

DECEMBER 2015—ISSUE 164

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# DICK HYMAN JAZZ CLASS

**HOLIDAY  
GIFT  
GUIDE**

**TERRI LYNE  
CARRINGTON**

**HELEN  
SUNG**

**DOUGLAS  
EWART**

**GUNTHER  
SCHULLER**

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*Santa Claus is a busy guy. Gazillions of presents in one night and all that, plus weeks of appearances at fine shopping malls throughout the world. The guy needs a break. While we didn't pick up any reindeer in our recent trip to Finland (see Festival Report from Tampere), we can save him a little time with the whole naughty-nice thing as far as our December issue features go: all of them deserve a sleighful of presents (maybe from our Holiday Gift Guide?)*

*Pianist Dick Hyman (On The Cover) is a one-man jazz university, seven decades worth of performing and recording, keeping the yule log of traditional jazz styles burning. He performs two nights solo at Dizzy's Club just before Christmas. Drummer Terri Lyne Carrington (Interview), sidewoman extraordinaire and compelling leader, will spend a week in the toasty environs of the Village Vanguard as part of a trio with pianist Geri Allen and bassist Esperanza Spalding. Pianist Helen Sung (Artist Feature) has had her star grow ever brighter over the years and presents her Sung With Words project, which features a bevy of vocalists, at The Jazz Gallery. And multi-instrumentalist Douglas Ewart (Encore) caps off the AACM 50th Anniversary Celebration at Roulette as part of the Interpretations series.*

*Our present to Santa Claus this year is a new nickname: Jazzy Old St. Nick.*

**On The Cover: Dick Hyman (photo by Shulamit Seidler-Feller for Jazz at Lincoln Center)**

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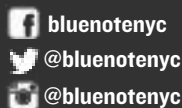


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W 12/2  
Th 12/3

### TAMMY McCANN

Tammy McCann [vocals] Mike King [piano]  
Kenny Davis [bass] Clif Wallace [drums]

F 12/4  
Sa 12/5  
Su 12/6

### GEORGE CABLES QUARTET

Craig Handy [tenor saxophone] George Cables [piano]  
Essiet Essiet [bass] Victor Lewis [drums]

W 12/9  
Th 12/10

### FREDDIE BRYANT / PETER BERNSTEIN QUARTET

Freddie Bryant [guitar] Peter Bernstein [guitar]  
Peter Washington [bass] Victor Lewis [drums]

F 12/13  
Sa 12/14  
Su 12/15

### ERIC REED & THE SOURCE

Tim Green [alto saxophone] Eric Reed [piano]  
Reuben Rogers [bass] McClenty Hunter [drums]

W 12/16  
Th 12/17

### AMINA FIGAROVA GROUP

Amina Figarova [piano] Bart Platteau [flutes]  
Alex Norris [trumpet] Wayne Escoffery [tenor saxophone]  
Pablo Menares [bass] Darrell Green [drums]

ARTIST RESIDENCIES

BIG BAND MONDAYS: ORRIN EVANS & THE CAPTAIN BLACK BIG BAND

B-3 TUESDAYS: MIKE LEDONNE'S GROOVER QUARTET

SUNDAY JAZZ BRUNCH WITH ANNETTE ST. JOHN

## COUNTDOWN 2016 COLTRANE FESTIVAL

F 12/18  
Sa 12/19  
Su 12/20  
M 12/21

### GARY BARTZ QUARTET

Gary Bartz [alto & soprano saxophones]  
Barney McAll [piano] James King [bass] Greg Bandy [drums]

Tu 12/22  
W 12/23  
Th 12/24  
F 12/25

### ERIC ALEXANDER / HAROLD MABERN QUARTET FEATURING JIMMY COBB

Eric Alexander [tenor saxophone] Harold Mabern [piano]  
Doug Weiss [b, Tu & W] Ray Drummond [b, Th & F] Jimmy Cobb [drums]

Sa 12/26  
Su 12/27  
M 12/28  
Tu 12/29

### ERIC ALEXANDER / HAROLD MABERN QUINTET FEAT. STEVE TURRE (12/26 & 27) & VINCENT HERRING (12/28 & 29)

Steve Turre [trombone & shells] Vincent Herring [alto saxophone]  
Eric Alexander [tenor saxophone] Harold Mabern [piano]  
John Webber [bass] Joe Farnsworth [drums]

W 12/30  
Th 12/31

### ERIC ALEXANDER / HAROLD MABERN SEXTET FEAT. EDDIE HENDERSON & VINCENT HERRING

Eddie Henderson [trumpet] Vincent Herring [alto saxophone]  
Eric Alexander [tenor saxophone] Harold Mabern [piano]  
John Webber [bass] Joe Farnsworth [drums]

F 1/1  
Sa 1/2  
Su 1/3

### WAYNE ESCOFFERY QUARTET

Wayne Escoffery [tenor saxophone] Dave Kikoski [piano]  
Ugonna Okegwo [bass] Ralph Peterson [drums]



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English percussionist **Paul Lytton** and New York-based trumpeter **Nate Wooley** have crafted a significant artistic language and performing relationship over the better part of a decade, working often as a duo and adding a broad range of partners to the equation. On the final night of a brief U.S. tour (Nov. 1st), the Lytton-Wooley Duo met up with alto saxophonist **Chris Pitsiokos** for a set of music at Brooklyn's JACK. Lytton approaches the kit like a painter or a scientist, with an array of "selected and unselected" (to use sparring partner Paul Lovens' term) cymbals, sticks, brushes, scraps and blocks. He can shove a band forward with the dynamic, rolling ass-kick of Art Blakey or compel with methodical movements, which are themselves breathtaking. Wooley is, in this setting, something of a straight man, eking out delicately withering yet crisp lines and eschewing amplification; both players were jolted quite heavily by the excoriating sputter and nagging shouts of Pitsiokos' alto, which, although at the outset a bit over-played, eventually (un)settled into a jagged three-way volley that actually could have easily gone for much longer. The evening began with visiting Danish alto saxophonist Mia Dyberg in a fine duo with trumpeter Herb Robertson (or trio, if you count late-running clarinetist Oscar Noriega). Both Dyberg and Robertson utilized a range of ancillary sound-making devices and techniques, stretching into AACM/CMIF/BAG-inspired passages of deep conversation, playful chatter and bluesy storytelling.

— Clifford Allen



Paul Lytton @ JACK

SoHo is a place defined by its architecture. Despite the preponderance of chain stores, such grotesqueries can't totally eradicate the history of cast-iron façades, vaulted ceilings, massive joists and exposed pipes that supported everything from garment factories to large-scale metal sculpture. Plumbing factored heavily into Fluxus-rooted composer **Yoshi Wada's** *Earth Horns with Electronic Drone*, presented by Issue Project Room at the Emily Harvey Foundation (Nov. 5th-6th). Bisecting a SoHo loft were two lengthy copper tube constructions, played by Dan Peck and Sam Kulik, while Wada and Joe Moffett stuck to smaller cast-iron pipe horns (all made by Wada). Wada's son, composer Tashi Wada, played a reed organ and sine wave generators for a 70-minute version of the original three-hour piece, which turned the smallish loft (downstairs from a space Wada once shared with choreographer Simone Forti) into singing, undulating vibrations of metal, wood and air. The closest thing it can be likened to is throat-singing Richard Serra sculpture and it wasn't hard to forget that musicians and instruments were behind the gradual, modal shifts—it became atmospheric and indelibly tied to the building itself, almost as though the water pipes, walls and floor beams were 'playing', occasionally interspersed by sirens and rattle from the busy Broadway traffic outside. Decades removed from the neighborhood's artistic high water mark, one can still feel the buildings' contribution to old SoHo.

(CA)

"I hope you saw the aromas, smelled the colors!" remarked emcee James Brown at the conclusion of a thought-provoking second set at The Jazz Gallery (Nov. 6th). Entering its third decade as one of the most progressive jazz clubs on the New York scene, the venue was hosting saxophonist/flutist **Henry Threadgill**, pianist **Vijay Iyer** and drummer **Dafnis Prieto**, a triumvirate of talents who helped build its reputation. Opening with a medley of Iyer's "Sketch 20" and "Passage", the first a moody bossa with sharp punctuations at the phrase ends enhanced by Threadgill's peppery alto saxophone, later by his effervescent alto flute, there was instantaneous simpatico amongst the musicians, a sense of mutual trust as they navigated each others' complex compositions. Prieto went to mallets for his "Nothing and Everything", a grooving 6/8 piece only gradually arriving at the melody while Threadgill and Iyer deconstructed the form and pulse to suit their imaginations. Threadgill's plodding, hymn-like "Where Coconuts Fall" was followed by Iyer's "Cores", both numbers employing unusual rhythmic phrases and featuring Threadgill's sometimes suggestive, other times declarative horn statements, all propelled by Prieto's delicate but definitive polyrhythmic prowess. Two Threadgill numbers closed the set, the pushing and pulling "Last Night" and the ballad "Sail", whose poignant start wound down to a ruminative finish.

— Tom Greenland



Henry Threadgill @ The Jazz Gallery

Was that a laptop computer on the hallowed Village Vanguard stage (Nov. 3rd)? A sign of changing times, perhaps, but **John Zorn's Electric Masada** didn't seem bothered by the iconoclastic implications: the musicians were far too busy having fun, if the ear-to-ear grins glued onto the faces of drummers Kenny Wollesen and Joey Baron throughout the second set were any indication. Bumped up by the ever-changing percussive arsenal of Cyro Baptista, washed in the electronic soundscapes of Ikue Mori's computer and Jamie Saft's Rhodes over Trevor Dunn's thumping electric bass, the ensuing tumult was—dare I say it?—downright tribal, encouraging laughs and subdued mayhem from the normally polite Vanguard audience. Zorn was clearly in charge, cueing new sections with hand gestures to effect dramatic dynamic contrasts (sudden lulls, ecstatic crescendos) on the turn of a fist. "Lilin", a modal romp with Middle Eastern overtones, featured guitarist Marc Ribot in a bluesy, post-Santana vein. "Kakabel" (after a false start, Zorn quipped "New tune!" and kicked it off a second time) was gentler, enlivened by Baptista's various rattles, whistles and wind effects. "Hath-Arob", introduced as "an oldie but goodie", had a Latin rhythm with heavier skronking from Zorn on alto saxophone. "Karaim", revealed another side of his musicality with an extended solo full of tenderness and soul. "Yatzar", the encore, included more tone painting by Mori and Baptista.

(TG)



A synonym for the word instrument is tool. And for those sitting up close, a solo performance can be an opportunity to see how sound is actually produced. Most musicians hide behind their instruments but a few work with a palpable physicality. And when unconcerned with other players, they can exult in an empowerment that goes back to the first Neanderthal and his rock. **Peter Evans'** solo trumpet concerts are what propel him into the upper echelon of improvisers; when Evan Parker, himself a soloing pioneer, gives his imprimatur by releasing two of your solo albums on his own label, you are doing something right. In the expansive acoustical environment of Roulette (Nov. 4th), Evans played for 57 minutes without interruption—and for someone with his circular breathing ability that is not hyperbole. Improvisation is often derided as 'winging it' but there was not a sound that Evans produced, whether a series of electrical blips, crisp notes opening like budding flowers or an approximation of a steel drummer in the subway, which was not deliberate and strenuously created. Everything was about distance: how far fingers were above the keys or lips from the mouthpiece; how near or far (or inside) the bell of the trumpet was to the microphone; even the use of the third valve slide. It was a personal narrative in a language of slurs, groans, squeals, squeaks, flutters, burps and gasps. To be reminded of the person making the sounds, one needed only to look at the lake of spittle at Evans' feet. —**Andrey Henkin**

It has been four decades since **Irakere** burst out of the relative obscurity of Cuba on to the international music scene, forever revolutionizing the sound of Latin jazz with a unique fusion of contemporary and folkloric musical elements juxtaposing modern electronics and traditional percussion instruments in a mélange of AfroCuban rhythms and jazz harmonies. Since then founding member Chucho Valdés has emerged as one of the world's most vital musicians. Commemorating the 40th anniversary of the band that introduced U.S. audiences to Paquito D'Rivera and Arturo Sandoval, Valdés revitalized the brand, bringing a new group of fiery young Cuban players to Town Hall (Nov. 10th). The tentet, with five rhythm players powering the incendiary three trumpet-two saxophone horn section, featured members of the pianist's Afro Cuban Jazz Messengers, including vocalist/batá drummer Dreiser Durruthy Bombalé. He began the proceedings with a ritualistic chant, which segued into the customary Irakere concert opener "Juana 1600", showcasing the serpentine unison horn lines that were the group's hallmark. The program mixed Irakere classics "Misa Negra" and "Estela va a Estallar" with newer Valdés' Afro Cuban Messenger songbook pieces "Abdel", "Caridad Amaro" and "Las Dos Caras". Guest vocalist Roberta Gambarini joined in on the classic bolero "Que Te Pedi" midway through and the show concluded with an exciting encore of the usual Irakere closer "Bacalao Con Pan". —**Russ Musto**



Peter Evans @ Roulette



Chucho Valdés @ Town Hall

When **Nonoko Yoshida** began her solo alto saxophone set at The Stone (Nov. 11th, her 28th birthday) with "Almost Sounds Like Grindcore", it may have been a good idea to move to the back of the small room to save one's ears. Built from a quiet thrum and then stentorian honks layered via a Ditto Looper pedal, a pipe-organ effect was created, a placid bed over which she added shrieks and bellows in a five-minute baptism. She said it was her sound check but it was also a red herring. Much of the 56-minute-long set, celebrating her new solo release *Lotus*, was built from the same methodology yet occupied a place of remarkable beauty. The 10-minute "Desert Island", named for an inland Japanese sea, had a gentle theme as its foundation; Yoshida then added counterpoint, alien trills and a pretty melody doubled in fifths, all in a lovely tone. It could have been early church polyphony, not processed solo saxophone. The five minutes of "Uruk-as" juxtaposed handclapping with short, percussive notes, a melody coming together like jigsaw puzzle pieces. "M's Flat", a dedication to a dear friend in the audience, was another gentle ballad with an Enya-like quality. "Taka 14" was fast-paced and athletic, inspired by Yoshida's soccer-coaching sister and brother-in-law, and featured extended techniques such as her mouthpiece submerged in water. After the atmospheric "Excerpt From 15 Lunatics", which had a frenzied undercurrent, Yoshida closed with the acoustic "East River", a nod to her old practicing spot. (AH)

Since the late '70s, when it first embarked on its mission to preserve and advance jazz expression of the highest order, the **Wilbur Ware Institute**, named for one of the music's great bassists, has worked to bring the music to wider audiences with concerts, workshops and seminars. Dozens of mainstream jazz artists came together to show their support for the venerable organization during a three-day fundraiser held at Harlem's Cassandra's Jazz & Gallery. The middle night (Nov. 14th) got off to a rousing start with the established quartet of tenor saxophonist Eric Alexander, pianist Harold Mabern, bassist John Webber and drummer Joe Farnsworth taking to the raised bandstand looking out onto Adam Clayton Powell Boulevard. The group wasted no time firing things up with Alexander and Mabern harmonizing over the rhythmic lines of the pianist's soulful "Mr. Stitt", the former vacillating between screaming upper register cries and bellowing bottom notes over the latter's harmonically rich, flowing percussive chords. An uptempo Latin-tinged arrangement of "The Night Has A Thousand Eyes" featuring Farnsworth was up next, followed by Mabern's original arrangements of Coltrane's "Dear Lord" and "Almost Like Being In Love". Alexander softened his sound on the ballad reading of "Sleep Warm" before cranking things up again on Mabern's "Rakin' and "Scrapin'" in anticipation of the addition of fellow saxophonist George Coleman to the band for their next set. (RM)

## WHAT'S NEWS

The **2016 National Endowment for the Arts Jazz Masters** have been announced: vibraphonist Gary Burton and saxophonists Pharoah Sanders and Archie Shepp. Wendy Oxenhorn, head of the Jazz Foundation of America, will receive the 2016 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy. For more information, visit [arts.gov](http://arts.gov).

The winner of the **Thelonious Monk Institute International Jazz Vocals Competition** has been announced: Jazzmeia Horn was named First Place Winner and Second and Third Place went to Veronica Swift and Vuyolwethu Sotashe, respectively. For more information, visit [monkinstitute.org](http://monkinstitute.org). And the winner of the **4th Annual Sarah Vaughan International Vocal Competition** was also announced: Arianna Neikrug was named First Place Winner and Second and Third Place went to Angela Hagenbach and Nicole Zuraitis, respectively. For more information, visit [njpac.org](http://njpac.org).

Blue Note Records has announced the release of **Detroit Jazz City**, a compilation album of tracks by Motor City artists on the label's roster (both past and present), the proceeds of which will be donated to Focus: HOPE, a non-profit organization dedicated to "intelligent and practical solutions to the problems of hunger, economic disparity, inadequate education, and racial divisiveness in Southeastern Michigan." The album will include new and archival songs by Marion Hayden, Kenny Cox, James Carter, Joe Henderson, Marcus Belgrave, Elvin Jones, Spencer Barefield, Donald Byrd and Sheila Jordan. For more information, visit [bluenote.com](http://bluenote.com).

**Bending Towards the Light ... a Jazz Nativity**, a co-production of Chelsea Opera and Kindred Spirits, will take place Dec. 20th at Christ and St. Stephen's Church at 5 and 8 pm and will be hosted by Sheila Anderson of WBGO and Terrance McKnight of WQXR. For more information, visit [chelseaopera.org](http://chelseaopera.org).

**Sound of Redemption, The Frank Morgan Story**, a documentary on the late alto saxophonist will have its local premiere at IFC Center Dec. 2nd-9th. For more information, visit [ifccenter.com](http://ifccenter.com).

Alto saxophonist **Rudresh Mahanthappa** has been named one of 37 United States Artists Fellows for 2015, with a prize of \$50,000 for professional development. For more information, visit [unitedstatesartists.org](http://unitedstatesartists.org).

**Brice Rosenbloom**, founder of the BOOM Collective and organizer of Winter Jazzfest, Undead Music Festival, BRIC Jazz Festival and Music Director of Le Poisson Rouge, will receive the second annual Bruce Lundvall Visionary Award at the Jazz Connect Conference in January. For more information, visit [jazz-connect.org](http://jazz-connect.org).

Bringing jazz into the 21st Century are two initiatives by two city institutions: the **Apollo Theater**, in a partnership with Hologram USA, will bring back the spirit of Billie Holiday (who was a regular performer at the hall throughout her career) in holographic form as part of a permanent educational exhibition. For more information, visit [apollotheater.org](http://apollotheater.org). And the **Blue Note Club** has outfitted itself for 360-degree virtual reality video filming, to be available for viewing via the Google Cardboard headset and available on the Rivet YouTube channel, with plans to expand the technology to its sister clubs B.B. King Blues Club & Grill and Highline Ballroom. For more information, visit [bluenoteentertainmentgroup.com](http://bluenoteentertainmentgroup.com).

December 2015 marks the final month of jazz programming at the West Village venue **The Garage**, which began presenting jazz in 1996.

Submit news to [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)





# TERRI LYNE CARRINGTON

BY ANDERS GRIFFEN

*Three-time Grammy Award-winning musician Terri Lyne Carrington's prodigious jazz drumming career began at a young age. Sitting in with Oscar Peterson at the Globe Jazz Festival, she was heard by the founders of Berklee, who offered her a scholarship at age 11. By 14 she was working professionally and played with many of the greats who traveled to Boston. At 16, she made an independent record, TLC And Friends, with George Coleman, Kenny Barron and Buster Williams, and at 18 she moved to New York. At 23, she toured with Wayne Shorter, Stan Getz and David Sanborn and made the Grammy-nominated record Real Life Story before moving to Los Angeles, where she joined the band on The Arsenio Hall Show. She continues to manage a successful career as a performing artist and educator, both independently and as the Zildjian Chair in Jazz Performance at the Global Jazz Institute at Berklee College of Music.*

**The New York City Jazz Record:** The ACS Trio with [pianist] Geri Allen and [bassist] Esperanza Spalding is at the Village Vanguard in December. Are they also with you during your busy month of travel in November?

**Terri Lyne Carrington:** No, we haven't played in probably two years, but we have one show in November at SFJAZZ. I'm going to Istanbul and London with the Mosaic Project and I have a Money Jungle gig in Blue Bell, PA. I also have a concert at the Monk Institute out in California in November.

**TNYCJR:** It's great that you can keep all of these different projects flowing.

**TLC:** I kind of learned that from [trumpeter] Lester Bowie. He was involved with four groups and I always thought that was remarkable. He was in the Art Ensemble of Chicago, the group called The Leaders and he had Brass Fantasy and another band, Roots to the Source. He had those four groups working all the time, so I decided to take a page out of his book by being involved. I've led bands of mine, like the Mosaic Project and Money Jungle, based on the recordings I did, and then some co-led bands, the trio with Geri and Esperanza and another trio with Geri and David Murray—we have a new CD coming out next year that was just recorded called *MCA Power Trio*. I'm also doing some work next year with Wayne Shorter's quartet.

**TNYCJR:** Have you ever called anyone out for not apparently tuning in or calling on the spirit?

**TLC:** Sometimes I will give opportunities to young people; I'll hire recent graduates from Berklee, so sometimes I have to whip them a little bit more into shape, only because they don't have experience. Everything is different now with young people. There are some people that are really hungry and that are coming at it from the traditional values, but then there's a lot that, I'm not trying to put down a generation, but, you know, they don't do the work,

maybe not quite as prepared, or... you have to really force them to take every opportunity as seriously as possible. I don't mind being a little bit hard on them because I think it will help them in the future.

**TNYCJR:** You said "traditional values". Can you articulate that a little more?

**TLC:** Basically I mean having a little more reverence for your elders. When I think how the elders are held in high esteem in other cultures, other countries, in the jazz tradition that has been the case. You would follow somebody around, you would check out what kind of cereal they like to eat in the morning and all of it would feed your understanding of them, which in turn would feed your understanding of the music. I don't see quite as much of that going on anymore. Also, the level of focusing, being able to focus on whatever your hobby or work, just having that ability to focus on that and stick to it. I think it's because of the internet, video games, videos in general and TV. Everything is going by so fast. I think there's something to be said about some old-school values in the way of looking at things, especially with art, because I think you need a little bit of time to digest, you know?

**TNYCJR:** How do you prepare this new breed of college-educated jazz student for a career, because many are probably teaching as opposed to performing?

**TLC:** One thing I will say, I've definitely noticed a higher level of playing in high school—I've got a high school program at Berklee College of Music. I think these band directors at the high school level have done remarkable work and that makes it so the college levels might be a little stronger too—I haven't been to enough other colleges to judge that, but I imagine. I'm always amazed at the thousand people or so graduating each year from Berklee and I always wonder: they keep tossing out that many music majors from one place, I wonder what they're going to do? But there are so many different areas of expertise in the music business that we need to prepare people for. The great thing about Berklee is that they have to play an instrument to get into the school. So, if [they become] a journalist, a music business major or anybody at a record company or streaming company or wherever, if they are a Berklee graduate, they've actually studied an instrument, so your conversation with them is slightly more leveled than with somebody that's never played an instrument at all. So, I think that part is good. Some people graduate and think that they are going to go be a player and they majored in performance, but it's difficult. Not everybody's going to reach it in the way they think they will. But the beauty of all those different classes that they've taken at Berklee, I think they're able to much more quickly parlay that into some kind of other career in music or something related to music and I think that's a great thing; the more music-

conscious, jazz-conscious, creative music-conscious people in the world the better.

**TNYCJR:** One of the big changes is that the number of college level jazz programs has grown exponentially. I've heard some elders express that there are not enough qualified teachers to impart the history and significance of community in the music.

**TLC:** There has to be a balance between the history and looking toward the future. I think right now it's an extremely exciting time in jazz. I didn't feel this way in the '80s or the '90s. I don't know why, maybe I wasn't

(CONTINUED ON PAGE 46)

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# HELEN SUNG

BY JOHN PIETARO

"Jazz is one of the generous art forms," Helen Sung remarked. "It's based on interaction, expressiveness. I came to the music late in life and had to understand the soul of jazz before I could revel in the tradition." After years of classical training and while preparing for a career as a concert pianist, Sung stumbled upon jazz in an odd turn of events and then nothing was the same.

The daughter of Chinese immigrants she describes as having been "very integrated" into Western culture, Sung's relationship with European classical music began in the earliest stages of childhood. "My parents played it in the house all of the time and I had this little red plastic piano I used to carry around everywhere. I was very attached to it and used to try to pick out little bits of melodies. As soon as my mother noticed this, she decided I needed to pursue the instrument. We acquired an upright and I began lessons at age five." Sung's studies were, from the start, rather strict and she developed an understanding of music notation and harmony along with technique early on. Simultaneously, she became part of a Suzuki-inspired violin ensemble. While the piano lessons offered her formal musical foundation, the ensemble afforded her the first opportunity to appear onstage. "I remember feeling a sense of familiarity and comfort being on stage and I guess it just stayed with me."

Stay with her it did. Studies brought Sung to the University of Texas. The school has a history of sporting serious jazz careers, but the budding pianist neglected to cross the hall to investigate the genre, so focused was she on classical repertoire, until a friend brought her to a Harry Connick, Jr. concert. "The music seemed so free, so driving, I had to learn more about this!" The revelation led her to an almost obsessive regimen of listening to jazz pianists across the spectrum and history of the music. Quickly, she was drawn to the playing of two giants of divergent eras: McCoy Tyner ("he's a force of nature") and James P. Johnson, a standout among the stride pianists whose playing she absorbed. The influences of both Johnson and especially Tyner would remain a core aspect of her musicianship.

"I took a beginning jazz course and then had to beg the jazz piano teacher to take me on as a student. It took quite some time as I was still a classical piano major, but he finally agreed to give me lessons." The jazz studies continued on through college, more of a secret desire, even as she completed her Masters of Music in Classical Piano.

Explorations of the art form finally led Sung to audition for the Thelonious Monk Institute's inaugural class in 1995. She became a part of a small cadre of students that kicked off the program, which was based on a master/apprentice relationship within the New England Conservatory. Bassist Ron Carter directed the Institute and a series of top-line jazz masters came through including trumpeter Clark Terry and saxophonists Jackie McLean and Jimmy Heath.

"The Institute was an invaluable godsend," Sung stated, recalling the immersion. She focused on learning the techniques and feel of bebop, which she delved into with a vengeance. In addition to learning modern jazz, she also began composing it. "Ron Carter told us that if we wanted to find our own voice, we needed to write our own music."

A final project of the inaugural class was a tour of India and Thailand with Herbie Hancock and Wayne Shorter. For Sung, there was no turning back. She relocated to New York City in 1999 and established her own ensemble, recording her first album as a leader within three years. As of this writing, she is working on her sixth, in between a barrage of tours not only as a leader but also in bands led by others including Regina Carter, TS Monk, Steve Turre, Lonnie Plaxico and Terri Lyne Carrington. In 2011 she also became the pianist of the Mingus Big Band.

"I'd pretty much had shelved my classical playing, attempting to remake myself, but I'm incorporating it into my music in recent years. Yes, I'd had ambitions of melding classical and jazz but then I realized that Charles Mingus had done it already—and beautifully. He was so relevant as a composer and had such a wide scope, from the blues to Stravinsky influences and social issues. It's amazing to help carry on his legacy."

Sung's 2013 recording on the Concord label, *Anthem for a New Day*, was in itself a statement about the growth of her art and the reckoning of the two musical worlds through which she has coursed. When asked exactly where the nexus lies for her, Sung stated. "It's still being formed."

But the breadth of this album, ranging from audacious original works, unique takes on jazz standards and a free improvisation, reaches in many directions at once. Sung's performance practice quietly demands the full attention of the listener with impeccable technique careening through emotional, swinging harmonies of an advanced nature. Her rhythmic drive, particularly in ensemble settings, drops intrepid tacits within thickets of comping and wistfully compelling leads. As much as Sung gives on stage or in studio, she always sounds like she's keeping it all just below the rim, holding back with the learned control of the conservatory musician, patiently waiting to turn up the heat.

Another layer to the Sung canon is the new project "Sung With Words", a collaboration with poet/former National Endowment for the Arts Chairman Dana Gioia, who writes not only with the literary content in mind, but the rhythmic aspects of the words. It's poetry that cries midnight blue, refusing to be static, to sit quietly on the page. "I've always envied how singers can have a more direct connection to the audience, so after meeting Dana a few years ago, I conceived of this pairing. There's a powerful depth connecting the words and the music and pieces were written largely through our interaction, growing the poems and the music together. ♦

For more information, visit [helensung.com](http://helensung.com). Sung is at Jazz at Kitano Dec. 4th with Scott Robinson and 19th with Mark Sherman, The Jazz Gallery Dec. 17th with her Sung With Words project and Jazz Standard Dec. 31st with the Mingus Big Band. See Calendar.

#### Recommended Listening:

- Helen Sung — *Push* (Fresh Sound-New Talent, 2001)
- Ronnie Cuber — *RONNIE* (SteepleChase, 2008)
- Brother Thelonious Quintet — *Eponymous* (Northcoast Brewing Co., 2009)
- Helen Sung — *re(Conception)* (SteepleChase, 2009)
- Helen Sung — *Going Express* (Sunnyside, 2009)
- Helen Sung — *Anthem for a New Day* (Concord, 2013)



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# DICK HYMAN

## JAZZ CLASS

BY KEN DRYDEN

Dick Hyman is one of the most versatile pianists in jazz. His career spans nearly 70 years, with an extensive discography of numerous solo recordings, several duo meetings with cornet player Ruby Braff, piano duets with Derek Smith, Ralph Sutton, Dick Wellstood and Roger Kellaway and writing for larger ensembles and film soundtracks. Hyman's vast knowledge of standards, jazz works and forgotten gems makes him, as Gene Lees wrote, "a virtual encyclopedia of the history of jazz piano."

Hyman credits his older brother with inspiring him to become a jazz pianist. "He showed me around the keyboard, how to play elementary harmonies. I managed to figure out triad harmonies for songs that we knew. I give him credit for any piano playing that I latched onto. I began taking lessons a bit after that. My brother brought home 78 rpm records of classic jazz records, which were beginning to be reissued after he went off to college. He got me interested in figures of the '20s: Bix Beiderbecke, Louis Armstrong, Jelly Roll Morton, after a bit, solo pianists like Art Tatum. I still have his collection of 78s, which he gave to me. I still refer to them; 78s are a useful artifact because I know where they are and they require one's entire concentration. You put it on the turntable, work the needle and then three-and-a-half minutes later at the most, you've got to do something else. You can't just relegate it to background music. That was the step in between becoming a professional player, because I wanted to figure out how those people on the records did that. It wasn't because I wanted to analyze them. They were a constant force in my hearing in those days. I just learned them. I knew every note on those old records."

Hyman put his recall of favorites to work early in his career. "There were many different styles represented on those records. More because I was put into a very competitive market in New York in the late '40s, '50s and thereafter, in which it was advantageous to be able to play in as many ways as possible. The so-called society bandleaders specialized in club dates, parties and dances. I was often the piano player under leaders such as Lester Lanin and Emil Coleman. There were a whole bunch of competing people and a great deal of work that way. This before Top 40 and DJs. The requirement was that you had to know the tunes—that was being familiar, at the drop of an eyelash, to be able to play 'Night and Day', 'S Wonderful', all those old tunes by Cole Porter, Gershwin, Harold Arlen and so forth."

The pianist filled whatever role was required in New York: television, soundtracks and record dates of all kinds. Hyman continued, "I fit into a great many local circles of musicians and producers who had specialized needs, so I was willing to oblige them in any way I could. [Fellow pianist] Hank Jones and I were similar in this way and I counted him as a good friend in those days. We were doing very much the same thing, playing whatever was on paper and, as an improvising pianist, to go far beyond that to play whatever needed to be played that wasn't on paper.

We performed together quite a few times. He is on my recording of the music I did for the film *Scott Joplin*. There's a scene in that film called the 'Cutting Contest', where I played both pianos as a succession of players compete with each other. Eubie Blake is the moderator who declares you 'Out' and eventually he declares Joplin's buddy, who has connived with him to play the 'Maple Leaf Rag', the winner. Originally I constructed music that all of the actors mimed to. When it came time to make the recording, it seemed a good idea to play the arrangement on two pianos, so Hank and I did that. That's the only duet I can think of that is on record, but I did play with him on a number of occasions in different concerts. I have tape recordings of us but it's a nuisance to research all that stuff." Jones and Hyman appeared together on the sole recording by the Jazz Piano Quartet (*Let It Happen*, RCA, 1974) with Roland Hanna and Marian McPartland.

The pianist was also good friends with McPartland, another player with a vast musical memory. She told me in a 1988 interview of her dream to have a contest with Hyman where someone would call tunes until one of them was stumped, though she quipped, "He'd probably win." When I shared that story, Hyman graciously said, "She knew things that I didn't know." He appeared on her long-running *Piano Jazz* NPR series several times and frequently performed with her and classical pianist Ruth LaRedo in concert, billed as Keyboard Crossover.

One of Hyman's most productive musical partnerships was with Braff, with whom he worked many times from the late '60s until the cornet player's death in 2003. Hyman recalled, "Ruby and I were assigned by George Wein to prepare a Louis Armstrong concert. I suppose it was George's suggestion for Ruby to be a part of it. I arranged a lot of Louis' great recordings for three trumpets or five trumpets for big band. The concert was successful enough that we did it a number of times and took a State Department-sponsored tour of Europe and the Soviet Union. Ruby didn't go on that one but took part at Carnegie Hall and some of the others. After that I did a lot of things with him." Highlights of their work include organ/cornet duets of Fats Waller material (*Heavenly Jive*, Chiaroscuro, 1976), an LP of James P. Johnson's music (*Charleston*, Columbia Masterworks, 1975) and the brilliant arrangements of tunes from *South Pacific* (*Younger Than Springtime*, Concord 1990).

Even though Hyman celebrated his 88th birthday this past spring, he's still adding new songs to his repertoire. "I learn from records but sometimes sheet music is a shorter way. In some ways it's not as good, because you're depending on having the sheet music in front of you for those tunes for at least awhile. Whereas, if you learn it from a recording, you may know it forever." Hyman's seemingly encyclopedic recall of thousands of songs is buoyed by his preparation for concerts. "I have to review things and I'll construct a list, among the many lists I have in my files. I may not remember a song accurately and want to be sure that I do. Then some of the technical things

like Fats Waller or ragtime, just because I did them 20 years ago doesn't mean I can do them now if I haven't played them much in between." One of the joys of hearing Hyman in a solo piano concert is that he takes time to talk to the audience, frequently giving background about a song or an anecdote about playing it. He'll often ask for requests toward the end of a set.

Not all of Hyman's focus has been on jazz. In 2012, he recorded a CD with his violinist daughter Judy, who composed a series of diverse waltzes. He remains interested in composing classical music. "I wrote a second piano concerto, which we premiered down here [Florida] and I've written various chamber music (some of it included on the CD *Jazz Sonatas*, Angel 1993). I'm writing a clarinet concerto for [clarinetist and tenor saxophonist] Ken Peplowski, which we'll play at a festival in Lincoln City, Oregon early in July. That's what's literally on my piano right now. These are things that take a long while to do and they keep me busy."

Since moving to Florida, Hyman isn't spending much time in New York City. "I've been playing more concerts in Florida since I've been living here and far more concerts than I used to, up to a point. I tapered that off last year. I'm running around the country more than when I was tethered to New York. We like it down here and there's a lot of local activity here, in Naples, St. Petersburg and Tampa and on Florida's east coast. Even in Venice, now that we have a new performing hall. I'll be playing the Clearwater Jazz Party in March. I've done a lot more solo concerts, a number of two-piano dates with Derek Smith and occasionally with other pianists farther back. Recently I've teamed with Ken Peplowski. Ken and I have found that we're able to play entirely free and we don't need to rehearse things much. We just plan tunes and follow each other, I don't know quite how it works, but we're on the same wavelength."

Hyman has several projects planned for the immediate future. He explained, "I hope to record the clarinet concerto. I have another solo piano album ready that I did for the *House of Pianos* people [Arbors Records]. I'm going to Madison, Wisconsin this May for a third time. The things that keep me busy are these long orchestral pieces." ♦

For more information, visit [dickhyman.com](http://dickhyman.com). Hyman plays solo at Dizzy's Club Dec. 21st-22nd. See Calendar.

### Recommended Listening:

- Dick Hyman—*Genius at Play* (Monmouth-Audiophile, 1973)
- Dick Hyman—*The Music of Jelly Roll Morton* (Smithsonian, 1978)
- Dick Hyman—*Kitten on the Keys: The Piano Music of Zev Confrey* (RCA, 1983)
- Ruby Braff/Dick Hyman—*Younger Than Springtime* (Concord, 1990)
- Dick Hyman/Tom Fletcher—*If Bix Played Gershwin* (Arbors, 2003)
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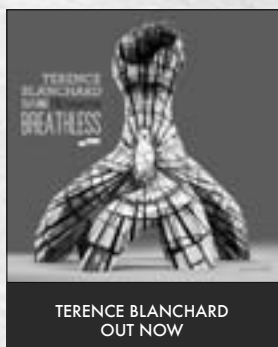
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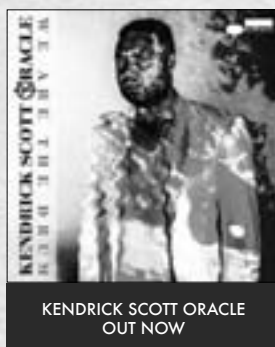
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## DOUGLAS EWART

BY KURT GOTTSCHALK

Douglas Ewart was likely not the name most known to the thousands of people at the Chicago Jazz Festival over Labor Day, but he made one of the strongest showings of the weekend. Besides delivering a set at once ebullient and thought-provoking, he wore a vivid red marching band coat with the letters “A-A-C-M” and the numerals “5” and “0” sewn onto the back, in what looked to be hand-cut felt.

Even among followers of the Association for the Advancement of Creative Musicians (AACM), Ewart’s may not be the most recognized name among members of the seminal collective, which marked its 50th anniversary with concerts in its two bases of operations: Chicago, at the city’s annual jazz festival, and New York, as a part of its seasonal concert series. But if he hasn’t racked up an international reputation like Muhal Richard Abrams, Anthony Braxton, Roscoe Mitchell and some of the organization’s other acclaimed artists, the saxophonist and instrument-builder still has long been one of the most vocal champions of the cause. And despite having built a career that often takes him far from the concert stage, he continues to work with the musicians he met when he first encountered the AACM not long after its inception. “It’s one of the most amazing things about staying in the flow of things, as Roscoe says, when you build these relationships with kindred spirits and something comes of it,” he said.

Born and raised in Kingston, Jamaica, Ewart grew up interested in music even if he wasn’t yet altogether pursuing it. “I made instruments out of tin cans,” he remembered. But, he added, he had nothing “in terms of having formal training or even having a drum kit, which is what I wanted to play.”

His mother left for New York in hope of forging a better life when he was a child. Visa problems soon had her fleeing to Chicago, where she was able to find work and, eventually, legal residency. She sent for her son to join in 1963, when he was 17. At that time he was

considering a career as a tailor but he still had an interest in music and when a classmate took him to an early AACM concert he saw what would become his life’s pursuit. He befriended AACM members Fred Anderson and Joseph Jarman and at 21 had his first formal music lesson, studying saxophone at the AACM school on Chicago’s south side. Following the multi-instrumentalist mold of the organization, he soon added the flute and clarinet and, not long after that, returned to his old practice of making instruments out of salvaged materials. Inspiration wasn’t hard to find for the young musician. “There was a lot going on,” he said. “Coming from an island of relative quiet, the music was in foment. It was a powerful time, Coltrane, Eric Dolphy was still around. 63rd Street at that time was a bustling street with lots of theaters and nightclubs. Howlin’ Wolf was at a place called The Palace every week.”

At the same time, the unrest of the era was leaving its mark on Ewart, who lived on the same block as Nation of Islam leader Elijah Muhammad. Political concerns continue to be a big part of Ewart’s music today. At the Chicago Jazz Festival, Ewart’s four singers called out the increasing number of reports of police using violence against civilians, intoning “Shoot him in the back, he’s black” alongside Sun Ra chants. And this month when he plays at Roulette, Ewart said he’ll present a piece addressing another problem besieging America. “I want to address some aspects of homelessness because it has become so ubiquitous throughout the country,” he said. “When I think of all the wealth and all the empty buildings in this country, it’s become so desperate.

“One of the things that I’ve realized is that people who you think are really compassionate have difficulty giving money to people on the street,” he added. “I don’t know what they’re going to do with it and I can’t monitor that but I can, out of compassion, give somebody a few dollars. I think if we could see ourselves in those circumstances, we’d live in a different world.”

Ewart left Chicago for Minneapolis in the ‘90s, moving with his wife who had been offered a job up north, but his connections to the city, and to the his old

school, have remained strong. He has taught at the Art Institute of Chicago and has been a co-chair and corresponding secretary of the AACM. His commitment to the organization, which teaches self-expression and communal support, is unwavering. “It’s an integral part of my life,” he said plainly.

Ewart has released some stellar records, but those have been few and far between. Much of his work simply doesn’t fit the recorded medium. His efforts often revolve around children and artistic expression—for example, dribbling a basketball to teach concepts of rhythm, counter-rhythm, soloing and composition. He holds an enduring fascination for the creative potential that can be found in spinning tops or medical crutches and for building environments where people can discover their own creative potential. His “Crepuscule”, for example, can involve as many as 400 people in a large, outdoor area—not just musicians but also dancers, painters, martial artists and doll-makers. As much a fair as it is a concert, it is orchestrated not for a listening audience so much as passers-by who decide to participate. Such projects may not have earned him a place on the shelves of record collectors, but they have been the building blocks of an unusual career. “Playing will always be close to my heart,” he said, “but I’m looking for other ways to engage myself and engage the communities I visit.” ❖

For more information, visit [douglasewart.com](http://douglasewart.com) Ewart is at Roulette Dec. 10th as part of *Interpretations*. See Calendar.

**Recommended Listening:**

- George Lewis/Douglas Ewart—*Jila-Save! Mon.:* *The Imaginary Suite* (Black Saint, 1978)
- Muhal Richard Abrams—*Lifea Blinac* (Arista Novus, 1978)
- George Lewis—*Homage to Charles Parker* (Black Saint, 1979)
- Douglas R. Ewart & Inventions—*Newbeings* (Aarawak, 2001)
- Yusef Lateef/Roscoe Mitchell/Adam Rudolph/Douglas R. Ewart—*Voice Prints* (Meta, 2008)
- Douglas R. Ewart & Inventions—*Velvet Fire* (*Dedicated to Baba Fred Anderson*) (Aarawak, 2009)

## GUNTHER SCHULLER

BY KEN WAXMAN

During his long professional career Gunther Schuller, who died this past June and was born Nov. 22nd, 1925, was a French horn player, composer, conductor, author, university professor, record company and orchestra founder, festival administrator and conservatory president. But for certain segments of the music world he’s best-known for a term coined during a 1957 lecture at Brandeis University: “Third Stream”. While his idea of uniting the streams of jazz and classical music into a tributary melding influences from both was initially greeted with derision, nearly a half-century later crossover between the two is increasingly common.

Schuller himself was an early example. Although he was playing French horn in his teens with the Cincinnati Symphony Orchestra and the Metropolitan Opera Orchestra (until 1959), he described himself as “a high school dropout without a single earned degree”. An interest in jazz, sparked by exposure to Duke Ellington’s orchestra, led eventually to participation in Miles Davis’ *Birth of the Cool* nonet sessions of 1949-50. Although thoroughly embedded in the notated side of the divide—“Of Reminiscences and Reflections”, one of his many compositions, won the

Pulitzer Prize for music in 1994—his association in the ‘50s-60s with pianist John Lewis, music director of The Modern Jazz Quartet, helped put Third Stream ideas into practice. When MJQ recorded with expanded ensembles, Schuller usually conducted and, during a memorable New York concert in 1960, Bill Evans, Eric Dolphy, Jim Hall, Ornette Coleman and others improvised on Schuller’s Third Stream compositions such as “Variants on a Theme of Thelonious Monk”. Along with Lewis and Harold Faberman, Schuller also put these ideas into practice on a larger scale with Orchestra U.S.A. from 1962-65.

Coleman had been introduced to the East Coast after he attended the Lenox School of Jazz in Massachusetts, which Lewis and Schuller initiated and oversaw from 1957-60. By that point Schuller had already taught at the Manhattan School of Music and at Yale from 1964-67. Aaron Copland recruited him for Tanglewood’s Berkshire Music Center and Schuller became its Artistic Director from 1969-84. Schuller’s ideas about jazz education came to fruition at the New England Conservatory (NEC) when he became its president from 1967-77. Not only did the venerable institution become the first major classical conservatory to grant jazz degrees, but he hired experienced jazz theorists like Jaki Byard and George Russell. With Ran Blake as its first chair, in 1972 Schuller also established NEC’s Third Stream department, now called the Contemporary Improvisation program.

Along with his other activities Schuller founded the New England Conservatory Ragtime Ensemble whose LP *Joplin: The Red Back Book* won a Grammy award for Best Chamber Music Performance in 1974. In 1989 he conducted an all-star orchestral version of Mingus’ *Epitaph*, later released on record; and in 1990, after he and fellow jazz educator David Baker organized the Smithsonian Jazz Masterworks Orchestra, he programmed, conducted and recorded many infrequently performed jazz classics. In 1980 he founded the GM record label, which over the years has released discs featuring among others, his sons Ed, a bassist, and George a drummer. If that wasn’t enough Schuller wrote prose as well as music. *Horn Technique* is a standard reference for musicians while *Early Jazz: Its Roots and Musical Development* and *The Swing Era: The Development of Jazz, 1930-1945* are considered essential works. ❖

A Schuller tribute is at ShapeShifter Lab Dec. 12th. See Calendar.

**Recommended Listening:**

- John Lewis—*Jazz Abstractions* (Atlantic, 1960)
- Eric Dolphy—*Vintage Dolphy* (GM, 1962-63)
- Orchestra U.S.A.—*Debut* (Coolpix, 1963)
- Charles Mingus—*Epitaph* (Columbia, 1989)
- Joe Lovano—*Rush Hour* (Blue Note, 1994)
- Gunther Schuller—*Journey Into Jazz* (Boston Modern Orchestra Project Sound, 1999/2002/2004)



# WHIRLWIND

BY MARK KERESMAN

Poets, songwriters and barstool philosophers have been saying since time immemorial: “Follow your heart.” Romantics and cynics (well, this cynic, at any rate) often relish the success stories arising from this advice/concept and, Dear Reader, here comes one such tale-in-progress.

Whirlwind is a U.K.-based label providing a pulpit from which a diverse lot of jazz can be heard preaching globally. Bassist and label founder Michael Janisch explains the mission statement: “Whirlwind to date releases an eclectic catalogue of adventurous and visceral music that spans genres, is rooted in originality and with emphasis on the improvised. The artists on the label range from established masters to guiding lights of their generation to undiscovered stars in the making.” This, as the hipsters of legend have put it, ain’t no jive. The established masters include American alto saxophone icon Lee Konitz. Among the guiding lights are John Escreet, Joel Harrison, Samuel Blaser and Pete McCann, not forgetting Janisch himself. And leading lights-to-be are Zhenya Strigalev, The Bannau Trio, Jochen Rueckert, Rachel Cohen, Ollie Howell and Gareth Lockrane.

Style and genre are less imperative than singularity and freshness of approach—“We don’t like to call it any one genre as some records get put in jazz, some in world and some in experimental,” asserts Janisch—as is the label’s dark-hued, generally captivating cover

art. As to the scope of his label, the late great Jim Hall once said that many jazz albums sound rather similar; that observation would not fit the output of Whirlwind any more than straight hair on Kenny G.

Regarding the origins of Whirlwind, that too is a quite literal story of the heart. “I met an English woman in the U.S. and went over to visit her,” Janisch says. “Over time I acquired the necessary work permits to stay and we’re now married with two kids living in the leafy Southwest suburbs of London.” As many a musician before him, he had something to say and needed a way to present it to the world. Janisch relates, “Officially, in January of 2010 I started Whirlwind to release my own debut album, *Purpose Built*. The reason I started the label was to release music on my own terms,” in the tradition of musician-run labels such as Charles Mingus and Max Roach’s Debut and Mary Lou Williams’ Mary. “I shopped it around and didn’t like any of the deals on offer...I had a pile of concert dates and didn’t want to be purchasing stock [from a label] at a silly amount so I just invested myself [in the beginning of a label] and I believe it was the best move I could have made at the time.” Janisch is entirely too modest. Not only is Whirlwind an outlet for his own works, it is a platform for creative musicians on both sides of the Atlantic. He doesn’t merely put out product, he cultivates talent and the results of said talent. He says, “Sometimes a finished record finds its way to us or I instigate an album project and record and produce it from the first note.”

He has inspired great confidence in the artists recording for his label. “I think what Michael has done with the label is remarkable,” says saxophonist John O’Gallagher. “The commitment of time and energy he

puts into running the label with all its facets of production and promotion combined with his career as a top-level bassist is something very few people could pull off successfully.” Guitar whiz Joel Harrison concurs: “I came to Whirlwind because musician friends of mine spoke highly of Michael Janisch. He has a strong work ethic, a no-B.S. mentality about the business and a vision for what he wants to achieve. He has made good inroads over in Europe in a difficult time in the industry. I like the fact that he, too, is a musician.” Guitarist Pete McCann, who appears as a both sideperson and leader on Whirlwind sessions, affirms, “My experience on Whirlwind has been great. I came to find out about them through John O’Gallagher, who plays sax in my band. I played on John’s *Anton Webern Project* [on Whirlwind], so that was my ‘in’ with Michael Janisch. Michael works hard for his artists and he seems to have an endless amount of energy. I have a lot of respect for what he has done...since my music does not fit a traditional jazz CD model, I am glad he took a chance on me.”

We know of the chefs, but what of the dishes? The seemingly funhouse-mirror inspired cover art of the Tori Freestone Trio’s *In the Chop House* belies its rollicking, somewhat straightforward contents. The London-based tenor saxophonist’s 2014 debut cursorily evokes that gold standard of saxophone trios, the Sonny Rollins Trio of the late ‘50s. Very different yet equally impressive is *Points of View* by The Bannau Trio, comprised of the compelling voice of Nia Lynn, flutist Gareth Lockrane and pianist Ross Stanley. Whereas some jazz vocalists concentrate on standards and others on (wordlessly) improvising as an

(CONTINUED ON PAGE 46)



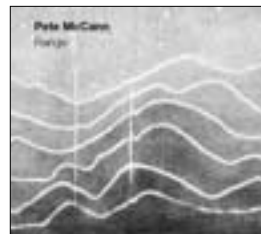
Robin Goodie  
Zhenya Strigalev



Spring Rain  
Samuel Blaser



Spirit House  
Joel Harrison



Range  
Pete McCann



Paradigm Shift  
Michael Janisch

## VOXNEWS

# HOLIDAY TRADITION

BY KATIE BULL

It has been an honor to write in support of diverse vocal jazz sounds for VOXNews these past three years, following in the footsteps of the previous singer/writers. Pulled in new directions, I’m passing back the torch; next month the column continues on with the returning Suzanne Lorge! It’s fitting that this last submission is as my first—a holiday offering. Let’s unwrap some festive vocal jazz events and CDs.

Inside Jazz at Lincoln Center’s signature windows overlooking Columbus Circle, don’t miss the sonic champagne toast of “Singers Over Manhattan: Divas of the Silver Screen” at The Appel Room (Dec. 18th-19th), featuring Tony award-winning Broadway actor **Adriane Lenox** leading three up-and-coming jazz singers as they invoke the sounds of singer/actor icons Lena Horne, Rosemary Clooney and Ethel Waters: **Martina DaSilva** (of tradition-rooted The Ladybugs) sings with deeply embodied phrasing; bubbling American-born, Sorbonne-trained singer/actor/poet **Tatiana Eva-Marie** has a Gypsy-song history that adds spice; and Hartford-born **Shenel Johns** offers gutsy dramatic engagement of all things traditional.

Four holiday must-hear events at Dizzy’s Club are

the richly nuanced and assured tonality of 2015 *DownBeat* Critic’s Poll Rising Jazz Vocalist **Allan Harris** (Dec. 3rd-6th); “Holiday Swing”, with three swinging scat master vocalists: **Michael Mwenso**, **Brianna Thomas** and **Charenée Wade** (Dec. 11th-13th); powerhouse octogenarian **Ed Reed**, five-time *DownBeat* Critics’ Poll winner for Rising Male Vocalist, joining forces with octogenarian pianist George Cables’ trio (Dec. 15th-17th); and explosive all-women **DIVA Jazz Orchestra** bringing down the house, celebrating “Ella’s Swingin’ Christmas”, featuring saxophonist/singer **Camille Thurman**, trumpeter/singer **Christine Fawson** and Ella-channeling vocalist **Sue Giles** (Dec. 18th-20th).

At The Jazz Gallery, instrumentalists are transforming December into voice month. Award-winning pianist Gerald Clayton returns for The Jazz Gallery 20th Anniversary Concert Series with two of today’s strongest jazz singers, **Gretchen Parlato** and **Becca Stevens** (Dec. 5th). Drummer E.J. Strickland’s Transient Beings, featuring saxophonist Ravi Coltrane, puts an Esperanza Spalding-esque **Sarah Elizabeth Charles** front and center with her own sonic bounce and verve (Dec. 10th); extraordinary pianist Helen Sung’s “Sung With Words” event features **Carmen Lundy** and **Carolyn Leonhart**, with poet Dana Gioia (Dec. 17th); and melodic and flowing **Sachal Vasandani** will be “Celebrating Sinatra” (Dec. 22nd). Vasandani will also appear at Rockwood Music Hall with pianist

Kevin Hays (Dec. 17th) and Parlato and Stevens will join **Rebecca Martin** to complete their fusion-edged harmonic trio **Tillery** (Dec. 6th).

Speaking of Sinatra, perhaps one of the grandest gifts of this month is a film retrospective in honor of Sinatra’s Centennial Birthday, “Scenes Through the Cinema Lens: The Sinatra Century”, at Tribeca Performing Arts Center (Dec. 15th).

For aesthetic contrast, this month’s holiday treasure trove of notably wild and wonderful CDs includes *Magically Inclined* (Skirl), the unique project of tenor saxophonist/bass clarinetist Sean Sonderegger, featuring **Areni Agbabian**, whose clarion vocals move throughout like a lithe bird gliding on the shifting air. Sonderegger’s compositions (four of which were commissioned by Roy Nathanson) evoke numerous forms, including free jazz, post-modern jazz harmonics and folk, giving Agbabian an opportunity to display her operatic range and Armenian-influenced palette. Extremely unpredictable and coherently incoherent colors build and flow on the epic *Luxatio* (Leo), the second CD from the dazzling vocal quartet **VocColours**. Recorded live in Cologne with electronics/bass player Eberhard Kranemann, singers **Brigitte Küpper**, **Gala Hummel**, **Norbert Zajac** and **Iouri Grankin** go way outside the box, remaining connected in a matrix all their own.

Happy VOX Holidays and may vocal jazz traditions and new directions be with you, always. ❖



# MARK MURPHY

BY ANDREY HENKIN



MITIA ARZENISEK

Mark Murphy, vocalist, multiple Grammy nominee and regular jazz poll winner, who had nearly 50 albums as leader, died Oct. 22nd at 83 of complications from pneumonia.

Murphy was born Mar. 14th, 1932 in Fulton, NY, 15 miles south of Syracuse. In a 2007 interview with our own Suzanne Lorge, Murphy credited two early experiences for his interest in music: Fulton was a mill town and, "at 7 am and 5 pm there'd be a call to let out the factories. There's a rhythm to that, if you can dig it"; and his Aunt Mary, a pianist, played in a swing band, "...where I learned most of the early gems of music that you have to get in order to tell yourself where you are going."

When he was a student at Syracuse University in the early '50s, Erroll Garner, Stan Kenton, June Christy and, most importantly for Murphy, Peggy Lee were on the radio and Murphy sat in with local bop musicians at local clubs: "There were one or two little fascinating joints that fostered and featured jazz—you had to look for it," he recalled to Lorge. It was in one of these spots that Murphy met Sammy Davis, Jr., who inspired the former to pursue a singing career. Murphy moved south to New York City and in 1956 recorded his debut, *Meet Mark Murphy* for Verve.

While in New York, Murphy became ensconced in the jazz scene and met a fellow singer who would become a lifelong friend, Sheila Jordan (they recorded a co-led album, *One For Junior*, in 1991 for Muse). The early '60s saw Murphy make a handful of records for Riverside and then, in 1973, begin a nearly two-decade partnership with Muse, including what are probably his two most beloved sessions, 1975's *Mark Murphy Sings*, featuring his lyrics to Freddie Hubbard's "Red Clay", John Coltrane's "Naima" and Herbie Hancock's "Maiden Voyage", and 1981's *Bop for Kerouac*, with texts taken from *On The Road*. The new millennium found Murphy recording for HighNote and a one-album return to Verve (2006's *Love Is What Stays*). And while his career has featured only the occasional turn as a sideman (though many vocalists have covered his tunes), he has appeared throughout the years on albums by Charlie Byrd, Herb Geller, Jeff Hamilton and, most recently, a star turn on *The Royal Bopsters Project* (Motéma).

Explaining his methodology to Lorge, Murphy simply said, "'To be a jazz singer it takes a lot of study. You've got to know the chord changes and the words [but when it came to improvisation] the way I learned was I'd just get up there and at first the more complex parts of the improv weren't there. But you try them again and it flows a little more. You have to fall in love with it and that's what gives you the courage and the inspiration to go on further and further and further. And then, all of a sudden, things start to happen.'"



**COLERIDGE GOODE** (Nov. 29th, 1914—Oct. 2nd, 2015) The Jamaican bassist made his career in London after moving there in 1942, working early on with guitarist Django Reinhardt and then violinist Stéphane Grappelli and also was a part of fellow Jamaican Leslie "Jiver" Hutchinson's all-black band but is best known for his contributions to the more progressive '60s British jazz scene on albums led by alto saxophonist Joe Harriott and pianist Michael Garrick. Goode died Oct. 2nd at 100.



**NAT PECK** (Jan. 13th, 1925—Oct. 24th, 2015) The Brooklynite trombonist spent time in England as part of Glenn Miller's Army Air Force Orchestra, moved to Paris where he recorded with Dizzy Gillespie and Kenny Clarke, became a mainstay of Clarke's big band with Francy Boland as well as amassing credits with Coleman Hawkins, Carmen McRae, Michel Legrand and Phil Woods, later giving up playing in lieu of orchestral contracting. Peck died Oct. 24th at 90.



**DAVE PIKE** (Mar. 23rd, 1938—Oct. 3rd, 2015) The vibraphonist's early career was as part of Herbie Mann's 1963-67 groups and he also worked with Slide Hampton, Kenny Clarke and Volker Kriegel and had a steady career as a leader starting with 1961's *It's Time for Dave Pike* (Riverside) and continuing through the decades with releases on Epic, Moodsville, Verve, MPS, Muse and Criss Cross. Pike died Oct. 3rd at 77.



**DON RENDELL** (Mar. 4th, 1926—Oct. 20th, 2015) The British saxophonist bridged the worlds of trad jazz and more experimental fare, working early on with Johnny Dankworth and Ted Heath (as well as being part of the touring bands of Stan Kenton and Woody Herman) and then co-founding a modern jazz quintet with trumpeter Ian Carr (which gave opportunities to younger British jazz musicians), recording several albums, and appearing on sessions by Michael Garrick, Neil Ardley and Amancio d'Silva while continuing to record as a leader into the new millennium. Rendell died Oct. 20th at 89.



**LARRY ROSEN** (May 25th, 1940—Oct. 9th, 2015) The music industry figure and one-time drummer co-founded GRP Records along with Dave Grusin (Billboard's #1 Contemporary Jazz label for five consecutive years, the roster of which included Chick Corea, Diana Krall, Ramsey Lewis, Arturo Sandoval, Michael and Randy Brecker, Kevin Eubanks, Gary Burton and many others), created the PBS series *Legends of Jazz*, produced the *Jazz Roots* series and Sarah Vaughan International Jazz Vocal Competition and won numerous Grammys as an album producer. Rosen died Oct. 9th at 75.



**LEE SHAW** (Jun. 25th, 1926—Oct. 25th, 2015) The pianist was perhaps best known for teaching John Medeski but studied off and on with Oscar Peterson, co-led a trio with her husband, drummer Stan Shaw, for decades, which backed up numerous visiting musicians in their adopted region of upstate New York, and played regularly with her own long-standing trio, recording the acclaimed *Live in Graz* (ARC) when she was 81 and then a quartet album with Medeski, *Together Again: Live At The Egg* (ARC) two years later. Shaw died Oct. 25th at 89. ❖

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## TAMPERE

BY ANDREY HENKIN

PHOTO BY MAARIT KYTÖHÄRJÄ



Ricky-Tick Big Band and Julkinen Sana

The Tampere Diaries begin on a chilly, overcast Friday in the southern Finland town, which once harbored Vladimir Lenin and, for the past 34 years, has done the same for an array of artists as part of its Tampere Jazz Happening (Oct. 29th-Nov. 1st). In an era of festivals using the term jazz as a marketing ploy, TJH remains committed to as wide a definition of the art form as possible, wildly different acts following one another on the stage of the Old Customs House (the Finnish acts across a small square at the ski-lodge-esque Telakka and late-night sets at Klubi's night club stage).

Each night featured a 'big-name' act as the closing performance. Ginger Baker's Jazz Confusion, the British drummer's project devoted to muscular takes on jazz standards, suffered from lethargy on the second night while Carla Bley's trio with electric bassist Steve Swallow and saxophonist Andy Sheppard, which closed the festival, never emerged from a narrow bandwidth of placid beauty, becoming one-dimensional. But the first evening's Ricky-Tick Big Band and Finnish rap trio Julkinen Sana (Paleface, Redrama and Tommy Lindgren) was a wonderful surprise. While the concept is not new and the band's soloists underwhelming, that is just nit-picking. For over 70 minutes, the Old Customs House, chairs removed, turned into a dance party. This correspondent is a lover of the Finnish language and to hear it 'spit' by three very different rappers was simply fabulous.

The rest of Friday's program displayed the aforementioned variety. Mats/Morgan Band, the co-led quartet of Mats Öberg (Nord electro keyboard and harmonica) and Morgan Ågren (drums), is the completely unironic love child of several eras of Jan Hammer. Stefan Jernstål alternated between a second Nord Electro and guitar while bassist Gustaf Hielm kept things chugga-chugging along through the varied terrain. The band lurched between prog-rock, industrial metal, synth-pop, alt-country and even circus music in lengthy pieces, which were convincing because of Öberg's sincerity and Ågren's precision. This was followed by the international trio of Cuban pianist Omar Sosa, Indian drummer/percussionist Trilok Gurtu and Italian trumpeter Paolo Fresu in a set that often felt over-rehearsed and usually left Fresu in the background between the irresistible Sosa and immovable Gurtu. The evening's late night set was tenor saxophonist/bass clarinetist David Murray's Infinity Quartet (pianist Orrin Evans, bassist Jaribu Shahid and drummer Hamid Drake) featuring guest hip-hop poet Saul Williams. While both components were accomplished—Evans is an excellent covalent foil for Murray's exuberance—it felt like people playing next to, rather than with, each other.

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## KRAKOW

BY KEN WAXMAN

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Peter Brötzmann

Krakow's Kazimierz district, which includes Poland's oldest standing synagogue building and architecture dating mostly from the 18th century, was once a center of intellectual ferment and more recently known for its large concentration of bars and restaurants. But it is unlikely the area witnessed such an open display of power and emotion as took place during Peter Brötzmann's four-day residency at the Alchemia Club during Krakow Jazz Autumn (Nov. 5th-8th).

Billed as the German reedplayer's special project, one performance also took place in the soft-seated auditorium of the Manggha Museum of Japanese Art and Technology, situated on the banks of the Vistula River, which snakes throughout the city. Unlike the somewhat cramped Alchemia, Manggha gave the players more leg—and more importantly—elbowroom, but the quality of the sounds remained the same.

Whenever Brötzmann, 74 and with 50-plus years of recording and touring, rears back and ejaculates a sound, his tone is instantaneously identifiable whether on tenor or soprano saxophone, clarinet, bass clarinet or tarogato. Over the course of the residency, he worked in a variety of settings, from duos to a sextet, facing each situation uniquely, whether restrained and chesty balladic tones or reed thrusts so raw they suggested molten lead. His associates ranged from peers like American trumpeter/saxophonist Joe McPhee, Swedish drummer Peeter Uuskyla and American bassist William Parker and mid-career players like British drummer Steve Noble, American drummer Hamid Drake and Swedish tuba player Per-Åke Holmlander to even younger associates such as Norwegian drummer Paal Nilssen-Love and Texan-turned-Glaswegian pedal steel guitarist Heather Leigh. All had previously worked with Brötzmann; only a few with one another. But despite the stage sometimes looking like the arrival and departure gates of a busy international airport, almost every set followed astutely planned flight paths.

Leigh, with whom Brötzmann had played only a few times, was a new challenge. Using effects pedals to add a synthesizer-like ostinato to her 12-string laptop, Leigh's fretless narratives seemed to be the place where Stockhausen and Speedy West meet. As her reverberations coalesced into stinging Hendrix-style guitar flanges or pulsating bass guitar-like bounces, Brötzmann turned from repetitive renal lowing on clarinet to a warm bagpipe-like sound nestled passionately among her tremolo tones. Joined by Noble during another set, subtle cymbal coloring added the third ingredient, resulting in comfortably head-swaying swing.

McPhee and Brötzmann, especially when backed

(CONTINUED ON PAGE 47)

## EXIT ZERO

BY JOEL ROBERTS

RICHARD CONDE PHOTOGRAPHY



Wynton Marsalis

For a weekend each year in November and then again in May, the Exit Zero Festival takes over the bucolic Jersey Shore resort town of Cape May and turns it into a jazz mecca. This year's fall event (Nov. 6th-8th) was the biggest and most eclectic in the festival's four-year history, presenting artists from a wide variety of jazz and non-jazz genres and adding a large new concert venue, which allowed some big-name bookings.

The biggest of those names was the Jazz at Lincoln Center Orchestra (JLCO), under trumpeter Wynton Marsalis' direction, which filled the Schmidtchen Theater, located just outside of Cape May's downtown, but easily accessible by free shuttle buses, with a packed Saturday night crowd.

Marsalis and his 15-piece ensemble offered one of their patented jazz history lessons, going decade by decade from the '20s through the '50s, covering Duke Ellington and Count Basie before moving onto Dizzy Gillespie's ridiculously fast "Things to Come", with parts that Marsalis described as "impossible to play", though he and the band did just fine. The evening's highlight was a performance of "Moody's Mood for Love" featuring saxophonist Ted Nash's elegant rendition of James Moody's original solo, followed by a cheeky turn on the famous vocal version by trombonists Vincent Gardner and Chris Crenshaw. This was not one of the JLCO's more imaginative setlists, sticking perhaps a bit too close to Jazz 101, but the real joy of this group is the sheer power of its sound and overall excellence of its members and both of these were showcased to fine effect.

Friday night in the same concert hall belonged to drummer Terri Lyne Carrington's The Mosaic Project, a much more contemporary group covering everything from Charlie Parker to The Beatles in styles ranging from avant garde to neo-soul. Vocalist Jaguar Wright made a strong impression on an old Nancy Wilson tune, "Imagine This", before giving way to R&B legend Valerie Simpson, who offered a moving take on "God Bless the Child" as well as some of her own compositions written with late husband Nick Ashford.

Some of the festivals best shows were held at the beachfront Cape May Convention Hall, including a dynamic afternoon performance by Marc Cary and his Harlem Sessions group. The acclaimed keyboard player led a rotating lineup of more than a dozen young musicians, singers, poets and even a tap dancer through a wildly entertaining and creative set of ultra-hip soul, funk and hip-hop flavored jazz. Cary, on electric keyboards, and his horn-heavy band created a late-night party atmosphere, playing engaging originals, like the catchy "Harlem River Drive", as well as tunes by everyone from George Duke and Pharoah

(CONTINUED ON PAGE 47)





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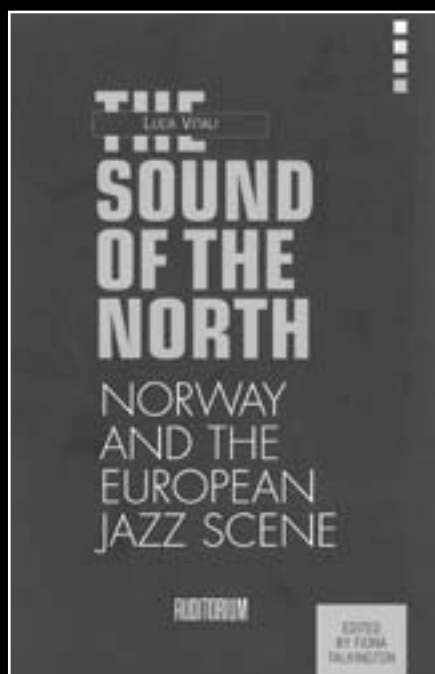
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## THE SOUND OF THE NORTH—NORWAY AND THE EUROPEAN JAZZ SCENE

Just around the corner from the home of Santa Claus, Norway has been a leading light in the international jazz scene since composer George Russell came there in 1968 to work with local players. This comprehensive guide by Luca Vitali, newly available in an English translation, covers the country's various cities, scenes, traditions and players, from the circle around Jan Garbarek documented on early ECM albums to younger players like Trygve Seim, Paal Nilssen-Love and Håkan Kornstad. Skål!

[thesoundofthenorth.net](http://thesoundofthenorth.net) — £18

## SUN RA—A JOYFUL NOISE

Available once more on DVD and Blu-Ray, this 1980 documentary by Robert Mugge, restored from the original 16mm print, was the culmination of two years on the road and at home with the legendary bandleader and his Arkestra. It includes plenty of performance footage and interviews with bandmembers of the period.

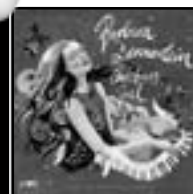
[mvdshop.com/products/sun-ra-sun-ra-a-joyful-noise-dvd](http://mvdshop.com/products/sun-ra-sun-ra-a-joyful-noise-dvd) — \$19.95



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*Christmas Soul*

Barbara Dennerlein (MPS)

*Creole Christmas*

Etienne Charles (Culture Shock Music)

*Big Band Holidays*

Jazz at Lincoln Center Orchestra (Blue Engine)

by Andrey Henkin

## MUSIC TO SILENCE TO MUSIC: A BIOGRAPHY OF HENRY GRIMES

The bassist's life should be the subject of a Hollywood feature. Henry Grimes played on hundreds of sessions in the late '50s-60s, albums by everyone from Sonny Rollins and Gerry Mulligan to Albert Ayler and Sunny Murray. After 1966, he disappeared into the jazz ether, only to be discovered in 2002 working as a janitor and subsequently brought back to music, where he has been nearly as prolific as in his youth. This biography by Barbara Ina Frenz explores Grimes' fascinating story and includes a forward by the bassist's former employer Sonny Rollins.

[inpressbooks.co.uk](http://inpressbooks.co.uk) — £20

## JACO— THE FILM

Love him or hate him, there is no way to ignore the impact of the late bassist Jaco Pastorius on modern jazz.

A member of Weather Report during the fusion band's glory days and participant on albums by everyone from Al DiMeola and Albert Mangelsdorff to Joni Mitchell, Pastorius led a tragically short life that often overshadowed his music. Metallica bassist Robert Trujillo has put together a loving documentary, a two-DVD or Blu-Ray set featuring unseen live footage and photos and interviews. Running time 217 minutes.

[mvdshop.com/products/jaco-pastorius-jaco-dvd](http://mvdshop.com/products/jaco-pastorius-jaco-dvd) — \$19.95



## TURTLE RECORDS—PIONEERING BRITISH JAZZ 1970 - 1971

This British label existed from 1970-71 and released only three LPs. But what albums they were: Mike Osborne and John Taylor's debuts as leaders and the first album by Howard Riley's trio with Barry Guy and Tony Oxley. These impossible-to-find albums have finally been reissued, complete with an informative essay on British jazz by music journalist Colin Harper and lots of archival photos.

[shop.cherryred.co.uk/shopexd.asp?id=5169](http://shop.cherryred.co.uk/shopexd.asp?id=5169) — £17.99

The true meaning of Christmas is obvious: unrepentant capitalism. It seems that even before Halloween, every store imaginable has been transforming itself into a winter wonderland to boost year-end sales. While a sad statement on the world's priorities, it is a useful analogy for discussing three fine new jazzy Christmas releases.

Hammond organ player Barbara Dennerlein's *Christmas Soul* has the charming lived-in variety of a vintage clothing shop. The quintet (saxophonist/flutist/clarinetist Magnus Lindgren, bassist Luca Alemanno, drummer Robert Ikiz and percussionist Abdissa Assefa, expanded to a sextet on several tracks with either guitarist Nicola Conte or vocalist Zara McFarlane) offers a relaxed 13-track program of classic fare like "Christmas Time Is Here", "We Three Kings", "Little Drummer Boy", "Old Tannenbaum" and both "Blue" and "White Christmas". Dennerlein's other releases have shown a player with a catholic view of the organ's place but here she is almost self-effacing, a gentle snowfall rather than a Nor'easter. "Let It Snow" is played with a hip swing; "We Three Kings" sounds like a delicious outtake from a '60s Charles Lloyd album; "Little Drummer Boy" is recast with a reggae groove; "Sleigh Ride" is pure '70s soul. The inclusion of "Chim Chim Cheree" from *Mary Poppins* is a bit peculiar for a Christmas album but is hardly a lump of coal.

Putting on trumpeter Etienne Charles' *Creole Christmas* is like entering an emporium selling spices of the world. In an unusual move for a Christmas album, Charles offers few cinnamon sticks or nutmeg cloves, instead playing "Go Tell It On The Mountain" (vocals by Mykal Kilgore), Donny Hathaway's soul-funk "This Christmas", two pieces from Calypso pianist Lionel Belasco and modern Trinidadian Christmas tunes "Make A Friend for Christmas" and "Christmas is Yours, Christmas is Mine", both featuring composer/vocalist Relator, and "Indian Parang Chick". Tchaikovsky makes two appearances: "Spanish Dance" from *Swan Lake* and "Dance of the Sugar Plum Fairy" from *The Nutcracker*, the former Flamenco-ized, the latter transplanted from 19th Century Saint Petersburg to modern-day New York City. The album was recorded with various personnel over three days in July 2014, which explains the steamy vibe throughout, as warming as zesty hot cider.

*Big Band Holidays* by the Jazz at Lincoln Center Orchestra (JLCO) is Macy's, or maybe even Gimbel's. All the glitzy ornaments are here: "Jingle Bells", "Have Yourself a Merry Little Christmas", "We Three Kings" and "I'll Be Home for Christmas", along with some presents that required a bit more thought like "Zat You, Santa Claus?", "Merry Christmas Baby" and season-appropriate standard "It's Easy to Blame the Weather", with featured soloists like Walter Blanding, Ted Nash and Sherman Irby (saxophones) and leader Wynton Marsalis (trumpet). Like moving from one department to another, a variety of feels is on display, courtesy of arrangements by band members like Victor Goines, Chris Crenshaw and Irby as well as the inclusion of some helper elves in vocalists Cécile McLorin Salvant, René Marie and Gregory Porter on several tracks. This music is guaranteed for good cheer, whether you are vomiting from too much eggnog, sick of spending time with family or waiting in an endless line to pay for your presents.

For more information, visit [mps-music.com](http://mps-music.com), [etienncharles.com](http://etienncharles.com) and [jazz.org/blueengine](http://jazz.org/blueengine). Charles' *Creole Christmas* is at Dizzy's Club Dec. 2nd. JLCO's *Big Band Holidays* is at Rose Hall Dec. 17th-19th. See Calendar.





*Live at the Village Vanguard*  
**Christian McBride Trio (Mack Avenue)**  
 by Ken Dryden

Christian McBride's big sound and effortless swing caught the attention of many bandleaders early on. By the mid '90s, the bassist's career as a leader was underway and there were comparisons to the master bassist Ray Brown, with whom he played and recorded. But McBride has long since forged his own voice and has regularly produced acclaimed and often surprising CDs. These live trio sessions, recorded over several days at the Village Vanguard, feature his long time drummer Ulysses Owens, Jr. and up-and-coming pianist Christian Sands.

McBride's band can't help but be compared to Benny Green's trio, of which he was a member for several years in the early '90s. Of course, McBride's then-formidable technique has grown tremendously since and he's calling the songs, a diverse program of music he's heard or performed dating back to his teens, including neglected jazz works, familiar chestnuts and some surprises. Among the less-frequently-performed songs are Wes Montgomery's infectious blues "Fried Pies" and J.J. Johnson's driving bop number "Interlude", both great features for the talented Sands and gems that need further exploration. The leader generously includes a Sands original, the enticing ballad "Sand Dune", demonstrating that the young man's lyricism measures up to his chops at blazing tempos.

The warhorse "Cherokee" has long been a favorite for rapid-fire performances and a chance to show off; the trio takes a slightly different approach, switching back and forth from the faster tempo, with McBride stealing the solo spotlight. "Good Morning, Heartache", made famous by Billie Holiday, is a showcase for the leader's warm arco technique. The spiritual favorite "Down By the Riverside" is a joy in a breezy arrangement with a touch of funk and inspired moments by the trio. McBride sends the crowd off laughing with a rollicking, playful interpretation of the '70s pop tune "Car Wash", putting the spotlight on Owens. No matter what size ensemble he is leading, Christian McBride is a master at grabbing an audience's attention and retaining it throughout a concert.

For more information, visit [mackavenue.com](http://mackavenue.com). This project is at Village Vanguard Dec. 1st-6th. See Calendar.



*Book II*  
**Yoni Kretzmer 2Bass Quartet (OutNow)**  
 by Brad Cohan

A small but crucial scene of pioneering, Israeli-born jazz musicians spreading their creative fire is afoot in New York. Add tenor saxophonist Yoni Kretzmer to that freethinking canon. A Brooklyn transplant, Kretzmer has been documenting his own musical happenings, as well as those of his peers, through his OutNow Recordings and by the off-and-on concert

series of the same name.

The imprint has seen a flurry of releases, including a set by reedplayer Josh Sinton and double bassist Dominic Lash and a couple of offerings by Kretzmer himself: one a duo record with drummer Andrew Drury, the other the sophomore effort by his 2Bass Quartet. The band—as its moniker conveys—is a singular behemoth supported by the dueling double bass assault team of Reuben Radding and Sean Conly and the bold drummer Mike Pride. The two-CD sprawl of *Book II* is a free-minded yet disciplined tour de force of melodicism fused with experimentation, where no player assumes the role of genuine leader. Instead, each musician ostensibly takes turns handing off the baton as they impart their own unique sonic language to nine spacious explorations. Throughout this sonic journey, there's nary a moment for a breath to be exhaled, the quartet relentless in pursuit of exhilarating sounds yet the aesthetic is not of the firebreathing variety.

That vibe is established with opener "Haden", a mini-tribute to the late, great bassist. At a compact three-and-a-half minutes, it's more than enough time for the four to converge and converse, each equipped with salvos of ideas and running wild with them, giving the listener the gamut of what's to come. Some compositions mirror their titles. "Soft" is akin to a freight train steadily rumbling down the tracks but with a one-two bass punch as its engine while "Ballad" is just that, a sublime slow burner complete with Kretzmer shining with melodic phraseology.

While it's easy to say the lethal Radding/Conly combo is this album's heartbeat, with its bow on strings buzzsawing and beefy rhythmic plucking, this is clearly a group effort and collective vision. *Book II*'s epic middle section is evidence: nearly-ten-minute "Stick Tune" is primal energy music as Kretzmer takes the spotlight, his hurricane-force blows dancing, swinging and screaming; "Metals" features classical music-flavored abrasive stroking and caressing of the basses; and Pride puts his heavy stamp on "Freezaj" with a devastating drum clinic. Meanwhile, the 19-minute long "Number Four" fittingly stands alone on the second disc, its rollercoaster of a freebop ride a furiously bobbing and weaving beast.

For more information, visit [outnowrecordings.com](http://outnowrecordings.com). Kretzmer is at Muchmore's Dec. 1st. See Calendar.



*Relative Resonance*  
**Devin Gray (Skirl)**  
 by Stuart Broomer

As a drummer, Devin Gray has performed with a spectrum that includes some of the most creative figures in jazz, including duos with Ellery Eskelin and Gerald Cleaver, the trio Transit Heavy with Satoko Fujii and Natsuki Tamura, a trio with Uri Caine and Michael Formanek and bands led by Nate Wooley and Mark Helias. He launched his career as a composer in 2012 with the quartet Diego Rataplan and he continues here with another, *Relative Resonance*, with tenor saxophonist/clarinetist Chris Speed, pianist Kris Davis and bassist Chris Tordini.

It's clear very quickly that there's nothing casual about Gray's compositional impulses or the group that he's assembled to play them. The opening "City Nothing City" presents a leaping line that suggests a kind of post-serial bop, an effective introduction to this very tight-knit, rhythmically adroit music. There's an

initial sense of abstract, interlocking parts densely woven around a central theme, but, as the pieces proceed, a more complex methodology emerges. Most of the pieces have been composed as a group of distinct etudes, each assigned to a member of the quartet. The development consists in the musicians adjusting their individual scores to one another's to create a coherent piece of music.

"Notester", the first of these, has Speed at times playing an arpeggiated line to which Davis and Tordini adjust ostinato figures. The method is an intriguing philosophical response to notions of group communication and vocabulary as they arise in a musical situation, the written component isolating individuals, the situation requiring close interaction. What's remarkable is the kind of freedom and dialogue the group achieves on some of the pieces, developing an original kind of swing on pieces like "Transatlantic Transitions" and "Undo the Redo". Gray has successfully combined the timbres and techniques of contemporary jazz with indeterminacy techniques associated with composer Morton Feldman.

The individual musicians' lightness of line contributes tremendously to the process. Speed's particularly dry sound on both clarinet and tenor saxophone (at times he actually sounds like a bassoon) gives the group an original sound while Davis, Tordini and Gray seem to defy the usual gravity of a rhythm section. Davis is particularly adroit in blurring the line between the composed and the improvised, seemingly reading spontaneously and improvising with rare precision. In a period rich in methodological inquiry, Gray is developing his own way.

For more information, visit [skirlrecords.com](http://skirlrecords.com). This project is at Korzo Dec. 1st. See Calendar.

## RECOMMENDED

- **Aram Bajakian** — *Music Inspired by The Color of Pomegranates* (s/r)
- **Dave Ballou** — *Solo Trumpet* (Clean Feed)
- **Bambi Pang Pang** (featuring Andrew Cyrille) — *Drop Your Plans* (El Negocito)
- **Kenny Barron** — *At the Piano* (Xanadu-Elemental Music)
- **Scott Dubois** — *Winter Light* (ACT Music)
- **George Garzone/Jerry Bergonzi/Ra-Kalam Bob Moses/Richard Andersson** — *Splitting Up In Boston* (Hobby Horse)
- **Sheila Jordan** — *Better Than Anything: Live* (There Records)
- **Ingrid Laubrock** — *Ubatuba* (Firehouse 12)
- **Larry Ochs** — *The Fictive Five* (Tzadik)
- **Steve Swell** — *The Loneliness of the Long Distance Improviser* (s/r)

Laurence Donohue-Greene, Managing Editor

## NEW RELEASES

- **Joseph Daley/Warren Smith/Scott Robinson** — *The Tuba Trio Chronicles* (JoDa Locust Street Music)
- **Tim Daisy** — *October Music Vol. 1: 7 Compositions for Duet* (Relay)
- **Scott Dubois** — *Winter Light* (ACT Music)
- **Logan Hone** — *Similar Fashion* (pfMENTUM)
- **Le Rex** — *Wild Man* (Cuneiform)
- **Livio Minafra/Louis Moholo-Moholo** — *Born Free* (Egea)
- **The Necks** — *Vertigo* (Northern-Spy)
- **Evan Parker/Keith Rowe/Barry Guy/Eddie Prevost** — *Supersession* (Matchless)
- **Premature Burial** — *The Conjuring* (New Atlantis)
- **Matthew Shipp Trio** — *The Conduct of Jazz* (Thirsty Ear)

Andrey Henkin, Editorial Director





**Take One**

**Christian Sands/Thomas Fonnesbæk/Alex Riel  
(Storyville)**

by Phil Freeman

Pianist Christian Sands started out as a child prodigy, releasing his first album, *Footprints*, at 14 and a second, *Harmonia*, two years later. He's currently a member of bassist Christian McBride's trio while continuing to work on his own, as this two-CD set documents. For this live set from Copenhagen's Jazzhus Montmartre, he's teamed with two Danes, bassist Thomas Fonnesbæk and veteran drummer Alex Riel, for a collection of extremely standard standards and a few surprises, including one original composition.

Sands was mentored by Billy Taylor early on and pays tribute to the late master with a version of his "Lonesome Lover". It's a slow blues, with melodic ornamentations tumbling smoothly from his fingers; the bass is rock steady, the drums nearly imperceptible save the occasional soft cymbal crash as punctuation.

Cedar Walton's "Bolivia" is taken at a bouncy tempo, Sands seeming to hint at a modal approach before launching into almost McCoy Tyner-esque extrapolations. He hammers the keys into place without exploding into full-on free play, as Fonnesbæk and Riel gallop behind him, the drummer dropping bomb after bomb to encourage the pianist to greater and greater heights. Mary Lou Williams' "Syl-O-Gism" is tackled in a muscular, '70s manner recalling players like Kenny Barron, George Cables and Barry Harris. The piece has an emphatic swing and Fonnesbæk takes a patient but emotionally resonant bass solo.

"Sand Dune", the sole Sands original performed here, finds the pianist adopting a frilly, but still powerful style reminiscent of Ahmad Jamal, full of heavy chords and extended melodic runs, sweeping across the keys. In the piece's final moments, Riel attacks the kit with furious energy. It makes a good argument for Sands as more than an interpreter, something that's not always true of players who first enter the public eye as children.

The set also includes versions of "Stella By Starlight", "So What", "In a Sentimental Mood", "Moanin'", "Body and Soul" and "Someday My Prince Will Come". They're all fine.

For more information, visit [storyvillerecords.com](http://storyvillerecords.com). Sands is at Village Vanguard Dec. 1st-6th with Christian McBride. See Calendar.



**Eclipse**

**Russ Lossing (Aqua Piazza)**

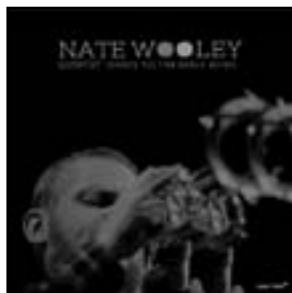
by Fred Bouchard

When I read that this solo piano album was performed as a consecutive series of short improvisations, I tried to experience it as such—put the album on, stretched out and listened intently, unarmed with pen and pad. Impressions flew in, but I suppressed a habitual desire

to jot and scribble, instead listening and reflecting, trying to identify Lossing's favored textures, effects and results. Next time through, I ventured a few comments and aural analogies: "Paul Bley. Not for driving! Horace Tapscott. Angry gnomes. Elliott Carter. Taut abstractions. Dark humors." On the third pass, I tried track-by-track: "Chattering intensity; single-note runs with overlapping hands; slow-creeping chromaticism; spidery, atonal motifs; pointillist moments; occasional bluesy thirds. Clouds of Bill Evans (or Federico Mompou) post-Impressionism." That was all from the opening "Eclipse"! "Moving Shadow": slow single notes and triads yield (not build) to graceful arabesques; an oblique reference to Debussy's "Golliwog's Cakewalk". "Distant Earth": febrile dipsy-doodles meet raggy galumphing—with momentum! "Upper and Lower Unite": leaves slowly, silently turn yellow. "If Ever": low, damped gallopings alternate with reverberating plucked strings. Macabre!

There's lots going on during Lossing's hour alone with his piano and his thoughts (aptly dubbed 'mercurial' by guitarist Ben Monder) have more galaxy-wandering freedom than in his duos with bassist John Hébert, but lightning turnarounds, too. By the time he winds down this intense, introverted, demanding excursion Lossing goes hushed, cosmic: "Not So"—a pulsating nebula—is followed by "Water Over Fire"'s starburst and asteroid shower. Fade to black.

For more information, visit [russlossing.com](http://russlossing.com). Lossing is at Ibeam Brooklyn Dec. 2nd with Terrence McManus and 11th-12th with Samuel Blaser. See Calendar.



**(Dance to) The Early Music**

**Nate Wooley Quintet (Clean Feed)**

by David R. Adler

Maintaining the quintet personnel from his 2010 gem (*Put Your Hands Together*), trumpeter Nate Wooley embarks on a journey through the landmark early '80s repertoire of Wynton Marsalis. This is material "that stoked a very powerful fire in me," Wooley writes of his 12-year-old self in the liner notes. But (*Dance To*) *The Early Music* is not a tribute to Marsalis, Wooley insists; it's "a person's attempt to look at his history and to remember what it feels like to be home."

Wooley goes about this with integrity and intelligence and what he documents is through and through the sound of his own band. But one comes away with renewed wonder at the compositional richness and sheer swing fervor of Marsalis' tunes. "Hesitation", from the trumpeter's eponymous debut, leads off with its tricky staccato head and punishing tempo, returning to end the album as the more expansive "Hesitation/Post-Hesitation". "For Wee Folks" is more tempestuous than the version on *Black Codes (From the Underground)*, though the rubato duo intro by bass clarinetist Josh Sinton and bassist Eivind Opsvik preserves its chamber-jazz essence. "Blues" and "On Insane Asylum", more loosely derived from pieces on *Black Codes* and *J Mood* respectively, find Wooley in capricious form on trumpet, blurring and bending and wailing, bringing his experimental vocabulary to bear on the music. The unaccompanied trumpet intro on "Skain's Domain" is another case in point.

Sinton, playing bass clarinet exclusively as he did on *Hands Together*, brings an improvising sensibility and sonic imprint quite unlike the tenor saxophone of Branford Marsalis and the same can be said for

vibraphonist Matt Moran in regard to prized Marsalis pianists Kenny Kirkland and Marcus Roberts. Opsvik and drummer Harris Eisenstadt are burning, endlessly responsive, highly attuned to the layers of color and space in the music. Wooley's arrangements push the band even further into the unfamiliar: "J Mood" becomes a thick and dissonant rubato ode and a drum feature while Sinton opens "Phryzzinian Man" with solo bass clarinet in an almost Braxton-ian vein before bringing in the tune's telltale bassline. These are among the slickest moves in an album full of them.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Wooley is at The Stone Dec. 4th with PROOFReaders. See Calendar.

**UNEARTHED GEM**



**Creative Music Studio: Archive Selections, Volume 2  
Various Artists (Planet Arts)**

by Duck Baker

Here is a second batch of recordings culled from performances recorded between 1971-84, at Creative Music Studio (CMS), the Woodstock-based collective dedicated to bringing together musicians from different cultural backgrounds. The three CDs cover, respectively, small ensembles, large ensembles and world music. CD 1 runs the gamut from straight-ahead bop to an invigorating piano duet by Karl Berger and Frederic Rzewski. Hearing Lee Konitz jam with George Lewis is delicious, as is Charles Brackeen with Paul Motian and David Izenzon. But the first meeting of Anthony Braxton and Marilyn Crispell takes the cake. An amazing moment to have been captured, it lives up to all expectations.

The large-ensemble tracks on CD 2 are led by Don Cherry, Baikida Carroll and Gerry Hemingway. The orchestras are mostly filled by CMS students and records of who was on hand seem not to have survived. Cherry leads his mostly unidentified group through a series of riff-like themes, allotting solo space to himself and a few others, including flutist Steve Gorn. Carroll's track moves from shimmering impressionism to a section somewhat reminiscent of *Ascension* and then into a modal/postbop line and features strong blowing from the leader and Crispell, among others. But Gerry Hemingway's "Revolution Poem" is the most ambitious. Evoking a sped-up George Russell big band, this uptempo romp presents a series of very hot soloists over dense but effective writing.

A built-in danger with cross-cultural musical meetings is that things can easily boil down to the lowest common denominator of shared musical language, the highly rhythmic modal jam being a usual result and this does loom at times on CD 3, though of course with modal jamming this good and rhythms this hot, it hardly matters. Even on tracks that do go on a bit (Amoudou Jarr's track, for example), things can get very interesting at a moment's notice. But the lack of information about performers here is somewhat frustrating. The track credited as being led by Collin Walcott on sitar instead features a santoor player, to give one example.

For more information, visit [planetarts.org](http://planetarts.org). Karl Berger is at El Taller LatinoAmericano Dec. 5th. See Calendar.

## GLOBE UNITY:SLOVENIA



**Bums**  
**Feecho (Kaja Draksler/Onno Govaert) (El Negocito)**  
**Hramo**  
**Kombo B (Sazas)**  
**The Life Sound Pictures of Jure Pukl**  
**Jure Pukl (Fresh Sound-New Talent)**  
 by Tom Greenland

Tucked into the northern corner of the Adriatic Sea, mountainous, sparsely populated Slovenia is not an obvious hotspot for jazz, but its artistic output suggests otherwise, to judge by three recent CDs.

Emphasizing the might of the meek, Feecho, named for the Serbian-made Zastava 750 coupe, puts a picture of its namesake on the cover of *Bums*, a live album by pianist Kaja Draksler and Dutch drummer Onno Govaert. A highly satisfying adventure, the concert is divided into three extended improvisations (“Goshi Goshi”, “Nya” and the title track), each developing organically, without urgency, but leaving a lasting impression. At times Draksler leads the explorations with light rippling figurations or odd-length ‘riffs’, but there are as many times when she becomes a second percussionist, blending into the musical woodwork. The duo is not afraid to insert pregnant silences or negative spaces into the texture, inviting the audience to fill in its own version of the story. Even at their most climactic, midway through the title track, Draksler and Govaert know just when to pull back and save a little excitement for later.

Kombo B is a student ensemble led by drummer Zlatko Kaučič, a newer, younger (the musicians are 9 to 17) version of his groundbreaking Kombo A, all part of the ongoing “Sound Springs” project. *Hramo*, the fifth album of the series, finds Kaučič conducting a series of ensembles, all featuring guitarists Jan Jarni and Peter Kastrin and bassist Matjaž Bajc, drums and percussion supplied from a pool of 12 musicians, with additional firepower from guest trumpeter Damijan Valentinuzzi, trombonist Matija Mlakar and saxophonists Boštjan Simon (on alto) and Jani Šepetavic (on tenor). Tracks like “Dedek Mraz” and “Urbanova Očala” have a strong Latin-rock feel, but others are more mercurial, displaying a range of moods and textures, especially closer “Joy of Joy!”, which features stop-and-go traffic, gaping silences and four-way exchanges by the guest horns.

*The Life Sound Pictures of Jure Pukl* is the tenor/soprano saxophonist’s seventh album as a leader, his second with New York-based musicians. Pooling the talents of guitarist Adam Rogers, pianist Sam Harris, bassist Joe Sanders and drummer Rudy Royston, Pukl unveils various facets of his artistic vision: analytical, impressionistic, hard-edged and romantic. His full yet effortless tone retains a sense of pacing and restraint, even on its most muscular flights, lending ballad passages an extra poignancy. A generous leader, his compositions encourage interactivity, an overlapping of ideas and personalities. Rogers’ burnished tone serves as a second horn, shadowing Pukl’s lines or ad libbing obbligati and counterpoint. Vocalist/lyricist Sachal Vasandani cameos on “Quiet Skies Come Back”. On “Journey to the One”, guest tenor saxophonist Melissa Aldana’s approach melds so closely with Pukl’s it’s difficult to tell who is playing what.

For more information, visit [elnegocitorecords.com](http://elnegocitorecords.com), [kaucic-zk.si](http://kaucic-zk.si) and [freshsoundrecords.com](http://freshsoundrecords.com). Pukl is at Fat Cat Dec. 5th. See Calendar.



**Marais Del Sueño**  
**Javier Moreno (Fresh Sound-New Talent)**  
 by Elliott Simon

Whether dreams are truly a window into our unconscious or not, it is a daunting thought to invite other people in to share them. On *Marais Del Sueño* bassist Javier Moreno does just that. He is a wistful romantic and his dreams are elegant statements that highlight a delicate touch along with drummer Gerald Cleaver’s ability to go with the flow but maintain compositional integrity. The two are wonderful together and they create a supple organic jazz that explores mood and emotion across these eight reveries.

Pianist George Dulin and saxophonist Tony Malaby complete the quartet. The former supports the rhythm and mood while the latter is the primary explorer, investigating these rhythmical landscapes on both tenor and soprano. Originally from Spain, Moreno shows his worldliness on several tunes: “Música Callada” is a beautifully sinuous piece featuring Moreno’s Spanish-informed intro while Malaby turns his soprano eastward for inspiration on “Interludio Oriental”. Malaby is nimble on soprano and can be surprisingly tender on tenor; his soprano states, shapes and twists the theme to “La Cornette” and flits quickly from place to place on the sweet “Miel de Brezo” but he chooses his tenor to express gentle emotion on “Lu”.

“Freia Power” is an extended piece beginning, as other tunes do, with Cleaver and Moreno gracefully depicting a sleepy descent into a dream. Once there, tempos pick up, tension builds and ideas coalesce, dissociate and reform. The structurally sound “Titeres” is a highpoint and Malaby (on tenor) navigates one of the rhythm section’s finest dreamscapes as it turns on Dulin’s keystrokes. Compare this to the initial tight organization of “Tramándote”, which gives way to Cleaver and Moreno’s relentless attempts to break it down only to then be quickly built back up.

This is a rare rhythm section and the tunes stand alone as complete compositions even without Malaby’s saxes. But Moreno’s invitation into the sea of his dreams cleverly uses Malaby’s insights and improvisations to reflect sequences of feelings, impressions, surroundings and sensations.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com).



**Covered**  
**Robert Glasper (Blue Note)**  
 by Joel Roberts

After winning two Grammy Awards and a large audience outside of jazz circles for the R&B and hip hop-infused *Black Radio* (2012 Best R&B Album) and *Black Radio 2* (2014 Best R&B Album and Best Traditional R&B Performance for “Jesus Children”), Robert Glasper returns to his roots on his new release—at least sort of.

The album, recorded live at Capitol Studios in Los

Angeles, features the pianist in an extremely relaxed acoustic trio setting with bassist Vicente Archer and drummer Damion Reid, with whom he recorded *Canvas* and *In My Element*, his first dates for Blue Note a decade ago. But this is anything but a traditional jazz trio album, as Glasper continues his genre-busting ways, mingling imaginative covers of tunes by Radiohead, Joni Mitchell, Musiq Soulchild and John Legend, among others, with a rendering of the standard “Stella by Starlight” steeped in the sumptuous lyricism of Bill Evans (the tune was a staple in the pianist’s ‘60s repertoire).

The originals here include updates on some of his *Black Radio* fare, like opener “I Don’t Care”, which seamlessly mixes postbop and dance grooves. The pointedly titled “In Case You Forgot” serves as a 13-minute reminder that Glasper can play the heck out of just about anything. He jumps effortlessly from adventurous cascades of free jazz to quotes from plaintive pop fare like Bonnie Raitt’s “I Can’t Make You Love Me” and Cyndi Lauper’s “Time After Time” (a song, not incidentally, that Miles Davis received flak from jazz critics for covering in the ‘80s).

The final two tracks delve quite effectively into social commentary. “Got Over” is a stirring spoken-word piece featuring reflections on race and history from Harry Belafonte while “I’m Dying of Thirst” includes a children’s chorus reciting the names of victims of police violence over an ethereal drum-and-bass groove. It’s a powerful ending to a quietly convincing album that makes no concession to genre or preconceived notions of what a jazz artist is supposed to be or what kind of songs he’s supposed to play.

For more information, visit [bluenote.com](http://bluenote.com). This project is at Zankel Hall Dec. 5th. See Calendar.

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*Rambling Confessions*  
**John Hébert (Sunnyside)**  
by Ken Micallef

Though *Rambling Confessions* is the fourth release from bassist John Hébert, he is still best known as a sideman. And that's a shame because while his rock-steady time feel and huge, tone-rich presentation is an asset to the bands of others, Hébert's intelligence as an arranger and composer deserves greater exposure.

In an era when musicians sometimes compose music favoring complexity over conversation, *Rambling Confessions* follows a different, very open path. While Hébert's experiments don't always work, the eight tracks unfold gently and expansively, the music's easy caress welcoming listeners with winding melodies and beautiful vocals. Those vocals, by Jen Shyu, act as a kind of ethereal glue. Sometimes wordless, always willowy, compelling and frequently haunting, Shyu transforms scatting into a melismatic art. Her flowing spell casts "70's and 80's Remix", for instance, into a feverish voodoo chant driven by Hébert's propulsive groove and Andy Milne's pristine piano.

The inclusion of drummer Billy Drummond also alludes to Herbert's careful, clever choices. Drummond can swing as old school as anyone, but he's also an extremely modern drummer, his at-times Cubist approach to dissecting rhythm and creating forward motion a pure energy thrill. Drummond, Hébert and Milne are perfectly attuned to the smallest shift, the kinetic dance of mind and fingers. The trio with Shyu transforms "September Song" into a dramatic tight-wire walk, Burt Bacharach's "Alfie" into a clearheaded rumination unruffled by the song's inherent reflection and Hébert's original compositions into, well, rambling confessions.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Hébert is at JACK Dec. 5th with Peter Evans and The Jazz Gallery Oct. 15th-16th with Mary Halvorson. See Calendar.



*Pole Axe*  
**Slobber Pup (RareNoise)**  
*Ticonderoga*

**Joe McPhee/Jamie Saft/Joe Morris/Charles Downs**  
(Clean Feed)

*Pellucidar: A Dreamers Fantabula*  
**John Zorn (Tzadik)**  
by Kurt Gottschalk

Jamie Saft is an artist of many talents. Beyond his skills as a keyboardist (and guitarist and bassist), he has a deep understanding of the use of sound, from the distinct qualities of vintage synthesizers and amplifiers to how to engineer audio for a record or concert hall. He also has a knack for arranging musicians—the music but also the people. He can bring out hidden sides of a fellow player, from drummer Bobby Previte on the brilliant *Doom Jazz* to, more recently, projects that have pulled guitarist Joe Morris into heavier rock and metal-informed atmospheres.

Saft and Morris have known each other since the former was studying at the New England Conservatory and the latter was gigging around Boston. They first found common ground on record years later with

Spanish Donkey, whose 2011 album *XYX* put Morris into a thornier thicket than any of his previous recordings. They broadened the scope on last year's *Plymouth* but it was Slobber Pup's debut *Black Aces* in 2013 (with drummer Balazs Pandi and bassist Trevor Dunn), that really built on the Spanish Donkey grind. *Pole Axe*, their followup, brilliantly subs Dunn out for saxophonist Mats Gustafsson, who is likewise able to hit adrenaline-pumping levels without condensing into an unchanging monolith. The album calls back to dynamite blasts from the past by Machine Gun and Massacre but also admits to some space rock motivations over three (two epic and one bite-sized) jams.

Morris' second career as a double bassist is hardly new news by this point, but at Saft's behest he has plunged into holy waters on *Ticonderoga*, mining one of the great (and often overlooked) records in John Coltrane's later years. After discovering a common love for *Live at the Village Vanguard Again*, Saft suggested they do a recording inspired by that remarkable album, putting Morris in the role of the late Jimmy Garrison. To round out the quartet, they invited drummer Charles Downs and saxophonist Joe McPhee, who, unbeknownst to them, was in the audience at the Vanguard when that record was made. The four don't try overly hard to emulate the record—there's no "My Favorite Things" or extended bass solos—but the spirit reigns strongly (with McPhee giving perhaps a bit more than a nod on the third of the disc's four tracks). The original was a more relaxed record than much of Trane's later output and they respect that vibe, remaining open to exploration without trying to blow down the walls.

Like Saft (or Ellington or Prince), John Zorn has a talent for getting the best out of his bands and when he first debuted his Dreamers project it seemed a bit like a well played (and well played) joke. Here was the cream of the Downtown on throwback exotica music inspired by easy listening and fake ethnic records from the '50s. It's hard to imagine that seven years and five albums later the concept is still viable but, no better or worse, it is. The fun in *Pellucidar: A Dreamers Fantabula* is in the musicianship. With a band like Saft, guitarist Marc Ribot, vibraphonist Kenny Wollesen, bassist Trevor Dunn, drummer Joey Baron and percussionist Cyro Baptista it'd be hard to go wrong and one thing Zorn doesn't do is go wrong. It's cheesy, sure, but it's some high-grade cheese and Saft and Ribot in particular shine across the album's nine tracks. Like the old jazz adage "you don't have to swing but I have to be able to tell you know how to", Dreamers shows the importance of being able to play in to play out.

For more information, visit [rareniserecords.com](http://rareniserecords.com), [cleanfeed-records.com](http://cleanfeed-records.com) and [tzadik.com](http://tzadik.com). Saft is at The Stone Dec. 6th. See Calendar.







*Gaia*  
**Lionel Loueke (Blue Note)**  
by Tom Greenland

Benin-born guitarist Lionel Loueke is one of the most exciting new voices on jazz guitar, a finger-picker who combines deep feeling for pulse and intuitive phrasing with cutting-edge approaches to rhythm and melody. On *Gaia*, his eighth outing as a leader, he regroups with two colleagues from his student days at Berklee College of Music, bassist Massimo Biolcati and drummer Ferenc Nemeth, for an unadulterated set (i.e., live studio audience, no overdubs) of originals.

"Broken", the opener, immediately sets the tone for the rest of the date, with a robotic guitar sound and a complicated yet flowing rhythmic structure over an earthy riff, sounding grounded and extraterrestrial all at the same time. On many of his compositions, Loueke takes a symmetrical structure and slightly shortens or lengthens the final phrase by a pulse. For example, "Aziza" dances along with a 4+4+4+5 beat grouping while the funky "Veuve Malienne" is grouped 4+4+4+3. In hands less competent than Biolcati and Nemeth's these long-form rhythmic phrases would limp and stutter, but here they flow seamlessly.

Loueke's guitar style is biting, not lush, with terse chords and stabbing lines, his improvised lines often hewing to a modal tone center, but full of surprises as well, as when they slip outside the harmonies. He reveals a blues-rock edge on several tracks: "Wacko Loco", "Even Teens" and especially "Procession" (phrased 4+5+5+5), turning up the distortion and pedaling the wah-wah à la Cream-era Eric Clapton. His softer sentiments come out on "Sources of Love", where he fleshes out the melodic line with just the right amount of chordal accompaniment; "Rain Wash", which opens pensively, becoming more definitive in the middle; and a cover of The Bee Gees' "How Deep Is Your Love", reimagined as a typically asymmetrical (4+4+4+3) but infectiously festive samba send-up. The title track pulls together all of his best qualities: graceful ornamentation, deft touches, liquid phrasing and unpredictability, all over a bedrock groove.

For more information, visit [bluenote.com](http://bluenote.com). This project is at Jazz Standard Dec. 8th-9th. See Calendar.



*Restive Soul*  
**Kyle Nasser (Aisa)**  
Vol. 01

**Beekman (Discos Pendiente)**  
by Donald Elfman

Kyle Nasser, saxophonist and composer, is intelligent and soulful, has a sense of freedom yet understands the concept of structure and is a leader with a finely tuned sense of organization and order. The two albums featured here present all of these facets and transcend them to make vital new music.

*Restive Soul* is a quintet showcase for which Nasser composed challenging but appealing music. "For Rick B." is a perfect illustration of the way Nasser thinks

and writes: a tribute to a teacher who passed away, it's a deeply felt work that is uptempo and positive with a spirit that all can dig into. The theme is stated by Nasser on tenor and guitarist Jeff Miles, but the rhythm section of Dov Manski (piano), Chris Van Voorst Van Beest (bass) and Devin Drobka (drums) anchor the tune with propulsive rhythm and keen phrases. Nasser solos fervently as does Miles, making good use of the electricity coming through his instrument.

The tunes are diverse and expressive of the album's title. "Angelique" is a gorgeous and dreamy ballad with the leader again on tenor. The title tune has a rock-like sensibility with Miles in a heavy groove and Drobka and Van Voorst Van Beest pushing the band forward. "Shadow Army" and "Radiator Lady" are both dark and pictorial, with the latter at a faster tempo and both having tenor, guitar and piano playing attractive melodies. This is a well-seasoned group, with each member contributing to the soundscape.

Beekman is a collective group of Nasser and three international players. The tunes on *Vol. 01* are richly eclectic and satisfying, reflecting the players' backgrounds and a sense of group adventure and musical and personal harmony. Nasser plays mostly soprano saxophone and pianist Yago Vázquez is found exclusively on Rhodes keyboard, both offering finely drawn colors. The latter contributes the opener, the quietly haunting "Mirrors", Rhodes providing the intro vamp and then Nasser and Vázquez playing the inviting and mysterious melody. Nasser's "Sticky Hipster" is up next and it's another enigmatic melody, played on deep-throated tenor, with drummer Rodrigo Recabarren doing a quiet rockish shuffle and Vázquez delivering an elegant and bittersweet complement.

Each of the musicians demonstrates compositional prowess and group ethos. Recabarren's boppish "Tamborcitos y Huevaditas" flies by with free-form grace while bassist Pablo Menares' "Lem" is an intimate ballad. And Nasser, Vázquez and Recabarren each offer additional tunes—delicately shaded works with feeling, gracious pacing and expressive playing.

For more information, visit [kylenasser.com](http://kylenasser.com) and [discospendiente.com](http://discospendiente.com). Nasser's quintet is at Cornelia Street Café Dec. 8th. See Calendar.



*Time and the River*  
**David Sanborn (Okeh)**  
by Terrell Holmes

Alto saxophone icon David Sanborn has endured over the years with his distinctive and popular style, applying his skyscraping range expertly to every project. He steps into his seventh decade with *Time and the River*, an album that proves he has lost none of his energy or passion and is still among the best in the business.

The great band that Sanborn has behind him includes a dynamite heartbeat composed of drummer Marcus Baylor, percussionist Javier Diaz and nonpareil bassist Marcus Miller, who also produced the album. They lead the way on Sylvain Luc-Alice Soyer's pulsating "A La Verticale", clearing the path for one of the typically vigorous solos that have defined Sanborn's career. The reflective and mysterious "Ordinary People" (by Sanborn, not John Legend) has fine underscoring on Hammond organ by Ricky Peterson and the slight roughness around the edges of Sanborn's tone suits the tune perfectly. Roy Assaf's

keyboards and Miller's sighing bass support Sanborn wonderfully on the excellent Sanborn original "Drift"; oddly, though, Sanborn's entry after the dreamy intro seems so abrupt it's almost as though he's intruding. Singer Larry Braggs, of Tower of Power fame, leads the band's cover of "I Can't Get Next to You". There's a nod to The Temptations toward the end but the song faithfully references Al Green's version, thus making it more Memphis than Motown. Sanborn's lines laughingly mock Braggs' dilemma, embodying the siren he will never get.

The sensual march of Alice Soyer's "Oublie Moi" and "Seven Days, Seven Nights", penned by Miller, are exceptional because they're well-spaced and have added color and texture, specifically from Peter Hess' excellent work on soprano and tenor saxophones and bass clarinet. In the same vein, Randy Crawford's caressing vocals are a perfect match for the lyrical opulence of Alan Bergman-Marilyn Bergman-Michel Legrand's "The Windmills of Your Mind". Sanborn cooks up a faithful version of D'Angelo's silky "Spanish Joint" and things end on a nicely rendered, if somber, note with a duet between Sanborn and Assaf on David Amram's theme from *The Manchurian Candidate*.

Some of the fade-outs are a little frustrating, especially after Nicky Moroch's blistering guitar solo on "A La Verticale", because one would like to hear what's on the other side of those fading vamps. That caveat aside, Sanborn still plays with the bright-eyed enthusiasm of someone who's just starting out and *Time and the River* not only confirms his status in jazz but serves notice to Father Time that he has a fight on his hands.

For more information, visit [okeh-records.com](http://okeh-records.com). Sanborn is at Blue Note Dec. 8th-13th. See Calendar.



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**Signal Gain**  
Josh Sinton/Dominic Lash (OutNow)  
by John Sharpe

*Signal Gain* presents the results of a fierce investigation of tone and timbre by reedplayer Josh Sinton and English bassist Dominic Lash, recorded during the latter's 2011 sojourn in NYC. Sinton's main axe here is amplified contrabass clarinet rather than his more customary baritone saxophone and bass clarinet. He explores the full gamut of possibilities inherent in the setup, from subterranean rumbles to percolating susurrations, via vocalized muttering and a range of less expected sonorities. Lash, among the first rank of adventurous bassists, contributes a dark undertow to the date, switching between bow and fingers to match Sinton blow for blow.

Although the core duo features on each of the eight cuts, the principals invited four additional collaborators to join them in a supplementary session: trumpeter Nate Wooley, Ingrid Laubrock (tenor and soprano saxophone), Lash's countryman Alex Ward (clarinet) and Kyoko Kitamura (voice). The album is artfully programmed to intersperse duet outings between varied small group permutations drawn from the guests, with the titles indicating the participants. "Las-Lau(t)-Sin-War-Woo" proceeds in explosive fits and starts, contrabass clarinet snorts and abrasive bass scrapes becoming embroiled in a braying but carefully controlled colloquy of overlapping voices. "Las-Sin-Woo" develops into an exploration of drone tonalities, not unexpected given Wooley's fondness for sustained textures, though that doesn't prepare one for the remarkable passage where his trumpet resembles a slowed-down scream.

But whoever takes part, the various ensembles demonstrate a great shared sense of dynamics and silence. Kitamura makes her only appearance on "Kit-Las-Sin-War" alongside Ward, as the two contrasting higher register lines interweave with a staccato bottom end. The high point of the disc comes on "Las-Lau(s)-Sin", where soprano saxophone darts, yelps and curdles amid spiky bass pizzicato and marauding contrabass clarinet murmurs and cries. Whether taken one by one or considered as a suite the outcome remains compelling.

For more information, visit [outnowrecordings.com](http://outnowrecordings.com). Sinton is at Delroy's Cafe and Wine Bar Dec. 7th and 14th, Bar Chord Dec. 9th, The Firehouse Space Dec. 17th, Ibeam Brooklyn Dec. 18th with Adam Hopkins and The Stone Dec. 25th. See Calendar.



**Spring Rain**  
Samuel Blaser Quartet (Whirlwind)  
by Ken Waxman

Like the bird that is able to replicate others' songs, Swiss-born, Berlin-based trombonist Samuel Blaser adopts particular musical personae for each project. On his recent *A Mirror to Machaut* (Songlines), he sophisticatedly reimagined early Renaissance motifs

for the 21st Century while *Spring Rain* honors clarinetist Jimmy Giuffre's early '60s trio with pianist Paul Bley and bassist Steve Swallow by recording five of its tunes, plus seven originals in that chamber-jazz style.

Russ Lossing plays far more Fender Rhodes, Wurlitzer and mini-Moog than piano and drummer Gerald Cleaver's rhythmic skills, alongside bassist's Drew Gress' sympathetic prodding, invest the tunes with just enough bottom so that they swing subtly while staying true to Giuffre's elaborate clockwork-timed concepts. These classics continue to resonate, yet, like a new engine inserted in a classic chassis, pieces like Bley's "Temporarily" are souped up, with drum rolls adding to the stop-time arrangement. "Trudgin'", a Giuffre line, is stretched past its initial theme with elastic-band tautness, as Lossing tints the result with baroque-like filigree from electric piano. Even a respectful reading of Giuffre's "Cry Want", which meanders as if the band is motoring along a rural Texas trail, has its surface smoothness disrupted by raucous trombone snorts and percussive piano key clips.

Blaser's compositions broaden the mood with uncommon methods. The pensive performance of "Missing Mark Suetterlyn" is serrated with in-the-pocket drum beats and splattering glissandi from Wurlitzer. "The First Snow" may swirl with tones, courtesy of Fender Rhodes, more akin to '70s electric jazz, but the narrative's tough center hardens the performance to hail-like consistency. "Umbra", a piano-trombone duo, is a relaxed ballad while two solo tracks showcase Blaser's exquisite instrumental command. *Spring Rain* uniquely salutes a jazz hero while showcasing the skills of improvisers who propel the tradition in their own manner.

For more information, visit [whirlwindrecordings.com](http://whirlwindrecordings.com). Blaser is at Nublu Dec. 10th, Ibeam Brooklyn Dec. 11th-12th and 15th with Max Johnson and Cornelia Street Café Dec. 13th. See Calendar.



**Paris Frère**  
Todd Capp's Mystery Train (Noncept)  
by John Pietaro

Though *Paris Frère* was recorded in Brooklyn, the sounds captured could almost be derived from an ancient Nordic culture that predicted avant trends. But the assemblage doesn't do 'world music'; this release casts a secret night journey into the avant heart of new music. And you'll want to pay close attention to the content lest it envelop you like an aural haunting.

Drummer-leader Todd Capp directs this brilliant ensemble securely from behind. His musicianship is exported often times through what he does not play. This has been written before about such rare drummers, but Capp creates boiling points at pianissimo as needed, with marked tacits to increase tension. Stinger accents via muted cymbals or atmospheric rim-shots allow the mind's ear to fill in the rest. Or not. Capp experimented early on with prime movers of the AACM in Chicago before becoming embedded in his native NY's Downtown '80s hotbed. In *Mystery Train*, Capp's contrapuntal drumming works in startling accord with Kurt Ralske's yearning, adventurous cornet, Watson Jennison's beautifully pained reeds and flute (and drums on one track), Andrew Lafkas' driving bass and the deep gray tapestries generated by Gao Jiafeng or Michael A. Holmes, alternating spots on electronics. Add the other-worldly voice tracks of Jiafeng and the

music crosses into other places, other times.

Modal phrases, pedal-centered basslines, echoey cornet and timpani mallets rolling across toms offers something of an ECM vibe, yet there is an urgency that cuts to the core of free jazz: a revolutionary declaration of sound. The restless foray of *Paris Frère* may begin on the continent but quickly disappears into the highlands of the East and out. This is visceral music. Capp and company, through five bold pieces, would deny you the opportunity ever to categorize *Mystery Train*.

For more information, visit [toddcappmusic.com](http://toddcappmusic.com). Capp is at Scholes Street Studio Dec. 12th as part of 577 Forward Festival. See Calendar.

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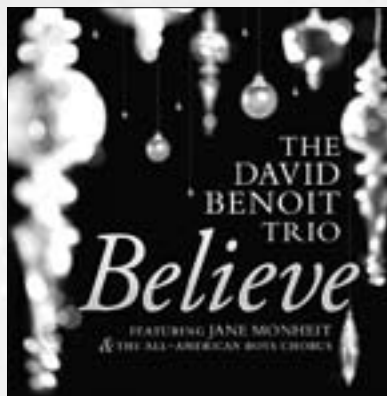
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**Blue Whisper**  
**Amina Figarova (In+Out)**  
by George Kanzler

Since emerging from Azerbaijan over two decades ago, pianist Amina Figarova has released a dozen albums featuring her compositions for small bands. *Blue Whisper* is her 13th and again features the sextet format. Figarova creates a unique musical atmosphere and landscape, one undeniably lyrical—veering toward but never succumbing to sentimentality—yet also full of rhythmically scintillating moments and passionate expression. On this album she employs her favorite frontline: flute (Bart Platteau) along with trumpet/flugelhorn (Alex Pope Norris) and saxophone. There is some interchange between members of her American and world touring band, but constants are Platteau (also her husband) and drummer Jason Brown. Wayne Escoffery and Marc Mommaas share saxophone duties, as do bassists Luques Curtis and Yasushi Nakamura. Flugelhorn and guitar guest on one track apiece. And two include voices.

The album begins and ends with hymn-like pieces. The opening title track is a haunting ballad set up by liturgical piano chords, with tenor keening a melody over flute and flugelhorn; Escoffery then turns to soprano to solo over a more insistent beat, which morphs to drum rolls under piano, as it calms the tempo down to return to the melody. Closer “Hewa”, with Sarah Elizabeth Charles singing Swahili lyrics, evokes African landscapes in a brooding theme over brushes with tenor (Mommaas this time), flute and voice taking turns on top. In between, Figarova proves adept at a variety of strategies, employing speed, syncopation, broken rhythms and even a foray into funk (“The Traveler”). Standout tracks include both guest spots: “Pictures” conjures tropical breezes with a supple AfroLatin undercurrent for Anthony Wilson’s enticing guitar solo, evolving into a counterpoint with the leader from which she emerges with one of her own most forceful solos of the date. Ernie Hammes’ flugelhorn feature, the impressionistic “Moonrise”, finds his warm tone emerging over arco bass and piano, limning an alluring solo over semi-rubato time, giving way to musing piano, returning to close over pizzicato bass. Like the rest of this CD, the track is distinctively a Figarova creation.

For more information, visit [inandout-records.com](http://inandout-records.com). Figarova is at Smoke Dec. 16th-17th. See Calendar.



**Something Personal**  
**Houston Person (HighNote)**  
by Alex Henderson

Having recorded more than 70 albums as a leader in addition to all of his work as a sideman, veteran tenor saxophonist Houston Person is an elder statesman of soul jazz. Person’s followers will not be disappointed by *Something Personal*, which finds him joining forces

with engineer Rudy Van Gelder and leading a swinging quintet of Steve Nelson (vibraphone), John di Martino (piano), Ray Drummond (bass) and Lewis Nash (drums). The quintet becomes a sextet with the addition of guitarist James Chirillo on four selections: Carl Sigman’s “Crazy He Calls Me”, Irving Berlin’s “Change Partners”, Gus Kahn’s “Guilty” and Marvin Hamlisch’s theme song from the 1973 movie *The Way We Were*.

Person’s recordings have become more laid-back in recent years and that holds true here. There are uptempo moments, including spirited performances of Rudy Toombs’ “Teardrops from My Eyes” and Jimmy McHugh-Dorothy Fields’ “On the Sunny Side of the Street”. But mostly *Something Personal* favors a laid-back sense of swing, from midtempo performances of “Change Partners” (transformed into a bossa nova), “The Way We Were” and Sammy Cahn’s “The Second Time Around” to ballads such as “Guilty” and Benny Golson’s “I Remember Clifford”.

Person’s interpretation of “The Way We Were” is an interesting departure from the way Barbra Streisand envisioned the song 42 years ago. Person increases the tempo and approaches it as an instrumental mixture of bop and R&B. Hamlisch’s song received R&B makeovers in the ‘70s but seldom has it been heard in an instrumental soul jazz setting. And Person’s version, for all its R&B-minded grit, is as sentimental as Streisand’s. A sense of nostalgia often prevails on this CD, which looks back on different musical eras of 20th century with appealing results.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Person is at Jazz Standard Dec. 26th-27th. See Calendar.



**Eggs Up High**  
**Bizingas (NCM East)**  
by Clifford Allen

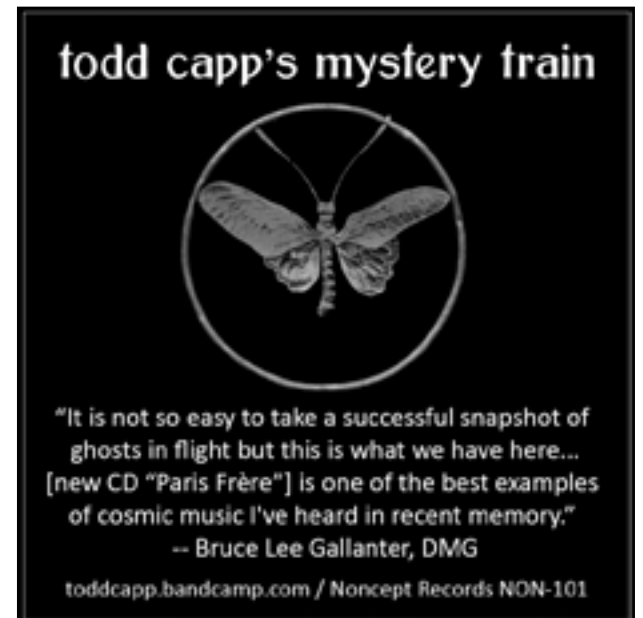
In 2015, it is almost to be expected—if not required—that a jazz musician draw from outside the ‘jazz’ sphere of influence in order to create music. The amount of music available is pretty staggering, yet the ones able to distill this vast sonic landscape into a cohesive, taut approach are few. Trombonist Brian Drye’s Bizingas (with cornet player Kirk Knuffke, guitarist Jonathan Goldberger and drummer Ches Smith) has done just that: distilling everything he has heard and experienced, from minimalism to creative improvisation and post-punk rock, into a band.

The instrumentation of Bizingas is unique, though not limiting, and on the most liberated tunes they present a spry, top-heavy and pointillist charge. “Hawaii”, the opening piece on *Eggs Up High* (their second disc), begins with overlapping synthesized cells in the vein of Laurie Spiegel or Terry Riley, the ensemble in a lilting unison that falls away into the break-heavy chug of Smith’s kit. Both Drye and Knuffke have fat, clear tones and an exacting sense of pace and sound stately against the electrified ensemble, giving massive and open-ended direction. Whether or not they’ve spent countless hours playing together à la Ornette and Don Cherry (one would assume so), the frontline exudes a hefty, measured telepathy. The presence of Smith’s time, whether cluttered or sparsely didactic, and Goldberger’s fuzzy whine are cake icing when horn players are as in tune as Drye and Knuffke.

In practice, the quartet balances darting precision with ragged tumble—the sputtering volleys between drums and Drye’s organ on “Along”, for example—and

orchestrating meticulous lyrical craft and chaotic funkiness is what makes Bizingas’ music intriguing. At Brooklyn’s Manhattan Inn’s CD release last month, the quartet split *Eggs Up High* in half and bookended a short, deliberately odd solo trombone and electronics set by Curtis Hasselbring. If Smith’s explosiveness was a little too front-and-center for the small room, the deft interplay between trombone, cornet and guitar shaped these beguiling, progressive rock-tinged tunes out of flexible, gutsy improvisation and infused densely scored music with honest, loving openness.

For more information, visit [ncmeast.com](http://ncmeast.com). Brian Drye is at Ibeam Brooklyn Dec. 11th-12th. See Calendar.







*An Evening With (Live in Europe 2009)*  
Herb Geller/Roberto Magris Trio (JMood)  
by Mark Keresman

The late Herb Geller, who died two years ago this month at 85, was a California alto saxophonist, arranger and composer who spent much of his post-1958 life in Europe. Pianist Roberto Magris was born in Italy and currently is musical director of and records regularly for the Kansas City label JMood Records. This disc captures Geller with Magris' trio live in Novi Sad, Serbia and Vienna, Austria in 2009.

The album begins with a lovely midtempo semi-ballad, Cole Porter's "After You". Geller mixes elegance with a touch of sternness, as if he didn't want to give in (too much) to bittersweet reminiscence; Magris' solo is gently probing, as a friend might implore someone to let himself feel suppressed emotion(s). Nikola Matosic's bass throbs solidly and Enzo Carpentieri's drumming is full of beautiful, effortless swing. Zoot Sims' "The Red Door" is a bit of hard-swinging bop in which Geller aims for and gets a slightly rougher tone. Magris swings like a small waterfall, playfully/proudly quoting "Groovin' High", bass and drums like a real cool, steady breeze. The lesser-known Billy Strayhorn ballad "Orson" slightly resembles "Jitterbug Waltz" — Geller's crooning narrative is one of the more lovely discourses

jazz ears will glom this year. "9:20 Special" is a Count Basie gem featuring smartly swaggering horn going to town while drums crackle and pop underneath. "If I Were A Bell" brings the Serbian concert portion to an end, Geller twisting and winding his way through this oft-covered standard with almost reckless passion and invention.

Two tracks from a Vienna performance conclude the album. A deliriously artful and intense version of Jimmy Rowles' ballad "The Peacocks" features Geller unaccompanied, with hints of Ornette Coleman's pinched, tart sound. Stephen Sondheim's "Pretty Woman" is romantically yearning and yearningly romantic but never cloying. Magris' solo is more than slightly percussive but gleamingly lyrical and succinct, with Carpentieri adding punchy accents and asides. It flows yet there's a bit of volatility as well.

Geller is sharp and inventive throughout. There's no coasting on his considerable rep and he and Magris' trio make for a nigh-on-ideal, hand-in-glove alliance. While Geller had a few more years to go on this planet, *An Evening With* is as grand a capstone to a long and varied career as one may get.

For more information, visit [jmoodrecords.com](http://jmoodrecords.com)



*Live In Studio*  
Gerry Gibbs Thrasher Dream Trio (Whaling City Sound)  
by Ken Dryden

Gerry Gibbs Thrasher Dream Trio is literally a dream come true for the drummer. His third release with two NEA Jazz Masters, pianist Kenny Barron and bassist Ron Carter, is similar in concept to the earlier CDs, though this session was taped live in the studio, adding trumpeter Roy Hargrove and/or vocalist Cassandra Wilson as guests on several tracks.

There were a few twists added to the challenge of performing before invited audiences. Gibbs chose Top 40 hits from different decades and didn't pass out lead sheets to Barron and Carter until right before recording, though they made valuable suggestions to change a few chords. Elegant piano stands out in Burt Bacharach's "Wives and Lovers" with a brief but distinctive bass solo and snappy brushwork adding icing on the cake. "Spartacus Love Theme" is associated with Bill Evans' poignant solo piano interpretations, but Gibbs recasts it as a breezy samba for Barron's driving, inventive playing. Hargrove's muted trumpet adds a sublime touch to "On a Clear Day" while Wilson never sounded better on a masterful rendition of "Alfie", a performance that so moved Hargrove that he spontaneously joined on flugelhorn in the midst of it.

Vince Guaraldi's "Cast Your Fate to the Wind" has always had a bit of Latin flavor, but Gibbs' conception takes it into the Caribbean and adds some dissonance. Hargrove conveys the unheard lyric in "What Are You Doing the Rest of Your Life?" with an emotional solo. Gibbs transforms the sometimes pedestrian '60s bossa nova "Music to Watch Girls Go By" with his skilled brushwork. The CD closes with a rapid-fire bop treatment of Henry Mancini's "Charade", powered by an inspired bassline and showcasing a sassy trumpet solo. Let's hope Barron and Carter will find time to make future recordings with the talented Gibbs.

For more information, visit [whalingcitysound.com](http://whalingcitysound.com). Gibbs is at Smalls Dec. 8th and Rockefeller 620 Loft Dec. 16th. See Calendar.

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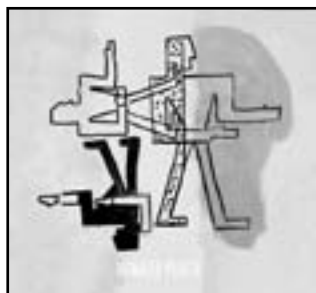
**Radiate**  
**Liberty Ellman (Pi)**  
by Stuart Broomer

A glance at his slim discography might suggest that guitarist Liberty Ellman is a reluctant bandleader, with *Radiate* his first release since *Ophiuchus Butterfly* appeared in 2006. Listen to the work, though, and it may not be reluctance at all, but an intense sense of precise statement. A key contributor to Henry Threadgill's Zooid since 2000, Ellman balances clarity and feeling, constructing ambiguous, evocative structures, which trigger subtly nuanced, yet spontaneous improvisations, creating a kind of multi-directional lyricism with his bell-like guitar.

Ellman has put together a remarkable band here, with three of the musicians present on *Ophiuchus Butterfly* returning almost a decade later: alto saxophonist Steve Lehman, bassist Stephan Crump and Jose Davila on tuba and trombone. Trumpeter Jonathan Finlayson and drummer Damion Reid complete the sextet. For a band that's rarely convened, there's a rare communication, collective improvisation one of the key tools animating this work. The very durability of the associations resonates with the style, one that links Buddy Bolden and Steve Coleman.

From the opening "Supercell" the band touches on the spirit of New Orleans polyphony. Tuba and trombone lines dovetail with guitar and the other horns, updating the origins of jazz with playful exuberance. That spirit inspires other moments as well, whether it is Ellman with acidic alto or piercing, laconic trumpet. Part of the charm is the joy that Ellman and Davila clearly take in their timbral contrasts (something here harkens back, oddly, to a Kid Ory recording session of 1954 that included Barney Kessel's electric guitar). "Furthermore" is a highlight, a timeless piece shaped by dramatic, oracular drumming. Guitar lines cascade downward, their shapes echoed by the responsorial horns.

For more information, visit [pirecordings.com](http://pirecordings.com). Ellman is at Brooklyn Conservatory of Music Dec. 19th with Stephan Crump. See Calendar.



**Howard Peach**  
**Chris Speed/Simon Jermyn/Lander Gyselinck**  
**(El Negocito-De W.E.R.F.)**  
by Phil Freeman

*Howard Peach* is the name saxophonist Chris Speed, bassist Simon Jermyn and drummer Lander Gyselinck have given to their collaborative project. Like FLY, a similarly structured ensemble of Mark Turner, Larry Grenadier and Jeff Ballard, they are a collective rather than a platform for a horn and their music has a subdued, gently exploratory quality, which sounds like a three-way conversation held from comfortable chairs.

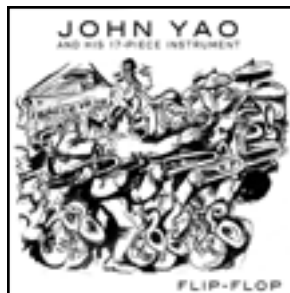
This is a concise album; six tracks slip past in just under 34 minutes. Still, most of them unfold with near-infinite patience. They are not 'tuneless'—some are

quite melodic—but built around interaction, not heads and solos. The most traditionally 'jazzy' pieces, like "Chris the Crafty Cockney" and "Sycamore Sea", offer small pleasures like the rumble of Jermyn's very electric bass and Gyselinck's fascinatingly unpredictable approach to the kit, but still feel like concessions.

By contrast, seven-minute "Hidden Word" takes things closer to something unique. Speed emits long, low notes, almost heading into the range of a baritone saxophone. Drums start out at the edge of perceptibility, gradually building up to a tribal thumping, with ominous cymbal clatter as an additional way to jangle the listener's nerves. Electric bass is reduced to a nearly subsonic throb, occasionally augmented by subtle keyboard hums. The piece as a whole recalls Painkiller (the trio of John Zorn, Bill Laswell and drummer Mick Harris) circa their dubby, ambient-influenced *Execution Ground* set; it's marvelously creepy.

They return to this territory on the album's closing track, "Atlantis 1987", with Jermyn strumming weirdly fusion-y ripples between a sleepwalking Speed and Gyselinck's rattles and whispers, which almost sound more like a field recording than a musical instrument being 'played' in any traditional sense. This group has a surprising, present-day sound, which offers enough challenges to the listener to make further releases a very enticing prospect.

For more information, visit [elnegocitorecords.com](http://elnegocitorecords.com). Speed and Jermyn are at The Stone Dec. 6th with Endangered Blood and 27th with Jim Black, respectively. See Calendar.



**Flip-Flop**  
**John Yao and his 17-Piece Instrument (See Tao)**  
by Elliott Simon

John Yao and his "Instrument" have been showcasing a new take on postmodern swing in NYC venues of late. And although he eschews guitar for a fifth trombone, the remaining classic big band setup serves as his 17-Piece Instrument. Rooted in the importance of composition and arranging that made the '30s swing, *Flip-Flop* takes the genre into infrequently charted big band territory.

Yao's trombone is nice and warm but it can also be cutting, as on the contemplative "Reflection", morphing into slightly off-kilter decisiveness. Yao's time with both the Vanguard and Afro Latin Jazz Orchestras has left its mark—a facility for complex tight arrangements—but compared to those environs this session is way riskier. Yao is also well connected and top players such as saxophonists John O'Gallagher and Rich Perry, trombonist Luis Bonilla and trumpet players Andy Gravish and David Smith enable Yao to pull off his genre bending remarkably well. "Soundscape No. 1"'s ethereal ambience and "No. 2"'s moody atmosphere stray furthest from the comfort of head/solo/head but most of these 10 new compositions have their own edgy moments.

The title track is a mixture of changing sonic environments. It is part what Miles Davis called "the stuff that makes one feel that shit all up in your body" and crisscrossing O'Gallagher alto and Perry tenor saxophones make for an expansive opener. "Ode to the Last Twinkie" seductively sucks one in and then devolves into freeformish cacophony while "Hellgate" takes a familiar path before veering off into Jon Irabagon's tenor bop. There is a plaintive innocence to "Slow Children at Play", which easily channels a Latin

groove and "Illumination"'s classically informed interchange between Frank Basile's baritone saxophone and Alejandro Aviles' flute is superb. "New Guy", with flowing comfortable solos from Gravish and Yao, is in danger of being soppy but drummer Vince Cherico does not let that happen. The surprisingly traditional "Out of Socket" closes out the session as a platform set up by pianist Jesse Stacken for sweet soloing from Aviles (alto), Kajiwara Tokunori (trombone) and Jason Wiseman (trumpet). *Flip-Flop*...not your grandfather's big band.

For more information, visit [johnyao.com](http://johnyao.com). This project is at Greenwich House Music School Dec. 10th. See Calendar.

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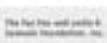
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**Machine Language**  
**Bob Belden Animation (RareNoise)**  
**In An Ambient Way**  
**Powerhouse (Chesky)**  
 by Ken Micallef

Bob Belden, who passed away May 20th at 58, was not simply another saxophonist or bandleader or producer. He possessed the kind of deep passion, profound knowledge and searing intelligence seldom seen in the music business, cared deeply about the music, never suffered fools gladly and was honest to a fault. Belden could be difficult, but only because he insisted on getting it right, every time. Le Poisson Rouge hosted a tribute to Belden last month, attended by fans and fellow musicians. Emceed by producer Michael Cuscuna, the event featured performances, video salutes and remembrances by Chick Corea, Herbie Hancock and Bret Primack.

What was as striking as the emotion on display and performances by Belden's Animation, Animation/Imagination and Treasure Island bands was the realization that Belden's music was never beholden to the past. He may have used historical compositional elements, but his music was forever moving forward. The music performed by trumpeter Tim Hagans, trombonist Conrad Herwig, drummer Billy Kilson, pianist Kevin Hays, bassist Jay Anderson and others was deeply rooted in Belden's love of such Miles Davis

albums as *Bitches Brew* and *Decoy*. Belden worked on various Davis projects and was committed to exploring the master's oeuvre. But two of Belden's final works are informed by modern electronic/dance music and science fiction scenarios, not nostalgia.

Framed by Kurt Elling's regal narration, Animation's *Machine Language* describes an unsettling scenario spelled out over 12 largely drum-and-bass propelled pieces. Performed by Belden, trumpeter Pete Clagett, keyboardist Roberto Verastegui, bassist Bill Laswell and drummer Matt Young, *Machine Language* is curious and musically adventurous. Opener "A Child's Dream"'s sullen trumpet tones and dark atmospheres surround Elling's introduction of a child who is really an embryonic Artificial Intelligence. Laswell's bass spreads like a lava flow and grooves upend pastoral vibes. Pure machines and human machines combine in "Eternality". Filtered Rhodes and long held trumpet notes imbue "Evolved Virtual Identity" with a spectral hue. Melodic/rhythmic stasis suspends "A Machine's Dream", which is the end note of the album and the end of the human.

Lenny White's galloping funk drumming and Oz Noy's chomping guitar signal *In An Ambient Way*, a unique take on Miles Davis material, the approach to which Laswell has said is, "open to interpretation and reinterpretation, it continues on and on and on, it never resolves. Because there's no foundation, it's just floating through the ether." In that way, while *In An Ambient Way* is grounded in Davis' electric period, it primarily establishes a palette of open improvisation. Belden's soprano sax and flute inform only the edges of this meditative set, such burns as "Early Minor" and "It's About That Time" explored respectfully, but without regard to directions or culminations. Belden's playing in closer "In A Silent Way" is heraldic and thoughtful, subtle and beautiful. A fitting final note from an American master.

For more information, visit [rarenoiserecords.com](http://rarenoiserecords.com) and [chesky.com](http://chesky.com)



**Coordinate Orientali**  
**Gabriele Meirano/Federico Ughi (577 Records)**  
**Flying Kites**  
**Grant Calvin Weston/Lucas Brode (577 Records)**  
 by Ken Waxman

Astute scholars of American politics could find more similarities in the policies of Donald Trump and Bernie Sanders than between these CDs. Released on the same label, both are duos that highlight powerhouse drumming, but after that everything diverges.

*Coordinate Orientali* showcases the interplay between pianist Gabriele Meirano, a presence on the London and Copenhagen scenes, and New York drummer Federico Ughi. The eight tracks were recorded in Shanghai, where Meirano now lives. Both born in Italy, Meirano and Ughi's session could be one of the most significant Italian excursions into China since Marco Polo. But these are jazz players not ethnic music adaptors so, despite temple bell pealing and guzheng string-plucking inferences in tunes such as "Jin Ling Road", piano solos lean more towards Chick Corea's Latin side and Thelonious Monk's angularity. A gentleness characterizes pieces such as "Double Happiness" and "Magic Moe", though the former cloaks a core of steel underneath tangy sweetness and cascading piano glissandi threaten to turn the latter excessively formalist until tuned cymbal vibrations help it relax into a stark ballad. Meirano uses a classy variant of hunt-and-peck to source the proper notes on

the concluding "Chewy"; his playing can be soothing, sparkling or supple. Ughi supplies necessary pitches and rhythms at crucial points, never bringing attention to himself, subtly strengthening each musical foray.

If only the same could be said of drummer Grant Calvin Weston. His every move appears to be telegraphed with crude pumps and cranked-up battering, though it must be admitted that his strategy locks in positively with Lucas Brode's strained guitar wiggles and repeated sound loops on *Flying Kites*. The 12 numbers appear to involve studio wizardry, with Weston recording his drum, percussion and synthesizer parts in Philadelphia while Brode's guitar, effects and loops were recorded in Somers, N.Y. Occasionally fireworks are put aside for more restrained fare: "As Luck Would Have It" and "Slowly Wandering" pull back from metal-styled excess, but in the same fashion a rock band introduces an obligatory ballad in the middle of an arena set. Built on folksy strums, the former show Brode's controlled dynamics, almost lute-like in execution, until Weston's synths add some oomph with spluttering processes. On the latter, repetitive steel guitar-like licks move with the simplicity of updated Santana and McLaughlin. "What It Is" stands out as what the two could have achieved with more restraint. A hard shuffle taking inspiration from both hip-hop and blues, the track alone justifies Brode's effects collection, since he applies them with an artist's not a house-painter's strokes. Meanwhile, Weston's buzzing smacks add drama and emotion to the exposition while showcasing a theme that deserves the restatement it gets before the track ends.

For more information, visit [577records.com](http://577records.com). These projects are at Scholes Street Studio Dec. 13th-14th as part of 577 Forward Festival. See Calendar.

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***A Love Supreme: The Complete Masters*  
John Coltrane (Impulse!-Verve)  
by George Kanzler**

Returning from overseas in the spring of 1965, one of the first sounds this reviewer heard from a phonograph in the Southern States barracks that was then home was saxophonist John Coltrane's album *A Love Supreme*. Later in the decade, I would hear it in Africa—on the radio and referenced by Highlife and AfroPop musicians—and in America on sound systems during rock concert intermissions. And guitarist Carlos Santana's experience, recounted in the notes written by Coltrane scholar Ashley Kahn, of first having been turned on to this music while smoking pot, was not an unusual one in the '60s-70s.

For *A Love Supreme* is one of those very rare albums, or any artifact for that matter, that transcends labels and genres. It was one of the avatars of the cultural zeitgeist that has come to be known as The Sixties. Beyond its 'spiritual' influence—echoing worship and mysticism—so new to jazz, its core musical phrases and riffs were disseminated far and wide, popping up in rock music as diverse as Santana and Steely Dan. And thanks to the FCC's "FM non-duplication rule" issued the year before, the album also became part of the new free-form FM radio format.

Here, in its 50th anniversary year of release, we have the complete original LP expanded to two CDs (three LPs) or, in a deluxe version of three CDs and including a booklet of photos, Coltrane's handwritten charts and even facsimile of the reel boxes. The latter includes the only recording of a live performance of the complete *A Love Supreme*, from the French Antibes Jazz Festival (Jul. 26th, 1965) on the third CD. Added to the original LP music on the first CD are two monaural "reference" tracks given to Coltrane of the last two parts of the suite. CD 2 contains both alternate takes and overdubs from the quartet sessions, including the vocal overdubs of Part I and the undubbed version of Part IV (Coltrane added his own alto saxophone to the tenor saxophone coda on the released version). The quartet session was Dec. 9th, 1964; the next day Coltrane brought a sextet in and recorded four takes and two breakdowns of Part I—"Acknowledgement", which makes up the rest of the second disc.

The inclusion of alternate takes and the concert recording here further emphasize the singular achievement of the original album. There is a concentrated focus to the music achieved in the legendary Van Gelder Studio in Englewood Cliffs, NJ that day because, more than was usual for Coltrane, he oversaw every detail of the performance. The overdubbing of the vocal chant—associating words, however brief, with the music cannot be discounted as a major reason for the album's astounding popular success—demonstrates that detail, as does hearing "Part IV—Psalm" before Coltrane added the overdubbed alto, which gives the final version the choir-like quality of a hymn.

The roles of his sidemen were also carefully monitored, with bassist Jimmy Garrison repeating the 1-2-5 "love supreme" motif introduced in "Part I—Acknowledgement" toward the conclusion of "Part III—Pursuance". Elvin Jones' drumming was also more directed than was usual on other quartet sessions and performances, as Coltrane seems to have restricted his sonic palette and range, so that certain tones and timbres, like tympani (probably tuned toms) or tight snare and/or cymbal rolls dominate at specific times. Adding tenor saxophonist Archie Shepp and bassist Art Davis to the basic quartet (pianist McCoy Tyner rounded out the group) the next day in the studio, Coltrane tried more elaborate approaches to "Part I—Acknowledgement" and the results are fascinating on their own. But we should be grateful he decided not to tamper with the concentrated, almost austere quartet version that became the classic album.

How focused and singular that album is becomes even more clear when compared to the live recording of the work from Antibes, a fine example of the passion and energy of the Coltrane Quartet typical of other live recordings, but not much related to the iconic sound of the studio LP.

For more information, visit [vervemusicgroup.com](http://vervemusicgroup.com)



***Sleeping Bee*  
Billy Taylor (MPS-Edel)  
by Alex Henderson**

Dr. Billy Taylor, who was 89 when he died of a heart attack in Manhattan five years ago on Dec. 28th, 2010, went down in history as one of jazz' most articulate and passionate cheerleaders. The educator/broadcaster knew the history of jazz inside and out and was one of

the first people journalists would contact when they needed an authority on jazz-related topics. In addition to his work in jazz education, Taylor was a superb pianist and he is in fine form on this 1969 session, released by MPS Records in Europe as *Sleeping Bee* but titled *Billy Taylor Today* when Prestige rereleased it in the United States.

Stylistically, Taylor favored a melodic but hard-swinging approach along the lines of Wynton Kelly, Tommy Flanagan, Hank Jones and Red Garland, all of whom are valid comparisons on *Sleeping Bee*. Taylor leads a trio of bassist Ben Tucker and drummer Grady Tate, the same band for his 1968 session *I Wish I Knew How It Would Feel to Be Free*. Now 83, Tate is the trio's lone survivor. Tucker, who played with everyone from guitarist Grant Green to flutist Herbie Mann, died in 2013.

The performances are straightahead hardbop and include memorable Taylor originals such as the exuberant "Don't Go Down South", sentimental "Theodora" and infectious blues "Bye, Y'all". Taylor is equally appealing on the program's non-originals, which range from Oscar Brown, Jr.'s "Brother, Where Are You?" to Tin Pan Alley standards by Harry Warren ("There Will Never Be Another You") and Harold Arlen ("A Sleeping Bee").

It's no secret that Taylor was a major admirer of Erroll Garner, who he respected as both a pianist and composer. And his affection for Garner's work comes through on an inspired performance of "Le Petite Mambo", a Garner blues with an AfroCuban influence. Taylor's improvisations acknowledge Garner's distinctive style, although not at the expense of his own pianistic identity.

For more information, visit [mps-music.com](http://mps-music.com)

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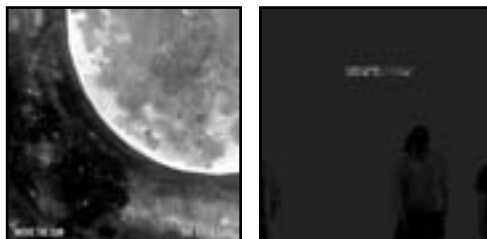
*The Straight Horn of Africa: A Path to Liberation*  
(The Art of the Soprano, Vol. 2)  
**Sam Newsome (Some New Music)**  
by Kurt Gottschalk

If the story of saxophonist Sam Newsome's personal journey isn't well known by this point, it should be. A star soloist in Terence Blanchard's band, he started focusing on solo work under the influence of Anthony Braxton, Steve Lacy and Evan Parker recordings and promptly headed back to the woodshed. Quickly mastering the reed-popping and overblowing vocabulary of extended improvisers, he returned playing solo shows in small venues around town. What makes his use of it so special, however, is that he wasn't looking to change religions. His music is still in the pocket, still faithful to the tradition he came up in and focusing in particular on Monk's twisting melody lines.

*The Straight Horn of Africa: A Path to Liberation* expands the effort in a couple of ways. First, the tunes are all his own this time around and he shows himself to be an adept composer. Second, he multi-tracks his horn, making him his own backing band and percussion section. The album works around a theme of African music and Newsome doesn't consider the enormous continent passively. He references the scope of the land, with nods to Arabic and Ethiopian Jewish traditions. At the same time, he isn't looking to mimic the music. Just as he did with so-called 'avant garde' techniques, he absorbs the ideas and uses them to his advantage.

And the technique, if the point is not already clear, is exceptional. When Newsome forces his horn into the upper register, it's never with anything but pitch-perfect melodies. When he builds a drum track from layered pops, he ends up with something that doesn't sound exactly like congas and tribal drums but still feels like it. At times the record bears the feel of classic World Saxophone Quartet albums except, of course, it's all just him. It's rare that a traditionalist creates something so unique. Count Newsome among Dave Burrell and Aki Takasi as respectful reinventors of history.

For more information, visit [samnewsomemusic.com](http://samnewsomemusic.com). Newsome is at Cornelia Street Café Dec. 20th with Dave Liebman. See Calendar.



*Inside The Sun*  
**Cat Toren Band (Green Ideas)**  
*Everyone Knows Everyone 1*  
**Pugs & Crows & Tony Wilson (Noschmo)**  
by Mark Keresman

Pianist Cat Toren is originally from Vancouver, Canada and now calls Brooklyn home. Her style evokes the iconic ECM sound without being derivative of it. There is plenty of space between the notes and use of judicious silence is a big part of her recent album *Inside The Sun*. This is moody chamber jazz, wherein atmosphere, improvisation and emotive shades take prominence over conventional melody and swing.

*Inside The Sun* might be described as a combination of space rock and free improvisation closer to the

European model than the American variant. Melody is more hinted at than stated, but there is a harmonious quality to much of *Inside The Sun*. Opener "Stars" is reflective, piano notes gracefully in the ether among cymbal washes and plucked guitar. Then a pensive motif occurs, as the band (Ryan Ferreira: guitar; Pat Reid: bass; Nathan Ellman-Bell: drums) buttresses Toren's playing and disposition. The title piece begins with a gentle piano ostinato while electric guitar sighs and rings as if from afar. Toren makes with some attractive brightly lyrical exposition and Ferreira responds by getting slightly agitated and seagull-call surreal (an earlier generation would call it psychedelic) — it's a compelling use of contrasts, which nonetheless maintains the inward journey vibe. Closer "Old Friend" begins as a furious free blowout before its evolution into a meandering space-out. Decent enough, but nothing avant-jazz fans haven't heard many times before.

*Everyone Knows Everyone 1* by Pugs & Crows comes from a different place entirely. This Canadian sextet, of which Toren is a member, is closer in essence to the Chicago-based post-rock ensemble Tortoise. While there are aspects of jazz, rock, world music, film music and free improvisation, it's difficult to pinpoint where one leaves off and another begins—in other words, a true example of fusion that has nothing to do with marketing labels.

"Goya Baby" could be an outtake from The Mahavishnu Orchestra's *The Inner Mounting Flame*. Meredith Bates' Balkan-hued violin cries soulfully while the rest of the band (guest Tony Wilson and Cole Schmidt: guitars; Russell Sholberg: bass; Ben Brown: drums; Chris Gestrin: alto sax) swirls like a rising storm beneath, one of the guitarists peeling out haunting slide playing. A Spanish-hinted melody asserts itself and there's some darting ensemble playing. Toren plays gently driving and lyrical acoustic piano, which gradually rises in intensity. Southwestern European motifs, perky, somewhat angular ensemble playing, jazz improvisation and rock instrumentation and dynamics — and it's all in one compelling track. "Long Walk (Reprise)" juxtaposes Grateful Dead-like jamming (sparkling electric guitar) and punchy, jazz fusion-styled unison playing and the finale "Slowpoke" has a languid, way-out-West/in-the-desert feel with subtle blues undertones from guitar and keening violin that stings like a cactus needle. And there's keyboards that shimmer and smoke like rainwater evaporating from hot pavement or rocks in the wilderness.

Those predisposed to jazz that puts improvisational interplay out front are recommended to check out *Inside The Sun*. Eclectics partial to genre-blurring bands should rush to *Everyone Knows Everyone 1*.

For more information, visit [cat-toren.com](http://cat-toren.com) and [pugsandcrows.bandcamp.com](http://pugsandcrows.bandcamp.com)

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**From The Attic of My Mind**  
**Sam Most (Xanadu-Elemental Music)**  
by Ken Dryden

Flute players have rarely gotten their due. The late Sam Most, who was born 85 years ago this month and passed away in 2013, made it even harder to gain recognition by his reluctance to promote himself. Although he played tenor saxophone and occasionally clarinet, Most was known for his work on flute while being one of the first to sing as he played. Following a number of records in the '50s, he didn't make any new albums under his own name until approached by Don Schlitten of Xanadu Records in the mid '70s.

This 1975 session features a strong supporting cast: pianist Kenny Barron, bassist George Mraz, drummer Walter Bolden and percussionist Warren Smith. The set focuses exclusively on Most's potent originals, all excellent blowing vehicles. There are plenty of fireworks in "What Is, Is", a fast-paced opener featuring frequent song quotes, ranging from the operas *Carmen* and *Pagliacci* to jazz and pop favorites. The sensuous samba "Breath of Love" finds Most switching to the deeper sound of alto flute, enriched by spacious, dreamy piano. The spry, upbeat ballad "You Are Always the One" is a treasure awaiting discovery, in which flute practically sings a vocal line; it would be perfect for a vocalist with an added lyric. "Child of the Forest" is a peppy bossa nova marked by the leader's pronounced vibrato and Barron's contrasting laidback solo. The bittersweet "One Forgotten Yesterday", Most returning to alto flute, is an emotional ballad played as a duet with Barron in a strong supportive role. "Keep Moving" is an unexpected detour into funky blues accented by off-center percussion at unpredictable moments, along with Most's sung lines as he plays.

Like other CDs in Elemental Music's Xanadu reissue series, no expense has been spared in restoring the Hurricane Sandy-damaged master tapes while reproducing both the original cover and liner notes, in addition to new notes and reissue producer Zev Feldman's comments. This unjustly neglected recording will hopefully make flute fans aware of Most's contributions.

For more information, visit [elemental-music.com](http://elemental-music.com)



**Everybody Digs Michel Doneda**  
**Michel Doneda (Relative Pitch)**  
by Stuart Broomer

In 1959, Riverside Records released *Everybody Digs Bill Evans*, hoping to garner attention for the relatively unrecognized pianist's second LP with a cover devoted to accolades from Miles Davis, Ahmad Jamal and Cannonball Adderley. Relative Pitch has wittily adapted the title and design for this solo recital by Michel Doneda, covering it with quotes from fellow soprano saxophonists including John Butcher, Sam

Newsome and Dave Liebman, beginning with Evan Parker's acrostic "May I commend his excellent legato? Don't our needy ears delight anew?" The homage is fitting, not only as tacit declaration that history does belong to the experimenters, but to emphasize Doneda's stature: a significant voice in Europe for over 30 years, he is relatively unknown in America.

Doneda applies an array of techniques to create a highly personal vision. The music was recorded at La Chapelle De La Planques, an ancient stone church in the town of Tanus in the French Pyrenees, but while the church undoubtedly contributes to the resonance, there's more here than the delay provided by its Romanesque architecture.

Exploring the nooks and crannies of his horn as much as those of the church, Doneda creates a labyrinth of air, breath passing through the horn in various densities, sometimes creating more than one phantom pitch, sometimes simply a series of pitch shifts in air. Pad slaps can signal ominously in what appears to be a vast echo chamber. At times his sound is flute-like, achieving the effect of both a monk's shakuhachi and the mountain that echoes it. At other times it's a wind tunnel and the insects, birds and animals that have found their way inside. So profound is Doneda's involvement in the interior, almost secret, life of his horn that it comes as a shock when it suddenly blares forth as a saxophone.

While Doneda brings a host of techniques to his work, the music is never simply about that. He simultaneously creates both the perspective of the explorer and the world through which he moves.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Doneda is at Cornelia Street Café Dec. 20th with Dave Liebman and Soup & Sound Dec. 21st. See Calendar.



**Anomic Aphasis**  
**Han-earl Park Quartet (SLAM)**  
by Ken Waxman

Guitarist Han-earl Park joins those improvisers who conceive of a playbook for interactive tactics—his is called Metis 9. He uses what he calls "focused complexity" to formulate strategies alongside tenor and soprano saxophonist Catherine Sikora throughout *Anomic Aphasis*, as well as baritone saxophonist/bass clarinetist Josh Sinton on three tracks and guitarist Nick Didkovsky on two others.

Like a plucky heroine faced with rebellious robots in a sci-fi flick, Sikora's vocally inflected timbres, especially on the nearly 27½ minute "Monopod", add necessary human-sourced harmony to the complex jangles and static interference from the guitars. As the guitarists clip staccato whines with ingot-like density from below the bridges and along the necks, her wistful soprano saxophone variations preserve the linear form, eventually making common cause with offbeat folksy strums from one string player. Hear Sikora's final unaccompanied cadenza as potential human triumph over, or coexistence with, the widening machine-produced tremolo pumps. A folk-like overlay also makes its appearance on the concluding "Stopcock", although the tenor saxophonist's concentrated upwards snarls and magnetic near-string-tearing pops from guitar strings make the track so atmospheric as to become almost frightening.

The wailing vigor of Sinton's bottom-pitched horns adds to the reeds' aleatoric strategies on the other three

tracks. Nearly verbalized reed tones are so euphonious on "Flying Rods" that the subsequent layered lines nearly move into songbook territory. But Park's parallel flanges and hard thumping keeps the results electronically plugged in as well as pointedly blended.

Sardonically printing a faux questionnaire about Metis 9 application in the CD booklet shows that Park champions music over theory. With associates like Sikora, Didkovsky and Sinton, it appears he can have it both ways.

For more information, visit [slamproductions.net](http://slamproductions.net). Park is at New Revolution Arts Dec. 12th and Delroy's Cafe and Wine Bar Dec. 14th. See Calendar.

## IN PRINT



**Don Alias: Stories of a Legendary Percussionist**  
**Melanie Futorian (s/r)**  
by Russ Musto

Despite the collaborative nature of jazz, sidemen rarely receive media coverage commensurate with the importance of their musical contributions. The prototypical sideman, percussionist Don Alias (pronounced a-lie-us) appeared on numerous record dates and concert performances during his 50-year career, playing drums, congas and bongo with many of the music's most important artists.

To honor the memory of Alias, born Christmas Day 1939 and who passed away suddenly in 2006 at the age of 66, Melanie Futorian has assembled a brief but engaging narrative of the life of her longtime companion, culled from their many conversations and his own journal entries. The resultant tome offers an illuminating glimpse not only into a life of the first-call percussionist, but the various music worlds of which he was such an important part.

Alias recounts tales of growing up in a West Indian household in '40s Harlem, first hearing and then playing AfroCuban music in his multicultural neighborhood, prior to his first professional gig playing for Eartha Kitt dance performances, including one at the 1957 Newport Jazz Festival with trumpeter Dizzy Gillespie that introduced him to the jazz world. He tells how a stint with pianist/vocalist Nina Simone brought him to the attention of Miles Davis (on whose *Bitches Brew* date he played) after which he became the 'go-to' percussionist on the burgeoning fusion scene of the '70s.

Anecdotal tales of work with jazz drum masters Tony Williams and Elvin Jones and popular music icons Lou Rawls and Trini Lopez testify to the broad range of his experience. His brutally honest accounts of working with jazz-rock outfit Blood, Sweat & Tears and mercurial bassist Jaco Pastorius are most telling, as is a chapter regarding his period as songwriter/vocalist Joni Mitchell's significant other. There are plenty of tears and laughter along the way, with remembrances of many tours with saxophonist Dave Sanborn and others that took him around the world many times, giving keen insight into the thrills and travails of life on the road. Futorian's photos and Yoko Yamabe's artwork offer a compelling visual complement to the revealing chronicle.





**AwwRIGHT!**  
**Mike LeDonne (Savant)**  
by George Kanzler

Around the turn of the century, pianist Mike LeDonne moved his Hammond B3 organ from his apartment to Manhattan's Smoke jazz club and began showcasing his playing of it with The Groover Quartet in a long-running Tuesday continuing to this day. He made his recording debut on B3 with that quartet in 2003 and *AwwRIGHT!* is its latest album. Besides the core members—tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth—trumpeter Jeremy Pelt guests on three tracks, two of them also with guest Bob Cranshaw on electric bass.

LeDonne, now 59, grew up playing organ as well as piano and his style is thoroughly organ-centric, i.e., he doesn't sound like a doubling pianist. For example, his solo on "Love Don't Love Nobody" employs different registers and shifting organ stops and his piping right-hand lines are backed by deep, drone-like sustained chords. That Spinners hit is one of three pop-soul ballads essayed here, suggesting the influence of the late Charles Earland, in whose band Alexander was a mainstay. The other two, "Never Can Say Goodbye" and "You Are So Beautiful", are both given brisk, uptempo treatments typical of hard-bop-tinged soul jazz, a dominant mode on the album. LeDonne's title tune and "The Boss" are blues, the latter with a boogaloo shuffle backbeat feel. But his most distinctive originals are "Mary Lou's Blues", a minor blues based on a (non-blues) melodic idea of Mary Lou Williams incorporated into the refrain, and "Hadley Joe", a crisp, boppish feature for Farnsworth. It all adds up to a superior jazz organ outing exuding musical camaraderie.

For more information, visit [jazzdepot.com](http://jazzdepot.com). This band is at *Smoke Tuesdays*. See *Regular Engagements*.



**It's Nice To Be With You (In Berlin)**  
**Jim Hall (MPS-Kultur Spiegel)**  
by Alex Henderson

Ask Pat Metheny to discuss some of his influences on the guitar and Jim Hall appears at the top of the list. Hall, who was 83 when he died two years ago this month, favored a style making extensive use of space and influenced not only Metheny, but also guitarists ranging from John Abercrombie to Bill Frisell.

Recorded during a June 1969 visit to Berlin when Hall was 38, this reissue finds the guitarist leading an intimate trio of Philadelphia native Jimmy Woode (bass) and Swiss drummer Daniel Humair. Hall delivers postbop improvisations on everything from Duke Ellington's "In a Sentimental Mood" and Johnny Green's "Body and Soul" to three originals: "Blue Joe", "Young One, For Debra" and "Romaine" (previously recorded with Bill Evans as a piano/guitar duet in 1962). Another highlight is Jimmy Webb's "Up, Up and Away", a major hit for sunshine pop band The 5th

Dimension in 1967 but, in Hall's hands, successfully transformed into modal jazz. Hall's interpretation of Richard Rodgers-Lorenz Hart's "My Funny Valentine" is also a pleasant surprise. That Tin Pan Alley standard has been recorded numerous times since it was unveiled in 1937, mostly as a ballad. Hall, however, approaches it at a faster tempo, although he doesn't make it any less melodic.

Hall would have celebrated his 85th birthday on Dec. 4th. Thankfully, he left behind a large and diverse catalogue and *It's Nice To Be With You* is a rewarding demonstration of his formidable skills.

For more information, visit [mps-music.com](http://mps-music.com)



**The Jazz Loft According to W. Eugene Smith**  
(WNYC Studios-Lumiere Productions)  
by Kurt Gottschalk

Before the fabled loft scene that gave birth to New York's Downtown jazz, there was another loft, further uptown and less remembered today. But where the lofts of the '70s were run by musicians (who often lived there as well), the "Jazz Loft" on 6th Avenue in Chelsea was the home of photojournalist W. Eugene Smith.

Smith, a successful photographer for *Life* magazine and other outlets, gradually acquired floor upon floor in the rundown building as his archives grew, but one level remained home to all-night jams. The building and the man are the heroes of *The Jazz Loft According to W. Eugene Smith*, a valuable documentary by Sara Fishko, who has also produced radio segments and a gallery show on the loft era.

The film isn't a treasure chest of unseen footage. Actors are deployed (tastefully) to flesh out the bustling loft, but most of the documentary is interviews, stock footage, archival audio and rich black-and-white photos of musicians jamming, as well as laborers and street scenes and natural disasters and children.

An obsessive documentarian, Smith found like spirits in the jams, in the energy and the exploration. And, as a workaholic, he made the efficient decision to bring the scene into his home, working upstairs and heading down when the party was in progress to catch images of the musicians and such guests as Salvador Dali and Norman Mailer. The entire building was wired for sound so that with the flip of a switch he could listen to (and record) the goings-on, even tuning in to the stairwell to discern who was arriving.

From the vantage of the Flower District loft, free jazz fragmented the scene, creating dueling aesthetics, the Downtown eventually winning out as Smith's building became uninhabitable with its piles of records and books, reels of tape and mounds of prints and negatives. He was evicted in 1971 and died in 1978.

Fishko gets storytelling and the film is exquisitely paced and edited, preserving a forgotten flower in New York's history.

For more information, visit [wnyc.org/jazzloftthemovie](http://wnyc.org/jazzloftthemovie)



Wed, Dec 2	<b>ALON ALBAGLI TRIO 8PM</b> Martin Nevin, Craig Weinrib <b>BEN VAN GELDER QUARTET 9:30PM</b> Sam Harris, Rick Rosato, Craig Weinrib
Thu, Dec 3	<b>SARA SERPA QUARTET 8:30PM</b> André Matos, Guillermo Klein, Aubrey Johnson <b>ANDRÉ MATOS 4TET 10PM</b> Tony Malaby, Masa Kamaguchi, Billy Mintz
Fri, Dec 4	<b>TONY MALABY'S PALOMA RECIO 9PM &amp; 10:30PM</b> Kris Davis, Eivind Opsvik, Nasheet Waits
Sat, Dec 5	<b>TONY MALABY'S TAMARINDO 9PM &amp; 10:30PM</b> Michael Formanek, Nasheet Waits
Sun, Dec 6	<b>PAUL JONES QUARTET + THE SNAP SAXOPHONE QUARTET 8:30PM</b> Phil Markowitz, Leon Boykins, Sam Dillon, Nicholas Biello, Andrew Gould, Clarence Penn
Tue, Dec 8	<b>KYLE NASSER QUINTET 8:30PM</b> Jeff Miles, Dov Manski, Matt Aronoff, Jason Nazary
Wed, Dec 9	<b>IGOR LUMPERT &amp; INNERTEXTURES 8PM</b> Ben Monder, Matt Brewer, Thomas Crane
Thu, Dec 10	<b>LAGE LUND / BRYN ROBERTS QUARTET 8:30PM</b> Matt Brewer, Jochen Rueckert
Fri, Dec 11	<b>MARK HELIAS-QUARTET MUSIC 9PM &amp; 10:30PM</b> Quinsin Nachoff, Kirk Knuffke, Nasheet Waits
Sat, Dec 12	<b>GUILLERMO KLEIN QUINTET 9PM &amp; 10:30PM</b> Seamus Blake, Ben Monder, Petros Klampanis, Jochen Rueckert
Sun, Dec 13	<b>WILLIAM HOOKER TRIO 6PM</b> Adam Lane, James Brandon Lewis <b>SAMUEL BLASER / SEBASTIEN AMMANN 8:30PM</b> Michael Blake, Toto Gucci, Billy Mintz
Tue, Dec 15	<b>DAN TEPFER / THOMAS MORGAN DUO 8:30PM</b>
Wed, Dec 16	<b>RANDY INGRAM QUARTET 8PM</b> Lage Lund, Matt Brewer, Jochen Rueckert
Thur, Dec 17	<b>CAMERON BROWN 70TH BIRTHDAY BASH OC/DC 8:30PM</b> Dave Ballou, Jane Ira Bloom, Anthony Pinciotti
Fri, Dec 18	<b>CAMERON BROWN 70TH BIRTHDAY BASH HEAR AND NOW 9PM &amp; 10:30PM</b> Sheila Jordan, Don Byron, Dave Ballou, Tony Jefferson
Sat, Dec 19	<b>CAMERON BROWN 70TH BIRTHDAY BASH DANNY'S CALYPSO 9PM &amp; 10:30PM</b> Russ Johnson, Lisa Parrott, Jason Rigby, Tony Jefferson
Sun, Dec 20	<b>SOPRANO SAXOPHONE COLOSSUS 8:30PM</b> Michel Doneda, Sam Newsome, Dave Liebman, Tatsuya Nakatani
Mon, Dec 21	<b>ZIV RAVITZ, COLIN STRANAHAN 8:30PM</b> Mark Shim, Charles Altura, Ben Wendel
Tue, Dec 22	<b>JASON YEAGER GROUP 8:30PM</b> Tomoko Omura, Kevin Hailey, Matt Rousseau
Sat, Dec 26	<b>PETROS KLAMPANIS 9PM &amp; 10:30PM</b>
Sun, Dec 27	<b>ERI YAMAMOTO TRIO 8:30PM</b> David Ambrosio, Ikuro Takeuchi
Tue, Dec 29	<b>KORAN AGAN QUARTET 8:30PM</b> Peter Sparacino, Josh Kaye, Eduardo Belo
Wed, Dec 30	<b>TOM RAINEY TRIO 8:30PM</b> Mary Halvorson, Ingrid Laubrock
Thu, Dec 31	<b>NEW YEAR'S EVE: SHEILA JORDAN &amp; CAMERON BROWN 8:30PM &amp; 10:30</b>

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## BOXED SET



*Exclusively For My Friends*  
Oscar Peterson (MPS)  
by Russ Musto

Arguably the most popular mainstream jazz pianist of his time, Oscar Peterson, who died eight years ago this month at 82, recorded prolifically throughout his 50+year career, thanks in no small part to the efforts of Norman Granz, who released scores of dates on his Verve and Pablo labels. The sides collected here represent the efforts of another of Peterson's more ardent supporters, Hans Georg Brunner-Schwer, who invited the pianist, then under exclusive contract with Verve, to record before an invited audience in his intimate Villingen, Germany studio, with the understanding that they would be later released on the MPS label.

The recordings, collected under the title *Exclusively For My Friends*, document three of Peterson's great working trios. Things begin with the March 1963/April 1964 date with bassist Ray Brown and drummer Ed Thigpen issued as *Action*. The program starts with Cole Porter's "At Long Last

Love", on which the then-38-year-old Peterson's virtuosity is tastefully displayed, as he inserts keyboard-traversing arpeggios between bouncing strides and bluesy runs. The pianist is at his most relaxed on Billy Taylor's "Easy Walker", the mood continuing on "Tin Tin Deo", with bass and cowbell marking the easy pace as Peterson delves into Gillespie's harmonic architecture. Polished readings of Gershwin classics "I've Got A Crush On You" and "A Foggy Day" follow, before the group caps things off with an introspective examination of "Like Someone In Love", lyrical bass and impeccable brushwork buoying delicately reflective piano.

Volume Two of the collection, titled *Girl Talk*, a collection of recordings from 1965-68, opens with a brightly swinging 1967 recording of "On A Clear Day" with bassist Sam Jones and the largely unheralded drummer Bobby Durham. The group takes its time with an achingly slow 17-minute reading of "I'm In The Mood For Love", which begins with a ruminative extended solo piano introduction. The mood turns bluesy on the title track then brightens on a "I Concentrate on You"/"Moon River" medley, with Louis Hayes replacing Durham here and on the Count Basie-ish closer, "Robbins Nest", both from a 1965 session.

The Peterson-Jones-Durham trio is back for the set's third volume, *The Way I Really Play*, recorded on Nov. 12th, 1967. The disc opens with a hard-swinging version of Brown's "Waltzing Is Hip", a feature for Durham, played at a brisk tempo. Things mellow a bit for "Satin Doll", with easy walking bass setting up the midtempo pace. Peterson opens the relaxed reading of the Gershwin's "Our Love Is Here To Stay" with a tasteful Art Tatum-esque solo piano

introduction. A pair of the pianist's original pieces—soulful "Sandy's Blues" and classically-tinged "Noreen's Nocturne"—bookend the brightly waltzing "Alice In Wonderland" to fill out the date.

Volume 4, *My Favorite Instrument*, recorded in April 1968, nearly 25 years into his career, surprisingly was Peterson's first complete solo piano effort. The album shines a bright light on his virtuoso technique, which synthesized the influences of Tatum, James P. Johnson and Nat Cole into a singularly original style. The set is comprised of nine well-known compositions from the jazz canon, including Ellington classics "Perdido" and "Take The 'A' Train" and popular standards like "I Should Care", "Someone To Watch Over Me", "Bye Bye Blackbird" and "Body and Soul". Encompassing a variety of moods, from melancholy to exuberant, this is easily one of Peterson's best dates.

Volumes 5 and 6, *Mellow Mood* and *Travelin' On* (both also from April 1968), bring back the trio with Jones and Durham. The former is a far from mellow outing, featuring some of the compilation's liveliest performances, despite the breezy opener "In A Mellowtone", perhaps the basis for the somewhat misleading title. Other highlights include original arrangements of "Summertime", "On Green Dolphin Street" and Horace Silver's "Nica's Dream". The final volume of the collection highlights less familiar fare, including the traditional gospel title track, Johnny Mandel-Johnny Mercer ballad "Emily", Francy Boland's "Sax No End" and Antônio Carlos Jobim's "Corcovado", before closing with Benny Carter's "When Lights Are Low".

For more information, visit [mps-music.com](http://mps-music.com)

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DEC 1

manhattan school of music  
afro-cuban jazz orchestra

DEC 2

etienne charles presents:  
creole christmas

DEC 3-6

allan harris: love came, the  
songs of strayhorn featuring  
the eric reed trio

DEC 7

marquis hill quintet

DEC 8

new york youth symphony:  
with robin eubanks

DEC 9-10

andy farber & his orchestra

DEC 11-13

holiday swing with michael  
mwenso, brianna thomas, and  
charenee wade

DEC 14

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DEC 18-20

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DEC 21\*-22

dick hyman solo piano  
\*monday nights with wbgo

DEC 23

ted rosenthal trio:  
"wonderland" holiday show

DEC 24-25

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DEC 26-29

chris potter trio

DEC 30

winard harper

DEC 31

new year's eve celebration  
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# MPS: REFOREST THE LEGEND



Once a Mecca for Oscar Peterson, George Duke, and a host of talented young musical discoveries, MPS is today undergoing a spectacular revival.

Though a number of MPS recordings have been released in CD format by Polygram/Universal, and more recently by Promising Music, MPS's Villingen-based tape machines ultimately went offline in 2004. Now, after ten years of resounding silence, son of MPS founder Brunner-Schwer, Matthias, and long-time jazz-crazed colleague Friedhelm Schulz have revived this unique Black Forest institution with newly prepared masterings, many of them in their original analog presentation.

With its extensive reissue projects, Edel Kultur is proud to once again make the treasure-trove of the MPS catalogue available on a wider basis. MPS Records' 21st century renaissance will include recordings in the highest fidelity via premium LP and CD versions, and in selected cases, as analog tapes—and lest we forget that the entire catalogue will finally be available digitally for the first time ever.



0210266MSW • 402975902663

## GEORGE DUKE THE ERA WILL PREVAIL | 7LP

The MPS studio Years 1973–1976

Upon the wrap of an evening recording session with the Art van Damme Quintet, Hans Georg Brunner-Schwer and team visited San Francisco's Jazz Workshop to hear Les McCann, who was supposed to be playing that night. But on this occasion it was a 20 year old pianist named George, still involved in his studies, that was sitting in. Brunner-Schwer immediately set up a recording session with the young Duke, and the result of this improbable encounter proved a jazzy foreshadowing of the future. Five years later Duke began his fusion-infused sessions for MPS, and these sessions are the theme of this 7-LP box. Some forty odd years on, these albums still count as a fascinating and essential part of both the artist's life's work and canon of the genre.



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## OSCAR PETERSON EXCLUSIVELY FOR MY FRIENDS | 8 CD

For the first time, the legendary recording sessions the Oscar Peterson Trio made in the living room of MPS producer Hans Georg Brunner-Schwer (HGBS) are available in an eight-CD box. The deluxe packaging combines the six original volumes with two CDs of "Lost Tapes"—one of which presents never before released recordings hand-selected by Brunner-Schwer himself shortly before he passed away in 2004. Painstakingly detailed work entailing innumerable cuts was necessary on behalf of the MPS restoration team in order to correct the fluctuations in sound levels and the consequent changes in the tonal panorama, and thus return the music to the tonal standards that correspond to the masterful original recordings.

## BARBARA DENNERLEIN CHRISTMAS SOUL

What a nice present! Just in time for the Christmas season 2015 Barbara Dennerlein is back with a new album! Combining elements from Pop, Funk, Soul and Fusion she creates Christmas Jazz at its best. Since more than 3 decades Barbara Dennerlein is one of the top stars of the international jazz scene.



CD: 0210561MS1 • 4029759105619  
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0209874MSW • 4029759098744

## ELLA FITZGERALD SUNSHINE OF YOUR LOVE

- In her extraordinary career, the "first lady of song" collaborated with key figures of big band jazz to win 13 Grammys, and the 1987 National Medal of Arts.
- While her distinctive interpretations can be found in countless American songbook albums, Ella's expanded repertoire appeared principally on her albums from the late 1960s.
- As the founder of Verve, Norman Granz compiled many of her live recordings in 1969 to create an album featuring compositions by John Lennon and Eric Clapton on the one hand, and big band classics on the other.

## BADEN POWELL LIVE IN BERLIN

- For what would prove to be his final performance, Baden Powell was invited to the Volksbühne Berlin in 2000 to celebrate the 500th jubilee of the discovery of Brazil.
- The highly emotional concert proved a huge comeback, yet Baden died a few months later.
- Fifteen years later the red tape has been cleaned up, and this landmark event is finally available in 3-LP, 2-CD and DVD editions.



CD: 0210304MS1 • 4029759103042  
VINYL: 0210320MS1 • 4029759103202  
DVD: 0210303MS1 • 4029759103035



## LISA BASSENGE CANYON SONGS

CD: 0210502MS1 • 4029759105022  
VINYL: 0210619MS1 • 4029759106195



## ROLF KÜHN UNIT STEREO

0210290MS1 • 4029759102908



## THE SINGERS UNLIMITED CHRISTMAS

0209875MSW • 4029759098751

## ON THIS DAY

by Andrey Henkin



*It Don't Mean A Thing*  
Lester Young (Norgran)  
December 10th, 1954

By the time of this session, Lester Young hadn't made a record under his own name in a year minus a day, the tenor saxophonist's health declining due to alcoholism. The band is the same as that earlier side: Jesse Drakes (trumpet), Gildo Mahones (piano) and Connie Kay (drums), with John Ore on bass instead of Gene Ramey. This penultimate album for Norgran features the Duke Ellington/Irving Mills title track, Harold Arlen-Johnny Mercer's "Come Rain or Come Shine" and a number of tunes unique to this period of Young's career.



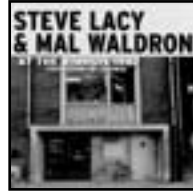
*Fire Down Below*  
Ted Curson (Prestige)  
December 10th, 1962

Trumpeter Ted Curson didn't make many albums under his own name—about 20 between 1961-2008—but he offset volume by high quality. This was his second release, a rare session of the period without saxophonist Bill Barron, a quintet with Gildo Mahones (piano), George Tucker (bass), Roy Haynes (drums) and Montego Joe (congas). Though his debut and subsequent recordings all included originals, here he plays music from Broadway and movies, including the Lester Lee-Ned Washington title track from the 1957 film of the same name.



*Good News From Africa*  
Dollar Brand/Johnny Dyani (Cameo)  
December 10th, 1973

This release from the short-lived Swiss label Cameo (whose two albums were both duos featuring covers of the same image in different colors) presents two of South Africa's leading musicians—pianist Dollar Brand (AKA Abdullah Ibrahim, also flute and vocals) and bassist Johnny Dyani (also vocals and bells) in the first of two duo meetings (the other 1979's *Echoes From Africa* on Enja, also recorded at Tonstudio Bauer in Ludwigsburg). Brand wrote five of the eight tunes appearing herein, the other three traditional pieces from their shared South African heritage.



*At The Bimhuis 1982*  
Steve Lacy/Mal Waldron (Challenge)  
December 10th, 1982

Saxophonist Steve Lacy and pianist Mal Waldron first recorded together in New Jersey on the former's 1958 album *Reflections*. Meeting up in Europe 13 years later, the pair would appear regularly on each other's albums over the next several years and first record as a duo in August 1981. This live set from Amsterdam's Bimhuis, released 24 years after the fact (and after both players had died) features a tune each by Lacy ("Blues For Aida") and Waldron ("Snake Out") alongside three songs by Lacy's longtime muse Thelonious Monk.



*Four for time*  
Steve Wilson (Criss Cross)  
December 10th, 1994

Saxophonist Steve Wilson, now firmly a veteran with hundreds of credits as a sideman, was a relative youngster by the time of this session, his fourth as a leader (and final for Criss Cross). Wilson leads a standard quartet of Bruce Barth (piano, who appeared on Wilson's second Criss Cross album), Larry Grenadier (bass) and Leon Parker (drums) on a program of two of his originals, a pair by Barth and one by Parker alongside "Everything Must Change" (Bernard Ighner), "Perdido" (Juan Tizol) and "Woody 'N' You" (Dizzy Gillespie).

## 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 1930-2013  
†Denis Charles 1933-98  
Andy Laverne b.1947  
Cassandra Wilson b.1955  
Andrew Drury b.1964

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

**December 6**  
†Ira Gershwin 1896-1985  
†Dave Brubeck 1920-2012  
†Bob Cooper 1925-93  
†Frankie Dunlop 1928-2014

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 1920-2015  
†Cecil Payne 1922-2007  
†Phineas Newborn 1931-89  
†Leo Wright 1933-91  
†Jerome Cooper 1946-2015

**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 1933-2014  
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**  
†Ersine Tate 1895-1978  
†Bob Brookmeyer 1929-2011  
†Bobby Timmons 1935-74  
Milcho Leviev b.1937  
Lenny White b.1949  
Kumi 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

**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 Alias 1939-2006  
†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



**TOSHINORI KONDO**  
**December 15th, 1948**

The trumpeter is a citizen of the world, having resided in his native Japan, New York City and Europe. His collaborators have been equally diverse: John Zorn, Henry Kaiser, Paul Lovens, Derek Bailey, Larry Ochs, Evan Parker, Peter Kowald, Peter Brötzmann, Bill Laswell, Tristan Honsinger and many others in a career that began on record in 1978 and continues to this day in projects led by Brötzmann and Laswell. Kondo, a sort of free-improvising Miles Davis, to use reductionist terminology, has released dozens of albums as a leader or co-leader on labels like DIW, Tzadik, Ictus, Metalanguage, Sony and, most recently his own label, featuring the solo project *Blow The Earth*, recorded all over the world. (AH)

## CROSSWORD

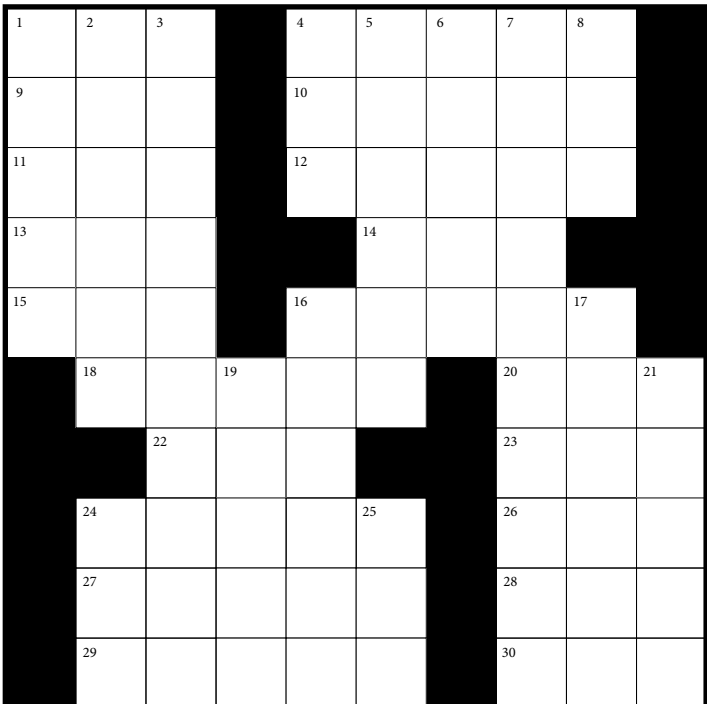
## ACROSS

- Group founded by Keith Rowe, Lou Gare and Eddie Prévest
- Antonio Carlos Jobim's "One-Note \_\_\_\_"
- Trombonist Winding
- Danish bassist Peter \_\_\_\_ Nielsen
- Who'll remember April?
- Jazz advocate Herb Wong lived in this California "Park"
- Cal Tjader '60s drummer Johnny
- Line of Yamaha trombones
- Aria Pro II jazz guitar string series
- Location of the Pit Inn
- 1974 Frank Wright/Muhammad Ali album \_\_\_\_ *Little Man*
- Dudu Pukwana song
- Eric Dolphy's Miss
- Paul Bley's record label
- You can do this with a cadence
- Record Label \_\_\_\_ East
- '40s big band pianist Sam
- True Life Jazz catalogue prefixes
- "Before The \_\_\_\_" from Nir Felder *Golden Age* album

30. 1985 Daunik Lazro hatART album *Sweet* \_\_\_\_

## DOWN

- Saxophonist Sakata or drummer Tana
- Stan Kenton piece named for Spanish city
- The Dark Magus
- Publishing org. founded by Don Sickler
- John McLaughlin tune "\_\_\_\_ the One?"
- Duke Ellington played in this Eastern Bloc capital in 1971
- Drummer who can help with halitosis?
- 1993 Takehisa Tanaka Enja album *When I Was At* \_\_\_\_-*Mountain*
- You can take your Dolphy sweet or ?
- 1994 Gary Peacock/Ralph Towner ECM album
- 2011 Amir ElSaffar Pi Recordings album
- Singer Cyrille
- 1972-75 group of Alfred Harth, Sven-Åke Johansson and Nicole Van den Plas
- 1983 Terje Rypdal ECM album



By Andrey Henkin

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*Sinatra Centennial  
Celebration*

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Camilo**  
Solo Piano

Sunday, April 17 at 4pm & 7pm



**Bill  
Charlap**  
Solo Piano

Saturday, June 18 at 7:30pm

## Dorthaan's Place Jazz Brunches

Sundays at 11am and 1pm at NICO Kitchen + Bar



**Rufus Reid Trio** Jan 24



**The Antoinette Montague  
Experience** Feb 14



**Bobby Sanabria  
& Quarteto Ache'** Mar 6



**Freddy Cole Quartet** Apr 10



## Arts Education

**Jazz Auditions:  
Instrumental • Vocal**

Wells Fargo Jazz for Teens and  
Brick City Jazz Orchestra  
January 23 from 10am-2pm  
Visit [njpac.org/arts-training](http://njpac.org/arts-training) for details.

**TD Bank | Jazz Series**

The American Song series at NJPAC is presented, in part, through the generous support of the Blanche and Irving Laurie Foundation and David S. Steiner and Sylvia Steiner Charitable Trust



For tickets & full schedule visit [njpac.org/moodyjazz](http://njpac.org/moodyjazz)  
or call 1.888.GO.NJPAC • Groups 973.297.5804 • One Center Street, Newark, NJ

# CALENDAR

## Tuesday, December 1

- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45
- ★Trevor Dunn, Colin Stetson, Greg Fox; Trevor Dunn/Thomas Morgan  
The Stone 8, 10 pm \$15
- MSM Afro-Cuban Jazz Orchestra directed by Bobby Sanabria  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$5
- Corey Wilcox
- Mike Moreno Quartet with Aaron Parks, Doug Weiss, Eric Harland  
Jazz Standard 7:30, 9:30 pm \$25
- Joel Harrison and Infinite Possibility with Seneca Black, Dave Smith, Matt Holman, Marshall Sealy, Alan Ferber, Jacob Garchik, Andy Clausen, Ben Staap, Ben Kono, John O'Gallagher, Stacy Dillard, Jason Rigby, Lisa Parrot, James Shipp, Jesse Stacken, Gregg August, Jeremy Clemons, JC Sanford and guest Jerome Kitzke  
Roulette 8 pm \$20
- Donny McCaslin Quartet with Jason Lindner, Tim Lefebvre, Nate Wood  
55Bar 10 pm
- ★Protest!Music: Yoni Kretzmer, Pascal Niggenkemper, Weasel Walter; Tone Collector: Tony Malaby, Eivind Opsvik, Jeff Davis; The Ghost: Michael Foster, Henry Fraser, Connor Baker  
Muchmore's 9, 10, 11 pm \$10-15
- ★James Carney; Devin Gray's Relative Resonance with Kris Davis, Christopher Tordini  
Korzo 9, 10:30 pm
- George Spanos; Jake Hertzog Band; Rob Garcia 4 with Noah Preminger, Gary Versace, Masa Kamaguchi  
ShapeShifter Lab 7, 8, 9:30 pm \$10
- Peter Zak/Stephen Riley Duo  
Mezzrow 7:30 pm \$20
- Spike Wilner Trio; Theo Hill Quartet  
Smalls 7:30, 9:30 pm \$20
- Ai Murakami Quartet; El Montuno; Reid Taylor  
Fat Cat 7, 9 pm 12:30 am  
SEEDS 9 pm
- Steve Gorn/Shane Shanahan
- Tommy Holladay Trio with Shin Sakainu, Dan Nadeau; Kevin Wang Trio with Rick Rosato, Owen Erikson  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Marie-Claire with Alberto Pibiri, Luc Decker, Clifford Barbaro  
The Piano Room 7:30 pm \$10  
Jazz at Kitano 8 pm  
Tomi Jazz 8 pm
- Mikhaïl Romanov solo
- Michael Gallant Trio
- La Voz de Tres; Bill Stevens Quintet with Charlie Gushee, Elliot Honig, Paul Pricer, Eric Peters
- Alessandro Fadini
- The Order
- ★John Clark  
Rendall Memorial Presbyterian Church 12, 1 pm \$15

## Wednesday, December 2

- ★Dear Diz: Arturo Sandoval with John Belzaguy, Dave Siegel, Kemuel Roig, Tiki Pasillas, Johnny Friday  
92nd Street Y 8 pm \$25-65
  - ★Valery Ponomarev Sextet  
Zinc Bar 8, 10 pm
  - Etienne Charles' Creole Christmas with Jacques Schwarz-Bart, Godwin Louis, Corey Wilcox, Victor Gould, Alex Wintz, David "Happy" Williams, McClenty Hunter, D'Achee, Keith Prescott
  - Corey Wilcox
  - Alan Hampton with Meshell NDegeocello, Peter Rende, Bill Campbell  
Jazz Standard 7:30, 9:30 pm \$25
  - Lafayette Harris solo; Aaron Parks/George Garzone Duo; Sarah Slonim  
Mezzrow 7:30, 9:30 pm 12 am \$20
  - Chamber Pieces: Marika Hughes, Ben Goldberg, Kris Davis, Trevor Dunn, The Secret Quartet: Jennifer Choi, Cornelius Dufallo, Lev Zhurbin, Yves Dharamraj; Trevor Dunn, Eric Slick, Brandon Seabrook  
The Stone 8, 10 pm \$15
  - Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth  
An Beal Bocht Café 8, 9:30 pm \$15
  - Ayako Shirasaki Trio with Noriko Ueda, Lewis Nash  
Jazz at Kitano 8, 10 pm \$15
  - The Hot Sardines Holiday Stomp  
Joe's Pub 7, 9:30 pm \$35
  - Tammy McCann with Mike King, Kenny Davis, Cliff Wallace  
Smoke 7, 9, 10:30 pm \$9
  - Jean-marie Corrois Quartet with Janusz Kowalski, Nick Grondin, Flavio Lira; Gene Ess and Fractal Attraction with Thana Alexa, Glenn Zaleski, Thomson Kneeland, Clarence Penn  
Club Bonafide 7:30, 10 pm \$15
  - Thomas Marriott Quartet; Todd Herbert Quartet  
Smalls 7:30, 10:30 pm \$20
  - Kate Cosco/Laura Dreyer Project; Groover Trio; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
  - Frank Sinatra Centennial Concert: The Hunter Symphony and Jazz Ensemble  
Hunter College Assembly Hall 8 pm \$12
  - Alon Albagli Trio with Martin Nevin, Craig Weinrib; Ben van Gelder Quartet with Sam Harris, Rick Rosato, Craig Weinrib  
Cornelia Street Café 8, 9:30 pm \$10
  - Terrence McManus Duos and Trio with Russ Lossing, Billy Mintz  
Ibeam Brooklyn 8:30, 9:15 pm \$15
  - Maestro Day: Henry Fraser, Sam Weinberg, Connor Baker; Sean Ali, Joanna Mattrey, Leila Bordreuil  
Rye 9, 10:15 pm
  - Aaron Alexander and The Klez Messengers with Michael Winograd, Patrick Farrell  
Mehanata Bulgarian Bar 8 pm \$10
  - Tom Beckham/Brad Shepik Duo; Roy Nathanson Duos  
SEEDS 8:30, 10 pm  
Rockwood Music Hall Stage 3 10 pm
  - Burak Bedikyan
  - Nicolas Letman-Burtinovic, Douglas Bradford, Peter Kronreif  
Bar Chord 9 pm
  - Queens Jazz OverGround Clinic and Jazz Jam  
Flushing Town Hall 6, 7 pm \$10  
Tomi Jazz 8 pm
  - Yasuno Katsuki Trio
  - Yvonnick Prene Quartet; David Love Trio  
The Garage 6, 10:30 pm
  - ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
  - ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
  - Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45  
Silvana 6 pm  
Shrine 6 pm
  - Roz Corral Trio with Michael Kanan, Jay Leonhart  
Saint Peter's 1 pm \$10
- ### Thursday, December 3
- Allan Harris and Eric Reed Trio with Gerald Cannon, McClenty Hunter  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:30 pm \$10  
Idium 8:30, 10:30 pm \$30
  - Corey Wilcox
  - Richard Bona
  - ★Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith  
The Jazz Gallery 7:30, 9:30 pm \$15
  - Sinatra At 100, From Vegas To New York: All-Star O'Rourkestra directed by David O'Rourke with Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Greg Gisbert, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Clark Gayton, Paul Dunlea, James Borowski, Neal Kirkwood, Bucky Pizzarelli, Peter Washington, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$35
  - Jason Lindner's Breeding Ground National Sawdust 9:30 pm \$25
  - Katsuko Tanaka Trio with Corcoran Holt, Willie Jones III  
Jazz at Kitano 8, 10 pm \$15

- SpermChurch: Trevor Dunn/Sannety and guests  
The Stone 8, 10 pm \$15
- Sara Serpal/André Matos Quartet with Guillermo Klein, Aubrey Johnson; André Matos Quartet with Tony Malaby, Masa Kamaguchi, Billy Mintz  
Cornelia Street Café 8:30, 10 pm \$10
- Laurie Dapice with Art Hihara, Lonnie Plaxico, Paul Lieberman, Wayne Cook Broadnax; Jordan Scanela/Shirazette Tinnin  
Club Bonafide 7:30, 10 pm \$15-20
- Burak Bedikyan Trio with Harvie S, Donald Edwards  
ShapeShifter Lab 8:15 pm \$15
- Jovan Alexandre Quintet; Saul Rubin Zebbet; Tadataka Unno  
Fat Cat 7, 10 pm 1:30 am
- Benjamin Bryden Trio with Marty Kenney, Peter Kronreif; Aki Ishiguro Trio with Pablo Menares, Rodrigo Recabarren  
Bar Next Door 6:30, 8:30, 10:30 pm \$12  
Beethoven Pianos 7:30 pm \$20  
Tomi Jazz 9 pm \$10  
Cleopatra's Needle 7 pm
- Ben Cassara/Addison Frei
- Akihiro Yamamoto Trio
- Ray Parker Duo
- Champion Fulton Quartet; Cheryl Pyle Trio  
The Garage 6, 10:30 pm
- Spike Wilner solo; Aaron Parks/George Garzone Duo; Jon Davis  
Mezzrow 7:30, 9:30 pm 12 am \$20  
Joe's Pub 7 pm \$35
- The Hot Sardines Holiday Stomp
- Tammy McCann with Mike King, Kenny Davis, Cliff Wallace  
Smoke 7, 9, 10:30 pm \$9  
Birdland 6 pm \$25
- Marlene VerPlanck
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45
- Max Seigel/Matt McDonald Quintet  
Silvana 6 pm  
Shrine 6 pm
- Lauren Lee Space Jazz Trio

## Friday, December 4

- ★George Cables Quartet with Craig Handy, Essiet Essiet, Victor Lewis  
Smoke 7, 9, 10:30 pm \$40
- ★Scott Robinson Quartet with Helen Sung, Rufus Reid, Dennis Mackrel  
Jazz at Kitano 8, 10 pm \$30
- Valerie Capers/John Robinson  
Knickerbocker Bar and Grill 9 pm \$3.50
- ★PROOFReaders - The Music of Ornette Coleman: Trevor Dunn, Darius Jones, Nate Wooley, Ryan Sawyer and guests Kevin Shea, Ben Goldberg, Brandon Seabrook  
The Stone 8, 10 pm \$15
- ★Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith  
Ibeam Brooklyn 8:30 pm \$15
- ★Tony Malaby's Paloma Recio with Kris Davis, Eivind Opsvik, Nasheet Waits  
Cornelia Street Café 9, 10:30 pm \$10
- 20th Anniversary Series: Gerald Clayton with Godwin Louis, Joel Ross, Russel Hall, Rodney Green  
The Jazz Gallery 7:30, 9:30 pm \$25
- Ehud Asherie solo; Steve Wilson/David Hazeltine; Johnny O'Neal  
Mezzrow 7:30, 9:30 pm 12:30 am \$20
- Alex Graham Quartet; Aaron Parks Quartet; Joe Farnsworth  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Jon Irabagon Trio with Peter Brendler, Vinnie Sperrazza  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Neighborhood Church of Greenwich Village 8, 9:30 pm  
BAMCafé 9:30 pm
- ★Kirk Knuffke Trio
- ★Matt Dariau's Paradox Trio
- Swedish Energies V - Nordic Edition: John Duncan; Jana Winderen; SØS Gunver Ryberg; Saturn and the Sun; Ake Hodell  
Saint Vitus 8 pm
- OWL Trio: Orlando Le Fleming, Will Vinson, Lage Lund  
Greenwich House Music School 8 pm \$15
- Tammy Scheffer Sextet; Dave Smith Quartet  
Prospect Range 7:30, 9 pm \$20
- Tad Shull Quartet with Ray Gallon, Paul Gill, Joe Strasser; Jared Gold/Dave Gibson; Chris Beck Quartet  
Fat Cat 6, 10:30 pm 1:30 am
- Marcelo Toledo, Stelios Michas, Jack Daniel, Julieta Tenenbaum, Dan Blake  
The Firehouse Space 8 pm \$10
- Soul Understated with Mavis "Swan" Poole  
Gin Fizz Harlem 9:30 pm  
Tomi Jazz 9 pm \$10  
Bloomindale School of Music 7 pm  
Cleopatra's Needle 8 pm
- Kuni Mikami Trio
- Jeremy Noller Quartet
- Matt Baker Trio
- Fukushima Tainaka Trio; King Solomon Hicks Trio  
The Garage 6:15, 10:45 pm
- Allan Harris and Eric Reed Trio with Dave Baron, McClenty Hunter  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:30 pm \$10  
Idium 8:30, 10:30 pm \$30
- Corey Wilcox
- Richard Bona
- Sinatra At 100, From Vegas To New York: All-Star O'Rourkestra directed by David O'Rourke with Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Greg Gisbert, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Clark Gayton, Paul Dunlea, James Borowski, Neal Kirkwood, Bucky Pizzarelli, Peter Washington, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$35
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45
- James Francies' Kinetic with Jeremy Dutton, Matt Stevens  
Blue Note 12:30 am \$10  
Silvana 6 pm  
Shrine 6 pm
- Ally Hany
- Rodrigo Bonelli Septet

## Saturday, December 5

- ★Charles Tolliver  
Sistas' Place 9, 10:30 pm \$20
- ★Don Friedman Quartet with Vincent Herring, Harvie S, Carl Allen  
Jazz at Kitano 8, 10 pm \$15
- ★Robert Gasper Trio with Vicente Archer, Damion Reid  
Zankel Hall 8:30 pm \$44-52
- Sonelius Smith Trio
- Trio-Convulsant Avec Des Cordes: Trevor Dunn, Mary Halvorson, Ches Smith, The Secret Quartet: Jennifer Choi, Cornelius Dufallo, Lev Zhurbin, Yves Dharamraj  
The Stone 8, 10 pm \$15
- ★Peter Evans' Zebulon Trio with John Hébert, Kassa Overall; Ikue Mori, Sam Pluta, Rajna Swaminathan, Travis Reuter/JACK 8 pm
- Je Suis Soull: A Salute To French And African Jazz And Soul: Manu Dibango, Ben l'Oncle Soul and The Monophonic; Les Nubians  
Apollo Theater 8 pm \$25-65  
5C Café 8 pm
- ★Michael Bisio/Kirk Knuffke
- 3 Become 1: William Hooker, Mari Kimura, David First, Welf Dorr, Andrea Wolper, Mazz Swift  
Funkadelic Studios 7 pm \$15
- Karl Berger Improvisers Orchestra/E Teller LatinoAmericano 8 pm \$10
- ★Charenée Wade Gil Scott-Heron Project  
Ginny's Supper Club 7:30, 9:30 pm \$15
- Jure Pukl Quartet with Glenn Zaleski, Harish Raghavan, Rodney Green; Raphael D'Iugoff Quintet; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am
- Marvalous with Frank Lacy, Noël Simóné Wippler and Francisco Mela Trio with Darwin Noguera, Eddy Khaimovich  
Metropolitan Room 11:30 pm \$20

- Dan Rochlis Trio with Sean Smith, Diego Voglino  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Linda Presgrave Quartet with Stan Chownick, Dimitri Moderbacher, Seiji Ochiai; Craig Brann Trio  
Tomi Jazz 8, 11 pm \$10
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Victor Lewis  
Smoke 7, 9, 10:30 pm \$40  
Knickerbocker Bar and Grill 9 pm \$3.50
- Valerie Capers/John Robinson
- ★Tony Malaby's Tamarindo with Michael Formanek, Nasheet Waits  
Cornelia Street Café 9, 10:30 pm \$10
- ★20th Anniversary Series: Gerald Clayton with Gretchen Parlato, Becca Stevens, Alan Hampton, Obed Calvaire  
The Jazz Gallery 7:30, 9:30 pm \$25
- Spike Wilner; Steve Wilson/Bruce Barth  
Mezzrow 7:30, 9:30 pm \$20
- Alex Graham Quartet; Aaron Parks Quartet; Philip Harper Quartet  
Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Swedish Energies V - Nordic Edition: Anna Asplind, Daniel Almgren/Recén, Anna Koch with Mats Lindström; Hild Sofie Tafjord; Tommi Keränen; Ragnhild May; Lukasz Szankiewicz  
Saint Vitus 8 pm
- Allan Harris and Eric Reed Trio with Gerald Cannon, McClenty Hunter  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:30 pm \$20
- Corey Wilcox
- Sinatra At 100, From Vegas To New York: All-Star O'Rourkestra directed by David O'Rourke with Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Greg Gisbert, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Clark Gayton, Paul Dunlea, James Borowski, Neal Kirkwood, Bucky Pizzarelli, Peter Washington, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$35
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45  
Silvana 6 pm
- Bite Trio
- Larry Newcomb Quartet; Evgeny Sivstov Trio; Akiko Tsuruga Trio  
The Garage 12, 6:15, 10:45 pm

## Sunday, December 6

- ★Trevor Dunn Trio with Phillip Greenleaf; Endangered Blood: Trevor Dunn, Chris Speed, Oscar Noriega, Jim Black  
The Stone 8, 10 pm \$15
- ★Harmolodics NYC 2015: Bern Nix Quartet; The 12 Houses Orchestra with guest Jameel Moonodoc  
ShapeShifter Lab 7, 8:15, 9:30 pm
- Tillery: Rebecca Martin, Gretchen Parlato, Becca Stevens  
Rockwood Music Hall Stage 3 7 pm \$20
- Paul Jones Four X with Phil Markowitz, Leon Boykins, Clarence Penn and SNAP Saxophone Quartet: Nicholas Biello, Andrew Gould, Sam Dillon  
Cornelia Street Café 8:30 pm \$10  
Mezzrow 9:30 pm \$20
- Pete Malinverni
- Lezie Harrison; Bruce Harris Quintet  
Smalls 7:30, 10:30 pm \$20
- Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 1 am
- Red Metal: Patrick Breiner, Anais Maviel, Sana Nagano, Chris Hoffman; Sarah Bernstein/Stuart Popejoy Duo  
JACK 8 pm
- Lauren White and Quinn Johnson Trio  
Metropolitan Room 9:30 pm \$20  
Tomi Jazz 8 pm
- Sein Oh Trio
- La Banda Ramirez: Chacho and Carolyn Ramirez with Tehrin Cole, Khuent Rose  
Paris Blues Harlem 9 pm
- Shrine Big Band
- ★George Cables Quartet with Craig Handy, Essiet Essiet, Victor Lewis  
Smoke 7, 9, 10:30 pm \$40
- Allan Harris and Eric Reed Trio with Gerald Cannon, McClenty Hunter  
Dizzy's Club 7:30, 9:30 pm \$35
- Sinatra At 100, From Vegas To New York: All-Star O'Rourkestra directed by David O'Rourke with Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Greg Gisbert, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Clark Gayton, Paul Dunlea, James Borowski, Neal Kirkwood, Bucky Pizzarelli, Peter Washington, Lewis Nash  
Jazz Standard 7:30, 9:30 pm \$35
- ★Christian McBride Trio with Christian Sands, Jerome Jennings  
Village Vanguard 8:30, 10:30 pm \$30
- Fourplay: Bob James, Chuck Loeb, Nathan East, Harvey Mason  
Blue Note 8, 10:30 pm \$45
- ★Gordon Grdina/Jon Irabagon; Ben Goldberg/Tyshawn Sorey  
Downtown Music Gallery 6, 7 pm  
Silvana 6 pm
- Jasper Dutz
- ★Ike Sturm + Evergreen with guest Dave Douglas  
Saint Peter's 5 pm  
Gallery 440 4:40 pm \$5
- ★John Zorn's Bagatelles: Jamie Saft Trio with Brad Jones, Kenny Wollesen  
The Stone 3 pm \$20  
Blue Note 11:30 am 1:30 pm \$35  
Minton's 12 pm \$10
- Alan Ferber's NYU Ensemble
- Dandy Wellington and His Band
- Roz Corral Trio with Yotam Silberstein  
North Square Lounge 12:30, 2 pm  
Rainbow Room 12:30 pm \$125
- Sweet Megg and The Wayfarers
- Kyoko Oyobe Trio; David Coss Quartet; Abe Ovadia Trio  
The Garage 11:30 am 6:30, 11 pm

## Monday, December 7

- John Scofield/John Cleary  
B.B. King's Blues Club 8 pm \$35
- ★Marquis Hill Quintet with Christopher McBride, Victor Gould, Eric Wheeler, Makaya McCraven  
Dizzy's Club 7:30, 9:30 pm \$35
- ★SLM Ensemble: Ray Anderson, David Taylor, Samir Chatterjee, Jane Ira Bloom, Zafer Tawil, Joe McPhee, Miya Masaoka, Sarah Weaver  
The Cell 8 pm \$15-20
- David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper  
Cornelia Street Café 8:30 pm \$10
- Luisito Quintero Y Su 3er Element Project with Felipe Fomier, Samuel Torres, Gabriel Chakarji, Carlos Mena, Rey David, Roman Lajara-Tres, Sergio Maestre  
Subrosa 8, 10 pm \$20
- Patrick Breiner, Michael Foster, Jake Henry, Adam Hopkins, Anais Maviel, Josh Sinton  
Delroy's Cafe and Wine Bar 9, 10 pm \$10  
Jazz Standard 7:30, 9:30 pm \$25
- ★Mingus Big Band
- ★Orin Evans Captain Black Big Band  
Smoke 7, 9 pm \$9
- John Merrill and guests; Peter Bernstein/Neal Miner Duo; Sacha Perry  
Mezzrow 7:30, 9:30 pm 12 am \$20
- Greg Tardy Quintet; Ari Hoernig Group  
Smalls 7:30, 10:30 pm \$20
- Paris Wright Quintet; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- Arath Corral Trio with Greg Gonzales, Joe Spinelli; Rachel Caswell Trio with Dave Stryker, Jay Anderson  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Juilliard Jazz Ensembles led by Andy Farber  
Juilliard School Paul Hall 7:30 pm  
Rockwood Music Hall Stage 1 11 pm
- Nick Russo's Hot Jazz Jumpers
- Cameron Mizell and Charlie Rauh solo and duo  
LIC Bar 9:30 pm  
Tomi Jazz 8 pm
- Yuki Shibata Trio
- Howard Williams Jazz Orchestra; Dmitry Baevsky Trio  
The Garage 7, 10:30 pm  
Silvana 6 pm
- Tiger's Milk



Tuesday, December 8

- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- ★Hal Galper's Youngbloods Quartet with Nathan Bellott, Dean Torey, David Frazier Club Bonafide 7:30, 10 pm \$15
- Lionel Loueke Trio with Massimo Biolcati, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$30
- David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- Eliane Elias Birdland 8:30, 11 pm \$40
- New York Youth Symphony with guest Robin Eubanks Dizzy's Club 7:30, 9:30 pm \$35
- Luke Sellick Quintet Dizzy's Club 11:30 pm \$5
- Lou Volpe Group NYC Baha'i Center 8, 9:30 pm \$15
- Isaac Darche Quintet with Chad Lefkowitz-Brown, Glenn Zaleski, Desmond White, E.J. Strickland; The Relative Trio: John Stetch, Michael Bates, Owen Howard; Gordon Grdina Quartet with Jon Irabagon, Matt Mitchell, Satoshi Takeishi ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Cantata Profana: Jacob Ashworth, Kate Maroney, John Taylor Ward, Hannah Collins, Arash Noori, Gleb Kanasevich, Doug Perry, Dan Schlosberg; Suzana Bartal The Stone 8, 10 pm \$15-20
- ★Hill Greene solo; Andrew Lamb/Andrew Drury Soup & Sound 7, 8 pm \$20
- Kyle Nasser Quintet with Jeff Miles, Dov Manski, Matt Aronoff, Jason Nazary Cornelia Street Café 8:30 pm \$10
- Richard Bonnet, James Carney, Devin Gray; Danny Fox Trio with Chris Van Voorst Van Beest, Max Goldman Korzo 9, 10:30 pm
- Barbara Rosene Mezzrow 7:30 pm \$20
- Mike Lipskin Duo; Gerry Gibbs Thrasher Drum Band Smalls 7:30, 9:30 pm \$20
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop; Pablo Bencid Fat Cat 7, 9 pm 12:30 am
- Eugene Marlow Heritage Ensemble Baruch College Engelman Recital Hall 7 pm \$25
- Alicyn Yaffee Trio with Jake Silverman, Cory Cox; Alex Sugeman Trio with George Delancey, Joe Strasser Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Stan Killian Quartet with David Kikoski, Corcoran Holt, McClenty Hunter 55Bar 7 pm
- Daiana Segovia with Pablo Cafici, Juancho Herrera The Piano Room 9:30 pm \$10
- Mikhail Romanov solo Jazz at Kilano 8 pm
- Elijah Thomas Trio; Doug White Tomi Jazz 8, 11 pm
- Rob Edwards Quartet; Pablo Masis Quartet The Garage 6, 10:30 pm
- Ally Hany Shrine 6 pm
- Rod Williams Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, December 9

- ★Freddie Bryant/Peter Bernstein Quartet with Peter Washington, Victor Lewis Smoke 7, 9, 10:30 pm \$15
- ★Bill Mays solo Jazz at Kilano 8, 10 pm \$15
- Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- Luke Sellick Quintet Dizzy's Club 11:30 pm \$5
- Yoshimio/Ikue Mori Roulette 8 pm \$20
- Tyshawn Sorey 6tet with Fung Chem Hwei, Kyle Ambrust, Rubin Kodheli, Chris Tordini, Cory Smythe SEEDS 9 pm
- Lafayette Harris solo; Lawrence Fields; Sarah Slonim Mezzrow 7:30, 9:30 pm 12 am \$20
- Todd Marcus Jazz Orchestra; Willie Jones III Quintet Smalls 7:30, 10:30 pm \$20
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- Matthew Welch solo; The Library of Babel: Brendon Randall-Myers, Matthew Welch, Brian Chase The Stone 8, 10 pm \$15
- ★Johnathan Blake Group with Joe Dyson, John Ellis, Dayna Stephens, Ben Street The Jazz Gallery 7:30, 9:30 pm \$15
- Igor Lumpert Innertextures with Ben Monder, Matt Brewer, Tommy Crane Cornelia Street Café 8:30 pm \$10
- Douglas Bradford's Longest Day Of Year with Patrick Breiner, Chris Hoffman, Nick Anderson; Kenny Warren Group Rye 9, 10:15 pm
- Khanike Tantshoz with Steve Weintraub Mehanata Bulgarian Bar 8 pm \$10
- Nicolas Letman-Burtinovic, Josh Sinton, Nick Anderson Bar Chord 9 pm
- Hiroko Kanna Duo Tomi Jazz 8 pm
- Ray Blue Trio; Jim Piela Group The Garage 6, 10:30 pm
- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- Lionel Loueke Trio with Massimo Biolcati, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$30
- David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- Eliane Elias Birdland 8:30, 11 pm \$40
- Mark Lockett Trio Silvana 6 pm
- Sinatra Centennial Tribute: Chris Gines, Hilary Kole, Eric Comstock, Ronny Whyte, Boots Maleson, David Silliman Saint Peter's 1 pm \$10

Thursday, December 10

- ★Interpretations: Wadada Leo Smith with Thurman Barker, Thomas Buckner, Joseph Kubera, Amina Claudine Myers, Bobby Naughton, Miriam Parker, The Secret Quartet; Douglas Ewart and Quasar with Mankwe Ndosi, Mary Oliver, J.D. Parran, Thomas Buckner, Adegoke Steve Colson, Steve Goldstein Roulette 8 pm \$20
- ★Jazz Takes on the Classics: Ted Rosenthal Trio with Noriko Ueda, John Riley; Inventions Trio: Bill Mays, Marvin Stamm, Alisa Horn Riverdale Y 7:30 pm \$35
- Joey DeFrancesco Trio with Dan Wilson, Jason Brown Jazz Standard 7:30, 9:30 pm \$30
- Dave Schnitter Quintet; Greg Glassman Quintet; Alexi David Fat Cat 7, 10 pm 1:30 am
- ★Made in China: Michael Blake, Michael Sarin, Samuel Blaser Nublu 10 pm
- EJ Strickland and Transient Beings with Sarah Elizabeth Charles, Mark Whitfield, Raymond Angry and guest Ravi Coltrane The Jazz Gallery 7:30, 9:30 pm \$15
- ★Tobias Meinhart Trio with Marcos Varela, Alex Wyatt; Amanda Monaco Trio with Joe Fiedler, Marcos Varela Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Scott Morgan Quartet with Fred Hersch, Matt Aronoff, Ross Pedersen Jazz at Kilano 8, 10 pm \$15
- Clocks In Motion: Sean Kleve, Dave Alcorn, Michael Koszewski, James McKenzie, Matthew Welch; Dan Friel/Matthew Welch The Stone 8, 10 pm \$15
- ★Briggan Krauss The Firehouse Space 8 pm \$10
- ★The Jazz Gallery Mentoring Series: Johnathan Blake Group with Joe Dyson ShapeShifter Lab 8 pm \$10
- Royal Hartigan's Blood, Drum, Spirit with David Bindman, Art Hirahara, Wes Brown Soup & Sound 8 pm \$20
- Lage Lund/Bryn Roberts Quartet with Matt Brewer, Jochen Rueckert Cornelia Street Café 8:30 pm \$10
- ★Gabriel Alegria Afro-Peruvian Sextet Zinc Bar 8 pm

- John Yao and his 17-piece Instrument with Billy Drewes, Alejandro Aviles, Rich Perry, Jon Irabagon, Frank Basile, John Walsh, John Wiseman, John Raymond, Josh Deutsch, Luis Bonilla, Nick Grindler, Kajiwara Tokunori, Jennifer Wharton, Jesse Stacken, Robert Sabin, Vince Cherico Greenwich House Music School 7:30 pm
- Jaimie Branch/Ståle Smith; Jaimie Branch, Matt Bauder, Brandon Lopez, Ståle Smith Ibeam Brooklyn 8:30, 9:30 pm \$15
- ★Milton Suggs Minton's 7:30, 9:30 pm \$15
- Colleen Clark Collective with Bria Skonberg, Julian Shore, Bam Bam Rodriguez and guest Rolando Morales Rockwood Music Hall Stage 3 7 pm
- Robin Aleman Symphony Space Bar Thalia 9 pm
- Harlem Rent Party with Evan Sherman Ginny's Supper Club 7:30, 9:30 pm \$15
- The Highliners: Melissa Fogarty, Debra Kreisberg, Steve Newman, Rick Faulkner, Tommy Mattioli Tomi Jazz 9 pm \$10
- Larry Newcomb Duo Cleopatra's Needle 7 pm
- Maya Gour and Trio; Assaf Kehati Trio The Garage 6, 10:30 pm
- ★Freddie Bryant/Peter Bernstein Quartet with Peter Washington, Victor Lewis Smoke 7, 9, 10:30 pm \$15
- Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- Luke Sellick Quintet Dizzy's Club 11:30 pm \$10
- Tyshawn Sorey 6tet with Fung Chem Hwei, Kyle Ambrust, Rubin Kodheli, Chris Tordini, Cory Smythe SEEDS 9 pm
- Spike Wilner solo; Lawrence Fields; Jon Davis Mezzrow 7:30, 9:30 pm 12 am \$20
- Melissa Aldana Quartet; Willie Jones III Quintet Smalls 7:30, 10:30 pm \$20
- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- Barbara Fasano with John di Martino, Boris Kozlov, Vince Cherico Birdland 6 pm \$25
- Eliane Elias Birdland 8:30, 11 pm \$40
- Mercedes Beckman Silvana 6 pm

Friday, December 11


- ★Ed Reed and The Source with Tim Green, Reuben Rogers, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
- ★Michael Carvin Quartet with Keith Loftis, Yayoi Ikawa, Jansen Cinco Jazz at Kilano 8, 10 pm \$15
- ★Mark Helias Quartet with Quinsin Nachoff, Kirk Knuffke, Nasheet Waits Cornelia Street Café 9, 10:30 pm \$10
- ★Valery Ponomarev "Our Father Who Art Blakey" Big Band Zinc Bar 10 pm 12 am
- Manuel Valera and Groove Squared with John Ellis, Nir Felder, James Genus, E.J. Strickland Club Bonafide 8, 10:30 pm \$20
- Dearly Beloved—The Music of Prince: Ben Williams with Goapele, Frank McComb, W. Ellington Felton, Jason Samuels Smith, Christie Dashiell and guests Harlem Stage Gatehouse 7:30 pm \$40
- Holiday Swing with Michael Mwenso, Brianna Thomas, Charenée Wade, Chris Pattishall, Jamison Ross, Joe Saylor, Gabe Schneider, Alphonso Horne, Bruce Harris, Riley Mulhekar, Corey Wilcox, Matt Musselman, Tivon Pennicott, Godwin Louis, Julian Lee, Michela Marino Lerman Dizzy's Club 7:30, 9:30 pm \$40
- Michael Mwenso's Holiday Nightcap Dizzy's Club 11:30 pm \$10
- Ehud Asherie solo; Harry Allen Trio; Johnny O'Neal Mezzrow 7:30, 9:30 pm 12:30 am \$20
- Antonio Ciacca Trio; Scott Wendholt/Adam Kolker Quartet; Tivon Pennicott Quartet Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Bria Skonberg Rubin Museum 7 pm \$20
- ★Samuel Blaser Quartet with Russ Lossing, Masa Kamaguchi, Billy Mintz; Brian Drye Trio with Matt Pavolka, Jeff Davis Ibeam Brooklyn 8:30 pm \$15
- ★Joel Forrester Trio Cleopatra's Needle 8 pm
- Fabian Almazan's Rhizome with Camila Meza, Megan Gould, Tomoko Omura, Karen Waltuch, Noah Hoffeld, Linda Oh, Henry Cole The Jazz Gallery 7:30, 9:30 pm \$22
- Blarvuster: Matthew Welch, Will Northlich-Redmond, Ian Riggs, Brian Chase; Will Northlich-Redmond/Matthew Welch The Stone 8, 10 pm \$15-20
- ★Oded Tzur Quartet with Shai Maestro, Petros Klampanis, Colin Stranahan and guest Meytal Blaranu ShapeShifter Lab 10:30 pm \$10
- Antoinette Montague BAWCafé 9:30 pm
- Paul Bollenback Trio with Nelson Matta, Rogério Boccato Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Billy Kaye Quintet; Ed Cherry Quartet; Jared Gold Fat Cat 6, 10:30 pm 1:30 am
- Ray Gallon/Paul Gill Knickerbocker Bar and Grill 9 pm \$3.50
- Chante Cann Minton's 7:30, 9:30 pm \$25
- Florencia Cuenca/Jaime Lozano Metropolitan Room 9:30 pm \$20
- Christian Finger Ananda Band with Sebastian Noelle, Adam Armstrong Inkwell Café 7 pm
- Takenori Nishiuchi Tomi Jazz 9 pm \$10
- Al Marino Quartet; Peter Valera Jump Blues Band The Garage 6:15, 10:45 pm
- Joey DeFrancesco Trio with Dan Wilson, Jason Brown Jazz Standard 7:30, 9:30 pm \$35
- Tyshawn Sorey 6tet with Fung Chem Hwei, Kyle Ambrust, Rubin Kodheli, Chris Tordini, Cory Smythe SEEDS 9 pm
- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- Eliane Elias Birdland 8:30, 11 pm \$40
- Isak Gaines Shrine 6 pm

Saturday, December 12

- ★A Tribute to Gunther Schuller: Brooklyn Primal: Ed Schuller, Donny McCaslin, Jerome Harris, Nicole Kämpgen, Pete Davenport; George Schuller's Circle Wide with Peter Apfelbaum, Brad Shepiak, Dave Ambrosio, Tom Beckham; guests Russ Johnson, Roy Nathanson, Matt Darriau ShapeShifter Lab 8:15, 9:30 pm \$10
- ★Lou Donaldson Quartet with Eric Johnson, Pat Bianchi, Fukushi Tainaka Flushing Town Hall 8 pm \$42
- ★Rudresh Mahanathappa's Bird Calls with Adam O'Farrell, Matt Mitchell, Thomson Kneeland, Rudy Royston Miller Theatre 8 pm \$20-30
- ★577 Forward Festival - Celebrating Daniel Carter's 70th Birthday: The First Third: Todd Capp, Stephen Gauci, Reuben Radding; Eri Yamamoto; Federico Ughi Quartet with David Schnug, Mike Irwin, Jeff Snyder; Steve Dalachinsky; Daniel Carter, William Parker, Federico Ughi Scholes Street Studio 6:30 pm \$25
- Guillermo Klein Quintet with Seamus Blake, Ben Monder, Petros Klampanis, Jochen Rueckert Cornelia Street Café 9, 10:30 pm \$10
- Robby Ameen Days in Night Band with Bob Franceschini, Troy Roberts, Conrad Herwig, Manuel Valera, Lincoln Goines Club Bonafide 8, 10:30 pm \$20
- Blarvuster and Mantra Percussion: Kate Maroney, Daniel Neer, Ben Holmes, Joe Bergen, Al Cerulo, Jude Traxler, Emily Manzo, Ian Riggs, Brian Chase, Matthew Welch; Matthew Welch, Jeremiah Cymerman, Toby Driver The Stone 8, 10 pm \$15
- Revive Big Band Ginny's Supper Club 7:30, 9:30 pm \$15

- Bonnie Kane/Melissa Lohman; Shayna Dulberger/Jaimie Branch; Angela Morris, Aryeh Kabrinsky, Kate Gentile, Jaimie Branch The Firehouse Space 8 pm \$10
- Joanna Mattrey, Leila Bordreuil, Sean Ali; Ingrid Laubrock/Han-earl Park Duo; James Ilgenfritz Trio Caveat New Revolution Arts 8, 9, 10 pm
- ★Underground Horns Drom 8 pm \$15
- Camille Thurman Minton's 7:30, 9:30 pm \$25
- Ben Eunson Trio with Alex Claffy, Kush Abadey Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Steve Blum Trio; Darryl Yokley Latin Project; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am
- Swedish Lucia Celebration: Elsa Nilsson Quartet with Jeff McLaughlin, Alex Minier, Cody Rahn Rockwood Music Hall Stage 2 7 pm
- Tali Rubinstein Quartet; Marianne Sullivan Quintet The Cell 7:30, 9 pm \$20
- Martina Fiserova Sidewalk Café 10 pm
- Alan Rosenthal Trio Cleopatra's Needle 8 pm
- Standard Procedures; German Gonzalez Trio Tomi Jazz 8, 11 pm \$10
- ★Ed Reed and The Source with Tim Green, Reuben Rogers, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
- ★Michael Carvin Quartet with Keith Loftis, Yayoi Ikawa, Jansen Cinco Jazz at Kilano 8, 10 pm \$15
- Dearly Beloved—The Music of Prince: Ben Williams with Goapele, Frank McComb, W. Ellington Felton, Jason Samuels Smith, Christie Dashiell and guests Harlem Stage Gatehouse 7:30 pm \$40
- Holiday Swing with Michael Mwenso, Brianna Thomas, Charenée Wade, Chris Pattishall, Jamison Ross, Joe Saylor, Gabe Schneider, Alphonso Horne, Bruce Harris, Riley Mulhekar, Corey Wilcox, Matt Musselman, Tivon Pennicott, Godwin Louis, Julian Lee, Michela Marino Lerman Dizzy's Club 7:30, 9:30 pm \$45
- Michael Mwenso's Holiday Nightcap Dizzy's Club 11:30 pm \$20
- Spike Wilner; Harry Allen Trio; Anthony Wosey Mezzrow 7:30, 9:30 pm 12:30 am \$20
- Scott Wendholt/Adam Kolker Quartet; Brooklyn Circle Smalls 10:30 pm 1:30 am \$20
- ★Samuel Blaser Quartet with Russ Lossing, Masa Kamaguchi, Billy Mintz; Brian Drye Trio with Matt Pavolka, Jeff Davis Ibeam Brooklyn 8:30 pm \$15
- Fabian Almazan's Rhizome with Camila Meza, Megan Gould, Tomoko Omura, Karen Waltuch, Noah Hoffeld, Linda Oh, Henry Cole The Jazz Gallery 7:30, 9:30 pm \$22
- Ray Gallon/Paul Gill Knickerbocker Bar and Grill 9 pm \$3.50
- Joey DeFrancesco Trio with Dan Wilson, Jason Brown Jazz Standard 7:30, 9:30 pm \$35
- Tyshawn Sorey 6tet with Fung Chem Hwei, Kyle Ambrust, Rubin Kodheli, Chris Tordini, Cory Smythe SEEDS 9 pm
- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- Mimi Jones Band Blue Note 12:30 am \$10
- Eliane Elias Birdland 8:30, 11 pm \$40
- Michael Sarian and The Chabones Silvana 6 pm
- Asako Takasaki Shrine 6 pm
- Marsha Heydt Project of Love; Guy Mintz Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

interpretations 27



WADADA LEO SMITH  
DOUGLAS R. EWART & QUASAR

DEC 10 8PM

A salute to the Association for the Advancement of Creative Musicians on it 50th Anniversary. Featuring Thurman Barker, Thomas Buckner, Adegoke Steve Colson, Michel Gentile, Steve Goldstein, Joseph Kubera, Bobby Naughton, Amina Claudine Myers, Bobby Naughton, Mankwe Ndosi, Mary Oliver, Miriam Parker, J.D. Parran, & The Secret Quartet.

ROULETTE 509 Atlantic Ave Brooklyn NY  
2, 3, 4, 5, A, C, G, D, M, N, R, S, O & LBB | \$20 General \$15 Members, Students, Seniors

INTERPRETATIONS.INFO, ROULETTE.ORG



## Sunday, December 13

- ★777 Forward Festival - Celebrating Daniel Carter's 70th Birthday: David Schnug Trio with Zach Swanson, Max Goldman; Steve Swell; Extra Moon: Daniel Carter, Connie Crothers, Adam Caine, Federico Ughi; Flying Kites: G. Calvin Weston/ Lucas Brode Scholes Street Studio 7 pm \$25
- ★MoonJune Records Night: Mark Wingfield/Kevin Kastning; Yagull: Sasha Markovic, Kana Kamitsubo and guest Beledo; Beledo with Tony Steele, Doron Lev and guest Mark Wingfield ShapeShifter Lab 7, 8, 9 pm
- ★Larry Carlton B.B. King's Blues Club 8 pm \$40
- ★William Hooker Trio with James Brandon Lewis, Adam Lane Cornelia Street Café 6 pm \$10
- ★Sebastian Ammann/Samuel Blaser Quartet with Masa Kamaguchi, Billy Mintz Cornelia Street Café 8:30 pm \$10
- ★Samuel Torres Group with Alex Norris, Will Vinson, Marshall Gilkes, Luis Perdomo, Ricky Rodriguez, Ludwig Afonso Club Bonafide 7 pm \$20
- ★Matthew Welch/Gamelan Dharma Swara The Stone 8, 10 pm \$20
- ★Jon Lundbom's Big Five Chord with Jon Irabagon, Bryan Murray, Moppa Elliott, Jason Tiemann; Jessica Lurie's Bravadas with Mazz Swift, Marika Hughes; Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen Threes Brewing 8, 9, 10 pm \$15
- ★Ståle Smith with Michael Foster, Leila Bordreuil; Ståle Smith with Joe McPhee, Pascal Niggenkemper JACK 8 pm \$12
- ★Joel Frahm Trio Mezzrow 9:30 pm \$20
- ★Johnny O'Neal Trio; Behn Gillece Quartet Smalls 7:30, 10:30 pm \$20
- ★Terry Waldo's Gotham City Band; Victor Gould Sextet; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- ★Alice Ricciardi Rockwood Music Hall Stage 3 7 pm \$10
- ★John "Satchmo" Mannan with Terri Davis, Wink Flythe, Winnie Ruggiere, Makiko Malcolm Shabazz Cultural Center 7:30, 10:30 \$20
- ★Nonihiro Kikuta Trio Tomi Jazz 8 pm
- ★J-Music Ensemble Shrine 8 pm
- ★Ed Reed and The Source with Tim Green, Reuben Rogers, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
- ★Holiday Swing with Michael Mwenso, Brianna Thomas, Charenée Wade, Chris Pattishall, Jamison Ross, Joe Saylor, Gabe Schneider, Alphonso Horne, Bruce Harris, Riley Mulhekar, Corey Wilcox, Matt Musselman, Tivon Pennicott, Godwin Louis, Julian Lee, Michela Marino Lerman Dizzy's Club 7:30, 9:30 pm \$40
- ★Joey DeFrancesco Trio with Dan Wilson, Jason Brown Jazz Standard 7:30, 9:30 pm \$30
- ★Christian McBride Quartet with Josh Evans, Marcus Strickland, Justin Brown Village Vanguard 8:30, 10:30 pm \$30
- ★David Sanborn Electric Band Blue Note 8, 10:30 pm \$55
- ★Tamio Shiraishi; Chris Pitsiokos Downtown Music Gallery 6, 7 pm
- ★Stephan Goranov Silvana 6 pm
- ★Joe Fonda, Carlo Morena, Jeff Hirshfield Saint Peter's 5 pm
- ★John Zorn's Bagatelles: John Medeski Trio with David Fiuczynski, G. Calvin Weston The Stone 3 pm \$20
- ★Scot Albertson/Dan Furman Scholes Street Studio 3 pm \$15
- ★Jesse Fischer with Sarah Elizabeth Charles, Takuya Kuroda, Godwin Louis, David Cutler Blue Note 11:30 am 1:30 pm \$35
- ★Jeremy Warren Group Minton's 12 pm \$10
- ★Alexis Cole/David Finck Duo North Square Lounge 12:30, 2 pm
- ★The Ballsmen Rainbow Room 12:30 pm \$125
- ★Lou Caputo Not So Big Band; David Coss Quartet The Garage 11:30 am 6:30 pm

## Monday, December 14

- ★Henry Threadgill's Ensemble Double Up with Christopher Hoffman, Craig Weinrib, Curtis MacDonald, David Bryant, David Virelles, Jason Moran, José Davila, Román Filiú Roulette 8 pm \$30-\$35
- ★777 Forward Festival - Celebrating Daniel Carter's 70th Birthday: Coordinate Orientali: Gabriele Meirano/Federico Ughi; Daniel Carter, Matthew Putman, Federico Ughi; James Brandon Lewis/Chad Taylor; The Listening Group: Daniel Carter, Claire de Brunner, Stelios Michas, Jonah Rosenberg, Zach Swanson, Kyungmi Lee Scholes Street Studio 7:30 pm \$25
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Orin Evans Captain Black Big Band Smoke 7, 9 pm \$9
- ★Jon Irabagon solo; Nick Didkovsky, Han-earl Park, Josh Sinton Delroy's Cafe and Wine Bar 9, 10 pm \$10
- ★Rie Akagi/Chiemi Nakai Noche Especial Subrosa 8, 10 pm \$10
- ★Amanda Ferguson's December with Joshua Richman, Dave Baron Cornelia Street Café 8:30 pm \$10
- ★Peter Martin/Robert Hurst Mezzrow 7:30 pm \$20
- ★Brenda Earle Stokes Quartet; Ari Hoening Group Smalls 7:30, 10:30 pm \$20
- ★Ned Goold Quartet; Billy Kaye Jam/Fat Cat 9 pm 12:30 am
- ★Bobby Katz Trio with Adrian Moring, David Tim Rachbach; Chiara Izzi Trio with Pat Bianchi, Luca Santaniello Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Chris Botti Blue Note 8, 10:30 pm \$95
- ★Juilliard Jazz Ensembles Dizzy's Club 7:30, 9:30 pm \$30
- ★Suzanne Ross Trio Tomi Jazz 8 pm
- ★Cecilia Coleman Big Band; Ken Kobayashi Quartet The Garage 7, 10:30 pm
- ★Mano A Mano Silvana 6 pm

## Tuesday, December 15

- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Charlap/Renee Rosnes Jazz Standard 7:30, 9:30 pm \$35
- ★Ed Reed and Trio with George Cables, Ugonna Okegwo, Akira Tana Dizzy's Club 7:30, 9:30 pm \$35
- ★Evan Sherman Entourage Dizzy's Club 11:30 pm \$5
- ★Catherine Russell Septet with Jon-Erik Kellso, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Birdland 8:30, 11 pm \$40
- ★Susie Ibarra solo BRIC House Stoop 7 pm
- ★Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, John Hébert, Ches Smith The Jazz Gallery 7:30, 9:30 pm \$15
- ★Dan Tepfer/Thomas Morgan Cornelia Street Café 8:30 pm \$10
- ★Celebrating Sinatra at 100: Jerry Costanzo Iridium 8:30, 10:30 pm \$30
- ★Yoshimio/Chuck Bettis; Silver Process: Chuck Bettis, Joe Merolla, Brian Chase, Kevin Norton, Motoko Fukuyama The Stone 8, 10 pm \$15
- ★Larry Corban 3 with Harvie S, Sylvia Cuenca Club Bonafide 10 pm \$20
- ★Igor Lumpert, Ben Monder, Christopher Tordini, Nasheet Waits; Will Bernard, Devin Hoff, Ches Smith Korzo 9, 10:30 pm
- ★Nadje Noordhuis Quintet with Sara Caswell, Vitor Goncalves, Matt Aronoff, Richie Barshay; Josh Deutsch's Pannonia with Zach Brock, Ryan Keberle, Edward Perez, Ronen Itzik; Andy Clausen Wishbone Project with Riley Mulhekar, Mitch Lyon, Addison Frei, Jason Burger ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★Max Johnson's Winter Quintet with Ben Goldberg, Samuel Blaser, Kris Davis, Billy Mintz Ibeam Brooklyn 8:30 pm \$15

- ★Chase Baird Trio with Dan Chmielinski, Chris Williams; Peter Brendler Trio with Jason Rigby, Jochen Rueckert Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Spike Wilner Trio; Smalls Legacy Band Smalls 7:30, 9:30 pm \$20
- ★Saul Rubin Zebtet Fat Cat 7 pm
- ★Marie-Claire with Alberto Pibiri, Luc Decker, Clifford Barbaro; Aida Brandes Trio with Kevin Hailey The Piano Room 7:30, 9:30 pm \$10
- ★Mikhail Romanov solo Jazz at Kitano 8 pm
- ★Nick Holtzman; Kira Daglio Fine Duo Tomi Jazz 8, 11 pm
- ★Carl Bartlett, Jr. Trio; Lawrence Clark Trio The Garage 6, 10:30 pm
- ★Henry Threadgill's Ensemble Double Up with Christopher Hoffman, Craig Weinrib, Curtis MacDonald, David Bryant, David Virelles, Jason Moran, José Davila, Román Filiú Roulette 8 pm \$30-\$35
- ★Peter Martin/Robert Hurst Mezzrow 7:30 pm \$20
- ★Chris Botti Blue Note 8, 10:30 pm \$95
- ★Julphan Tilapomputt Silvana 6 pm
- ★Wataru Uchida Shrine 6 pm
- ★Marvin Sewell Rendall Memorial Presbyterian Church 12, 1 pm \$15

## Wednesday, December 16

- ★Brian Lynch Quartet; Harold Mabern Trio Smalls 7:30, 10:30 pm \$20
- ★Lafayette Harris solo; Sullivan Fortner; Sarah Slonim Mezzrow 7:30, 9:30 pm 12 am \$20
- ★Fire Breathing: David Byrd-Marrow, Peter Evans, Steve Lehman, Anthony Orji Roulette 8 pm \$20
- ★Amina Figarova Group with Alex Norris, Wayne Escoffery, Bart Platteau, Pablo Menares, Darrell Green Smoke 7, 9, 10:30 pm \$9
- ★Adam Kolker Trio with Steve Cardenas, Billy Mintz, Ohad Talmor, Mary Halvorson, Gerald Cleaver SEEDS 8:30, 10 pm
- ★Gabrielle Stravelli Quartet with Jim Ridi, Pat O'Leary, Jordan Young Jazz at Kitano 8, 10 pm \$15
- ★Chuck Bettis, Dafna Naphtali, Hans Tammen, Levy Lorenzo; Galactic Scorpion Council: Dave Scanlon, Dave Miller, Chuck Bettis The Stone 8, 10 pm \$15
- ★Randy Ingram Quartet with Lage Lund, Matt Brewer, Jochen Rueckert Cornelia Street Café 8:30 pm \$10
- ★Jeff Ratner; Your Daddy's Company Christmas Party: Eric Trudel, Adam Hopkins, Nathan Ellman-Bell Rye 9, 10:15 pm
- ★Steve Picataggio Trio; Costas Baltazanis End of Seas with Dan Brantigan, Panagiotis Andreou, Engin Gunaydin Club Bonafide 7:30, 10 pm \$15
- ★Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ★Kate Chaston with Ben Stivers, Al Street, Danton Boller, Diego Voglino Metropolitan Room 9:30 pm \$20
- ★Tsibele: Eleanor Weill, Hannah Temple, Eva Boodman, Zoe Aqua Mehanata Bulgarian Bar 8 pm \$10
- ★Ugene Romashov Trio; Chris Beaudry Trio Tomi Jazz 8, 11 pm
- ★George Weldon Trio; Chris Carroll Trio The Garage 6, 10:30 pm
- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Charlap/Renee Rosnes Jazz Standard 7:30, 9:30 pm \$35
- ★Ed Reed and Trio with George Cables, Ugonna Okegwo, Akira Tana Dizzy's Club 7:30, 9:30 pm \$35
- ★Evan Sherman Entourage Dizzy's Club 11:30 pm \$5
- ★Catherine Russell Septet with Jon-Erik Kellso, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Birdland 8:30, 11 pm \$40
- ★Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, John Hébert, Ches Smith The Jazz Gallery 7:30, 9:30 pm \$15
- ★Chris Botti Blue Note 8, 10:30 pm \$95
- ★Matt Criscuolo, Pat Bianchi, Gerry Gibbs Rockefeller 620 Loft 6 pm
- ★Alex Bryson Quartet Shrine 6 pm
- ★Warren Chiasson/Alex Gressel Saint Peter's 1 pm \$10

## Thursday, December 17

- ★Helen Sung's 'Sung With Words' with Carmen Lundy, Carolyn Leonhart, Dana Gioia, John Ellis, Ingrid Jensen, Reuben Rogers, Donald Edwards, Samuel Torres The Jazz Gallery 7:30, 9:30 pm \$15
- ★Cameron Brown Festival: Cameron Brown OC/DC with Dave Ballou, Jane Ira Bloom, Anthony Pinciotti Cornelia Street Café 8:30 pm \$10
- ★Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Audrey Shakir, Denzal Sinclair Rose Hall 8 pm \$40-\$140
- ★Paul Winter's 36th Annual Winter Solstice Celebration with guests Renato Braz, Theresa Thomason Cathedral of St. John the Divine 8 pm \$35-\$90
- ★Leslie Pintchik Trio with Scott Hardy, Michael Sarin Jazz at Kitano 8, 10 pm \$15
- ★Gabriel Alegría Afro-Peruvian Sextet Zinc Bar 8 pm
- ★Four Pianos: Ron Stabinsky, Cory Smythe, Craig Taborn, Sylvie Courvoisier, Brian Marsella JACK 8 pm \$20
- ★Theo Bleckmann/Uri Caine National Sawdust 7 pm \$35
- ★Surface to Air: Jonathan Goldberger, Jonti Siman, Rohin Khemani; Tongues in Trees: Samita Sinha, Grey McMurry, Sunny Jain Greenwich House Music School 7:30 pm \$12
- ★Brian Lynch Quartet; JC Styles Quartet Smalls 7:30, 10:30 pm \$20
- ★Point of Departure Fat Cat 10 pm
- ★Annie Chen Setxte with Alex LoRe, Isaac Darche, Sean Wayland, Orlando Le Fleming, Jerad Lippi; Gracie Terzian Club Bonafide 7:30, 10 pm \$15
- ★Pretty Clicks: Berangere Maximin/Chuck Bettis; Period: Mike Pride, Charlie Looker, Chuck Bettis and guest The Stone 8, 10 pm \$15
- ★Alvaro Domene, Briggan Kraus, Josh Sinton, Mike Pride; Underworld Alchemy: Sarah Manning, Briggan Krauss The Firehouse Space 8, 9:30 pm \$10
- ★Pittsburgh Collective: Ted Levine, Kelley Hart-Jenkins, Steve Moran, Geoff Vidal, Brad Hubbard, Tim Leopold, Tom Bergeron, Scyll Mathai, Hugh Ragin, Jim Messbauer, Ben Herrington, Steve Gehring, Amy Peterson-Stout, Geoff Burleson, Dave Fabris, Dave Phillips, Mark Raynes, Theo Moore, Maria Tegzes, David Sanford; IMPetus: Maria Tegzes, Geoff Burleson, Dave Fabris ShapeShifter Lab 8:15, 9:30 pm \$15
- ★Sachal Vasandani/Kevin Hays Rockwood Music Hall Stage 3 7 pm \$15
- ★Milton Suggs Minton's 7:30, 9:30 pm \$15
- ★Yuto Kanazawa Trio with Zack Westfall, Ray Belli; Nelson Riveros Trio with Peter Slavov, Jay Sawyer Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Eileen Howard Trio Tomi Jazz 9 pm \$10
- ★C.J. Everett Trio Cleopatra's Needle 7 pm
- ★Rick Stone Trio; Steve Picataggio Trio The Garage 6, 10:30 pm
- ★Spike Wilner solo; Sullivan Fortner; Jon Davis Mezzrow 7:30, 9:30 pm 12 am \$20
- ★Amina Figarova Group with Alex Norris, Wayne Escoffery, Bart Platteau, Pablo Menares, Darrell Green Smoke 7, 9, 10:30 pm \$9
- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Charlap/Renee Rosnes Jazz Standard 7:30, 9:30 pm \$35

- ★Ed Reed and Trio with George Cables, Ugonna Okegwo, Akira Tana Dizzy's Club 7:30, 9:30 pm \$35
- ★Evan Sherman Big Band Dizzy's Club 11:30 pm \$10
- ★Catherine Russell Septet with Jon-Erik Kellso, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Birdland 8:30, 11 pm \$40
- ★Chris Botti Blue Note 8, 10:30 pm \$95
- ★John Eckert Silvana 6 pm
- ★Funkgology Shrine 6 pm

## Friday, December 18

- ★Gotham Holiday Swing: Henry Butler, Steven Bernstein & The Hot 9 Town Hall 8 pm \$45
- ★Gary Bartz Quartet with Barney McAll, James King, Greg Bandy Smoke 7, 9, 10:30 pm \$40
- ★Divas of the Silver Screen - Celebrating Lena Horne, Rosemary Clooney & Ethel Waters: Adriane Lenox, Martina DaSilva, Tatiana Eva-Marie, Shenel Johns, Chris Pattishall, Michela Marino Lerman, Joseph C. Wigan, Alphonso Horne, Patrick Bartley, Corey Wilcox, Bryan Carter, Yasushi Nakamura The Appel Room 7, 9:30 pm \$40
- ★Ned Rothenberg's Inner Diaspora Quintet with Mark Feldman, Erik Friedlander, Jerome Harris, Satoshi Takeishi Greenwich House Music School 8 pm \$15
- ★David Gilmore Energies of Change with Marcus Strickland, Luis Perdomo, Ben Williams, Rudy Royston Club Bonafide 8, 10:30 pm \$20
- ★Ehud Asherie solo; Aaron Goldberg; Johnny O'Neal Mezzrow 7:30, 9:30 pm 12:30 am \$20
- ★Ralph Lalama and Bop-juice; Jay Collins Quintet; Jeremy Manasia Trio Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Sullivan Fortner Trio Minton's 7:30, 9:30 pm \$25
- ★Mark Sherman Quartet with Bruce Barth, Ray Drummond, Carl Allen Jazz at Kitano 8, 10 pm \$30
- ★Ella Fitzgerald's Swingin' Christmas: DIVA Jazz Orchestra with guests Camille Thurman, Christine Fawson, Sue Giles Dizzy's Club 7:30, 9:30 pm \$40
- ★Evan Sherman Entourage Dizzy's Club 11:30 pm \$10
- ★Sylvie Courvoisier, Ikue Mori, Chuck Bettis; Gamma Reverse Dream Logic: Jessica Pavone, Jeremiah Cymerman, Chuck Bettis The Stone 8, 10 pm \$15
- ★Mark Guiliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey The Jazz Gallery 7:30, 9:30 pm \$22
- ★James Langton New York Swing Stars and All-Star Band Rainbow Room 6, 8:30 pm \$195
- ★Ryan Keberle's Catharsis Rockwood Music Hall Stage 3 11:30 pm
- ★Jagged Spheres: Inan Gray, Teddy Klausner, Anna Webber; Adam Hopkins Sextet with Josh Sinton, Ed Rosenberg III, Anna Webber, Jonathan Goldberger, Devin Gray Ibeam Brooklyn 8:30, 10 pm \$15
- ★Patrick Brennan's Transparency Kestra with Angelo Branford, Gene Coleman, Ken Filiano, Haruna Fukuzawa, Jason Kao Hwang, Richard Keene, Nicolas Letman-Burtinovic, Michael Lytle, David Sidman; Fido: Shoko Nagai, Ken Filiano, Ron Horton, Maryanne de Prophets The Firehouse Space 8, 9 pm \$10
- ★Josh Deutsch's No Chairs Ensemble with Dylan Heaney, Danny Fox, Peter Brendler, Alex Wyatt Terraza 7, 9 pm
- ★Polyfold Collective Showcase: Amanezca: Phil McNeal, Marty Jaffe, Chris McCarthy, Charmaine Lee, Molly Jones; Rafael Statin's A Fate Supreme with Alex White, Alex Levine; Michael Malis/Matthew Daher Duo; Ambitus: Jon Taylor, Aakash Mittal, Jake Shadik, Ben Rolston, Alex Levine; Alex Levine Quartet with Caleb Curtis, François Moutin, Nathan Ellman-Bell ShapeShifter Lab 7 pm \$10
- ★The Pretzel Club The Drawing Room 7 pm \$15
- ★Steve Kovalcheck Trio with Marco Panascia, Chris Smith Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Kathleen Landis, Dan White, Saadi Zain Knickerbocker Bar and Grill 9 pm \$3.50
- ★Beat Kaestli with Ben Stivers, Jesse Lewis, Derek Nievergelt, Eric Kalb, Keisha Whitney, Anita Ward BAMCafé 9:30 pm
- ★Alison Shearer with Sean Richey, Wade Ridenhour, James Quinlan, Mike Gordon Rockwood Music Hall Stage 3 10 pm \$10
- ★Tsuyoshi Yamamoto Trio Tomi Jazz 9 pm \$10
- ★Sarah Slonim Trio Cleopatra's Needle 8 pm
- ★Joe Pino Quartet; Hot House The Garage 6:15, 10:45 pm
- ★Cameron Brown Festival: Cameron Brown and the Hear and Now with Sheila Jordan, Dave Ballou, Don Byron, Tony Jefferson Cornelia Street Café 9, 10:30 pm \$10
- ★Big Band Holidays: Jazz at Lincoln Center Orchestra with guests Audrey Shakir, Denzal Sinclair Rose Hall 8 pm \$40-\$140
- ★Paul Winter's 36th Annual Winter Solstice Celebration with guests Renato Braz, Theresa Thomason Cathedral of St. John the Divine 8 pm \$35-\$90
- ★Four Pianos: Ron Stabinsky, Cory Smythe, Craig Taborn, Sylvie Courvoisier, Brian Marsella JACK 8 pm \$20
- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington Village Vanguard 8:30, 10:30 pm \$30
- ★Bill Charlap/Renee Rosnes Jazz Standard 7:30, 9:30 pm \$35
- ★Catherine Russell Septet with Jon-Erik Kellso, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Birdland 8:30, 11 pm \$40
- ★Chris Botti Blue Note 8, 10:30 pm \$95
- ★Corin Stiggall Quintet Fat Cat 6 pm
- ★The Order Silvana 6 pm
- ★Valentina Marino Shrine 6 pm

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## Saturday, December 19

- ★Shunzo Ohno with David Berkman, Clifford Carter, Billy Kilson and guests  
The Cutting Room 7:30 pm \$25
- ★TRIO vs TRIO: Stephan Crump's Rosetta Trio with Liberty Ellman, Jamie Fox and WORKS: Michel Gentle, Daniel Kelly, Rob Garcia  
Brooklyn Conservatory of Music 7:30 pm \$10  
Barbès 8 pm \$10
- Lucian Ban/Mat Maneri
- Jazz Is Phish: Michael Ray, Jeff Coffin, Chris Bullock, Scott Flynn, Anthony Wellington, Adam Chase, Matthew Chase, Josh Thomas  
Brooklyn Bowl 8 pm \$15-20  
Sistas' Place 9, 10:30 pm \$20
- ★Christian Sands Trio with Russell Hall, Kush Abadey  
Minton's 7:30, 9:30 pm \$25
- Sheryl Bailey Trio with Ron Oswanski, Ian Froman  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Matmos: Drew Daniel/M.C. Schmidt and Chuck Bettis; Big Blood: Colleen Kinsella/ Caleb Mulkerin and Chuck Bettis  
The Stone 8, 10 pm \$15
- ★Katie Bull Group with Landon Knoblock, Ratzo Harris, George Schuller, Joel Frahm  
ShapeShifter Lab 7 pm \$10
- ★SIMPLE Trio: Matt Mitchell, John Hollenbeck, Anna Webber; Jagged Spheres: Devin Gray, Teddy Klausner, Anna Webber  
Ibeam Brooklyn 8:30, 10 pm \$15
- Sharèl Cassity; Greg Glassman Jam  
Fat Cat 10 pm 1:30 am
- Yaniv Taubenhouse Trio with Rick Rosato, Jerad Lippi  
Rockwood Music Hall Stage 3 10 pm
- Erni Takada Trio; Kathrine Vokes Trio  
Tomi Jazz 8, 11 pm \$10  
Cleopatra's Needle 8 pm
- Justin Lees Trio
- ★Gary Bartz Quartet with Barney McAll, James King, Greg Bandy  
Smoke 7, 9, 10:30 pm \$40
- Divas of the Silver Screen - Celebrating Lena Horne, Rosemary Clooney & Ethel Waters: Adriane Lenox, Martina DaSilva, Tatiana Eva-Marie, Shenel Johns, Chris Pattishall, Michela Marino Lerman, Joseph C. Wiggan, Alphonso Horne, Patrick Bartley, Corey Wilcox, Bryan Carter, Yasushi Nakamura  
The Appel Room 7, 9:30 pm \$45  
Mezzrow 7:30, 9:30 pm \$20
- Spike Wilner; Aaron Goldberg
- Tardo Hammer Trio; Jay Collins Quintet; Philip Harper Quartet  
Smalls 7:30, 10:30 pm 1:30 am \$20
- Mark Sherman Quartet with Helen Sung, Ray Drummond, Carl Allen  
Jazz at Kitano 8, 10 pm \$30
- ★Ella Fitzgerald's Swingin' Christmas: DIVA Jazz Orchestra with guests Camille Thurman, Christine Fawson, Sue Giles  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:30 pm \$20
- Evan Sherman Big Band
- Kathleen Landis, Dan White, Saadi Zain  
Knickerbocker Bar and Grill 9 pm \$3.50
- ★Cameron Brown Festival: Cameron Brown and Dannie's Calypso with Russ Johnson, Lisa Parrott, Jason Rigby, Tony Jefferson  
Cornelia Street Café 9, 10:30 pm \$10
- Big Band Holidays: Jazz at Lincoln Center Orchestra  
Rose Hall 2, 8 pm \$40-140

- Paul Winter's 36th Annual Winter Solstice Celebration with guests Renato Braz, Theresa Thomason  
Cathedral of St. John the Divine 2, 7:30 pm \$35-90
- ★Four Pianos: Ron Stabinsky, Cory Smythe, Craig Taborn, Sylvie Courvoisier, Brian Marsella  
JACK 8 pm \$20
- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington  
Village Vanguard 8:30, 10:30 pm \$30  
Jazz Standard 7:30, 9:30 pm \$35
- Bill Charlup/Renee Rosnes
- ★Catherine Russell Septet with Jon-Erik Kellso, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean  
Birdland 8:30, 11 pm \$40
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Wade Barnes Tribute Band: Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson  
Brownsville Heritage House 3 pm
- Bossa Brasil: Maurício de Souza, Bob Rodriguez, Anthony Perez; Mark Marino Trio  
The Garage 12, 6:15 pm

## Sunday, December 20

- ★Dave Liebman's Soprano Saxophone Colossus with Michel Doneda, Sam Newsome, Tatsuya Nakatani  
Cornelia Street Café 8:30 pm \$10
- ★Ronnie Cuber, Mark Egan, Toninho Horta  
Indium 8:30 pm \$25
- ★Bending Towards the Light ... a Jazz Nativity hosted by Terrance McKnight, Sheila Anderson with guest Deborah Voigt  
Christ and St. Stephen's Church 5, 8 pm \$45-50
- ★Richard Sussman's Evolution Suite with Scott Wendholt, Rich Perry, Mike Richmond, Anthony Pinciotti, Sirius String Quartet and guest Zach Brock  
Symphony Space Leonard Nimoy Thalia 8 pm \$25  
The Drawing Room 7 pm \$20
- Gene Bertoncini
- Chuck Bettis, Franke Vogl, Evan Rapport; Mossenek: Mick Barr, Chuck Bettis, Colin Marston, Larry Kwartowitz  
The Stone 8, 10 pm \$15
- Theo Bleckmann Elegy with Ben Monder, Shai Maestro, Chris Tordini, John Hollenbeck; SIMPLE Trio: Matt Mitchell, John Hollenbeck, Anna Webber  
Ibeam Brooklyn 8:30, 10 pm \$15  
Metropolitan Room 9:30 pm \$20  
Rockwood Music Hall Stage 1 11 pm  
Mezzrow 9:30 pm \$20
- ★Molly Ryan
- Oded Tzur
- Grant Stewart
- The Songbook Quartet; Joe Magnarelli Quartet  
Smalls 7:30, 10:30 pm \$20
- Terry Waldo's Gotham City Band; Gamelan Dharma Swara; Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 1 am
- James Muller and the Sydney Con Jazz Orchestra with David Theak, Sam Gill, Nish Manjunuth, Evan Harris, Michael Avgenicos, Chris O'Dea, James Harris, Kyle Eardley, Joseph Lisk, Tom Avgenicos,, Nick Calligeros, Ellie Shearer, Matt O'Brien, Kaygan Kang, Des Canning, Felix Lalanne, David Allen, Nick Henderson, Oliver Nelson  
ShapeShifter Lab 8, 9 pm \$8  
Tomi Jazz 8 pm
- Kengo Yamada
- La Banda Ramirez: Chacho and Carolyn Ramirez with Tehrin Cole, Khuent Rose  
Paris Blues Harlem 9 pm
- ★Gary Bartz Quartet with Barney McAll, James King, Greg Bandy  
Smoke 7, 9, 10:30 pm \$40

- ★Ella Fitzgerald's Swingin' Christmas: DIVA Jazz Orchestra with guests Camille Thurman, Christine Fawson, Sue Giles  
Dizzy's Club 7:30, 9:30 pm \$40
- ★Geri Allen, Esperanza Spalding, Terri Lyne Carrington  
Village Vanguard 8:30, 10:30 pm \$30  
Jazz Standard 7:30, 9:30 pm \$35  
Blue Note 8, 10:30 pm \$95
- Bill Charlup/Renee Rosnes
- Chris Botti
- ★Ben Goldberg, Charles Burnham, Ellery Eskelin, Stephan Crump  
Downtown Music Gallery 6 pm  
Silvana 6 pm  
Saint Peter's 5 pm  
Full Gospel Assembly of Brooklyn 4:30 pm
- ★Dedicated to Charlie Parker: Mark Gross Quartet with Theo Hill, Kenny Davis, Carl Allen  
The West End Lounge 4 pm \$25
- ★John Zorn's Bagatelles: Asmodeus: Marc Ribot, Trevor Dunn, Tyshawn Sorey  
The Stone 3 pm \$20  
ShapeShifter Lab 3 pm
- Kaoru Watanabe Boonenkai
- ★Marianne Solivan Quartet with Bruce Barth, Matthew Parrish, McClenty Hunter  
Blue Note 11:30 am 1:30 pm \$35  
Minton's 12 pm \$10
- The Minton's Players
- Roz Corral Trio with Freddie Bryant, Neal Miner  
North Square Lounge 12:30, 2 pm  
Rainbow Room 12:30 pm \$125
- Fleur Seule
- Iris Omig Quartet; David Coss Quartet; Joonsam Lee Trio  
The Garage 11:30 am 6:30, 11 pm

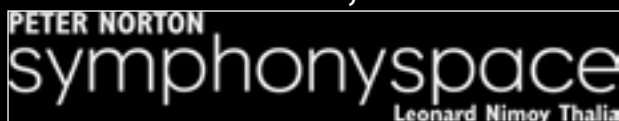
## Monday, December 21

- ★Dick Hyman solo  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Michel Doneda/Tatsuya Nakatani; Michel Doneda, Tatsuya Nakatani, Jason Kao Hwang, Ingrid Laubrock, Sara Schoenbeck, Andrew Drury  
Soup & Sound 7 pm \$20  
Fat Cat 9 pm 12:30 am  
Mezzrow 9:30 pm \$20  
Smalls 10:30 pm \$20  
Delroy's Cafe and Wine Bar 9, 10 pm \$10  
Jazz Standard 7:30, 9:30 pm \$25
- George Braith; Billy Kaye Jam
- Peter Bernstein/Rueben Rogers
- Ari Hoenig Group
- Charles Waters; Luke Stewart
- ★Mingus Big Band
- ★Orrin Evans Captain Black Big Band  
Smoke 7, 9 pm \$9  
ShapeShifter Lab 7, 8:15 pm  
Rainbow Room 6, 8:30 pm \$195
- Ziv Ravitz/Colin Stranahan Quartet Quintet with Mark Shim, Charles Altura, Ben Wendel  
Cornelia Street Café 8:30 pm \$10
- Gioel Severiini Trio with Shin Sakaino, Kazuhiro Odagiri; Alexis Parsons Trio with Jack Wilkins, Dean Johnson  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Marla Sampson Duo
- Lou Caputo Not So Big Band; Nobuki Takemen Trio  
The Garage 7, 10:30 pm  
Blue Note 8, 10:30 pm \$95  
Silvana 6 pm  
Shrine 6 pm
- Chris Botti
- Norihiro Kikuta Trio
- Josh Marcus Band

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SUNDAY  
DECEMBER  
13 2015

Featuring:

John "Satchmo" Mannan,  
Wink Flythe, Trumpet Masters: Masek  
& Waldron, Vinnie Ruggiere, Piano,  
Makiko, Tap Dance

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## Tuesday, December 22

- ★Matt Wilson's Christmas Tree-O with Jeff Lederer, Paul Sikivie and guest Jason Moran  
Jazz Standard 7:30, 9:30 pm \$30  
Birdland 8:30, 11 pm \$40
- ★Freddy Cole
- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Doug Weiss, Jimmy Cobb  
Smoke 7, 9, 10:30 pm \$48
- The Living Wheel - The River of Tears: Jessica Pavone, Brent Arnold, Ches Smith, Mike Lockwood, Timba Harris; The Living Wheel - Ring of Echoes: Michael Frasconi, Kenny Grohowski, Jessica Pavone, Brent Arnold, Timba Harris  
The Stone 8, 10 pm \$15
- Tatum Greenblatt; Rosetta's Tone: Dana Herz, Shachar Elnatan, Gadi Lehavi, Tal Mashiach, Erez Feuer  
Club Bonafide 7:30, 10 pm \$15
- Celebrating Sinatra: Sachal Vasandani  
The Jazz Gallery 7:30, 9:30 pm \$15
- Jason Yeager Group with Tomoko Omura, Kevin Hailey, Matt Rousseau  
Cornelia Street Café 8:30 pm \$10
- Roseanna Vitro with Mark Soskin, Sara Caswell  
Mezzrow 7:30 pm \$20
- Spike Wilner Trio; Lucas Pino Nonet  
Smalls 7:30, 9:30 pm \$20  
Fat Cat 7 pm
- Mikhail Romanov solo  
Jazz at Kitano 8 pm
- Stephen Fuller Duo  
Tomi Jazz 8 pm
- Giedrus Nakas; Megumi Hakuba  
Silvana 6, 8 pm
- Mayu Saeki Trio; Alex Karakis Trio  
The Garage 6, 10:30 pm
- ★Dick Hyman solo  
Dizzy's Club 7:30, 9:30 pm \$35
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Beavin Lawrence  
Shrine 6 pm
- Phill Niblock Winter Solstice  
Roulette 5 pm \$20
- Richard Fairfax  
Rendall Memorial Presbyterian Church 12, 1 pm \$15

## Wednesday, December 23

- ★Ted Rosenthal Wonderland Trio with Noriko Ueda, Tim Homer  
Dizzy's Club 7:30, 9:30 pm \$35
- ★Frank London's Klezmer Brass All-Stars  
Mehanata Bulgarian Bar 8 pm \$10
- Probosci: Timba Harris/Gyan Riley; Clefter: Timba Harris, Gyan Riley, Toby Driver  
The Stone 8, 10 pm \$15
- Vicki Burns Quartet with Lee Tomboulain, Tom Hubbard, Brian Woodruff  
Jazz at Kitano 8, 10 pm \$15
- David Berkman/Ray Drummond  
Mezzrow 9:30 pm \$20
- Jared Gold Trio  
Smalls 10:30 pm \$20
- Raphael D'Iugoff Trio +1; Ned Goold Jam  
Fat Cat 7 pm 12:30 am

- Rebecca Angel with Dennis Angel, Gottfried Stoger, Jon Werking, Gregory Jones, Nadav Snir-Zelniker  
Metropolitan Room 7 pm \$20
- Ian Bass Trio  
Tomi Jazz 8 pm
- Dre Barnes Trio; Tsutomu Naki 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 \$30  
Birdland 8:30, 11 pm \$40
- ★Freddy Cole
- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Doug Weiss, Jimmy Cobb  
Smoke 7, 9, 10:30 pm \$48  
Blue Note 8, 10:30 pm \$95
- Chris Botti  
Silvana 6 pm
- Erena Terakubo  
Shrine 6 pm
- Joe Pino Quintet
- Yuletide Celebration: Alex Leonard, Ronny Whyte, Boots Maleson, David Silliman, Marlene VerPlanck, Joyce Breach, Daryl Sherman  
Saint Peter's 1 pm \$10

## Thursday, December 24

- ★Brianna Thomas  
Minton's 7:30, 9:30 pm \$15
- Kelley Sutfenfield Quartet with Michael Kanan, Matt Aronoff, Ronen Itzik  
Jazz at Kitano 8, 10 pm \$15
- Gene Segal Trio with Jared Gold, Diego Voglino  
Bar Next Door 8:30, 10:30 pm \$12

- Alter Jazz Ensemble  
Joe's Pub 7 pm \$12
- Tal Ronen Quintet  
Smalls 10:30 pm \$20
- Paul Lee Trio  
Tomi Jazz 9 pm \$10
- Kazu Trio  
Cleopatra's Needle 7 pm
- Freddy Cole  
Birdland 8:30, 11 pm \$40
- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Ray Drummond, Jimmy Cobb  
Smoke 7, 9, 10:30 pm \$48  
Blue Note 8, 10:30 pm \$95
- Chris Botti  
The Garage 5:30 pm

## Friday, December 25

- The Living Wheel - A Gathering in the Sky: Josh Sinton, Michael Frasconi, Kenny Grohowski, Timba Harris; The Living Wheel - Zeus Rising: Jeremiah Cymerman, Nicolas Shellenberger, Josh Sinton, Timba Harris  
The Stone 8, 10 pm \$15

- Steve Nelson Trio  
Mezzrow 9:30 pm \$20
- Tivon Pennicott Quartet  
Smalls 1:30 am \$20
- Diallo House  
Fat Cat 10:30 pm
- Svetlana and Seth Weaver Big Band  
Zinc Bar 10, 11 pm 1 am \$10-20

- Mike Lattimore Band Trio  
Cleopatra's Needle 8 pm
- Masami Ishikawa Trio; Peter Valera Jump Blues Band  
The Garage 6:15, 10:45 pm  
Birdland 8:30, 11 pm \$40
- ★Freddy Cole
- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Ray Drummond, Jimmy Cobb  
Smoke 7, 9, 10:30 pm \$48  
Blue Note 8, 10:30 pm \$95

- Chris Botti  
Blue Note 8, 10:30 pm \$95

## Saturday, December 26

- ★Houston Person Quartet with John di Martino, Matthew Parrish, Chip White  
Jazz Standard 7:30, 9:30 pm \$30

- Chris Potter Trio  
Dizzy's Club 7:30, 9:30 pm \$35
- Celebrating Sinatra at 100: Diane Schuur with Joel Frahm, Ben Wolfe, Donald Edwards  
Iridium 8:30, 10:30 pm \$35  
Minton's 7:30, 9:30 pm \$25
- ★Winard Harper
- Marlene VerPlanck Trio with Jon Weber, Jay Leonhart  
Jazz at Kitano 8, 10 pm \$30

- The Living Wheel - Cracks in the Desert Floor: Gyan Riley, Shahzad Ismaily, Jeremiah Cymerman, Nicolas Shellenberger, Timba Harris; The Living Wheel - The Infernal Embrace: Toby Driver, Matt Hollenberg, Gyan Riley, Shahzad Ismaily, Timba Harris  
The Stone 8, 10 pm \$15
- Joel Forrester/David Hofstra  
Knickerbocker Bar and Grill 9 pm \$3.50
- Petros Klampanis  
Cornelia Street Café 9, 10:30 pm \$10
- Billy Mintz Quintet; Brooklyn Circle  
Smalls 10:30 pm 1:30 am \$20

- Orlando Le Fleming; Greg Glassman Jam  
Fat Cat 10 pm 1:30 am

- Monday Michiru; Nick Di Maria Quintet  
Club Bonafide 8, 10:30 pm \$15-35
- Jeff McLaughlin Trio with Sharik Hassan, Nathan Ellman-Bell  
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- Yuko Ito Trio; Yusuke Seki  
Tomi Jazz 8, 11 pm \$10
- Kayo Hiraki Trio  
Cleopatra's Needle 8 pm
- Blu Cha Cha  
Silvana 8 pm
- Steve Nelson Trio  
Mezzrow 9:30 pm \$20
- ★Freddy Cole  
Birdland 8:30, 11 pm \$40
- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guest Steve Turre  
Smoke 7, 9, 10:30 pm \$48
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Blue Wind Quartet  
Shrine 6 pm
- Brian Pareschi Quartet; Champion Fulton Quartet; King Solomon Hicks Trio  
The Garage 12, 6:15, 10:45 pm

## Sunday, December 27

- The Living Wheel - Medusa's Gaze: Kenny Grohowski, Larry Kwartowitz, Toby Driver, Matt Hollenberg, Timba Harris; The Living Wheel - Roots of Rock, Bones of Stone: Ches Smith, Mike Lockwood, Kenny Grohowski, Larry Kwartowitz, Timba Harris  
The Stone 8, 10 pm \$15

- ★Michael Bisio/Kirk Knuffke  
Zürcher Gallery 6:30 pm
- Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi  
Cornelia Street Café 9, 10:30 pm \$10

- Ali Bello Sweet Wire Band with Gabriel Chakarji, Bam Bam Rodriguez, Ismael "Maelo" Baiz, Neil Ochoa  
Club Bonafide 7 pm \$15
- New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth  
Symphony Space Bar Thalia 7 pm

- George Gee Swing Orchestra; Johnny O'Neal Trio; Dmitry Baevsky Quartet  
Smalls 4:30, 7:30, 10:30 pm \$20

- Terry Waldo's Gotham City Band; Pablo Bencid Latin Quintet;  
Brandon Lewis/Renee Cruz Jam  
Fat Cat 6, 8:30 pm 1 am
- Yako Eicher Trio  
Tomi Jazz 8 pm
- ★Houston Person Quartet with John di Martino, Matthew Parrish, Chip White  
Jazz Standard 7:30, 9:30 pm \$30
- Celebrating Sinatra at 100: Diane Schuur with Joel Frahm, Ben Wolfe, Donald Edwards  
Dizzy's Club 7:30, 9:30 pm \$35  
Iridium 8:30, 10:30 pm \$35

- ★Kenny Barron Quintet with Stefon Harris, Elena Pinderhughes, Kiyoshi Kitagawa, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$30
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guest Steve Turre  
Smoke 7, 9, 10:30 pm \$48
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- ★Andrew Lamb Quartet  
Saint Peter's 5 pm
- ★John Zorn's Bagatelles: Jim Black Guitar Quartet with Keisuke Matsuno, Jonathan Goldberger, Simon Jermyn  
The Stone 3 pm \$20

- Geoffrey Keezer Trio with Gillian Margot  
Blue Note 11:30 am 1:30 pm \$35
- Julie Eigenberg with Yaron Gershovsky, Alex Blake, Tommy Campbell  
Highline Ballroom 12:30 pm \$22-30  
Minton's 12 pm \$10

- The Minton's Players
- Paul Jost Trio with Jim Ridl, Boris Kozlov  
North Square Lounge 12:30, 2 pm  
Rainbow Room 12:30 pm \$125
- Dandy Wellington
- Michika Fukumori Trio; David Coss Quartet; Dave Kain Group  
The Garage 11:30 am 6:30, 11 pm

## Monday, December 28

- ★Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★Orrin Evans Captain Black Big Band  
Smoke 7, 9 pm \$9

- Deb Auer with Neal Kirkwood, Don Moore  
Café Noctambulo 7:30, 9 pm \$20
- Nicole Zuraitis  
Mezzrow 7:30 pm \$20
- Alex David; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am
- NanJo Lee Trio with Shin Sakaino, James Simpson; Dana Reedy Trio with Ed Cherry, James Robbins  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Atsushi Ouchi Trio  
Tomi Jazz 8 pm
- Eyal Vilner Big Band; Kenny Shanker Quartet  
The Garage 7, 10:30 pm

- Chris Potter Trio  
Dizzy's Club 7:30, 9:30 pm \$35
- Celebrating Sinatra at 100: Diane Schuur with Joel Frahm, Ben Wolfe, Donald Edwards  
Iridium 8:30, 10:30 pm \$35
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guest Vincent Herring  
Smoke 7, 9, 10:30 pm \$48
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Stefan Goranov  
Shrine 6 pm

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**Brunch Sets @ 11:30 & 1:30pm**  
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Tuesday, December 29

- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Village Vanguard 8:30, 10:30 pm \$30
- ★John Zorn Improv Night—A Stone Benefit: John Zorn, Joe Morris, Marc Ribot, Jeremiah Cymerman, Kenny Grohowski, Gyan Riley, Uri Gurvich;  
John Zorn's Bagatelles By Night: Matt Hollenberg/Nick Millevoi Quartet with Johnny DeBlase, Kenny Grohowski  
The Stone 8, 10 pm \$20
- ★Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Michael Cabe, Matt Aronoff, Jared Schonig, Jeff Lederer and guests  
Jazz Standard 7:30, 9:30 pm \$30
- Birdland Big Band directed by Tommy Igooe  
Birdland 8:30, 11 pm \$40
- Joel Forrester, David Hofstra, Matt Garrity  
The Rum House 9:30 pm
- Jazzin' Around Baroque: Paola Quagliata, Bruce Barth, Joseph Lepore, Rudy Royston  
ShapeShifter Lab 8:15 pm \$10
- Q Morrow Quartet with Evan Francis, Noah Jackson, Charles Goold; Alpha Band;  
Mind Open  
Club Bonafide 7:30, 9:30, 10:30 pm \$10-15
- Ark Ovrutski Quartet with Patience Higgins, Willerm Delisfort, Jason Brown  
Zinc Bar 8 pm
- Spike Wilner Trio; Josh Evans Quartet  
Smalls 7:30, 9:30 pm \$20
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop  
Fat Cat 7, 9 pm 12:30 am
- Koran Agan Quartet with Peter Sparacino, Josh Kaye, Eduardo Belo  
Cornelia Street Café 8:30 pm \$10
- Caroline Davis Trio with Will Slater, Jay Sawyer; Casey Berman Trio with Elliot Berman, Hayden Hawkins  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Mikhail Romanov solo  
Jazz at Kitano 8 pm
- Yuko Kimura Trio  
Tomi Jazz 8 pm
- Chris Potter Trio  
Dizzy's Club 7:30, 9:30 pm \$35
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guest Vincent Herring  
Smoke 7, 9, 10:30 pm \$48
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Allison Phillips  
Silvana 6 pm
- Mike Dick  
Shrine 6 pm
- Justin Lees Trio  
The Garage 6 pm
- ★Dick Griffin  
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, December 30

- ★Rebirth Brass Band  
Highline Ballroom 8 pm 12 am \$39.50-55
- ★Winard Harper and Jeli Posse with Tadataka Unno, Anthony Ware, Ted Chubb, Momadou Konate, Vince DuPont, Michela Lerman  
Dizzy's Club 7:30, 9:30 pm \$35
- Dean Johnson's Trilogy with Jim Ridl, Rogério Boccato  
Jazz at Kitano 8, 10 pm \$15
- ★Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson  
Cornelia Street Café 8:30 pm \$10
- JC Hopkins Biggish Band with Jazzmeia Horn, Brandon Bain  
Club Bonafide 7:30 pm \$15
- Jason Lindner's Now vs. Now  
Rockwood Music Hall Stage 2 9:15 pm \$10
- Alex Sipiagin/Dave Kikoski  
Mezzrow 9:30 pm \$20



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- Raphael D'lugoff Trio +1; Alex Claffy; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am
- Scot Albertson Trio  
Tomi Jazz 8 pm
- Marc Devine Trio; Adam Moezinia Trio  
The Garage 6, 10:30 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Village Vanguard 8:30, 10:30 pm \$30
- ★John Zorn Improv Night—A Stone Benefit: John Zorn, Mark Helias, Ikue Mori, Uri Caine, Anthony Coleman, Severine Ballon, Erik Friedlander, Frank London;  
John Zorn's Bagatelles By Night: Gyan Riley/Julian Lage  
The Stone 8, 10 pm \$20
- ★Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Michael Cabe, Matt Aronoff, Jared Schonig, Jeff Lederer and guests  
Jazz Standard 7:30, 9:30 pm \$30
- Birdland Big Band directed by Tommy Igooe  
Birdland 8:30, 11 pm \$40
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guests  
Eddie Henderson, Vincent Herring  
Smoke 7, 9, 10:30 pm \$48
- Chris Botti  
Blue Note 8, 10:30 pm \$95
- Steve Kaiser Group  
Silvana 6 pm
- NY Jazz Force  
Shrine 6 pm
- Martha Lorin, Jon Weber, Sean Harkness  
Saint Peter's 1 pm \$10

Thursday, December 31

- Richard Bona; Davi Vieira  
Club Bonafide 7, 10 pm \$50-150
- ★Mingus Big Band: Alex Sipiagin, Philip Harper, Alex Norris, Alex Foster, Wayne Escoffery, Abraham Burton, Alex Terrier, Lauren Seviran, Frank Lacy, Helen Sung, Boris Kozlov, Adam Cruz  
Jazz Standard 7:30, 10:30 pm \$135-195
- Nilson Matta's Samba Meets Jazz with Don Braden, Fabiana Masili, Vitor Gonçalves, Vince Chericco  
Jazz at Kitano 9 pm \$125
- Valerie Capers, John Robinson, Richie Goods  
Knickerbocker Bar and Grill 9 pm \$3.50
- Johnny O'Neal Trio  
Mezzrow 9:30 pm \$20
- Colin Stranahan Trio with Glenn Zaleski, Rick Rosato  
Bar Next Door 8:15, 11 pm \$77.50
- 4th Annual Emmanuel Baptist Church Holiday Jazz Vespers: Vivian Sessoms  
Emmanuel Baptist Church 7 pm \$20
- Senri Oe  
Tomi Jazz 9 pm
- Kazu Trio  
Cleopatra's Needle 7 pm
- David Coss Quintet  
The Garage 8 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King  
Village Vanguard 9, 11 pm \$150
- ★John Zorn Improv Night—A Stone Benefit: John Zorn, Jim Staley, Ikue Mori, Okkyung Lee, Chuck Bettis, Mike Nicolas, Ned Rothenberg, Brian Chase;  
John Zorn's Bagatelles By Night: Trigger: Will Greene, Simon Hanes, Aaron Edgcomb  
The Stone 8, 10 pm \$20
- Birdland Big Band directed by Tommy Igooe with guest Carole Bufford  
Birdland 8, 11 pm \$50-100
- Eric Alexander/Harold Mabern Quartet with Jon Webber, Joe Farnsworth and guests  
Eddie Henderson, Vincent Herring  
Smoke 6:30, 9:45 pm \$175-275
- Chris Botti  
Blue Note 7, 10 pm \$155-175



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REGULAR ENGAGEMENTS

MONDAY

- Ron Affir Trio  
Zinc Bar 9, 11pm, 12:30, 2 am
- Richard Clements and guests  
11th Street Bar 9 pm
- Dr. Dwight Dickerson  
Cassandra's Jazz and Gallery 8, 10 pm (ALSO TUE-SUN)
- Joel Forrester solo  
Brandy Library 8 pm
- Vince Giordano's Nighthawks  
Iguana 8 pm (ALSO TUE)
- Grove Street Stompers  
Arthur's Tavern 7 pm
- Patience Higgins Band with Lady Cantrese  
Nabe Harlem 7 pm
- Jazz Foundation of American Jam Session  
Local 802 7 pm
- Arthur Kell and Friends  
Bar Lunatico 8:30 pm
- Renaud Penant Trio  
Analogue 7:30 pm
- Earl Rose solo; Earl Rose Trio  
Bemelmans Bar 5:30, 9 pm
- Stan Rubin All-Stars  
Charley O's 8:30 pm
- Smoke Jam Session  
Smoke 10:30 pm
- Svetlana and the Delancey 5  
The Back Room 8:30 pm
- Swingadelic  
Swing 46 8:30 pm
- Gracie Terzian  
Bar Hugo 6 pm
- Vanguard Jazz Orchestra  
Village Vanguard 8:30, 10:30 pm \$25
- Jordan Young Group  
Bflat 8 pm (ALSO WED 8:30 pm)
- James Zeller Duo  
Spasso 7 pm (ALSO SUN)

TUESDAY

- Orrin Evans Evolution Series Jam Session  
Zinc Bar 11 pm
- Irving Fields  
Nino's Tuscany 7 pm (ALSO WED-SUN)
- George Gee Orchestra  
Swing 46 8:30 pm
- Earl Rose; Chris Gillespie  
Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- 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
- Mike LeDonne Quartet; Emmet Cohen Band  
Smoke 7, 9, 10:30, 11:30 pm
- Mona's Hot Four Jam Session  
Mona's 11 pm
- Annie Ross  
The Metropolitan Room 9:30 pm \$25
- Diego Voglino Jam Session  
The Fifth Estate 10 pm

WEDNESDAY

- Astoria Jazz Composers Workshop  
Waltz-Astoria 6 pm
- Rick Bogart Trio  
L'ybane 9:30 pm (ALSO FRI)
- Sedric Choukroun and the Eccentrics  
Chez Oskar 7 pm
- Rob Duguay's Low Key Trio  
Turnmill NYC 11 pm
- Jeanne Gies with Howard Alden and Friends  
Joe G's 6:30 pm
- Martin Kelley's Affinity  
John Brown Smoke House 5:30 pm
- Mark Kross and Louise Rogers  
WeHI Jazz Jam Le Chélie 8 pm
- Les Kurtz Trio  
Cleopatra's Needle 7 pm
- Jonathan Kreisberg Trio  
Bar Next Door 8:30, 10:30 pm \$12
- Ron McClure solo piano  
McDonald's 12 pm (ALSO SAT)
- 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
- Eve Silber  
Arthur's Tavern 7 pm
- Reggie Woods with Greg Lewis  
Organ Monk Sapphire NYC 8 pm
- Bill Wurtzel/Mike Gari  
American Folk Art Museum Lincoln Square 2 pm

THURSDAY

- Marc Cary's The Harlem Sessions  
Gin Fizz Lounge 10 pm \$10
- Sedric Choukroun  
Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Joel Forrester/Christina Clare  
Vespa 7:30, 9 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
- Kazu Trio  
Cleopatra's Needle 11:30 pm
- Martin Kelley's Affinity  
Domaine Wine Bar 8:30 pm
- Lapis Luna Quintet  
The Plaza Hotel Rose Club 8:30 pm
- Curtis Lundy Jam Session  
Shell's Bistro 9 pm
- Sol Yaged  
Grata 8 pm
- Eri Yamamoto Trio  
Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- Scot Albertson  
Parnell's 8 pm (ALSO SAT)
- Gene Bertoncini  
Ryan's Daughter 8 pm
- Birdland Big Band  
Duane Park 5:15 pm \$25
- Rick Bogart Trio  
New York Yankees Steakhouse 5 pm
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen  
Barbès 5 pm
- Day One Trio  
Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Gerry Eastman Quartet  
Williamsburg Music Center 10 pm
- John Farnsworth Quartet  
Smoke 11:45 pm 12:45 am
- Finkel/Kasuga/Tanaka/Solow  
San Martin Restaurant 12 pm \$10
- Sandy Jordan and Friends  
ABC Chinese Restaurant 8 pm
- Bernard Linnette Jam Session  
University of the Streets 11:30 pm
- Frank Owens Open Mic  
The Annex at Hamilton House 7 pm \$10
- Richard Russo Quartet  
Capital Grille 6:30 pm
- Bill Saxton and the Harlem  
Bebop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
- Joanna Sternberg Trio  
Cleopatra's Needle 12:30 am

SATURDAY

- Rob Anderson Jam Session  
University of the Streets 10 pm
- Rick Bogart Trio  
Broadway Thai 7:30 pm (ALSO SUN)
- The Candy Shop Boys  
Duane Park 8, 10:30 pm
- Curtis Lundy Trio with guests  
Shell's Bistro 9 pm
- Jonathan Moritz/Chris Welcome/Shayna Dulberger  
The Graham 1 pm
- Ruben Steijn.Sharik Hasan/Andrea Veneziani  
Farafina Café & Lounge 8:30 pm
- Nabuko and Friends  
Nabe Harlem 12 pm
- Johnny O'Neal and Friends  
Smoke 11:45 pm 12:45 am
- James Zeller Trio  
Spasso 1pm

SUNDAY

- Avalon Jazz Quartet  
The Lambs Club 11 am
- Rick Bogart Trio  
New York Yankees Steakhouse 12 pm
- The Candy Shop Boys  
The Rum House 9:30 pm
- ChuLu Guitar Duo  
Cafe Paulette 7 pm
- Creole Cooking Jazz Band; Stew Cutler and Friends  
Arthur's Tavern 7, 10 pm
- Glenn Crytzer Group  
Pegu Club 6:30 pm
- The EarRegulars with Jon-Erik Kellso  
The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedric Choukroun  
Parlor Entertainment 4 pm
- Broc Hempel/Sam Trapchak/Christian Coleman Trio  
Dominie's Astoria 9 pm
- Ian Hendrickson-Smith  
The Strand Smokehouse 7 pm
- Jazz Brunch  
Harlem Besame Latino Soul Lounge 1:30 pm
- Bob Kindred Group; Junior Mance Trio  
Café Loup 12:30, 6:30 pm
- Peter Mazza Trio  
Bar Next Door 8, 10 pm \$12
- Tony Middleton Trio  
Jazz at Kitano 11 am \$35
- The Minton's Players  
Minton's 12, 1:30, 3 pm \$10-20
- Arturo O'Farrill Afro Latin Jazz Orchestra  
Birdland 9, 11 pm \$30
- Earl Rose solo; Tony DeSare  
Bemelmans Bar 5:30, 9 pm
- Lu Reid Jam Session  
Shrine 4 pm
- Annette St. John; Wilerm Delisfort Quartet  
Smoke 11:30 am 11:45 pm
- Ryo Sasaki Trio  
Analogue 7 pm



# CLUB DIRECTORY

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- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **BAMCafé** 30 Lafayette Avenue (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **B.B. King's Blues Club** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square [www.bbkingblues.com](#)
- **BRIC House Stoop** 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street [www.bricartsmedia.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Back Room** 102 Norfolk Street (212-228-5098) Subway: F to Delancey Street; J, M, Z to Essex Street [www.backroomnyc.com](#)
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- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **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](#)
- **Bloomingdale School of Music** 323 West 108th Street (212-663-6021) Subway: 1 to Cathedral Parkway [www.bsmny.org](#)
- **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](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](#)
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **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](#)
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Caffe Vivaldi** 32 Jones Street 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](#)
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard (917-435-2250) Subway: 2, 3 to 135th Street [www.cassandrasjazz.com](#)
- **The Cathedral of St. John the Divine** 1047 Amsterdam Avenue (212-316-7490) Subway: 1 to 110th Street [www.stjohndivine.org](#)
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street [www.thecelltheatre.org](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.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 Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue [www.facebook.com/65fenmusicseries](#)
- **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](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **The Drawing Room** 56 Willowby 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](#)

- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **El Taller LatinoAmericano** 225 West 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street
- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebconnects.com](#)
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street [www.farafinacafeloungeharlem.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's/54 Below** 254 West 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue [www.54below.com](#)
- **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](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **Full Gospel Assembly of Brooklyn** 131 Sullivan Place (718-940-9687) Subway: 2, 5 to Sterling Street [www.fgany.org](#)
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square [www.funkadelicstudios.com](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Gin Fizz Lounge** 308 Malcolm X Boulevard at 125th Street (212-289-2220) Subway: 2, 3 to 125th Street [www.ginfizzharlem.com](#)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue [www.thegrahambrooklyn.com](#)
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street [www.thegrangebarnnyc-hub.com](#)
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street [www.gratanyc.com](#)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street [www.harlembesame.com](#)
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **Hunter College Assembly Hall** 695 Park Avenue at 68th Street (212-772-5207) Subway: 6 to 68th Street
- **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](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [www.plgarts.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue [www.jackny.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, 7, S 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 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** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square [www.johnbrownseriousbbq.com](#)
- **Juilliard School** Paul Hall 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Knickerbocker Bar & 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.facebook.com/konceptions](#)
- **LIC Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Le Cheile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilenyc.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](#)
- **Local 802** 322 W. 46th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **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](#)
- **Malcolm Shabazz Cultural Center** 116th Street and Lenox Avenue Subway: 2, 3 to 116th Street
- **Mehanata Bulgarian Bar** 113 Ludlow Street (212-625-0981) Subway: F to Delancey Street [www.mehanata.com](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street [www.mezzrow.com](#)
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](#)
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford Avenue
- **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](#)
- **Nabe Harlem** 2367 Frederick Douglass Boulevard (646-370-4008) Subway: A, B, C, D, E, F, V to W. 4th Street [www.nabeunderground.com](#)
- **National Sawdust** 80 N. 6th Street (646-779-9455) Subway: L to Bedford Avenue [www.nationalsawdust.org](#)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street [www.jazzrightnow.com/new-revolution-arts-series](#)
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street [www.nyysteak.com](#)

- **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](#)
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Paris Blues Harlem** 2021 Adam Clayton Powell, Jr., Boulevard (212-222-9878) Subway: 2, 3 to 125th Street [www.parisbluesharlem.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (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](#)
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette [www.peguclub.com](#)
- **The Piano Room** 14 Christopher Street (917-428-4575) Subway: 1 to Christopher Street [www.dominiquebistro.nyc/the-piano-room](#)
- **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](#)
- **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway [www.prospectrange.com](#)
- **The Rainbow Room** 30 Rockefeller Plaza (212) 632-5000 Subway: B, D, F, M to 47-50th Streets—Rockefeller Center [www.rainbowroom.com](#)
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Riverdale YM-YWHA** 5625 Arlington Avenue, (718-548-8200) Subway: 1 to 242 Street - Van Cortlandt Park [www.riverdaley.org](#)
- **Rockefeller 620 Loft** 620 5th Avenue (212-593-9499) Subway: E, M to Fifth Avenue
- **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 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street [www.edisonrumhouse.com](#)
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughternyc.com](#)
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue [www.ryerestaurant.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Saint Vitus** 1120 Manhattan Avenue Subway: G to Greenpoint Avenue [www.saintvitusbar.com](#)
- **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](#)
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway [www.scholesstreetstudio.com](#)
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapeshifterlab.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](#)
- **Sidewalk Cafe** 94 Avenue A at E. 6th Street Subway: 6 to Astor Place
- **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 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spasso** 551 Hudson Street (212-858-3838) Subway: 1 to Christopher Street [www.spassonyc.com](#)
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway [www.thestrandsmokehouse.com](#)
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue [www.subrosanyc.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 Sharpe Theatre and Bar Thalia 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](#)
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights [www.terrazacafe.com](#)
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street [www.threesbrewing.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street [www.the-townhall-nyc.org](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor (212-254-9300) Subway: B, D to 182-183 Streets [www.universityofthestreets.org](#)
- **Vespa** 1625 2nd Avenue (212) 472-2050 Subway: 4, 5, 6 to 86th Street [www.vespaitalianorestaurant.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **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) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **The West End Lounge** 955 West End Avenue at West 107th Street (212-531-4759) Subway: 1 to 110th Street [www.thewestendlounge.com](#)
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-477-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonsondandlight.com](#)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleeker Street [www.galeriezurcher.com](#)



(INTERVIEW CONTINUED FROM PAGE 6)

ready to feel this way. But I do feel there is so much more music happening now with younger musicians playing creative music. It's extremely exciting. There's so much out there I can't even listen to it all. It keeps me awake at night, trying to check out something new. Young musicians in jazz are merging all these different styles and that's exciting. Jazz was always a music that was moving forward. You have some players that look at it like more like a classical music, something that you repeat, and I think that's important too, to bring an awareness to great music that was done how ever far back you want to go, but it's just as important to acknowledge the energy of what's happening now. At my age, I'm kind of at a crossroads: I really dig the new stuff and I'm really interested in finding out more about the old stuff; it's exciting, it's inspiring. So, I think you have to balance all that out. I think it has to do with your personality: maybe your conscience would like to constantly hold on to what you know. The people that have mentored me, Jack DeJohnette and Wayne Shorter, people like that, they're always looking for the new thing, they're always moving forward. They inspire me. I can't be less progressive than them. [laughs]

**TNYCJR:** Since around 2010, with the Mary Lou Williams Women In Jazz Festival, followed by the Mosaic Project and the ACS Trio, you are in ensembles consisting of all women.

**TLC:** I don't really have the answer to the women in jazz issue. It's very sensitive to me. I haven't gone through what a lot of women have. I haven't had any problems in my career, for the most part. Of course, there's always going to be something, how we feel something was done unfairly, but, for the most part, I've had a really great career. There are people that don't have that kind of experience and it's real to them and I always want to be sensitive to that. On the other hand, I understand the thought process of, just what you said, highlighting women in jazz or other areas that draw more attention to it. It's kind of like the same question about Affirmative Action and how people have mixed feelings about that. I know I have not wanted to be considered in a sub-group of any sort, just simply a musician. Either you think I'm good or you don't. You have to bring awareness to any minority situation if there are people that are not aware. But I do feel that these days, in general, people are becoming more aware of women's abilities to do things in male-dominated fields. Is it equal or completely fair yet? No, I'm sure, but I think the awareness is where it's not so shocking to see a woman doing something in a male-dominated area and I think that's a great first step to hopefully getting to a point where you don't have to have organizations that focus on women. But I don't feel it will ever be exactly equal, I just don't. Maybe it's just an aggressive thing to play jazz, maybe there's an aggressive nature to it. I know there is on the drums.

**TNYCJR:** Is any of the intention of these all-women ensembles to address this or is it just about the music?

**TLC:** It was really simple for me, one day I looked up and I was playing with a lot of women. I had a quartet gig and I called Geri and Esperanza and Tineke Postma. There was a quartet gig in Israel and I just called them because I was hearing their sound. I didn't think about their gender and when that moment hit me I said, "Oh, this is something to celebrate now" and I felt like I wouldn't have been able to do that 20 years earlier. So, that was the seed for me for The Mosaic Project and then I just kept adding sounds. It was just a celebration, kind of that simple. It was not as much of a political statement, maybe, as some people thought about it. The second Mosaic Project is out now, because there

were people I wanted to work with but ran out of time and space and all of that on the first one. Also, I tried to keep the first one focused on the acoustic side of jazz and there were other female instrumentalists that I loved playing with that focus a little bit more on groove-oriented music or electric-based jazz. I wanted to include that but couldn't do it all with the first one. The new CD [*The Mosaic Project: LOVE and SOUL*] came out in August, with Natalie Cole, Chaka Kahn, Ledisi, Chanté Moore, Jaguar Wright, Lalah Hathaway, Oleta Adams, Paula Cole, Lizz Wright, Valerie Simpson and Nancy Wilson. It's a CD I'm very proud of.

**TNYCJR:** How important is it to own your art in order to help insure your financial success?

**TLC:** When you're younger, you may not be able to do that because not everybody knows who you are and everything. I think when you're older you have to think about that and you have, hopefully, more money to invest in yourself. As soon as I understood that I need to invest in myself, my career took off. It was a nice, direct outcome. I think more and more the mindset of other people financing you and your product has changed. I make my albums myself and I partner with a label. I hand them a finished product and I license it to them, which is very different than just having a record deal. When you license you own your product and you license for a certain amount of time. That's my model and it works for me. It takes my own financial investment, as well as time. The more time I've invested in myself, my career started to do better. So, I'm a big believer in that. ❖

For more information, visit [terrilynecarrington.com](http://terrilynecarrington.com). Carrington is at Village Vanguard Dec. 15th-20th. See Calendar.

**Recommended Listening:**

- Terri Lyne Carrington—*TLC and Friends* (CEL, 1981)
- Mulgrew Miller—*Work!* (Landmark, 1986)
- Gary Thomas—*Till We Have Faces* (JMT, 1992)
- Terri Lyne Carrington—*Jazz Is A Spirit* (ACT, 2001)
- Terri Lyne Carrington—*Structure* (ACT, 2003)
- Terri Lyne Carrington—*Money Jungle: Provocative in Blue* (Concord, 2012)

(LABEL CONTINUED FROM PAGE 11)

instrumentalist does, Lynn brings together the best of both spheres. Lynn has a Norma Winstone-influenced voice, and Ms. Winstone returns the favor by singing on Lynn's lovely "Upon the Hill". Gareth Lockrane's *The Strut* has nifty cover art combining the arty/cubist Prestige Records-in-the-'50s style with Batman—stylistically it's soul jazz (or groove jazz, for younger readers) with some interesting variations on the palette. It's vividly imaginative yet full of Saturday night strut as any Johnny Hammond or Big John Patton session.

So, despite the (usually justifiable) angst many musicians and music devotees have about the music biz, it's good to know that someone is fighting the good fight and scoring several victories along the way. Janisch's Whirlwind label personifies the dictum "If you want something done right, do it yourself", taking care of business and making available some super-fine singular sounds for global consumption, and isn't that a heart-swelling success story we can all enjoy? ❖

For more information, visit [whirlwindrecordings.com](http://whirlwindrecordings.com). Artists performing this month include Samuel Blaser at Nublu Dec. 10th, Ibeam Brooklyn Dec. 11th-12th and 15th with Max Johnson and Cornelia Street Café Dec. 13th; Joel Harrison at Roulette Dec. 1st; John O'Gallagher at Roulette Dec. 1st with Joel Harrison; Jochen Rueckert at Cornelia Street Café Dec. 10th with Lage Lund, 12th with Guillermo Klein and 16th with Randy Ingram and Bar Next Door Dec. 15th with Peter Brendler; and JC Sanford at Roulette Dec. 1st with Joel Harrison. See Calendar.

(TAMPERE CONTINUED FROM PAGE 13)

The second day's afternoon segment was a stroke of brilliance. The Thing—saxophonist Mats Gustafsson, bassist Ingebrigt Håker Flaten and drummer Paal Nilssen-Love—were invited to perform, but not together. Gustafsson improvised unaccompanied on baritone, tenor and slide saxophones, working with a different logic than other solo performers—small chunks of sound (like rubbing his stubble against his reed) rather than lengthy threads. Some of his pieces were named for Finnish words describing esoteric skiing conditions. The audience was reminded that music is the sound of a person battling with an inert piece of metal but Gustafsson usually won. Nilssen-Love's Large Unit was an hour of bombast from the full 10-piece group (featuring leading Scandinavian lights such as trombonist Mats Ålekint, tuba player Per-Åke Holmlander and alto saxophonist Klaus Holm), leavened by smaller groupings no less intense. The band's closing "Culius" featured brassy fanfares, groovy cinematic surges and a closing drum battle between the leader and Andreas Wildhagen. Håker Flaten's Austin-based The Young Mothers, in what was the second hearing for this reviewer, worked more cohesively, as the sextet (saxophonist Jason Jackson, trumpeter/ MC Jawwaad Taylor, guitarist Jonathan Horne, vibraphonist/drummer Stefan Gonzales and drummer Frank Rosaly) stitched together free jazz, hip-hop, punkish metal with fewer seams showing.

The evening portion featured alto/soprano/ baritone saxophonist Roy Nathanson as a guest of French group Papanosh, playing the music of Charles Mingus; and Colin Stetson in duo with violinist Sarah Neufeld. Papanosh revived Mingus' burbling swing without being slaves to his forms—a bass/inside piano duet on "Los Mariachis", for example. Nathanson showed his other side in a Beat-style poetry recitation on waiting for the B Train in the snow and his baritone melted butter on "Funeral Boogaloo". Stetson's remarkable technique on tenor and baritone saxophones and paper-clip contra alto clarinet (mic'd in a secret recipe) in tandem with Neufeld's string minimalism created stunning soundscapes. There was classical rigor, tribal exhortation, industrial barrage and folksy chant across 8 pieces and 60 minutes, never less than full control of every breath and bow swipe.

The two penultimate sets of the festival showed why it is worth a trip overseas to catch bands that will never come stateside. Life and Other Transient Storms is trumpeter/flugelhornist Susanna Santos Silva (Portugal) and alto/soprano saxophonist Lotte Anker (Denmark) with the Swedish "rhythm section" of pianist Sten Sandell, bassist Torbjörn Zetterberg and drummer Jon Fält. The group played two pieces, 30 and 20 minutes respectively, demonstrating the fragility of free music. In the first the group coalesced immediately, Silva and Anker combining like chickens fighting over seeds or wrapped in each other's textures, Sandell attentive to every nuance, bass and drums limning the detail of every peak and valley. But the second had less character and several missed endings with a flaccid fade into silence. Silva is a revelation in person, with a mature control of extended techniques. Estonian alto saxophonist/clarinetist/vocalist Maria Faust presented her Sacrum Facere suite, featuring another international band: Kristi Mühling (kantele, a type of dulcimer, adding a mystical component), Emanuele Maniscalco (piano), Francesco Bigoni (clarinet), Ned Ferm (tenor saxophone, clarinet), Tobias Wiklund (trumpet), Mads Hyhne (trombone) and Jonatan Ahlbom (tuba). Despite so much brass, the music was gentle, solos were part of through-composed structures, whether waltz-like, funereal, sacred or avian and Faust soloed only once but every fiber of her being was on display for each diaphanous moment.

For more information, visit [tamperemusicfestivals.fi/jazz](http://tamperemusicfestivals.fi/jazz)



(KRAKOW CONTINUED FROM PAGE 13)

by Parker's rigorous bricklayer-strength pacing, mixed the raunch of swing and blues with unprecedented timbral exploration. One second a flurry of yelps, sucks and cries were upfront; the next the two explored a bel canto-styled ballad with exquisite finesse. McPhee's shivering pocket trumpet tones were also particularly effective when matched with guttural bass clarinet blurts and opposed by Leigh's bouncy country-style blues lines on the final night's collaboration. Also featuring Noble and Uuskyla smashing out complex cross rhythms, the barely restrained power which had been suggested by Brötzmann throughout the four days finally asserted itself. Cutting through the instrumental cacophony, his hunter's horn-like thrusts implanted a brittle logic onto the proceeding. The set climaxed expressing excitement and relief in equal measure. "Dear friends," said the spent saxophonist, "that's all we know."

As untrue as that statement may have been, there were plenty of other memorable sounds expressed during preceding days. Bluntly stating "I love drums", Brötzmann made it a point to grapple with many. Particularly exciting were those occasions where he locked horns with two at once. Nilssen-Love joined with Noble and Brötzmann on day one. Spewing vulgar tones through tenor saxophone and bass clarinet as if they had Tourette's Syndrome, Brötzmann abetted the velocity of Nilssen-Love's percussive strategies while Noble used unattached cymbal plinks, miniature gong cracks and wood block thwacks for subtle coloration. A similar strategy worked as well two days later when Noble and Uuskyla partnered with Brötzmann and Leigh: cathedral organ-like drones generated by Leigh's

pedals created the atmospheric backdrop while Noble smacked a back-beat pulse and Uuskyla dramatically worked through a collection of pops, rattles and chipmunk-like scurries on drum tops. Brötzmann's clarinet leaped from abstract whorls and swirls to the raw power reflected in echoing split tones.

The best indication of Brötzmann skill in jerry-rigging a memorable set out of unexpected materials came midway through the first evening. With Holmlander on hand that night only and Drake passing through Krakow en route from one European gig to another, Brötzmann convened an ad-hoc trio that neatly defined relaxed interaction. Holmlander bellowed sibilant gutbucket tones while Drake, who adds a basic swing sensibility to every situation, was laid back in his accompaniment and Brötzmann's flexible bass clarinet interpretations suggested a hitherto unexplored link between Eric Dolphy and Artie Shaw.

This four-day stint in Krakow more than demonstrated Brötzmann's continued vitality as an authoritative, inventive soloist and as an organizer who can blend any number of musicians, familiar with each other's work or not, into viable units. It also confirmed Krakow Jazz Autumn as a place to experience the best from top-flight international players. ❖

More information, visit [en.kjj-festival.pl](http://en.kjj-festival.pl)

(EXIT ZERO CONTINUED FROM PAGE 13)

Sanders to Cary's mentor, the great singer Abbey Lincoln. It was a joyous merging of styles that felt utterly modern and reflective of where jazz is today.

Special mention should be made of two of the group's superb vocalists: Charles Turner, who sounds uncannily like a *Superfly*-era Curtis Mayfield, and the deeply soulful Alison Crockett.

Other shows at Convention Hall featured the legendary (and apparently ageless) soul singer Bettye Lavette, who is enjoying a career renaissance after more than 50 years in the business; pioneering reggae and ska group the Skatalites; and guitarist Mark Whitfield, a last-minute replacement for fellow guitar ace Pat Martino, who was unable to appear due to illness. Sitting in with Martino's trio, likely with no rehearsals, Whitfield performed a first-rate set of straightahead jazz, proving the remarkable flexibility and improvisational skill of all the musicians involved.

The eminent bassist Buster Williams led his stellar quartet with saxophonist Bruce Williams, pianist Eric Reed, and drummer Carl Allen at a jam-packed lunchtime gig at a hotel across from the beach while local Jersey and Philly bands, including the exciting Brazilian percussion ensemble PhillyBloco, filled the bars and clubs on Beach Avenue late into the night.

The festival closed with a pair of shows at the landmark Congress Hall hotel, which bills itself as America's oldest seaside resort, dating back to 1816. A trio led by Ali Jackson, deft drummer for the JLCO, opened with a set of expertly played, no-nonsense swing, which felt very much in keeping with the Marsalis ethos. Virtuoso clarinetist Oran Etkin followed with another set steeped in jazz history, drawn from his "Reimagining Benny Goodman" project. It was an exuberant, swinging way to end a festive weekend of jazz. ❖

For more information, visit [exit0jazzfest.com](http://exit0jazzfest.com)

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