kronreif ShapeShifter Lab 7, 9:30 pm \$10
- ★ Eugene Marlow's Heritage Ensemble with Bobby Sanabria, Michael Hashim, Frank Wagner, Obanilu Allende BAMCafé 9 pm
- ★ JC Styles with Russell Hall, Lawrence Leathers Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Bushman's Revenge: Even Hermansen, Rune Nergaard, Gard Nilssen; Cortex: Thomas Johansson, Kristoffer Berre Alberts, Ola Høyer, Gard Nilssen The Firehouse Space 9:30, 10:30 pm \$10
- ★ Yuhan Su solo; Patrick Breiner solo; Kenji Herbert solo Ibeam Brooklyn 8:30 pm \$10
- ★ Masami Ishikawa Trio Cleopatra's Needle 8 pm
- ★ Fima Trio and Vuyo Sotashe with Fima Chupakhin, Vince Dupont, Theo Lebeaux; Doug White Quintet with Pat Casey, Chris Casey, Steve Porter, Tido Holtkamp; Nicholas Biello 4tet with Tim Basom, Dan Asher, Jake Robinson Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Tak Iwasaki Duo Tomi Jazz 9 pm \$10
- ★ Ginetta M. Jules Bistro 8:30 pm
- ★ Guy Mintus Trio; Jason Prover Sneak Thievery Orchestra The Garage 6:15, 10:45 pm
- ★ Joaquin Pozo Silvana 8 pm
- ★ Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen Jazz Standard 7:30, 9:30 pm \$30
- ★ Lucio Ferrara Measure 8 pm
- ★ David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch Blue Note 8, 10:30 pm \$55
- ★ Esperanza Spalding Chamber Music Society Village Vanguard 8:30, 10:30 pm \$25
- ★ Stacey Kent Birdland 8:30, 11 pm \$45
- ★ Steve Tyrell Café Carlyle 8:45, 10:45 pm \$75-185

Saturday, December 7

- ★ Swedish Energies: Hanna Hartman; Mats Lindström/Marina Rosenfeld; Henrik Rylander/MV Carbon; The Space In Between: Alba G. Corral/Nikka; Mats Gustafsson solo Issue Project Room 7 pm \$10
- ★ Jimmy Owens Tribute to Donald Byrd and Birthday Celebration Sistas' Place 9, 10:30 pm \$20
- ★ Bill Frisell's Big Sur Quintet with Jenny Scheinman, Eivind Kang, Hank Roberts Le Poisson Rouge 6:30, 9 pm \$25-40
- ★ Identities Are Changeable - Tales from the Diaspora: Miguel Zenón Ensemble with Luis Perdomo, Hans Glawischning, Henry Cole, Tim Albright, Alan Ferber, Ryan Keberle, Mat Jodrell, Jonathan Powell, Michael Rodriguez, Alexander Norris, Will Vinson, Michael Thomas, John Ellis, Samir Zarif, Chris Cheek Zankel Hall 9:30 pm \$43-50
- ★ Bill Mays The Inventions Trio with Marvin Stamm, Alisa Horn Jazz at Kilano 8, 10 pm \$25
- ★ Joe Lovano Village Rhythm Band with Liberty Ellman, Matthew Garrison, Abdou Mboup, Otis Brown III The Stone 8, 10 pm \$20
- ★ Ellington at Christmas - Nutcracker Suite: Savion Glover, Keith David, Lizz Wright, Priscilla Baskerville, David Berger Jazz Orchestra, Abyssinian Baptist Church Choir, Dance Theatre of Harlem Apollo Theater 3, 8 pm \$35-75
- ★ Rez Abbasi Quartet with Mark Shim, Stephan Crump, Tyshawwn Sorey Cornelia Street Café 9, 10:30 pm \$15
- ★ Rebecca Martin/Larry Grenadier Rockwood Music Hall 7 pm \$12
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Sound - The Encounter, New Music from Iran and Syria: Saeid Shanbezadeh Ensemble with Basel Rajoub, Naguib Shanbehzadeh, Kinan Azmeh, Basel Rajoub, Jasser Haj Youssef Asia Society 8 pm \$26-30
- ★ Karl Berger's Improvisers Orchestra El Taller LatinoAmericano 9 pm
- ★ Ben Monder solo Greenwich House Music School 8 pm \$15
- ★ Steve Blum Trio Fat Cat 7 pm
- ★ Columbia Jazz Ensemble with guest Houston Person Miller Theater 8 pm
- ★ Jesus Hernandez Quartet with Alfonso Cid, Tim Ferguson, Marck Holen Ibeam Brooklyn 8:30 pm \$10
- ★ Swingadelic Swing 46 8:30 pm
- ★ Richard Benetar Quartet Cleopatra's Needle 8 pm
- ★ The Grautet: Andrew Grau, Drew X Coles, Sun Seek Jun, Luke Markham; Julius Rodriguez Group with Ryan Park Chin, Dayna Stephens, Jack Gulielmetti, Dave Drake, Nick Dunston; Noshir Mody Quintet with Tsuyoshi Niwa, Carmen Staaf, John Lenis, Yutaka Uchida; Jack Giannini Group Somethin' Jazz Club 5, 7, 9, 11 pm \$10
- ★ John Watts; Caroline Davis Trio Tomi Jazz 8, 11 pm \$10
- ★ Tierney Ryan; Maddy Ruff Shrine 6, 8 pm
- ★ Alex Cumming Quartet; Samantha Carlson Silvana 6, 8 pm
- ★ Kenny Garrett Band with Corcoran Holt, Vernell Brown, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- ★ Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman Dizzy's Club 7:30, 9:30 pm \$45
- ★ David Virelles Continuum with Ben Street, Eric McPherson, Román Díaz The Jazz Gallery 9, 11 pm \$20
- ★ Greg Skaff Trio with Ugonna Okegwo, Ralph Peterson; Melissa Aldana and The Crash Trio with Pablo Menares, Francisco Mela; Tyler Mitchell Smalls 7:30, 9:30 pm 1 am \$20
- ★ Javon Jackson Band with Orrin Evans, Santi Debriano, Jason Tiemann Smoke 7, 9, 10:30 pm \$38

- ★ Luis Bonilla, Hyuna Park, Andy McKee Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen Jazz Standard 7:30, 9:30 pm \$30
- ★ Lucio Ferrara Measure 8 pm
- ★ David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch Blue Note 8, 10:30 pm \$55
- ★ Camille Ganier Jones Blue Note 12:30 pm \$10
- ★ Esperanza Spalding Chamber Music Society Village Vanguard 8:30, 10:30 pm \$25
- ★ Stacey Kent Birdland 8:30, 11 pm \$45
- ★ Steve Tyrell Café Carlyle 8:45, 10:45 pm \$75-185
- ★ Ginetta M. Vic & Anthony's Steakhouse 6 pm
- ★ Larry Newcomb Quartet; Jesse Simpson; Peter Valera and the Jump Blues Band The Garage 12, 6:15, 10:45 pm

Sunday, December 8

- ★ Saxophone Explosion: Joe Lovano, George Garzone, Steve Slagle, Ralph Lalama, Bill McHenry, Billy Drewes, Lawrence Fields, Peter Slavov, Larry Istrefi and guests The Stone 8, 10 pm \$20
- ★ Dan Blake with the Mivos Quartet Roulette 8 pm \$20
- ★ Roy Campbell Trio with Ken Filiano and Ehran Elisha; Steve Swell, Yoni Kretzmer, Thomas Heberer, Max Johnson, Chad Taylor Legion Bar 8, 9:30 pm \$10
- ★ Matt Stevens Group with Gerald Clayton, Vicente Archer, Eric Doob; Aidan Carroll Quartet with John Ellis, David Bryant, Justin Brown and guests Logan Richardson, Chris Turner ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ Peter Leitch/Charles Davis Walker's 8 pm
- ★ Jesse Dulman, Ras Moshe, Will Connell; Flin van Hemmen/Carlo Costa Duo ABC No-Rio 7 pm \$5
- ★ Eric Divito Trio with Corcoran Holt, Alyssa Falk Verheyn and guest Steve Wilson; Chris Flory Trio with Joe Cohn, Lee Hudson; Johnny O'Neal; Grant Stewart Quartet Smalls 4:30, 7:30, 10 pm 12 am \$20
- ★ Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6 pm 12:30 am
- ★ Kyoko Oyobe Measure 8 pm
- ★ On Ka'a Davis and the Famous Original Djuke Music Players Nublu 11:45 pm
- ★ Florencia Gonzalez Candombe Project Pianos 7, 8 pm
- ★ Linda Presgrave Quartet with Stan Chovnick, Fred Weidenmueller, Seiji Ochiai; Charanams: Sam Shivraj, Marcus Cummins, Jason Goldstein, Nivedita ShivRaj, Narendra Bhudhkar; Joe Benjamin Somethin' Jazz Club 5, 7, 9 pm \$10
- ★ Swingadelic Swing 46 8:30 pm
- ★ Lea Anderson; Jelani Bauman; Pharao Powhler and Ka Mir Shrine 9, 10, 11 pm
- ★ Elise Wood Duo; Toni Gee Silvana 6, 8 pm
- ★ Kenny Garrett Band with Corcoran Holt, Vernell Brown, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- ★ Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman Dizzy's Club 7:30, 9:30 pm \$35
- ★ Benny Golson Quartet with Mike LeDonne, Buster Williams, Carl Allen Jazz Standard 7:30, 9:30 pm \$30
- ★ David Sanborn with Ricky Peterson, Richard Patterson, Gene Lake, Nicky Moroch Blue Note 8, 10:30 pm \$55
- ★ Esperanza Spalding Chamber Music Society Village Vanguard 8:30, 10:30 pm \$25
- ★ Marty Ehrlich Quartet with James Weidman, Brad Jones, Pheeroan akLaff Middle Collegiate Church 6 pm
- ★ Strings Theories: Gwen Laster, Tomas Ulrich, Ken Filiano, Francois Grillot Downtown Music Gallery 6 pm
- ★ Frank Senior, Valerie Capers, Michael Kanan Saint Peter's 5 pm
- ★ Claudio Roditi Tribute to Dizzy Gillespie Blue Note 11:30 am 1:30 pm \$29.50
- ★ Roz Corral Trio with Eden Ladin, Boris Kozlov North Square Lounge 12:30, 2 pm
- ★ Lou Caputo Quartet; David Coss Quartet; Afro Mantra The Garage 11:30 am 6:30, 11 pm

Monday, December 9

- ★ Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★ Eddie Allen Aggregation Big Band with guest Wayne Escoffery Zinc Bar 9 pm
- ★ New York Youth Symphony's Jazz Band with guest John Fedchock Dizzy's Club 7:30, 9:30 pm \$35
- ★ Kendra Ross Blue Note 8, 10:30 pm \$15
- ★ Rocco J. Iacovone Composers Workshop with guest Patrick Breiner Piano's Upstairs Lounge 7 pm
- ★ Amanda Ruzza Group with Ben Flocks, Mamiko Watanabe, Mauricio Zottarelli, Alex Nolan; Glenn Zaleski solo; Andrew McCormack Trio with Zack Lober, Colin Stranahan ShapeShifter Lab 7, 8:15, 9:30 pm \$8-10
- ★ Steve Lyman Group with Chase Baird, Aaron Parks, Joe Martin; Ari Hoenig Quartet with Eden Ladin, Tivon Pennicott, Noam Wiesenberg; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20
- ★ Ned Goold Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- ★ Nancy Harms Zinc Bar 7 pm \$8
- ★ Magos Herrera Trio with Mike Moreno, Hans Glawischnig Bar Next Door 8:30, 10:30 pm \$12
- ★ Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein Nublu 10:30 pm
- ★ Lucio Ferrara Measure 8 pm
- ★ Michael Eaton Quartet with Brad Whiteley, Scott Colberg, Shareef Taher; Michael Sarian Quintet with Ricky Alexander, Manuel Schmiedel, Teddy Motz, Josh Bailey Somethin' Jazz Club 7, 9 pm
- ★ Takenori Nishiuchi Tomi Jazz 8 pm \$10
- ★ Kyle Athayde Dance Party; Chris Beck Trio The Garage 7, 10:30 pm
- ★ Daniel Bagutti Quintet; David Bertrand Trio Silvana 6, 8 pm

Tuesday, December 10

- ★ Jazz Stories: Eddie Gomez, Kenny Barron, Al Foster, Wallace Roney Birdland 8:30, 11 pm \$40
- ★ Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason Blue Note 8, 10:30 pm \$45
- ★ The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas Village Vanguard 8:30, 10:30 pm \$25
- ★ Alex Sipiagin Quintet with Steve Wilson, David Kikoski, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$20
- ★ Yosvany Terry and the New School West African Heritage Ensemble Dizzy's Club 7:30, 9:30 pm \$30
- ★ Gary Morgan's Panamericana Big Band with Seneca Black, Garrett Schmidt, Andy Gravish, John Bailey, Matt McDonald, Noah Bless, Sam Burtis, Max Seigel, Norbert Stachel, Bruce Williamson, Tim Armacost, Quinsin Nachoff, Danny Rivera, Bob Quaranta, Gustavo Amarante, Ray Marchica, Carlos Maldonado, Memo Acevedo NYC Baha'i Center 8, 9:30 pm \$15
- ★ Beat Masters: Cyro Baptista, Amir Ziv, Billy Martin ShapeShifter Lab 8:15, 9:30 pm \$15
- ★ isnotyoutisme: Caleb Burhans, Grey McMurray with guest Theo Bleckmann Subculture 7:30 pm \$20

- ★ Daniel Zamir/Shai Maestro The Stone 8, 10 pm \$15
- ★ Juilliard Jazz Ensembles Paul Hall 8 pm
- ★ Tap Dance Sextet: Derick K. Grant, Jason Samuels-Smith, Joseph Wiggan, Spike Wilner, Jonathan Michel, Andrew Atkinson; Logan Richardson's SHIF; Kyle Poole and Friends Smalls 7:30, 10 pm 12:30 am \$20
- ★ Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- ★ Small Elephant Band: Sean Moran, Chris Dingman, Mike McGinnis, Reuben Radding, Harris Eisenstadt; James Carney, Mark Helias, Chad Taylor Fat Cat 7, 9 pm 12:30 am
- ★ Jeff McLaughlin Trio with Marcos Varela, Ari Hoenig Korzo 9, 10:30 pm
- ★ Steve Tyrell Bar Next Door 8:30, 10:30 pm \$12
- ★ Logan Evan Thomas solo Café Carlyle 8:45 pm \$75-185
- ★ Jon LaTona/Jostein Gulbrandsen; Kenji Herbert Trio with Jared Henderson, Roberto Giaquinto; Dave Damiani and Lyman Medeiros Trio with Gerry Gibbs Jazz at Kilano 8 pm
- ★ Joe Pino Somethin' Jazz Club 7, 9, 11 pm \$10-15
- ★ Rob Edwards Quartet; Jason Ennis Trio Tomi Jazz 8 pm \$10
- ★ Audubon Lab; Little Band Sextet The Garage 6, 10:30 pm
- ★ Lucio Ferrara Silvana 6, 8 pm
- ★ Duke Bantu X Measure 8 pm
- ★ Shrine 6 pm

LESLIE PINTCHIK TRIO

Saturday, December 7th

Sets at 7:30 PM, 9:30 PM & 11:30 PM

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Wednesday, December 11

- ★Keith Jarrett, Gary Peacock, Jack DeJohnette
Stem Auditorium 8 pm \$45-100
- ★George Coleman New Octet with Bill Mobley, Alexander McCabe, Eric Alexander, Adam Brenner, Gary Smulyan, Harold Mabern, Leon Dorsey, George Coleman Jr.
Jazz Standard 7:30, 9:30 pm \$25
- ★Raphael D'Iugoff; Harold Mabern Trio; Ned Goolld Jam
Fat Cat 7, 9 pm 12:30 am
- Ignacio Berroa Quartet with Tim Armacost, Don Friedman, Boris Kozlov
Jazz at Kilano 8 pm \$10
- ★Kirk Knuffke, Joe Fonda, Harvey Sorgen; The Sewer Ratz: Nat Mugavero, Dan Blake, Leo Genovese; Brian Landrus Group with Leo Genovese, Corey King, Lonnie Plaxico, Rudy Royston
ShapeShifter Lab 7 pm \$15
- Harish Raghavan Group with Logan Richardson, Matt Stevens, Taylor Eigsti, Eric Harland; Noah Preminger Quartet
Smalls 9:30 pm 12 am \$20
- ★Phillip Greenleaf/Trevor Dunn Duo; Mara Rosenbloom Quartet with Darius Jones, Sean Conly, Tomas Fujiwara
Ibeam Brooklyn 8, 9:15 pm \$10
- New York Voices
Baruch Performing Arts Center 7 pm \$25
- Juilliard Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$25
- Misha Platigorsky Quintet with Tatum Greenblatt, Tivon Pennicott, Danton Boller, Rudy Royston
Smoke 7, 9, 10:30 pm
- Daniel Zamir Acoustic Quartet
The Stone 8, 10 pm \$15
- Kevin Hays New Day Trio with Rob Jost, Greg Joseph
55Bar 7 pm
- Ted Poor Trio with Cuong Vu, Pete Rende
SEEDS 9 pm
- ★Twins of El Dorado: Kristin Slipp/Joe Moffett
Barbès 8 pm \$10
- Paul Jones Sextet with Alex LoRe, Matt Davis, Sullivan Fortner, Johannes Felscher, Jimmy MacBride
Cornelia Street Café 8:30 pm \$10
- Scot Albertson/Dan Furman
Klavierhaus 8 pm
- Carlo Costa Quartet with Jonathan Moritz, Steve Swell, Sean Ali
The Grotto 9 pm \$10
- Lizzie Thomas
Le Pescadeux 7 pm
- Roger Davidson Trio with Adriano Santos, David Finck
Caffe Vivaldi 7:15 pm
- PLS Trio: Pier Luigi Salami, Martin D Fowler, Shawn Crowder; Yiannis Kassetas
New York Sessions with Miles Griffith, Miki Hirose, Benito Gonzalez, Yiorgos Kostopoulos, Ulysses Owens Jr.; Gustavo Cortinas Snapshot with John Petrucelli, Jack Gianini
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Yusuke Yamanouchi
Tomi Jazz 8 pm \$10
- Margi Guanquinto Dots Trio; Chris Carroll Trio
The Garage 6, 10:30 pm
- Eric Plaks Trio; Shawn Patric Ferguson; Leni Stern
Silvana 6, 8, 9 pm
- ★Jazz Stories: Eddie Gomez, Kenny Barron, Al Foster, Wallace Roney
Birdland 8:30, 11 pm \$40
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason
Blue Note 8, 10:30 pm \$45
- The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas
Village Vanguard 8:30, 10:30 pm \$25
- Steve Tyrell
Café Carlyle 8:45 pm \$75-185
- Lucio Ferrara
Measure 8 pm
- "By Jerry, By George": Steve Ross, Daniel Sefik, Maree Johnson
Saint Peter's 1 pm \$10

Thursday, December 12

- ★Big Band Holidays: Cécile McLorin Salvant with Jazz at Lincoln Center Orchestra
Rose Hall 8 pm \$30-120
- Bobby Watson and Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$40
- Michael Gregory Jackson Group; Rob Balducci Band with Kenji Tajima, Andrew Golba; Maritri Garrett Group
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- John O'Gallagher's Anton Webern Project with Matt Moran, Pete McCann, Ross Lossing, Johannes Weidenmueller, Tyshawn Sorey, Margret Grebowicz
Greenwich House Music School 7:30 pm \$20
- ★Bill Cole's Untempered Ensemble with Warren Smith, Joe Daley, Ras Moshe, Shayna Dulberger, Lisette Santiago
Brecht Forum 7 pm \$10
- ★Ryan Keberle's Catharsis
Manhattan School Carla Bossi Comelli Studio 7:30 pm
- ★10thK: Ku-umba Frank Lacy, Andrew Drury, Kevin Ray
David Rubenstein Atrium 7:30 pm
- Water Sign: Tom Chang, Greg Ward, Sam Trapchak, Kenneth Salters
Cornelia Street Café 8:30 pm \$10
- Interpretations: James Ilgenfritz solo; Reinier Van Houdt solo
Roulette 8 pm \$15
- Maya Nova Quartet with John di Martino, Peter Slavov, Alexandre Kautz
Jazz at Kilano 8 pm \$10
- Greg Glassman Quintet; Mike King Quartet
Fat Cat 10 pm 1:30 am
- Assaf Kehati Trio with Ehud Ettun, Ronen Itzik
Bar Next Door 8:30, 10:30 pm \$12
- Kyle Poole and the Gang with Albert Baliwas, Elena Pinderhughes, Lucas Del Calvo, Alex Claffy, Theo Hill
The Jazz Gallery 9, 11 pm \$10-15
- Gabriel Johnson; Jocelyn Shannon Group with Mark Cohn, Greg Zwiebel, Freddie Macarone
Metropolitan Room 7, 9:30 pm \$20
- Moyshe Oysher Tribute with Mike and Joanna Stenberg
Stephen Wise Free Synagogue 7:30 pm \$15
- Masami Ishikawa Trio
Cleopatra's Needle 7 pm
- Carol Leven and The New Standards with Rick Stone, Barry Kornhauser, Rob Garcia; Verve Jazz Ensemble: Jon Blanck, Tatum Greenblatt, Garnet Walters, Noah Garabedian, Josh Feldstein; Joshua Trinidad Quartet with David Cieri, Mike Brown, Rudy Royston
Somethin' Jazz Club 7, 9, 11 pm \$10-15
- Champion Fulton Quartet; Benjamin Sutton Quartet
The Garage 6, 10:30 pm
- ★George Coleman New Octet with Jeremy Pelt, Alexander McCabe, Eric Alexander, Adam Brenner, Gary Smulyan, Harold Mabern, Leon Dorsey, George Coleman Jr.
Jazz Standard 7:30, 9:30 pm \$25
- Daniel Zamir Electric Band
The Stone 8, 10 pm \$15
- Ted Poor Trio with Cuong Vu, Pete Rende
SEEDS 9 pm
- Harish Raghavan Group with Logan Richardson, Matt Stevens, Taylor Eigsti, Eric Harland; Nick Hempton Band with Tadataka Unno, Scott Ritchie, Dan Aran
Smalls 9:30 pm 12 am \$20
- ★Jazz Stories: Eddie Gomez, Kenny Barron, Al Foster, Wallace Roney
Birdland 8:30, 11 pm \$40
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason
Blue Note 8, 10:30 pm \$45
- The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas
Village Vanguard 8:30, 10:30 pm \$25
- Steve Tyrell
Café Carlyle 8:45 pm \$75-185
- Lucio Ferrara
Measure 8 pm
- The New York Bakery Connection
Shrine 6 pm

Friday, December 13

- ★Rare Noise Records Showcase: One: Ivo Perelman, Joe Morris, Balázs Pándi; Plymouth: Jamie Saff, Mary Halvorson, Joe Morris, Chris Lightcap, Gerald Cleaver; Slobber Pup: Jamie Saff, Joe Morris, Trevor Dunn, Balázs Pándi
ShapeShifter Lab 7, 8:15, 9:30 pm \$15

- ★Alan Broadbent solo
Rubin Museum 7 pm \$20
- ★Michael Carvin Experience with Yayoi Ikawa, Keith Loftis, Jansen Cinco
Jazz at Kilano 8, 10 pm \$25
- Will Calhoun Trio
BAM/Café 9 pm
- Phil Palombi Trio with Don Friedman, Eliot Zigmund; Freddie Redd; Lawrence Leathers
Smalls 7, 10:30 pm 1:15 am \$20
- ★Brian Charette Trio
Fat Cat 10:30 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9, 10:30 pm \$40
- ★Ingrid Laubrock Quintet with Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Cornelia Street Café 9, 10:30 pm \$15
- ★Carols & Car Races: Amanda Monaco's Formula One with Michaël Attias, Sean Conly, Satoshi Takeishi
Flushing Town Hall 8, 9:15 pm \$15
- John di Martino/Boris Kozlov
Knickerbocker Bar and Grill 9:45 pm \$5
- Jon Irabagon Trio with Yasushi Nakamura, Rudy Royston
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Gretchen Parlato
Rockwood Music Hall 7:30 pm \$20
- LathanFlinAli: Lathan Hardy, Sean Ali, Flin van Hemmen
Panoply Performance Laboratory 8 pm
- Rudi Mwongozi Trio
Cleopatra's Needle 8 pm
- Les Grant; Somethin' Vocal with Matt Baker Trio; Sibling: Halley Hiatt, Kyla Moscovich, Jason Berman, Eldad Arad, Justin Carter
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Haruka Yabuno
Tomi Jazz 9 pm \$10
- John David Simon Trio; Kevin Dorn and the BIG 72
The Garage 6:15, 10:45 pm
- Big Band Holidays: Cécile McLorin Salvant with Jazz at Lincoln Center Orchestra
Rose Hall 8 pm \$30-120
- Bobby Watson and Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$40
- ★George Coleman New Octet with Jeremy Pelt, Alexander McCabe, Eric Alexander, Adam Brenner, Gary Smulyan, Harold Mabern, Leon Dorsey, George Coleman Jr.
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Ted Poor Trio with Cuong Vu, Pete Rende
SEEDS 9 pm
- ★Jazz Stories: Eddie Gomez, Kenny Barron, Al Foster, Wallace Roney
Birdland 8:30, 11 pm \$40
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason
Blue Note 8, 10:30 pm \$45
- Simona Molinari and La Mosca Jazz Band with Fabio Colella, Fabrizio Pierleoni, Sade Mangiaracina, Frank Armocida, Nick Turiello, Nick Valente
Blue Note 12:30 am \$15
- The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas
Village Vanguard 8:30, 10:30 pm \$25
- Steve Tyrell
Café Carlyle 8:45, 10:45 pm \$75-185
- Lucio Ferrara
Measure 8 pm
- Tierney Ryan
Silvana 6 pm

Saturday, December 14

- ★Amina Claudine Myers solo
Roulette 8 pm \$20
- ★Sheila Jordan, Alan Broadbent, Cameron Brown
Cornelia Street Café 9, 10:30 pm \$15
- The Tree Genies: Juini Booth, Henry Grimes, William Parker
Nublu 9 pm
- SATLAH Reunion: Daniel Zamir, Shanir Blumenkranz, Kevin Zubek
The Stone 8, 10 pm \$15
- Rob Garcia 4 with Noah Preminger, Dan Tepfer, Johannes Weidenmueller; Paul Carlon's La Rumba is a Lovely Thing with Anton Denner, Alex Norris, Ryan Keberle, Mike Fahie, Ben Lapidus, John Stenger, Dave Ambrosio, William "Beaver" Bausch, Wilson "Chembo" Corniel
Brooklyn Conservatory of Music 8 pm \$10
- ★Michael Lytle Sextet with Nick Didkovsky, Andrew Drury, Andrea Parkins, Steve Swell, Weasel Walter
The Firehouse Space 8, 9:30 pm \$10
- ★Travis Laplante Trio with Trevor Dunn, Ches Smith
Ibeam Brooklyn 8:30 pm \$10
- Patrick Cornelius and Friends with Jason Palmer, John Ellis, Nick Vayenas, Miles Okazaki, Gerald Clayton, Peter Slavov, Kendrick Scott
The Jazz Gallery 9, 11 pm \$20
- Rick Stone Trio with Marco Panascia, Joe Strasser
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ed Stoute Group
Sistas' Place 9, 10:30 pm \$20
- Darryl Yokley Quintet
Fat Cat 10 pm
- Victor Lin Trio with Kevin Farrell, Jimmy Macbride
Zeb's 8, 10 pm \$20
- ★PascAli: Sean Ali/Pascal Niggenkemper
Launch Pad Gallery 8 pm
- Larry Newcomb Quartet with Carol Sudhalter, Dmitri Kolesnik, Art Lillard
Cleopatra's Needle 8 pm
- Swingadelic
Swing 46 8:30 pm
- New York Jazz Academy Big Band; Russ Wilcox Group with Hashem Assadullahi, Josh McDonald, Jeremy Bernstein, Paul Bloom, Jon Chapman, Christian Lyman; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor; John Petrucelli Quartet with Peter Park, Julian Smith, Gusten Rudolph
Somethin' Jazz Club 2, 5, 9, 11 pm \$10-12
- Chieko Honda; Scot Albertson/Ron Jackson
Tomi Jazz 8, 11 pm \$10
- Antonio Ciacca
Measure 8 pm
- ★Michael Carvin Experience with Yayoi Ikawa, Keith Loftis, Jansen Cinco
Jazz at Kilano 8, 10 pm \$25
- Dave Glasser Quintet; Freddie Redd; Stacy Dillard, Diallo House, Ismail Lawal
Smalls 7:30, 9:30 pm 1 am \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington
Smoke 7, 9, 10:30 pm \$40
- John di Martino/Boris Kozlov
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Big Band Holidays: Cécile McLorin Salvant with Jazz at Lincoln Center Orchestra
Rose Hall 2, 8 pm \$30-120
- Bobby Watson and Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$45
- ★George Coleman New Octet with Jeremy Pelt, Alexander McCabe, Eric Alexander, Adam Brenner, Gary Smulyan, Harold Mabern, Leon Dorsey, George Coleman Jr.
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Ted Poor Trio with Cuong Vu, Pete Rende
SEEDS 9 pm
- ★Jazz Stories: Eddie Gomez, Kenny Barron, Al Foster, Wallace Roney
Birdland 8:30, 11 pm \$40
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason
Blue Note 8, 10:30 pm \$45
- ★Giulia Valle Quintet
Blue Note 12:30 am \$15
- The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas
Village Vanguard 8:30, 10:30 pm \$25
- Steve Tyrell
Café Carlyle 8:45, 10:45 pm \$75-185
- Sandy Sasso with Steve Elmer, Dan Fabricatore, Desi Norman
55Bar 6 pm
- Outer Bodies Quartet
Shrine 6 pm
- Laura Angyal
Silvana 6 pm
- Alex Layne Trio; Dre Barnes Project
The Garage 12, 6:15 pm

Sunday, December 15

- George Burton's Christmas Yule Log with Nancy Harms, Diane Monroe, Luques Curtis
Smoke 7, 9, 10:30 pm

- Thaw: Ken Thompson and JACK Quartet
SubCulture 7:30 pm \$15-25
- Rob Brown Quartet with Kenny Warren, Peter Bitenc, Juan P Carletti; Anna Webber Group with Josh Sinton, Jonathan Goldberger, Devin Gray
Legion Bar 8, 9:30 pm \$10
- Nico Dann's Rhododendron with Sebastien Amman, Nathaniel Morgan, Matt Plummer, Adam Hopkins; Ganglais Gypsy Jazz Holiday with Ben Wood, Eve Seltzer, James Robbins and guest Seth Kibel
ShapeShifter Lab 7:30, 9:30 pm \$8-10
- Lamy Istrefi Jr. Trio with David Liebman, Diallo House; Johnny O'Neal; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser
Smalls 4, 10 pm 12 am \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 12:30 am
- New Brazilian Perspectives: Billy Newman Quintet with Eric Schugren, Bruce Williamson, Leco Reis, Vanderlei Pereira
Cornelia Street Café 8:30 pm \$10
- Kyoko Oyobe
Measure 8 pm
- Middle East Free Improv: Daniel Zamir and guests
The Stone 8, 10 pm \$15
- Euphoria: Nick Demopoulos, Paul Ramsey, Evan Schwam, Mayu Saeki, Jeremy Carlstedt
Drom 7:15 pm \$15
- Marc Sloan solo; Harvey Valdes Trio
ABC No-Rio 7 pm \$5
- Ryu-Kaji Sanshin Group; Winelight Combo: Mike Alvarez, Al Marino, Darnell Davy, Shiori Chazono, Steve Debellis; Yusuke Kono Quintet with Joe Gullace, Manuel Canchola, Devon Gillingham, Michael Hoinacki
Somethin' Jazz Club 4, 7 pm \$10-12
- The Highliners
Shrine 8 pm
- Elise Wood Duo; Andrew Linn Group
Silvana 6, 8 pm
- Bobby Watson and Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$40
- ★George Coleman New Octet with Jeremy Pelt, Alexander McCabe, Eric Alexander, Adam Brenner, Gary Smulyan, Harold Mabern, Leon Dorsey, George Coleman Jr.
Jazz Standard 7:30, 9:30 pm \$25
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason
Blue Note 8, 10:30 pm \$45
- The Fellowship Band: Brian Blade, Jon Cowherd, Myron Walden, Melvin Butler, Chris Thomas, Steve Cardenas
Village Vanguard 8:30, 10:30 pm \$25
- ★Philip Greenleaf/Ingrid Laubrock; Todd Capp Ghost Train
Downtown Music Gallery 6, 7 pm
- Calvin Booker/Carolyn Harding
Zeb's 6 pm \$20
- ★The Nutcracker Suite: Brooklyn Jazz Orchestra: Patrick Bartley, Chris Bacas, Mark Lopeman, Dan Pratt, Frank Basile, John Fedchock, Matt Musselman, Max Seigel, Seneca Black, Mark Morgan, Dan Blankenship, Todd Stoll, Alex Smith, Daniel Foose, Paul Francis and guest Carla Cook
Lafayette Avenue Presbyterian Church 5 pm \$18
- JP Jofre Quintet
Saint Peter's 5 pm
- ★Will Calhoun/Marc Cary
Harlem Arts Salon 2:30 pm \$25
- ★Claudio Roditi Tribute to Dizzy Gillespie
Blue Note 11:30 am 1:30 pm \$29.50
- Roz Corral Trio
North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss Quartet; Justin Lees Trio
The Garage 11:30 am 6:30, 11 pm

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Monday, December 16

- ★Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- ★Pedrito Martinez Group Brooklyn Bowl 8 pm \$10
- ★George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75
- ★Jazz at Lincoln Center Youth Orchestra Dizzy's Club 7:30, 9:30 pm \$25
- ★Marika Hughes and Bottom Heavy; Pyeng Threadgill Band; Paolo Tomaselli's Bridges with Clay Lyons, Christian Li, Jared Henderson, Roberto Giaquinto ShapeShifter Lab 7, 8:15, 9:30 pm \$8-15
- ★Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Mike Moreno Group with Jon Cowherd, Doug Weiss, Justin Brown; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20
- ★Deborah Latz Trio with Jon Davis, John Hart Bar Next Door 8:30, 10:30 pm \$12
- ★Eileen Howard and Friends with Daniel Bennett, Nat Janoff, Kevin Hailey, Matt Feick; Jidam Kang Group with Lena Hovanesian, Mina Yu, Jude Cuchifrito Kim, Jesse Maynard Somethin' Jazz Club 7, 9 pm \$12
- ★Ernilio Teubal Tomi Jazz 8 pm \$10
- ★Antonio Ciacca Measure 8 pm
- ★Howard Williams Jazz Orchestra; Adam Larson Trio The Garage 7, 10:30 pm
- ★Martin Terens Shrine 8 pm
- ★Daniel Bagutti Quintet; Brett Walberg Silvana 6, 9 pm

Tuesday, December 17

- ★Matt Wilson's Christmas Tree—O with Jeff Lederer, Paul Sikivie and guest Jason Moran Jazz Standard 7:30, 9:30 pm \$25
- ★Phantom Orchard: Ikue Mori/Zeena Parkins; Phantom Orchard Quintet: Ikue Mori, Koichi Makigami, Zeena Parkins, Cyro Baptista, Erik Friedlander The Stone 8, 10 pm \$15
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts Village Vanguard 8:30, 10:30 pm \$25
- ★Michael Feinstein Birdland 7:30 pm \$75-200
- ★Karrin Allyson Yuletide Hideaway Birdland 11 pm \$40
- ★Eli Yamin Trio with Evan Christopher, Catherine Russell Dizzy's Club 7:30, 9:30 pm \$35
- ★Darius Jones Quartet with Matt Mitchell, Trevor Dunn, Ches Smith; Circle Wide with George Schuller, Peter Apfelbaum, Brad Shepik, Tom Beckham, Dave Ambrosio Korzo 9, 10:30 pm
- ★Akiko Pavolka and House of Illusion with Loren Stillman, Nate Radley, Matt Pavolka, Bill Campbell; Loren Stillman Quartet with Nate Radley, Matt Pavolka, Ted Poor ShapeShifter Lab 8:15, 9:30 pm \$10
- ★Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends Smalls 10 pm 12:30 am \$20
- ★Saul Rubin; Greg Glassman Jam Fat Cat 7 pm 12:30 am
- ★Justin Lees Trio with Scott Ritchie, Phil Stewart Bar Next Door 8:30, 10:30 pm \$12
- ★Joel Rubin All-Stars Stephen Wise Free Synagogue 7:30 pm \$15
- ★Eugene Marlow's Heritage Ensemble with Bobby Sanabria, Michael Hashim, Frank Wagner, Obanilu Allende Baruch Performing Arts Center 7 pm \$25
- ★Steve Tyrell Café Carlyle 8:45 pm \$75-185
- ★Logan Evan Thomas solo Jazz at Kitano 8 pm
- ★Swallow by Sound: Dustin Beardsley, Miles Freeman, Sooin Cho, Alex Minier, Dayeon Seok; Dorian Wallace and The Free Sound Ahn-somble Somethin' Jazz Club 7, 9 pm \$12
- ★Shannon Soderlund Duo Tomi Jazz 8 pm \$10
- ★Miki Hirose Quartet; Paul Francis Trio The Garage 6, 10:30 pm
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75
- ★Antonio Ciacca Measure 8 pm
- ★Ignacio Cacace Shrine 6 pm
- ★Audubon Lab Silvana 6 pm

Wednesday, December 18

- ★Kibyoshi: Ikue Mori, Koichi Makigami, Ned Rothenberg; Ikue Mori solo The Stone 8, 10 pm \$15
- ★Mike Stern Band with Randy Brecker, Anthony Jackson, Dennis Chambers Iridium 8:30, 10:30 pm \$45-55
- ★Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith and guest Ryan Ferreira Barbès 8 pm \$10
- ★Briggan Krauss Quartet with Jacob Sacks, Scott Colley, Jim Black; Yiannis Kassetas/George Spanos Group with Richard Padron, Oran Etkin, Fung Chern Hwei, Eduardo Belo, Miki Hirose and guest Miles Griffith ShapeShifter Lab 8:15, 9:30 pm \$10
- ★Moonmouth: Michaël Attias, Kris Davis, Tom Rainey Greenwich House Music School 7:30 pm \$15
- ★Joe Sanders' Infinity with Ben van Gelder, Ben Wendel, Kendrick Scott; Jure Pukl Group with Leo Genovese, Joe Sanders, Justin Brown Smalls 9:30 pm 12 am \$20
- ★Michael Dessen Trio with Chris Tordini, Dan Weiss SEEDS 9:30 pm
- ★Dezron Douglas Quartet with Lummie Spann, David Virelles, Johnathan Blake Smoke 7, 9, 10:30 pm
- ★Jane Ira Bloom with Min Xiao-Fen, Mark Dresser, Satoshi Takeishi Cornelia Street Café 8:30 pm \$10
- ★Ronny Whyte Trio with Boots Maleson, David Sillman Jazz at Kitano 8 pm \$10
- ★Raphael D'lugoff; Don Hahn; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ★Pluri-Meters: Nicolas Letman-Burtinovic, Bobby Avey, Cody Brown Bar Chord 9 pm
- ★Roger Davidson Trio with Adriano Santos, David Finck Caffè Vivaldi 7:15 pm
- ★Yuka Mito with Allen Farnham, Dean Johnson, Tim Homer; Shuhei Shimizu/ Haruka Yabuno Somethin' Jazz Club 7, 9 pm \$12
- ★Kristen Lee Sargeant Tomi Jazz 8 pm \$10
- ★Nick Moran Trio; Sam Taylor Trio The Garage 6, 10:30 pm
- ★Matt Wilson's Christmas Tree—O with Jeff Lederer, Paul Sikivie and guest Jason Moran Jazz Standard 7:30, 9:30 pm \$25
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts Village Vanguard 8:30, 10:30 pm \$25
- ★Michael Feinstein Birdland 7:30 pm \$75-200
- ★Karrin Allyson Yuletide Hideaway Birdland 11 pm \$40

- ★Eli Yamin Trio with Evan Christopher, Catherine Russell Dizzy's Club 7:30, 9:30 pm \$35
- ★Steve Tyrell Café Carlyle 8:45 pm \$75-185
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75
- ★Antonio Ciacca Measure 8 pm
- ★Eric Plaks Trio Silvana 6 pm
- ★Holiday Celebration: Joyce Breach, Carol Fredette, Daryl Sherman, Marlene VerPlanck, Alex Leonard, Ronny Whyte, Boots Maleson, David Sillman Saint Peter's 1 pm \$10
- ★Carol Sudhalter Trio with Andrew Lim, Rick Palley NORC Queens Community House Senior Center 1 pm

Thursday, December 19

- ★Mephista: Ikue Mori, Sylvie Courvoisier, Susie Ibarra and guest Lotte Anker The Stone 8, 10 pm \$15
- ★Paul Winter Consort and guests Cathedral of St. John the Divine 8 pm
- ★Lenny White and Friends with Ron Carter, Patrice Rushen Jazz Standard 7:30, 9:30 pm \$25
- ★Duduka Da Fonseca/Helio Alves Jazz Samba Christmas with Maucha Adnet, Anat Cohen, Helio Alves, Hans Glawischnig, Mike Moreno Dizzy's Club 7:30, 9:30 pm \$40
- ★Russ Lossing/Tim Berne Ibeam Brooklyn 8:30 pm \$10
- ★Relative Resonance: Ellery Eskelin, Kris Davis, Chris Tordini, Devin Gray Cornelia Street Café 8:30 pm \$10
- ★Aaron Parks Quartet; Alon Tayar Group with Kyle Wilson, Martin Nevin, Matt Rousseau ShapeShifter Lab 8, 9:30 pm \$15
- ★A Nat King Cole Christmas: Allan Harris Quartet with Pascal LeBoeuf, Leon Boykins, Jake Goldbas Smoke 7, 9, 10:30 pm
- ★Daryl Sherman Trio with Houston Person, Harvie S Jazz at Kitano 8 pm \$10
- ★Mike McGinnis +9 with Jeff Hermanson, Justin Mullens, Brian Drye, Barry Saunders, Peter Hess, Matt Blostein, Jacob Sacks, Dan Fabricatore, Vinnie Sperrazza The Jazz Gallery 9, 11 pm \$20
- ★Bobby Avey Trio and Quartet with Thomson Kneeland, Jordan Perison, Chris Speed Greenwich House Music School 7:30 pm \$15
- ★Mike King Quintet; Point of Departure Fat Cat 7, 10 pm
- ★Jon Davis Measure 8 pm
- ★Jonathan Greenstein Trio with Linda Oh, Diego Ramirez Bar Next Door 8:30, 10:30 pm \$12
- ★Jeff Fairbanks' Project Hansori with Satoshi Takeishi, Robbyn Tongue, Aaron Irwin, Janelle Reichmann, Michael Webster, Brad Hubbard, Colin Brigstocke, John Trombetta, Kenny Lavender, Jason Wiseman, Sam Burtis, Matt McDonald, Alex Jeun, Barry Cooper, Ryan Pate, Yayoi Ikawa, Yoshi Waki, Chris Benham All Saints Church 7 pm
- ★Dances of the World Chamber Orchestra: Diana Wayburn, Barry Seroff, Adam Matthias, Dara Hankins, Bert Hill, Spencer Hale Gershwin Hotel Living Room 8 pm \$10
- ★Joel Forrester Trio Cleopatra's Needle 7 pm
- ★John Allen Watts Trio with Oleg Osenkov, Luiz Ebert; Ark Ovrutski Quartet; Ruby Choi Quintet with Yusuke Yamanouchi, Estella Yeojin Yun, Osmar Okuma, Ben Chamley Somethin' Jazz Club 7, 9, 11 pm \$10-12
- ★Rick Stone Trio; Emiko Ohara Trio The Garage 6, 10:30 pm
- ★Sunfree Shrine 7 pm
- ★Mike Stern Band with Randy Brecker, Anthony Jackson, Dennis Chambers Iridium 8:30, 10:30 pm \$45-55
- ★Joe Sanders' Infinity with Ben van Gelder, Ben Wendel, Kendrick Scott; Carlos Abadie Quintet with Joe Sucato, Theo Hill, Clovis Nicolas, Luca Santaniello Smalls 9:30 pm 12 am \$20
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts Village Vanguard 8:30, 10:30 pm \$25
- ★Michael Feinstein Birdland 7:30 pm \$75-200
- ★Karrin Allyson Yuletide Hideaway Birdland 11 pm \$40
- ★Steve Tyrell Café Carlyle 8:45 pm \$75-185
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75
- ★Andy O'Neil Silvana 6 pm

Friday, December 20

- ★Kim Gordon's Body/Head with guest Ikue Mori; Ikue Mori, Bill Nace, Okkyung Lee, Tim Barns and guest The Stone 8, 10 pm \$15
- ★Joel Press Quartet with Michael Kanan, Boots Maleson, Fukushi Tainaka; Dezron Douglas Quintet with Lummie Spann, Ron Sutton, Richard Johnson, Jason Brown; Jeremy Manasia Trio with Barak Mori, Charles Ruggerio Smalls 7:30, 9:30 pm 1 am \$20
- ★Fred Frith, Jessica Lurie, Allison Miller; Sean Clapis' Bad Idea with Steve Brickman, Timothy Norton, Jay Sawyer; Fleetwing: Jerry Bergonzi, Vic Juris, Gene Perla, Billy Hart ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★Lotte Anker, Craig Taborn, Gerald Cleaver Ibeam Brooklyn 8:30 pm \$10
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Smoke 7, 9, 10:30 pm \$38
- ★John Hicks Birthday Celebration: John Hicks Legacy Band with Elise Wood-Hicks, James Weidman, Harvie S, Steve Williams La Maison d'Art 6:30 pm \$15
- ★Tony Malaby TubaCello Quartet with Chris Hoffman, Dan Peck, John Hollenbeck Cornelia Street Café 9, 10:30 pm \$15
- ★Ben Wendel/Dan Tepfer The Jazz Gallery 9, 11 pm \$20
- ★Spirit Voices: Janis Siegel, David Oquendo, John di Martino, Boris Kozlov, Vince Cherico Jazz at Kitano 8, 10 pm \$25
- ★Fay Victor's Herbie Nichols Sung with Michaël Attias, Anthony Coleman, Ratzo Harris, Rudy Royston Greenwich House Music School 7:30 pm \$20
- ★Jon Davis/Gianluca Renzi Knickerbocker Bar and Grill 9:45 pm \$5
- ★Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Jared Gold Fat Cat 1:30 am
- ★David Leonhardt Trio Holiday Concert Flushing Town Hall 8 pm \$15
- ★Exophilia: Denman Maroney/Benjamin Miller The Firehouse Space 8 pm \$10
- ★Kettle Collective Solos: Gene Ess, Andrea Wolper, Maryanne de Prophetis, Jochem Van Dijk, Connie Crothers Ibeam Brooklyn 8:30 pm \$10
- ★Jesus Hernandez Quartet with Alfonso Cid, Tim Ferguson, Marck Holen Drom 7:15 pm \$18
- ★Family Ear: Ben Gerstein, Todd Neufeld, Sean Ali, Flin van Hemmen Douglass Street Music Collective 8 pm
- ★Nico Soffiato's OST Quartet Launch Pad Gallery 8 pm \$10
- ★The Hot Sardines Joe's Pub 9:30 pm \$15
- ★Kuni Mikami Trio Cleopatra's Needle 8 pm

- ★Bob Arthurs with Dave Frank, Jon Easton, Joe Solomon; Aimee Allen Quartet with Toru Dodo, Sam Minaie, Jacob Melchior; Gianni Gagliardi Quartet with Ignacio Martin Cacace, Pablo Menares, Jesse Simpson Somethin' Jazz Club 7, 9, 11 pm \$10
- ★Luiz Ebert Trio Tomi Jazz 9 pm \$10
- ★Masami Ishikawa Trio; Hot House The Garage 6:15, 10:45 pm
- ★Nick Di Maria; Joaquin Pozo Silvana 6, 8 pm
- ★Paul Winter Consort and guests Cathedral of St. John the Divine 8 pm
- ★Lenny White and Friends with Ron Carter, Patrice Rushen Jazz Standard 7:30, 9:30 pm \$30
- ★Duduka Da Fonseca/Helio Alves Jazz Samba Christmas with Maucha Adnet, Anat Cohen, Helio Alves, Hans Glawischnig, Mike Moreno Dizzy's Club 7:30, 9:30 pm \$40
- ★Mike Stern Band with Randy Brecker, Anthony Jackson, Dennis Chambers Iridium 8:30, 10:30 pm \$45-55
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts Village Vanguard 8:30, 10:30 pm \$25
- ★Michael Feinstein Birdland 7:30, 11 pm \$75-200
- ★Steve Tyrell Café Carlyle 8:45, 10:45 pm \$75-185
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75

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Saturday, December 21

- ★Ikue Mori, Fred Frith, Lotte Anker; Ikue Mori, Fred Frith, Lotte Anker, Jim Black
The Stone 8, 10 pm \$15
- ★Lenny White Quintet with Bennie Maupin, Patrice Rushen, Foley, Victor Bailey
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Jay Clayton's Harry Who? with Houston Person, John di Martino, Boris Kozlov
Jazz at Kilano 8, 10 pm \$25
- ★Hamiet Bluiett
Sistas' Place 9, 10:30 pm \$20
- Billy Harper Voice Small Ensemble with Yago Vasquez, Kevin Smith, Panos Kostopoulos
Zeb's 8 pm \$25
- Craig Harris and The "Harlem Night Songs" Big Band
Ginny's Supper Club 7:30 pm \$15
- ★Barry Wallenstein and Friends with Tomoko Ohno, Vincent Chancey, Neal Haiduck, Ken Filiano, Christopher Greggs
Cornelia Street Café 6 pm \$12
- ★Mark Dresser Quintet with Rudresh Mahanthappa, Michael Dessen, Denman Maroney, Michael Sarin
Cornelia Street Café 9, 10:30 pm \$15
- ★Ted Rosenthal Wonderland Trio with Noriko Ueda, Tim Horner; Dezron Douglas Quintet with Lummie Spann, Ron Sutton, Richard Johnson, Jason Brown
Smalls 7:30, 9:30 pm \$20
- Mike Baggetta Trio with Jerome Harris, Billy Mintz
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Banda Magda: Magda Giannikou, Ignacio Hernandez, Haggai Cohen Milo, Mika Mimura, James Shipp, Marcelo Woloski, Jordan Perslson, Mike Maher, Chris Bullock, Michael League, Justin Stanton
Drom 9:30 pm \$18
- Christmas Pookestra
ShapeShifter Lab 8 pm
- Paris Wright Quintet
Fat Cat 10 pm
- Ray Blue Quartet
Cleopatra's Needle 8 pm
- New York Jazz Academy Big Band; Naomi Okai with Noriko Tomikawa, Eric Lemon, Doug Richardson; Emanuele Tozzi with Lorenzo Tozz, Jason Vitelli, Bob Borress; Geo Progulakis Band with Linton Smith, Steven Frieder, Tony Lannen, David James; Brett Sandler Trio with Peter Longofono, Adam Pin
Somethin' Jazz Club 2, 5, 7, 9, 11 pm \$10-12
- Daniel Bennett
Tomi Jazz 8 pm \$10
- Antonio Ciacca
Measure 8 pm
- Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash
Smoke 7, 9, 10:30 pm \$38
- Ben Wendel/Dan Tepfer
The Jazz Gallery 9, 11 pm \$20
- Jon Davis/Gianluca Renzi
Knickerbocker Bar and Grill 9:45 pm \$5
- Paul Winter Consort and guests
Cathedral of St. John the Divine 2, 7:30 pm
- Duduka Da Fonseca/Helio Alves Jazz Samba Christmas with Maucha Adnet, Anat Cohen, Helio Alves, Hans Glawischnig, Mike Moreno
Dizzy's Club 7:30, 9:30 pm \$45
- ★Mike Stern Band with Randy Brecker, Anthony Jackson, Dennis Chambers
Indium 8:30, 10:30 pm \$45-55
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts
Village Vanguard 8:30, 10:30 pm \$25
- Michael Feinstein
Birdland 7:30, 11 pm \$75-200
- Steve Tyrell
Café Carlyle 8:45 pm \$75-185
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- Phill Niblock
Roulette 6 pm \$10
- Marsha Heydt and the Project of Love; Mark Marino Trio; Joey Morant Trio
The Garage 12, 6:15, 10:45 pm

Sunday, December 22

- ★Ikue Mori/John Zorn; Ikue Mori/Fred Frith
The Stone 8, 10 pm \$20

- ★Yoni Kretzmer 2Bass Quartet with Sean Conly, Reuben Radding, Mike Pride; Daniel Carter, Joe Fonda, Ehron Elisha
Legion Bar 8, 9:30 pm \$10
- Johnny O'Neal; Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody
Smalls 10 pm 12 am \$20
- Emilie Weibel oMoO
Cornelia Street Café 8:30 pm \$10
- Terry Waldo's Gotham City Band; Jon Davis Trio with Gianluca Renzi, Shinnosuke Takahashi; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- ★Tadataka Unno
Measure 8 pm
- Broc Hempel, Sam Trapchak, Christian Coleman with guest Chris Speed
Dominie's Astoria 9 pm
- David Pleasant Ensemble
ABC No-Rio 8 pm \$5
- Swingadelic
Swing 46 8:30 pm
- Golden Ratio Project: Arcolris Sandoval, Mimi Jones, Karina Colis; Terry Vakirtzoglou Acoustic Trio with Glafkos Kontemeniotis, George Kostopoulos
Somethin' Jazz Club 7, 9 pm \$10
- Elise Wood Duo; Jelani Bauman
Silvana 6, 10 pm
- ★Lenny White Quintet with Bennie Maupin, Patrice Rushen, Foley, Victor Bailey
Jazz Standard 7:30, 9:30 pm \$25
- Duduka Da Fonseca/Helio Alves Jazz Samba Christmas with Maucha Adnet, Anat Cohen, Helio Alves, Hans Glawischnig, Mike Moreno
Dizzy's Club 7:30, 9:30 pm \$40
- ★Mike Stern Band with Randy Brecker, Anthony Jackson, Dennis Chambers
Indium 8:30, 10:30 pm \$45-55
- ★Geri Allen Quartet with Ravi Coltrane, James Genus, Jeff "Tain" Watts
Village Vanguard 8:30, 10:30 pm \$25
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- Tesla Coils: Blaise Siwula, Harvey Valdes, GL Diana
Downtown Music Gallery 6, 7 pm
- Luis Perdomo
Saint Peter's 5 pm
- Claudio Roditi Tribute to Dizzy Gillespie
Blue Note 11:30 am 1:30 pm \$29.50
- Roz Corral Trio with Freddie Bryant, Boris Kozlov
North Square Lounge 12:30, 2 pm
- Mayu Saeki Trio; David Coss Quartet; Chris Beck Trio
The Garage 11:30 am 6:30, 11 pm

Monday, December 23

- ★DMG 23rd Anniversary Celebration & Guitar Marathon: Nels Cline, Raoul Björkenheim, Anders Nilsson, Elliott Sharp, Melvin Gibbs, Dee Pop
Bowery Electric 7 pm
- ★Mike Stern with Les Paul Trio
Indium 8:30, 10:30 pm \$35
- ★Eric Alexander Quartet with Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$40
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Jon Davis/Gianluca Renzi; Ari Hoenig Trio; Spencer Murphy
Smalls 7:30, 10 pm 12:30 am \$20
- Marvin Parks Trio
Bar Next Door 8:30, 10:30 pm \$12
- Cole Rumbough
Le Cirque Café 8 pm
- Yuhun Su Group with Kenji Herbert, Petros Klampanis, Nathan Ellman-Bell
Somethin' Jazz Club 9 pm \$12
- Hiroko Kanna
Tomi Jazz 8 pm \$10
- Lou Caputo Not So Big Band; Kate Cosco Trio
The Garage 7, 10:30 pm
- The MisUndustanding; Rubi Choi
Silvana 6, 8 pm

- Duduka Da Fonseca/Helio Alves Jazz Samba Christmas with Maucha Adnet, Anat Cohen, Helio Alves, Hans Glawischnig, Mike Moreno
Dizzy's Club 7:30, 9:30 pm \$40
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75

Tuesday, December 24

- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
- Michael Feinstein
Birdland 9 pm \$75-200
- Steve Tyrell
Café Carlyle 8:45 pm \$75-185
- Nate Birkey Holiday Quartet with Jim Ridl, Bill Moring, Tim Horner
55Bar 7 pm
- Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends
Smalls 7:30, 10 pm 12:30 am \$20
- Saul Rubin; Greg Glassman Jam
Fat Cat 7 pm 12:30 am
- Dan Ori Trio with Oz Noy, Ziv Ravitz
Bar Next Door 8:30, 10:30 pm \$12
- Logan Evan Thomas solo
Jazz at Kilano 8 pm
- Eric Alexander Quartet with Harold Mabern, John Webber, Louis Hayes
Measure 7, 9, 10:30 pm \$40
- ★Tadataka Unno
Measure 8 pm
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- Kyoko Oyobe Trio with guest David Coss
The Garage 5:30 pm
- Ruby Choi
Shrine 6 pm

Wednesday, December 25

- ★Christmas Day Improv Night - A Stone Benefit: John Zorn, Ikue Mori, Ches Smith, Uri Caine, Chuck Bettis, Nonoko Yoshida, David Watson, Sylvie Courvoisier, Mark Feldman, Chris Otto
The Stone 8 pm \$25
- ★Peter Bernstein Group with Steve Nelson, Dwayne Burno, Billy Drummond; Craig Wuepper Earsight with Paul Odeh, Adam Cote, Josh Evans
Smalls 9:30 pm 12 am \$20
- Raphael D'lugoff; Ned Goold Jam
Fat Cat 7 pm 12:30 am
- Roz Corral Quartet with Yotam Silberstein, Boris Kozlov, Steve Williams
55Bar 7, 8:10 pm
- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
- Michael Feinstein
Birdland 9 pm \$75-200
- Steve Tyrell
Café Carlyle 8:45 pm \$75-185
- ★Tadataka Unno
Measure 8 pm
- ★Eric Alexander Quartet with Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$40
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★Champion Fulton Quartet; Alex Hoffman Quartet
The Garage 1:30, 6 pm



MEASURE

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New Year's Eve 2013 | MEASURE Lounge
Live Jazz by Antonio Ciacca Jazz Trio and Small Big Band

Pre-Dinner Reception with Live Jazz \$95

6:30pm -8:30pm

- Premium open bar. Butler passed sumptuous hors d'oeuvres, Artisanal cheeses and cured meats, Mediterranean meze station, and seafood cocktail

- Live Jazz by Antonio Ciacca Trio, with Mike Kam and Aaron Kimmel

- Take to go New Year's Eve party favors

- General Admission

New Year's Eve Celebration and Special Jazz Performance \$185

10:00pm - 1:00am

- Special appearance by Cedric Shannon and Unlimited Gospel Praise performing with Antonio Ciacca and Small Big Band with Andy Farber, Yaacov Mayman, Frank Basile, Richie Vitale, Joe McDonough.

- Premium open bar. Butler passed sumptuous hors d'oeuvres, Artisanal cheeses, cured meats, and Mediterranean meze platter served. Chef's selections of plated savories and desserts are delivered to your table

- A television broadcast of the Times Square Ball Drop will be available at our bar while we celebrate our own balloon drop in house. Enjoy a champagne toast at 12 Midnight as we pop the cork on a 9-liter bottle of Tattinger Brut, La Francaise. Party favors provided.

Call To Reserve Tickets: 212-613-8667

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Advanced reservations required for both events. Please call 212 -613-8667 for more information or to make your reservation. Coat check all night. Premium open bar includes house Champagne, house red and white wine, Imported and Domestic beers, sodas, juices, and water. Tickets are nonrefundable.

Thursday, December 26

- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$125
- ★Carmen Lundy with John Beasley, Kenny Davis, Jamison Ross
Jazz Standard 7:30, 9:30 pm \$25
- ★The Aperturistic Trio: Harvie S, Steve Williams, James Weidman
Jazz at Kilano 8, 10 pm \$10
Bar Next Door 8:30, 10:30 pm \$12
David Rubenstein Atrium 7:30 pm
Cleopatra's Needle 7 pm
- ★Larry Corban Trio
Sofia Rei
- ★Kayo Hiraki Trio
- ★Ian O'Beirne with Dave Bozenhard, Kurt Kotheimer, Matt Scarano
Somethin' Jazz Club 9 pm \$12
- ★George Weldon Trio; Rotem Sivan Trio
The Garage 6, 10:30 pm
- ★John Zorn Improv Night with Ned Rothenberg, Marty Ehrlich, Tim Keiper, Chris Speed, Anthony Coleman, Steve Swell, Ty Citerman
The Stone 8 pm \$25
- ★Peter Bernstein Group with Steve Nelson, Dwayne Burno, Billy Drummond; Emmet Cohen Trio with Russell Hall, Evan Sherman
Smalls 9:30 pm 12 am \$20
- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
Birdland 9 pm \$75-200
Café Carlyle 8:45 pm \$75-185
Measure 8 pm
- ★Michael Feinstein
Steve Tyrell
- ★Tadataka Unno
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$45
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
Shrine 6 pm
Silvana 6 pm
- Sunfree
- Guillaume Laurent

Friday, December 27

- ★Valerie Capers/John Robinson Knickerbocker Bar and Grill 9:45 pm \$5
- ★Nancy Harms Quartet with Anthony Wonsey, Danton Boller, John Davis
Jazz at Kilano 8, 10 pm \$25
- ★Ralph Lalama and Bop-Juice with Mike Kam, Clifford Barbaro; Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston; Lawrence Leathers
Smalls 7:30, 9:30 pm 1 am \$20
Fat Cat 10:30 pm
- ★Lawrence Clark
- ★Petros Klampanis Contextual with Jean-Michel Pilc, Mavrothi Kontanis, Megan Gould, Maria Manousaki, Matt Sinno, Yoed Nir
Comelia Street Café 9, 10:30 pm \$15
- ★Jerome Sabbagh Trio with Doug Weiss, Billy Drummond
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Reggie Parker and Friends; Gashford Guillaume and Creole Fusion Ensemble
ShapeShifter Lab 8, 9:30 pm
- ★William Spaulding Quintet with Anthony Wonsey, Brandon McCune, Bruce Williams
Cleopatra's Needle 8 pm

- Kevin Hildebrandt Trio with Radam Schwartz, G. Earl Grice
Somethin' Jazz Club 9 pm \$10
- Antonio Ciacca
Measure 8 pm
- Joel Perry and Friends; Kevin Dorn and the BIG 72
The Garage 6:15, 10:45 pm
- Kojo Roney Trio with Antoine Roney; Kristina Koller
Silvana 6, 8 pm
- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$125
- ★Carmen Lundy with John Beasley, Kenny Davis, Jamison Ross
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- John Zorn Improv Night with Uri Gurvich, Eyal Maoz, Ron Anderson, Chris Cochrane, Sylvie Courvoisier, Ikue Mori, Shanir Blumenkranz, Michael Nicolas, Don McKenzie
The Stone 8 pm \$25
- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
Birdland 8:30, 11 pm \$75-200
Café Carlyle 8:45, 10:45 pm \$75-185
Smoke 7, 9, 10:30 pm \$45
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75

Saturday, December 28

- ★Open Loose: Mark Helias, Tony Malaby, Tom Rainey
Comelia Street Café 9, 10:30 pm \$15
- Scot Albertson's Pre New Year's Eve Event with Billy Test, Tommy Morimoto, Vince Cherico; with Billy Test, Ron Jackson, Mayu Saeki, Vince Cherico
Jazz at Kilano 8, 10 pm \$25
Fat Cat 7, 10 pm
- Pete Zimmer; Diallo House Sextet
Fat Cat 7, 10 pm
- Dmitry Baevsky Trio with David Wong, Joe Strasser
Bar Next Door 7:30, 9:30, 11:30 pm \$12
ShapeShifter Lab 8 pm
- Boonenkai/Kaoru Watanabe
- Holiday Jazz Jump-Up: Dr. Satchmo Mannan Group with Alvin Ellington Flythe, Brian McKenzie, Yayoi Ikawa, Vinnie Ruggiere, Ralph Hamperian, Dr. David Gilmore, Makiko, Teri Davis, Yurie Fukayawa, Darrell Smith
Cleopatra's Needle 8 pm
Somethin' Jazz Club 7, 9 pm \$10
Tomi Jazz 8 pm \$10
- ★Valerie Capers/John Robinson Knickerbocker Bar and Grill 9:45 pm \$5
- ★Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Rudy Royston
Smalls 9:30 pm 1 am \$20
Measure 8 pm
- Antonio Ciacca
- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$125
- ★Carmen Lundy with John Beasley, Kenny Davis, Jamison Ross
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- John Zorn Improv Night with Jeremiah Cymerman, Jon Madof, Dave Scanlon, Annie Gosfield, Frank London, Adam Rudolph, Brian Marsella, Billy Martin, Briggan Krauss
The Stone 8 pm \$25

- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
Birdland 8:30, 11 pm \$75-200
Café Carlyle 8:45, 10:45 pm \$75-185
- Michael Feinstein
- Steve Tyrell
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$45
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★Deborah Latz Trio with Jon Davis, Willard Dyson
Comelia Street Café 6 pm
Shrine 6 pm
- Pravin Thompson Quintet
- Jerry Costanzo Quartet; Champion Fulton Quartet; Akiko Tsuruga Trio
The Garage 12, 6:15, 10:45 pm

Sunday, December 29

- ★Gene Bertoncini
The Drawing Room 7 pm \$20
- ★Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi
Comelia Street Café 8:30 pm \$10
Measure 8 pm
- Jon Davis
- John Merrill Trio with Andrew Klein, Phil Stewart; John Harbison Project with Mary Mackenzie, John Chin, Dayna Stephens, Joe Martin, Dan Rieser; Johnny O'Neal
Smalls 4:30, 7:30 10 pm \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 12:30 am
- Marta Bagratuni solo; Matt Davis' Aerial Photograph; Josh Lawrence Group with Jason Fratacelli, Anwar Marshall, Tim Conley
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
ABC No-Rio 8 pm \$5
- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$125
- ★Carmen Lundy with John Beasley, Kenny Davis, Jamison Ross
Jazz Standard 7:30, 9:30 pm \$25
- ★John Zorn Improv Night with Thurston Moore, Mary Halvorson, James Igenfritz, Joe Morris, Okkyung Lee, Erik Friedlander, Jay Campbell, Pauline Kim, Brian Chase, Craig Taborn
The Stone 8 pm \$25
- ★Dr. Michael White and the Original Liberty Jazz Band of New Orleans
Village Vanguard 8:30, 10:30 pm \$25
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$45
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
Saint Peter's 5 pm
- Bill Carter
- Eric Person Big Band
- Claudio Roditi Tribute to Dizzy Gillespie
Blue Note 11:30 am 1:30 pm \$29.50
- Val Hawk Trio with Steve Berger, Rob Thomas
North Square Lounge 12:30, 2 pm
- Michika Fukumori Trio; David Coss Quartet; Nobuki Takamen Trio
The Garage 11:30 am 6:30, 11 pm

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Monday, December 30

- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Chris Speed Trio with Chris Tordini, Dave King; Ari Hoenig Trio; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20
- ★Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson Comelia Street Café 8:30 pm \$10
- ★Dave Chamberlain's Band of Bones Zinc Bar 9 pm
- Dida Pelled Trio with Tal Ronen, Joe Strasser Bar Next Door 8:30, 10:30 pm \$12
- Avalon Jazz Band Le Cirque Café 8 pm
- Antonio Ciacca Measure 8 pm
- Swingadelic Swing 46 8:30 pm
- Akemi Yamada Tomi Jazz 8 pm \$10
- Cecilia Coleman Big Band with Bobby Porcelli, Stephan Kammerer, Peter Brainin, Sam Dillon, Keith Bishop, Colin Brigstocke, John Replogle, Kerry MacKillop, John Eckert, Matt McDonald, Sam Burtis, Joe Randazzo, Tim Givens, Mike Campenni, David Coss; The Anderson Brothers The Garage 7, 10:30 pm
- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley Dizzy's Club 7:30, 9:30 pm \$125
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes Smoke 7, 9, 10:30 pm \$45
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 8, 10:30 pm \$75
- Peter and Will Anderson Quintet Empire State Building Lobby 10 am

Tuesday, December 31

- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9:30, 11:30 pm \$125
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards Jazz Standard 7:30, 9:30 pm \$125-195
- ★Craig Harris Band Sistas Place 10 pm \$50
- Ring In The Swing - A New Year's Eve Dance Party: Pedrito Martinez Group with Ariacne Trujillo, Alvaro Benavides, Jhair Sala and guest Mike Rodriguez; Dominick Farinacci Swing Dance Octet with guest Charenee Wade Allen Room 8:30 pm \$325
- ★Thurston Moore/John Zorn; Thurston Moore/Mike Watt The Stone 8, 10 pm \$25
- Roni Ben-Hur and The New York - Brazil Connection with Amy London, Maucha Adnet, Helio Alves, Santi Debriano, Duduka Da Fonseca Jazz at Kilano 9 pm \$115
- The Birdland Big Band directed by Tommy Igoe with guest Darmon Meader Birdland 8, 10 pm \$40-50
- ★Valerie Capers/John Robinson Knickerbocker Bar and Grill 9:45 pm \$5
- Ed Cherry Trio with Pat Bianchi, Chris Beck Bar Next Door 7, 10 pm \$70
- Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends Smalls 7:30, 10 pm 12:30 am \$20
- Saul Rubin; Itai Kriss and Gato Gordo; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Antonio Ciacca Trio with Mike Kam, Aaron Kimmel; Antonio Ciacca Small Big Band with Andy Farber, Yaacov Mayman, Frank Basile, Richie Vitale, Joe McDonough and guests Cedric Shannon and Umlimited Gospel Praise Measure 6:30, 10 pm \$95-185
- New Year's Eve Super Jam Session Somethin' Jazz Club 7 pm
- Senri Oe Tomi Jazz 8 pm \$10
- David Coss Quintet The Garage 7:30 pm
- Steve Tyrell Café Carlyle 8:45 pm \$75-185
- ★Wynton Marsalis Septet with Wessell "Warmdaddy" Anderson, Wycliffe Gordon, Victor Goines, Eric Reed, Reginald Veal, Herlin Riley Dizzy's Club 7, 11 pm \$375-550
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes Smoke 7, 9, 10:30 pm \$95-345
- Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney Blue Note 7, 10 pm \$145-175
- Louis Armstrong Tribute: "Hot Lips" Joey Morant and Catfish Stew Lucille's at BB King's Blues Bar 1:30 pm \$25

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REGULAR ENGAGEMENTS

- MONDAYS
- Ray Abrams Big Band Swing 46 8:30 pm
 - Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
 - Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$145
 - Big Band Night; John Farnsworth Quintet Smoke 7, 9, 10:30 pm
 - Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
 - Sedric Choukroun and The Brasileros Chez Lola 7:30 pm
 - Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
 - Emerging Artists Series Bar Next Door 6:30 pm (ALSO TUE-THU)
 - Joel Forrester solo Brandy Library 8 pm
 - George Gee Swing Orchestra Gospel Uptown 8 pm
 - Vince Giordano's Nighthawks Iguana 8 pm (ALSO TUE)
 - Grove Street Stompers Arthur's Tavern 7 pm
 - Minton's House Band Minton's Playhouse 5, 7-15, 9:30 pm (THRU SAT)
 - Ian Rapien's Spectral Awakenings Jazz Groove Session Ave D 9 pm
 - Stan Rubin All-Stars Charley O's 8:30 pm
 - Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
 - Diego Voglino Jam Session The Village Lantern 9:30 pm
 - Jordan Young Group Bflat 8 pm (ALSO WED 8:30 pm)
- TUESDAYS
- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
 - Rick Bogart Trio with Louisa Poster L'ybane 9 pm (ALSO FRI)
 - Orrin Evans Evolution Series Jam Session Zinc Bar 11 pm
 - Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
 - George Gee Swing Orchestra Swing 46 8:30 pm \$12
 - Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
 - Art Hirahara Trio Arturo's 8 pm
 - Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
 - Sandy Jordan and Larry Luger Trio Notaro 8 pm
 - Mike LeDonne Quartet; Milton Suggs Quartet Smoke 7, 9, 10:30, 11:30 pm
 - The Anderson Brothers 59E59 Theaters 3:30, 5:30, 7:30 pm \$25 (ALSO WED-SUN)
 - Ilya Lushtak Quartet Shell's Bistro 7:30 pm
 - Mona's Hot Four Jam Session Mona's 11 pm
 - Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
 - Annie Ross The Metropolitan Room 9:30 pm \$25
 - Slavic Soul Party Barbès 9 pm \$10
 - Diego Voglino Jam Session The Fifth Estate 10 pm
- WEDNESDAYS
- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
 - Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
 - Walter Fischbacher Trio Water Street Restaurant 8 pm
 - Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
 - Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
 - Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
 - Guillaume Laurent Trio Bar Tabac 7 pm
 - Jake K. Leckie Trio Kif Bistro 8 pm
 - Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
 - Greg Lewis Organ Monk with Reggie Woods Sapphire NYC 8 pm
 - Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
 - Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
 - Alex Obert's Hollow Bones Via Della Pace 10 pm
 - David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
 - Saul Rubin Vocalist Series Zeb's 8 pm \$10
 - Stan Rubin Orchestra Swing 46 8:30 pm
 - Alex Terrier Trio Antibes Bistro 7:30 pm
 - Brianna Thomas Quartet Smoke 11:30 pm
 - Bill Wurtzel/Mike Gari American Folk Art Museum Lincoln Square 2 pm
- THURSDAYS
- Michael Blake Bizarre Jazz and Blues Band Bizarre 9 pm
 - Jason Campbell Trio Perk's 8 pm
 - Sedric Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
 - Eric DiVito The Flatiron Room 8 pm
 - Gregory Generet Smoke 7, 9, 10:30 pm
 - Craig Harris and the Harlem Night Songs Big Band MIST 9, 10:30 pm \$15
 - Jazz Jam Session American Legion Post 7:30 pm
 - Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
 - Curtis Lundy Jam Session Shell's Bistro 9 pm
 - Metro Room Jazz Jam with guests Metropolitan Room 11 pm \$10
 - Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS
- Scot Albertson Parnell's 8 pm (ALSO SAT)
 - The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
 - Day One Trio Prime and Beyond Restaurant 9 pm (ALSO SAT)
 - Lisa DeSpain solo Machiavelli's 8 pm
 - Charles Downs' Centipede The Complete Music Studio 7 pm
 - Gerry Eastman's Quartet Williamsburg Music Center 10 pm
 - Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
 - Patience Higgins & The Sugar Hill Quartet Smoke 11:45 pm
 - Tommy Igoe Birdland Big Band Birdland 5:15 pm \$25
 - Sandy Jordan and Friends ABC Chinese Restaurant 8 pm
 - Kengo Nakamura Trio Club A Steakhouse 11 pm
 - Brian Newman Quartet Duane Park 10:30 pm
 - Frank Owens Open Mic Zeb's 6:30 pm \$10
 - Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
 - Richard Russo Quartet Capital Grille 6:30 pm
 - Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
 - Bill Saxton and the Harlem Bebo Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
 - UOTS Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)
- SATURDAYS
- Avalon Jazz Quartet Matisse 8 pm
 - Candy Shop Boys Duane Park 8, 10:30 pm
 - Barbara Carroll/Jay Leonhart Birdland 6 pm \$35
 - Jesse Elder/Greg RuggieroRothmann's 6 pm
 - Guillaume Laurent/Luke Franco Casaville 1 pm
 - Curtis Lundy Trio with guests Shell's Bistro 9 pm
 - Johnny O'Neal Smoke 11:45 pm
 - Skye Jazz Trio Jack 8:30 pm
 - Michelle Walker/Nick Russo Anyway Café 9 pm
 - Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30
 - Avalon Jazz Quartet The Lambs Club 11 am
 - Birdland Jazz Party with Cyrille Aimée Birdland 6 pm \$25
 - Isaac Darch Group Basik Bar 7 pm
 - Marc Devine Trio TGIFriday's 6 pm
 - Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
 - Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
 - Sean Fitzpatrick and Friends Ra Café 1 pm
 - Ken Foley/Nick Hempton Quintet Smithfield 8:30 pm
 - Joel Forrester solo Grace Gospel Church 11 am
 - Nancy Goudinaki's Trio Kellari Taverna 12 pm
 - Enrico Granafel solo Sora Lella 7 pm
 - Broc Hempel/Sam Trapchak/Christian Coleman Trio Dominie's Astoria 9 pm
 - Annette St. John; Roxy Coss Smoke 11:30 am 11:30 pm
 - Bob Kindred Group; Junior Mance Trio Café Loup 12:30, 6:30 pm
 - Ras Chemash Lamed Vocal Jam Session University of the Streets 6:45 pm \$10
 - Peter Leitch Duo Walker's 8 pm
 - Alexander McCabe Trio CJ Cullens Tavern 5 pm
 - Peter Mazza Trio Bar Next Door 8, 10 pm \$12
 - Lu Reid Jam Session Shrine 4 pm
 - Sara Serpa/André Matos Pão Restaurant 2 pm
 - Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
 - Milton Suggs Cáo 7 pm
 - Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
 - Brian Woodruff Jam Blackbird's 9 pm

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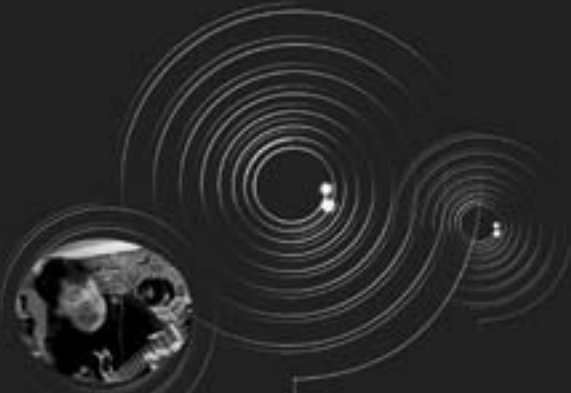
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- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street [www.55bar.com](#)
- **59E59 Theaters** 59 East 59th Street
(212-753-5959) Subway: 4, 5, 6 to 59th Street [www.59e59.org](#)
- **61 Local** 61 Bergen Street
(347-763-6624) Subway: F, G to Bergen Street [www.61local.com](#)
- **ABC Chinese Restaurant** 34 Pell Street
(212-346-9890) Subway: J to Chambers Street
- **ABC No-Rio** 156 Rivington Street (212-254-3697)
Subway: J,M,Z to Delancey Street [www.abcnrio.org](#)
- **All Saints Church** 43-12 46th (Bliss) Street, Queens
Subway: 7 to 46th Street
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **American Legion Post** 248 West 132nd Street
(212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](#)
- **An Beal Bocht Café** 445 W. 238th Street
Subway: 1 to 238th Street [www.LindasJazzNights.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)
Subway: J, Z to Essex Street [www.antibesbistro.com](#)
- **AnyWay Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Apollo Theater & Music Café** 253 W. 125th Street
(212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street
[www.apollotheater.org](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street)
(212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Asia Society** 725 Park Avenue
(212-268-6400) Subway: 6 to 68th Street [www.asiasociety.org](#)
- **Ave D** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **BAMCafé** 30 Lafayette Ave at Ashland Place
(718-636-4139) Subway: M, N, R, W to Pacific Street;
Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square [www.bbkingblues.com](#)
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **Bar Chord** 1008 Cortelyou Road
(347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacafe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Baruch Performing Arts Center** 17 Lexington Avenue at 23rd Street
(646-312-3924) Subway: 6 to 23rd Street [www.baruch.cuny.edu/bpac](#)
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues)
(212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Bizarre** 12 Jefferson Street Subway: J, M, Z to Myrtle Avenue
[www.facebook.com/bizarrebushwick](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street [www.blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F, M to W. 4th Street [www.bluenotejazz.com](#)
- **The Bowery Electric** 327 Bowery
(212-228-0228) Subway: 6 to Bleecker Street [www.theboweryelectric.com](#)
- **Brandy Library** 25 N. Moore Street
(212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 388 Atlantic Avenue
(212-242-4201) Subway: A, C, G to Hoyt/Schermerhorn Streets
[www.brechtforum.org](#)
- **Brooklyn Bowl** 61 Wythe Avenue
(718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue
Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 E. 76th Street (212-744-1600)
Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues
(212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square
[www.caffevivaldi.com](#)
- **Capital Grille** 120 Broadway
(212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](#)
- **Casaville** 633 Second Avenue
(212-685-8558) Subway: 6 to 33rd Street [www.casavillennyc.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace
(212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelnyc.com](#)
- **Cathedral of St. John the Divine** 1047 Amsterdam Avenue
(212-316-7490) Subway: 1 to 110th Street [www.stjohndivine.org](#)
- **Cavo** 42-18 31st Avenue, Astoria
(718-721-1001) Subway: M, R, to Steinway Street [www.cavoastoria.com](#)
- **Charley O's** 1611 Broadway at 49th Street
(212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn
(718-858-1484) Subway: C to Clinton-Washington Avenues
[www.bistrolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedlenyc.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn
(718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street
(212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street
[www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860)
Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **The Cutting Room** 44 E. 32nd Street
(212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **David Rubenstein Atrium** Broadway at 60th Street
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
[www.new.lincolncenter.org/live/index.php/atrium](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street [www.295douglass.org](#)
- **Downtown Music Gallery** 13 Monroe Street
(212-473-0043) Subway: F to East Broadway
[www.downtownmusicgallery.com](#)
- **The Drawing Room** 56 Willoughby Street #3
(917-648-1847) Subway: A, C, F to Jay Street/Metrotech
[www.drawingroommusic.com](#)
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street [www.duaneaparknyc.com](#)

- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street [www.earinn.com](#)
- **El Taller LatinoAmericano** 2710 Broadway (at 104th Street - 3rd floor)
(212-665-9460) Subway: 1 to 103rd Street
- **Emmanuel Baptist Church** 279 Lafayette Avenue
(718-622-1107) Subway: G to Classon Avenue [www.ebccconnects.com](#)
- **Empire State Building Lobby** 350 5th Avenue Subway: 6 to 33rd Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **The Fifth Estate** 506 5th Avenue, Brooklyn
(718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](#)
- **The Firehouse Space** 246 Frost Street
Subway: L to Graham Avenue [www.thefirehousespace.org](#)
- **The Flatiron Room** 37 West 26th Street
(212-725-3860) Subway: N, R to 28th Street [www.theflatironroom.com](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing
(718-463-7700) Subway: 7 to Main Street [www.flushingtowhall.org](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn
(718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Gershwin Hotel Living Room** 7 East 27th Street
(212-545-8000) Subway: 6 to 28th Street
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard
(212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard
(212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace Gospel Church** 589 E. 164th Street
(718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Greenwich House Music School** 46 Barrow Street
(212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **The Grotto** 100 Forsyth Street
(212-625-3444) Subway: B, D to Grand Street [www.grotto-nyc.com](#)
- **Harlem Arts Salon** 1925 Seventh Avenue, #7L
(212-749-7771) Subway: B, C to 116th Street [www.harlemartssalon.com](#)
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street
(212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Hostos Center** 450 Grand Concourse
(718-518-6700) Subway: 2, 4, 5 to 149th Street [www.hostos.cuny.edu](#)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Iguana** 240 West 54th Street
(212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue
[www.iguananyc.com](#)
- **Intar** 500 W 52nd Street
(212-695-6134) Subway: C, E to 50th Street [www.intartheatre.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 22 Boerum Place (718-330-0313)
Subway: 2, 3, 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **JACK** 505 Waverly Avenue
(718-388-2251) Subway: C to Clinton-Washington Avenue [www.jacknyc.org](#)
- **Jazz 966** 966 Fulton Street
(718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300)
Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue
(212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 W. 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Jules Bistro** 60 St Marks Place
(212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Kellari Taverna** 19 W. 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **Klavierhaus** 211 West 58th Street (212-245-4535)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.klavierhaus.com](#)
- **Knickerbocker Bar and Grill** 33 University Place at 9th Street
(212-228-8490) Subway: N, R to 8th Street-NYU
[www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue [www.korzorestaurant.com](#)
- **La Maison d'Art** 259 West 132nd Street
(718-593-4108) Subway: 2, 3, to 135th Street [www.lamaisondartnyc.com](#)
- **Lafayette Avenue Presbyterian Church** 85 South Oxford Street
(718-625-7515) Subway: G to Fulton Street; C to Lafayette Avenue
- **The Lambs Club** 132 W. 44th Street
212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Launch Pad Gallery** 721 Franklin Avenue, Brooklyn
(718-928-7112) Subway: S to Park Place [www.brooklynlaunchpad.org](#)
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lecirque.com](#)
- **Le Pescadeux** 90 Thompson Street
(212-966-0021) Subway: C, E to Spring Street [www.lepescadeuxnyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street
[www.lepoissonrouge.com](#)
- **Legion Bar** 790 Metropolitan Avenue
(718-387-3797) Subway: L to Graham Avenue [www.legionbrooklyn.com](#)
- **Littlefield** 622 Degraw Street
(718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street [www.londelrestaurant.com](#)
- **L'Ybane** 709 8th Avenue (212-582-2012)
Subway: A, C, E, to 42nd Street-Port Authority [www.lybane.com](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street
(212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Machiavelli's** 519 Columbus Avenue
(212-724-2658) Subway: B, C to 86th Street [www.machiavellinyc.com](#)
- **Manhattan School of Music** 120 Claremont Avenue
(212-749-2802, ext. 4428) Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **Matisse** 924 Second Avenue
(212-546-9300) Subway: 6 to 51st Street [www.matisseennyc.com](#)
- **Measure** 400 Fifth Avenue
(212-695-4005) Subway: B, D, F, M to 34th Street
[www.langhamplacehotels.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Michiko Studios** 149 West 46th Street, 3rd Floor
(212-302-4011) Subway: B, D, F, M to 47-50 Streets
[www.michikostudios.com](#)
- **Middle Collegiate Church** 50 E. 7th Street
(212-477-0666) Subway: 6 to Astor Place [www.middlechurch.org](#)
- **Miller Theater** 2960 Broadway and 116th Street
(212-854-7799) Subway: 1 to 116th Street-Columbia University
[www.millerteater.com](#)
- **Minton's Playhouse** 206 West 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222)
Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **MIST - My Image Studios** 40 West 116th Street
Subway: 2, 3 to 116th Street

- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NORC Queens Community House Senior Center** 108-03 62nd Drive
Subway: M, R to 63rd Drive-Rego Park [www.queenscommunityhouse.org](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place (212-254-1200)
Subway: A, B, C, E, F to West 4th Street [www.northsquareny.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets
(212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C
(212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Panoply Performance Laboratory** 104 Meserole Street (269-317-5394)
Subway: G to Broadway; L to Montrose Avenue [www.panoplylab.org](#)
- **Pao Restaurant** 322 Spring Street
(212-334-5464) Subway: C, E to Spring Street [www.paonewyork.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street
[www.parlorentertainment.com](#)
- **Parnell's** 350 East 53rd Street #1 (212-753-1761)
Subway: E, M to Lexington Avenue/53 Street [www.parnellsny.com](#)
- **Paul Hall** 155 W. 65th Street
(212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Pianos** 158 Ludlow Street Subway: F, V to Second Avenue
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South
(212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prime and Beyond Restaurant** 90 East 10th Street
(212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](#)
- **The Rock Shop** 249 4th Avenue
(718-230-5740) Subway: D, N, R to Union Street [www.therockshopnyc.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Hall** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 W. 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **S.O.B.'s** 204 Varick Street
(212-243-4940) Subway: 1 to Varick Street [www.sobs.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600)
Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza
[www.seedsbrooklyn.org](#)
- **Settepani** 196 Lenox Avenue at 120th Street
(917-492-4806) Subway: 2, 3 to 116th Street [www.settepani.com](#)
- **ShapeShifter Lab** 18 Whitwell Place
(646-820-9452) Subway: R to Union Street [www.shapeshifterlab.com](#)
- **Shell's Bistro** 2150 5th Avenue
(212) 234-5600 Subway: 2, 3, 4 to 135th Street [www.shellsbistro.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941)
Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](#)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrienyc.com](#)
- **Silvana** 300 West 116th Street
(646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn
(718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smithfield** 215 West 28th Street
(212-564-2172) Subway: 1 to 28th Street [www.smithfieldnyc.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets
(212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street
[www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street
[www.spectrumnyc.com](#)
- **Stage 72** 158 West 72nd Street, 2nd floor
(800-838-3006) Subway: B, C, to 72nd Street [www.stage72.com](#)
- **Stephen Wise Free Synagogue** 30 W. 68th Street
(212-877-4050) Subway: 1 to 66th Street [www.swfs.org](#)
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800)
Subway: N, Q, R, W to 57th-Seventh Avenue [www.carnegiehall.org](#)
- **The Stone Avenue C and 2nd Street**
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **SubCulture** 45 Bleecker Street (212-533-5470)
Subway: 6 to Bleecker Street [www.subculturenewyork.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharp Theatre & Bar Thalia** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tagline** 537 9th Ave. between 39th and 40th Streets
(212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tomijazz** 239 E. 53rd Street
(646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **University of the Streets** 130 E. 7th Street
(212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Via Della Pace** 48 E. 7th Street and Second Avenue
(212-253-5803) Subway: 6 to Astor Place
- **Vic & Anthony's Steakhouse** 233 Park Avenue South
(212-220-9200) Subway: 4, 5, 6, N, R to 14th Street-Union Square
[www.vicandanthony.com](#)
- **The Village Lantern** 167 Bleecker Street
(212-260-7993) Subway: A, B, C, D, E, F, M to W. 4th Street
- **The Village Trattoria** 135 W. 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F, M to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street
(212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens
(718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
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(TAMPERE CONTINUED FROM PAGE 13)

Medeski Martin & Wood were the night's headliners. The trio has come a long way in 22 years but strangely, the audience was more enthusiastic about the group when they played more like a groove band than a jazz trio (Wood switching between electric and upright basses). Of the Finnish groups, Kantonen Camping laid down a deep and spacey funk pillow for which to appreciate the saxophone work of Mikko Innanen.

The third day began in the afternoon, stretched into the evening and featured some of the festival's finest sets. Stefan Pasborg's Free Moby Dick project might seem sardonic but is actually a loving tribute to the rock songs from the Danish drummer's youth; the twin wailing saxophones of Innanen and Liudas Mockunas more than made up for the lack of guitar. Another tribute followed in Swedish Azz, co-led by Mats Gustafsson and tuba player Per-Åke Holmlander. Dedicated to obscure works from the Golden Age of Swedish jazz, the quartet hinges on the opposing forces of Kjell Nordeson's vibraphone and Dieb 13's turntables. The Anemone Quintet, an international improvising group with Frédéric Blondy (piano), John Butcher (sax), Peter Evans (trumpet), Clayton Thomas (bass) and Paul Lovens (drums) amazed with its array of sub-groupings and frustrated with its unwillingness to stop at natural endings. The aforementioned Björkenheim-Gustafsson-Ågren trio seemed promising but degenerated into three soloists who had only the most tangential and coincidental relation to each other. Tim Berne's Snakeoil didn't suffer from a lack of cohesion. In fact, the quartet - an opportunity for Finns to be exposed to the marvelous pianist Matt Mitchell - was so tightly and cerebrally knit across three tunes averaging 19 minutes each as to be almost impenetrable. Oscar Noriega's bass clarinet and Ches Smith's drums and vibraphone seesawing deserve special mention. Of the evening's Finns, the mild psychedelia of Tenors of Kalma (keyboardist/flutist Jimi Tenor, guitarist Kalle Kalima and drummer Joonas Riippa) slowly insinuated themselves with an unexpected folksy vibe.

The closing day didn't match the quality of the one before even though it did contain the festival's highlight. The French-Danish-Swedish improvising trio of bassist Joëlle Léandre, tenor/soprano saxophonist Lotte Anker and drummer Raymond Strid was a marvel of microscopic gesture, no member daring to play above a seeming hush, every detail clear and in the service of the five wide-ranging pieces. Unfortunately the two sets that followed suffered from strange ambition and underwhelming delivery, respectively. The European-African trio of cellist Ernst Reijseger, pianist Harmen Fraanje and multi-instrumentalist/vocalist Mola Sylla never gelled into a cohesive trio, remaining aesthetically fractured. And drummer Jack DeJohnette's quartet with saxophonist/clarinetist Don Byron, keyboardist George Colligan and electric bassist Jerome Harris were functional at best, the compositions forgettable and execution lacking in energy, not what was expected from the usually heavy-hitting NEA Jazz Master. ❖

For more information, visit tamperemusicfestivals.fi/jazz

(EXIT ZERO CONTINUED FROM PAGE 13)

around in a long time, blending free jazz, electronics, blues and spirituals into a clear, accessible organic whole. With Brown drumming furiously (and smiling nonstop), Chris Sholar shredding Hendrix-inspired electric guitar lines and dishing up samples of Alabama vocal spirituals and Jaleel Shaw soloing relentlessly and soulfully on alto saxophone, the group made music that was both challenging and inspirational.

Pianist Marc Cary, another multifaceted artist capable of transcendent moments, followed with his Focus Trio, with Mimi Jones (bass) and Sameer Gupta

(drums and tabla). Cary is a commanding force, laying down powerful McCoy Tyner-esque chords and delving into trancelike Indian ragas during an open and hypnotic set. While he plays with enormous force and energy, his finest moment of the evening was his most tender, when he paid tribute to the late Abbey Lincoln, in whose band he played for many years. Cary performed an emotional rendition of Lincoln's "Another World", revealing and demonstrating how Lincoln based the tune on, of all things, the theme from the sci-fi classic *Close Encounters of the Third Kind*.

The veteran vibraphonist Locke was up next and appeared to be the happiest guy at the festival, clearly enjoying the company of his superb young quartet of Guggenheim fellow Ryan Cohan (piano), Lorin Cohen (bass), Jaimeo Brown (drums), plus Jaleel Shaw sitting in on a few numbers. Locke led the group through a hard-charging set of standards and originals, giving his younger charges plenty of room to shine and praising their talents at every opportunity.

Late nights were spent at the clubs along Beach Avenue, Cape May's main drag, where some of the top shows included singer/guitarist (and Motéma label founder) Jana Herzen playing world-jazz duets with bassist Charnett Moffett and veteran Philly-based blues singer Frank Bey, a onetime member of Otis Redding's revue, tearing it up in a packed barroom.

The Exit Zero festival plans to return for a spring edition in May and continue as a twice-yearly event. With its stellar lineup, manageable crowds, casual vibe and reasonable prices (an all-access festival pass can be had for about the cost of two sets at a prime NYC club), it makes for a perfect weekend getaway for New York jazz fans. ❖

For more information, visit exit0jazzfest.com

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IN MEMORIAM

by Andrey Henkin

DONALD “DUCK” BAILEY - The drummer’s most enduring contributions came during a seven-year period in the group of organist Jimmy Smith but he was also was part of The Three Sounds in the ‘60s and released albums in 1978, 1990 and 2009. Bailey died Oct. 15th at 80.

JOHN BERGAMO - The percussionist , in addition to his career as an educator and performer in the contemporary classical and classical Indian realms, collaborated with Dave Liebman, Glen Velez, Shakti and Frank Zappa. Bergamo died Oct. 19th at 73.

TOTO BLANKE - The guitarist for the ‘70s European avant-fusion band Association PC also led his own Electric Circus band and often worked with fellow guitarist Rudolf Dašek. Blanke died Oct. 24th at 77.

FRANK D’RONE - The Chicago-based vocalist/guitarist’s accomplished scat singing gained him the admiration of many jazz musicians and a recording contract for Mercury in the late ‘50s, a career he kept going right up until his death from cancer. D’Rone died Oct. 3rd at 81.

BOB GREENE - The former TV writer and amateur pianist devoted decades of his life to accurately performing the music of the legendary Jelly Roll Morton all over the world. Greene died Oct. 13th at 91.

TOMMY GUMINA - The accordionist was much more than just a longtime partner of clarinetist Buddy DeFranco in the ‘60s on albums for Decca and Mercury and passionate advocate for his instrument. He was also a pioneer audiophile and many who may not know his musical career play through his Polytone amps, a business he founded in the ‘60s. Gumina died Oct. 28th at 82.

RONALD SHANNON JACKSON - The drummer was a fixture in the New York avant garde world, performing with Albert Ayler, Ornette Coleman, Cecil Taylor, James “Blood” Ulmer, the cooperative groups Last Exit and Power Tools and releasing almost 20 albums as leader through the ‘80s-90s with The Decoding Society. Jackson died Oct. 19th at 73.

DICK LAPALM - The noted businessman represented numerous jazz musicians, was a record promoter at Chess Records, ran Village Recorders in Los Angeles and then became a “lobbyist” (his term) on behalf of the music he loved. Lapalm died Oct. 7th at 86.

GLORIA LYNNE - The vocalist’s career spanned six decades and the jazz, pop, R&B and soul genres on dozens of albums, mostly on the Everest and Fontana labels, the most recent coming in 2007. Lynne died Oct. 15th at 83.

DICK MORGAN - The pianist was a mainstay in the Washington, DC-area jazz scene, where he worked with Charlie Byrd and, decades later, Etta Jones, releasing albums as a leader for Riverside in the ‘60s and Interplay in the ‘90s. Morgan died Oct. 20th at 84.

BUTCH WARREN - Before leaving the music due to mental illness in the mid ‘60s (he did return sporadically in the last few years), the bassist had sideman credits on some of the legendary Blue Note albums of the ‘50s by the likes of Jackie McLean, Donald Byrd, Herbie Hancock, Dexter Gordon, Joe Henderson, Kenny Dorham and Thelonious Monk. Warren released his first album as a leader, *Butch’s Blues*, in 2012 and died Oct. 5th at 74.

FRANK WESS - The tenor and alto saxophonist was a crucial component of the Count Basie Orchestra from 1953-64 after coming up in the groups of Sonny Stitt. A year after joining Basie, he released his first album as a leader, showcasing not only his saxophones but also the flute playing that would earn him numerous awards through the decades. He would continue to release albums steadily for Savoy, Prestige, Enterprise, Concord and, most recently, IPO (the quartet date *Magic 101* came out last summer). Along with that prolific output, Wess worked with too many important peers to count, including fellow Basie alum Frank Foster, Kenny Burrell, Milt Jackson, Dorothy Ashby, Gene Ammons and Mal Waldron (and that’s just the ‘50s-60s!), the big bands of Clark Terry and Toshiko Akiyoshi, the cooperative New York Jazz Quartet in the ‘70s and a late-career partnership with fellow legend/pianist Hank Jones. Wess was named an NEA Jazz Master in 2007 and died Oct. 30th at 91.

TOMMY WHITTLE - The British saxophonist came up in ‘50s London, worked in various English big bands and led his own groups through the new millennium, including the Pizza Express Allstars Jazz Band. Whittle died Oct. 13th at 87.

CLAAS WILLEKE - The multi-reedist worked in the realms of European New Music and Free Improvisation with various leaders and groups such as the Berlin Contemporary Jazz Orchestra and the Improvisors Pool, until dying in a car accident Oct. 13th at 47.

BIRTHDAYS

December 1
†Ike Isaacs 1919-96
†Dick Johnson 1925-2010
Ted Brown b.1927
†Hadley Caliman 1932-2010
†Jimmy Lyons 1933-86
Carlos Garnett b.1938
†Jaco Pastorius 1951-87

December 2
†Charlie Ventura 1916-92
†John Bunch 1921-2010
†Wynton Kelly 1931-71
†Ronnie Mathews 1935-2008
Jason Rigby b.1974
Tal Wilkenfeld b.1986

December 3
†Corky Cornelius 1914-43
†Herbie Nichols 1919-63

December 4
†Eddie Heywood 1915-89
Frank Tiberi b.1928
Jim Hall b.1930
†Denis Charles 1933-98
Andy Laverne b.1947
Cassandra Wilson b.1955
Andrew Drury b.1964

December 5
†Art Davis 1934-2007
Enrico Pieranunzu b.1949
Anders Bergkrantz b.1961

December 6
†Ira Gershwin 1896-1985
†Dave Brubeck 1920-2012
†Bob Cooper 1925-93
Frankie Dunlop b.1928

Jay Leonhart b.1940
Miroslav Vitous b.1947
Harvie S b.1948
Steve Swell b.1954
Jason Stein b.1976

December 7
†Teddy Hill 1909-78
Sonny Phillips b.1936
Mads Vinding b.1948
Matthew Shipp b.1960

December 8
Sol Yaged b.1922
†Jimmy Smith 1928-2005
Tim Armacost b. 1962

December 9
†Matty Malneck 1903-81
†Bob Scobey 1916-63
†Donald Byrd 1932-2013
Jimmy Owens b.1943

December 10
†Irving Fazola 1912-49
†Ray Nance 1913-76
†George Tucker 1927-65
Bob Cranshaw b.1932
Ernst-Ludwig Petrowsky b.1933

December 11
†Perez Prado 1916-89
McCoy Tyner b.1938
Mara Rosenbloom b.1984

December 12
†Eddie Barefield 1909-91
†Frank Sinatra 1915-98
†Joe Williams 1918-99

Bob Dorough b.1923
†Dodo Marmarosa 1925-2002
Toshiko Akiyoshi b.1929
Juhani Aaltonen b.1935
Michael Carvin b.1944
†Tony Williams 1945-97
Bruce Ditmas b.1946

December 13
†Sonny Greer 1895-1982
Ben Tucker b.1930
†Borah Bergman 1933-2012
Reggie Johnson b.1940

December 14
†Budd Johnson 1910-84
†Spike Jones 1911-64
Clark Terry b.1920
†Cecil Payne 1922-2007
†Phineas Newborn 1931-89
†Leo Wright 1933-91
Jerome Cooper b.1946

December 15
†Stan Kenton 1911-79
†Jimmy Nottingham 1925-78
†Gene Quill b.1927-89
Barry Harris b.1929
Curtis Fuller b.1934
†Dannie Richmond 1935-88
Eddie Palmieri b.1936
Toshinori Kondo b.1948
Kris Tiner b.1977

December 16
†Andy Razaf 1905-73
†Turk Murphy 1915-87
†Steve Allen 1921-2000
†Johnny “Hammond” Smith 1933-97

†Joe Farrell 1937-86
Radu Malfatti b.1943
John Abercrombie b.1944

December 17
†Ray Noble 1903-78
†Sonny Red 1932-81
†Walter Booker 1933-2006
John Ore b.1933
Vyacheslav Ganelin b.1944
Chris Welcome b.1980

December 18
†Fletcher Henderson 1897-1952
†Willis Conover 1920-96
†Harold Land 1928-2001
†Nick Stabulas 1929-73
Wadada Leo Smith b.1941

December 19
†Erskine Tate 1895-1978
†Bob Brookmeyer 1929-2011
†Bobby Timmons 1935-74
Milcho Leviev b.1937
Lenny White b.1949
Kuni Mikami b.1954

December 20
†John Hardee 1918-84
†Sam Falzone 1933-2013
Larry Willis b.1940
Ehud Asherie b.1979

December 21
†Marshall Brown 1920-83
†Rita Reys 1924-2013
†Hank Crawford 1934-2009
†John Hicks 1941-2006
Cameron Brown b.1945

Quinsin Nachoff b.1973

December 22
†Ronnie Ball 1927-84
†Joe Lee Wilson 1935-2011
†Nick Ceroli 1939-85
John Patitucci b.1959

December 23
†Chet Baker 1929-88
†Frank Morgan 1933-2007
John McAll b.1960

December 24
†Baby Dodds 1898-1959
†Jabbo Smith 1908-91
†Henry Coker 1919-79
†Ray Bryant 1931-2011
†Chris McGregor 1936-90
†Woody Shaw 1944-89
Ralph Moore b.1956
Paal Nilssen-Love b.1974

December 25
†Louis Cottrell 1878-1927
†Kid Ory 1886-1973
†Big Jim Robinson 1892-1976
†Cab Calloway 1907-94
†Oscar Moore 1912-81
†Pete Rugolo 1915-2011
†Eddie Safranski 1918-74
†Don Pullen 1941-95
Ronnie Cuber b.1941

December 26
†Butch Ballard 1917-2011
†Monty Budwig 1929-92
†Billy Bean 1933-2012
Brooks Kerr b.1951
John Scofield b.1951

December 27
†Bunk Johnson 1889-1949
†Booty Wood 1919-87
Bill Crow b.1927
†Walter Norris 1931-2011
TS Monk b.1949
Pablo Held b.1986

December 28
†Earl “Fatha” Hines 1903-83
†Al Klink 1915-91
†Moe Koffman 1928-2001
†Ed Thigpen 1930-2010
Bob Cunningham b.1934
†Dick Sudhalter 1938-2008
Ted Nash b.1960

December 29
†Cutty Cutshall 1911-68
†Irving Ashby 1920-87
Jan Konopasek b.1931
Joe Lovano b.1952
George Schuller b.1958
Danilo Pérez b.1960
Reuben Radding b.1966
George Colligan b.1969

December 30
†Jimmy Jones 1918-82
†Jack Montrose 1928-2006
Wolfgang Dauner b.1935
Jerry Granelli b.1940
Lewis Nash b.1958
Frank Vignola b.1965

December 31
†John Kirby 1908-52
†Jonah Jones 1909-2000
†Peter Herbolzheimer 1935-2010



Peter Gannushkin

JOHN SCOFIELD December 26th, 1951

The earliest appearances by the guitarist came in the mid ‘70s fusion groups of drummer Billy Cobham, an aesthetic that would never completely leave Scofield in the intervening decades. He would go on to work with Charles Mingus, Dave Liebman and others in the ‘70s as well as releasing his first (of nearly 40 and counting) albums under his own name. The early ‘80s would find him in the *Star People*-era Miles Davis groups and Scofield would continue to work with the trumpeter for several years as well as with many other of his contemporaries. Scofield was introduced to a whole new demographic with his late ‘90s (and still continuing) collaborations with Medeski, Martin & Wood, adding “jam band” hero to his list of accomplishments. **-AH**

ON THIS DAY

by Andrey Henkin



Tour De Force
Sonny Rollins (Prestige-OJC)
December 7th, 1956

Honestly, most of the saxophonist’s albums could have had this title but only this session, recorded in a year that also saw the waxing of the seminal *Saxophone Colossus*, does. Drummer Max Roach appears on both albums, with this disc filled out by pianist Kenny Drew and bassist George Morrow, singer Earl Coleman appearing on the standards “My Ideal” and “Two Different Worlds”. The rest of the program is Rollins originals, none of which had longevity, even the cleverly titled “B. Quick” and “B. Swift” pairing.



Experiments with Pops
Gordon Beck (Major Minor-Art of Life)
December 7th, 1967

Gordon Beck was a pianist skirting the traditional and burgeoning avant garde worlds of the ‘60s London jazz scene. This album does just what its title promises; versions of current pop hits from The Beatles, The Who, The Beach Boys, The Mamas and The Papas and others make up the setlist. Apart from the novelty of the material, Beck’s sidemen are the draw: guitarist John McLaughlin (pre-Miles), bassist Jeff Clyne and drummer Tony Oxley were important spokes in the British avant garde wheel, making this a strange album indeed.



Instant Death
Eddie Harris (Atlantic)
December 7th, 1971

Tenor saxophonist Eddie Harris had an interesting career: composing the standard “Freedom Jazz Dance”; playing electric sax; exploring all manner of musical styles over nearly 60 albums and four decades. This session comes in the middle of Harris’ Atlantic period (*The In Sound; Mean Greens; Plug Me In*) and features a quintet with Ronald Muldrow (electric guitar), Rufus Reid (basses), Master Henry Gibson (percussion) and, most interestingly, Muhal Richard Abrams (electric piano) on a program of mostly originals.



I Like to Sing
Marlene VerPlanck (Audiophile)
December 17th, 1983

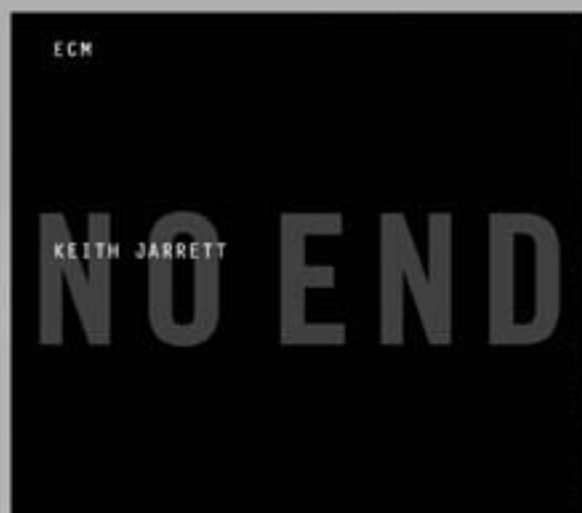
By the time of this album, recorded some 30 years after her debut, the title should have been self-evident. VerPlanck’s discography might not be massive but her level of experience - from traditional jazz settings, small and large, to extensive jingle work - is quite big. Joining her for this date is a trio of Ben Aronov (piano), Jay Leonhart (bass) and Luther Rix (drums), performing a program of well- and lesser-known standards from Hammerstein-Kern, Jerry Herman, Gershwin-Arlen and her husband Billy VerPlanck.



Children’s Song
Robinson/Schuller/Bier (Konnex)
December 17th, 1990

A German live date from the multi-national, multi-generational trio of Perry Robinson (clarinet), Ed Schuller (bass) and Ernst Bier (drums), this album is anything but childish. Ostensibly under Robinson’s leadership, the album fills out what is a somewhat scant leader discography but can also be considered a cooperative date as both Robinson and Schuller contribute material (including the title track from Henry Grimes’ 1965 debut, on which Robinson appeared) and there is also a group improvisation.

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