

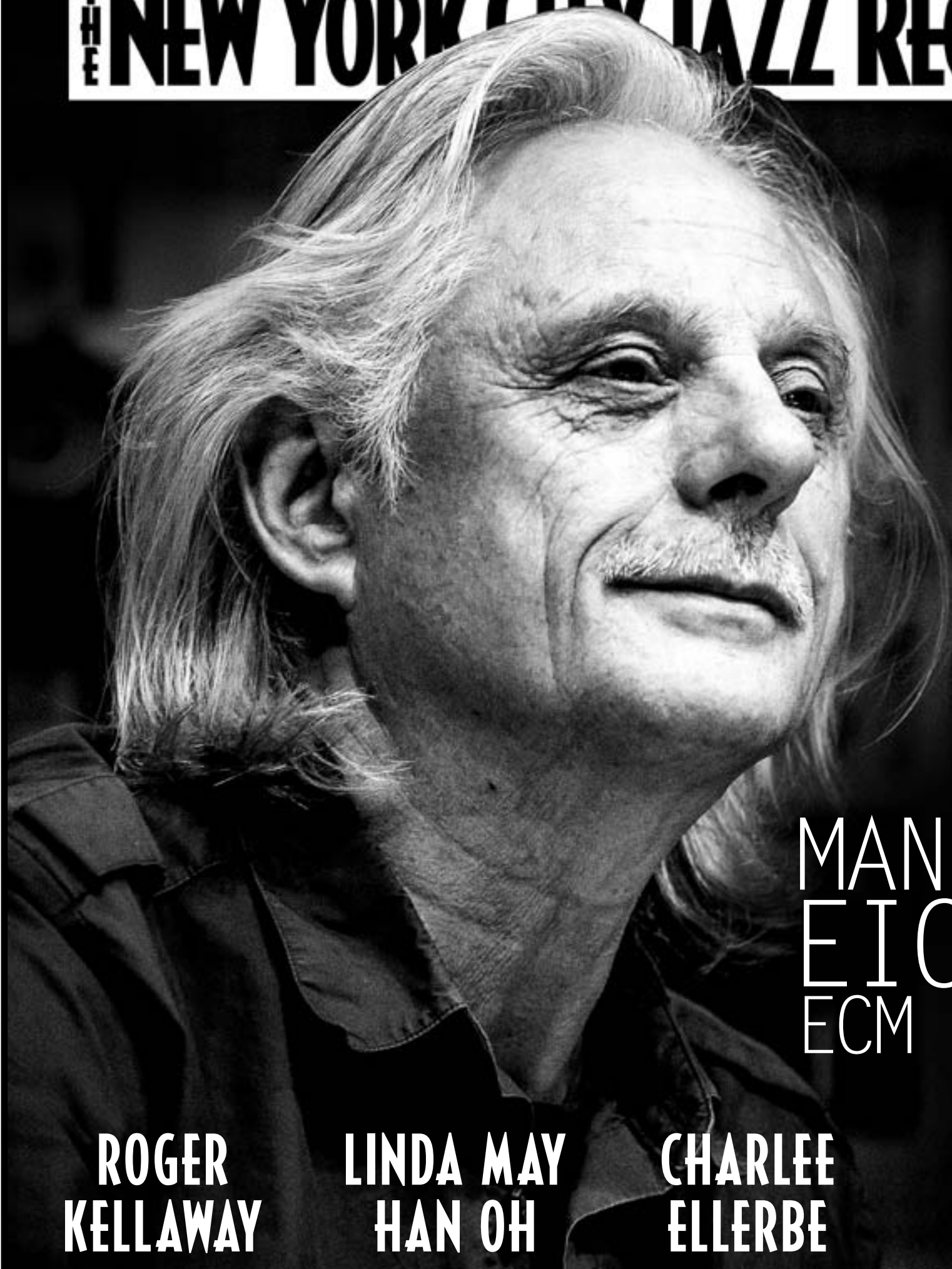
NOVEMBER 2019—ISSUE 211

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD



MANFRED
EICHER
ECM AT 50

**ROGER
KELLAWAY**

**LINDA MAY
HAN OH**

**CHARLEE
ELLERBE**

**BILLY
HIGGINS**

Managing Editor:
Laurence Donohue-Greene
**Editorial Director &
Production Manager:**
Andrey Henkin

To Contact:
The New York City Jazz Record
66 Mt. Airy Road East
Croton-on-Hudson, NY 10520
United States
Phone/Fax: 212-568-9628

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

General Inquiries:
info@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
For subscription assistance, send check, cash or
money order to the address above
or email info@nycjazzrecord.com

Staff Writers
Duck Baker, Stuart Broomer,
Robert Bush, Kevin Canfield,
Marco Cangiano, Thomas Conrad,
Pierre Crépon, Ken Dryden,
Donald Elfman, Phil Freeman,
Kurt Gottschalk, Tom Greenland,
George Grella, Tyran Grillo,
Alex Henderson, Robert Iannapallo,
Mark Keresman, Marilyn Lester,
Suzanne Lorge, Marc Medwin,
Jim Motavalli, Russ Musto,
John Pietaro, Joel Roberts,
John Sharpe, Elliott Simon,
Anna Steegmann, Scott Yanow

Contributing Writers
George Kanzler, Steven Loewy,
Franz Matzner, Eric Wendell

Contributing Photographers
Bart Babinski, Peter Gannushkin,
Jorjana Kellaway, Shervin Lainez,
Alan Nahigian, Sherry Rubel,
Robert I. Sutherland-Cohen

Fact-checker
Nate Dorward

nycjazzrecord.com



THE NEW YORK CITY JAZZ RECORD

NOVEMBER 2019—ISSUE 211

NEW YORK@NIGHT	4	
INTERVIEW : ROGER KELLAWAY	6	BY KEN DRYDEN
ARTIST FEATURE : LINDA MAY HAN OH	7	BY FRANZ MATZNER
ON THE COVER : MANFRED EICHER	8	BY ANDREY HENKIN
ENCORE : CHARLEE ELLERBE	10	BY JOHN PIETARO
LEST WE FORGET : BILLY HIGGINS	10	BY JOHN PIETARO
LABEL SPOTLIGHT : CATALYTIC SOUND	11	BY ERIC WENDELL
VOXNEWS	11	BY SUZANNE LORGE
OBITUARIES	12	BY ANDREY HENKIN
ALBUM REVIEWS	15	
MISCELLANY	32	
EVENT CALENDAR	34	

50 years is a long time to do anything. Sure, Queen Elizabeth II's reign is approaching 70 years but she is mostly an anachronistic figurehead. Neither description applies to legendary producer Manfred Eicher (On The Cover), whose ECM Records celebrates its 50th anniversary this month. Over 30 artists, the smallest sliver of the imprint's roster, will come together at Jazz at Lincoln Center's Rose Theater to fête Eicher, who continues to produce some of today's most compelling jazz, drawing from global talent young and old. Pianist Roger Kellaway (Interview) has been at it even longer, starting with Clark Terry in 1962 and through to his own albums, soundtrack recordings and collaborations; Kellaway starts his 80th celebration year with an upstairs-downstairs weekend at Birdland and Birdland Theater. It only seems like bassist Linda May Han Oh has been around forever, so quickly did she ascend to much-deserved acclaim as a leader and sideperson; she is at The Jazz Gallery for a weekend engagement. And representing bookends of seminal career of Ornette Coleman are drummer Billy Higgins (Lest We Forget), member of the alto saxophonist's earliest bands, and guitarist Charlee Ellerbe (Encore), key member of Coleman's late-period ensemble Prime Time.

On The Cover: Manfred Eicher (© Bart Babinski / ECM Records)

Corrections: In last month's Art Blakey cover feature, Blakey died on Oct. 16th and Ralph Peterson was one of two drummers to play alongside Blakey. In the Chicago Jazz Festival report, Kent Kessler was the bassist with Kidd Jordan and Douglas E. Ewart. Last month's On Screen about Preservation Hall Jazz Band was written by Kevin Canfield.

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

Blue Note

NEW YORK



RANKY TANKY
NOVEMBER 5 & 6



TALIB KWELI
W/ LIVE BAND
FT SPECIAL GUESTS
NOVEMBER 7 - 10



ROY HAYNES
NOVEMBER 11 - 13



KENNY GARRETT
NOVEMBER 14 - 17



THE STANLEY CLARKE BAND
NOVEMBER 19 - 24



JOHN SCOFIELD & DAVE HOLLAND DUO
NOVEMBER 26 - DECEMBER 1

SPECIAL SUNDAY JAZZ BRUNCH
\$39.50 INCLUDES BRUNCH, MUSIC & COCKTAIL

[f](#) [t](#) [i](#) @bluenotenyc
WWW.BLUENOTEJAZZ.COM

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592 • WWW.BLUENOTEJAZZ.COM
TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM



JAZZ STANDARD

"VENUE OF THE YEAR" 2018 - NYCJR ★ "TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" - NY MAGAZINE

FRI-SUN NOV 1-3
Bria Skonberg PATRICK BARTLEY - DOUG WAMBLE
BEN PATERSON - DEVIN STARKS
DARRIAN DOUGLAS

TUE NOV 5
Oasis rez abbasi & isabelle olivier
SAMEER GUPTA - MICHAEL SARIN

WED-THU NOV 6-7
maurice "mobet" brown
SOUL RESURGENCE
WITH SPECIAL GUEST **Big chief donald harrison** JOEL ROSS - MIKE KING
BEN WILLIAMS - MIKE MITCHELL

FRI-SUN NOV 8-10
Kenny Werner quartet
DAVE LIEBMAN - SCOTT COLLEY - TERRI LYNE CARRINGTON

TUE NOV 12
Michael Leonhart orchestra

WED NOV 13
Dan Weiss Trio JACOB SACKS
THOMAS MORGAN

THU-SUN NOV 14-17
Vinicius Cantuária
SINGS JOBIM & JOAO
HELIO ALVES - PAUL SOKOLOV - ADRIANO SANTOS - DENDE

TUE-WED NOV 19-20
Bill Frisell Trio
WITH **Tony Scherr-Kenny Wollesen**
THU-FRI NOV 21-22
Bill Frisell Solo
SAT-SUN NOV 23-24
Bill Frisell Harmony
FEATURING **petra Haden-Hank Roberts**
LUKE BERGMAN

TUE-SUN NOV 26-DEC 1
THU NOV 28 ★ CLOSED FOR THANKSGIVING
Maria Schneider
ORCHESTRA
★ MINGUS MONDAYS ★ MINGUS MONDAYS ★ MINGUS MONDAYS ★

MON 4, 11, 18 & 25
Mingus Big Band

★ JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY AT 2PM - DIRECTED BY DAVID O'ROURKE ★

116 East 27 Street 212-576-2232 www.jazzstandard.com ENJOY THE **BLUE SMOKE** MENU BEFORE & DURING THE SHOW! PIANO BY
SETS NIGHTLY AT 7:30PM & 9:30PM NEVER A MINIMUM. JAZZ STANDARD IS A NON-TIPPING RESTAURANT. LEARN MORE AT USHGNYC.COM/HOSPITALITYINCLUDED
ticketweb FOLLOW US ON TWITTER @JAZZSTANDARDNYC STEINWAY & SONS

ZODIAC SAXOPHONE QUARTET

A concert celebrating the release of Zodiac's debut album, *Star Charts*

Featuring all original compositions by Charles Waters

Saturday, November 2, 2019
8:00 pm/7:30 pm doors

Tickets: \$15 GA
\$10 students & seniors
Available at the door



GREENWICH HOUSE MUSIC SCHOOL
46 BARROW STREET, NYC
GREENWICHHOUSEMUSICSCHOOL.ORG

The **Progressive Chamber Music Festival**, four-year-old love-child of the Sirius Quartet, was conceived as an outlet for creative music not easily binned as either 'jazz' or 'classical'. This year's second and final event, held at Greenwich House Music School (Oct. 11th), presented three groups. First up, the host quartet (violinists Fung Chern Hwei and Gregor Huebner, violist Ron Lawrence, cellist Jeremy Harman) played six original pieces displaying remarkable cohesion, rhythmic drive and deft handling of mercurial textures. Key moments included the beautiful dynamic shadings of "#Still", amazing ensemble symbiosis on Radiohead's "Knives Out", capped by the bluesy microtonalism of "New World Nov. 9, 2016", charismatically led by Huebner. Second up, guitarist Brandon Ross and bassist Stomu Takeishi played an acoustic set eschewing bebop conventions for a more flexible approach to melodic and harmonic variation, Ross' stern, barbed tone a dramatic contrast to his barefoot partner's warm, elliptical sound and ingenuous body language. Last came Theremin Noir, the first live rendition of Rob Schwimmer's 20-year-old recording with violinist Mark Feldman and pianist Uri Caine. Mingling Bernard Herrmann's movie music with originals, the leader handled the volatile theremin and a quirky Haken Continuum controller with equal poise and finesse. The best bit came last: a reading of Herrmann's haunting "Scene d'Amore" (from *Vertigo*) featuring the irrepressible Feldman. —Tom Greenland



Brandon Ross & Stomu Takeishi @ Greenwich House Music School

Teddy Roosevelt's famous adage "Speak softly but carry a big stick" came to mind listening to South Korean/French vocalist **Youn Sun Nah** perform at Birdland Theater (Oct. 10th): the first part describing her demure, almost whispered, between-song announcements; the second part her powerful singing style, incorporating everything from robust belted chest-tones to guttural cackles, crackling buzz-tones and high-pitched, fast-trilling harpy shrieks. Accompanied by guitarist/pianist Tomek Miernowski and bassist Brad Jones, Nah sang most of her new CD *Immersion* (ARTS Music). In her interpretations of George Harrison's "Isn't It a Pity", Isaac Albéniz' "Asturias", English folksong "A Sailor's Life", Marvin Gaye's (still timely) "Mercy Mercy Me (The Ecology)", Leonard Cohen's "Hallelujah", the traditional "God's Gonna Cut You Down" and Lamont Dozier-Brian and Eddie Holland's "You Can't Hurry Love" (played as a ballad) she demonstrated affinity for classic rock, pop and folk music while remaining very much her own woman. "Asturias" dazzled with jazzy scatting, slow-bending pitches and Grace Slick-style yodels; "A Sailor's Life" settled into an anthemic U2 vibe; another dazzler, "The Wonder", an original, delved into Bobby McFerrin territory, enhanced by strange, swirling electronica. Other numbers were less compelling, running long, Nah's phrasing sounding a bit stilted in places. Most compelling of all was/is the unusual combination of influences she brings to jazz. (TG)

There was a point very early on in the duo concert of alto saxophonist **Akira Sakata** and bassist **Darin Gray**, presented by Blank Forms at James Cohan Gallery (Oct. 2nd), when the heavens made good on their threat and pummeled the long skylight with rain. The rhythmic pounding added a third, surreal voice to the proceedings (the pair would be joined by an actual third person in drummer Chris Corsano the next evening at Brooklyn Music School, also under the Blank Forms umbrella) and heightened the drama of the 33-minute set. And dramatic it was. Sakata is the rare musician, probably due to his parallel experience as an actor, who understands the stagecraft aspect of performance. This was obvious when he was growling and flailing his arms over punished, almost orgiastic bass during the third of four improvisations, one initiated by tinkling bells and bass preparations, the prologue to a terrifying eight-minute narrative punctuated by disgorged saxophone blasts. But it also was felt during the strictly musical moments, with Sakata's blocking in relation to Gray as well as "Moon Mirror", a sloping wall of colored glass tiles by Josiah McElheny serving as the backdrop. Sakata's alto and clarinet evoked spirits who could be found in Japan's folklore, mysterious entities climbing mountains, crossing turbulent seas, ducking through dark forests. Gray was an equal actor on the stage and the two improvised a spontaneous Noh drama of the highest intensity, of the deepest import. —Andrey Henkin



Akira Sakata @ James Cohan Gallery

Jazz fans are notoriously hard to please but they are nothing compared to a room full of kids on a Saturday morning waiting—no, demanding—to be entertained. The gladiators entering the arena that was Symphony Space's Leonard Nimoy Thalia Theatre (Oct. 5th)? **Oran Etkin's Timbalooloo**, celebrating the release of the joyful educational album *Finding Friends Far From Home: A Journey with Clara Net*. What sets Etkin's project apart from other youth-oriented endeavors is the quality of the musicians involved; when not being forced into the jazz musician's nightmare of realizing there are two 11 o'clocks in one day, they can be found on stages from Jazz at Lincoln Center to Smalls and beyond. Vocalist Charenée Wade, pianist Hyuna Park, tuba player Ben Stapp and drummer Jeremy "Bean" Clemons shared Etkin's enthusiasm as well as his saintly patience. While the album is expansive in its scope and number of international guests involved, the Symphony Space concert was necessarily pared-down, Etkin switching from clarinet to mbira (Zimbabwe) to balalaika (Russia) and journeying only from the latter countries to Japan and then the Czech Republic, encoring with a touchdown in New Orleans and Second Line march out of the theater with kids in tow, making the average moshpit look like regimental parade. Etkin engaged the kids and taught them without them realizing they were being taught, the mark of an excellent educator. Etkin is a modern-day Pied Piper, minus all the kidnapping. (AH)

Week Two of the month-long Blue Note residency of **Robert Glasper** had the trailblazing pianist throwing down with his Acoustic Trio + DJ Jahi Sundance. The band with bassist Vicente Archer and drummer Justin Tyson eased into its second set (Oct. 10th) with a soul-stirring reading of Radiohead's "Pact Like Sardines In A Crushd Tin Box". Glasper softly sang the lyric over Tyson's funky beat before stretching out on piano on top of which a looped sample of Martin Luther King, Jr. proclaimed, "Stand up for righteousness, stand up for justice, stand up for truth." An extended solo piano intro to "Stella By Starlight" replete with striding lines and chordal clusters followed, revealing the breadth of the pianist's jazz roots. Tyson's hard-hitting brushed solo ending the piece led the group into Glasper's pretty "F.T.B.". The pianist solemnly opened Outkast's "Prototype" as Sundance dropped sampled voices—an adult male intoning Gil Scott-Heron's lyric "picture a man of nearly thirty", a young girl reciting the names of murdered black men, Nelson Mandela proclaiming "the time to build is upon us"—on top of gospel piano. The crowd roared as Glasper brought to the stage Common, who freestyle-riffed off of Scott-Heron's line with inspired verbal virtuosity. Dark rumbling piano introduced Glasper's "Bud-Like", which he prefaced quoting "I Mean You" (for Monk's birthday), before he closed by adding Korg electronics to his "In Case You Forget" and "How Much Does A Dollar Cost".

—Russ Musto

William Hooker's ensemble with pianist Mara Rosenbloom and bassist Adam Lane stood out among the drummer's power trios. This occasion at I-Beam Brooklyn (Oct. 2nd) was the premiere of his latest composition "Remembrance", featuring extended improvisations based on Hooker's themes, interspersed with his poetry. "Tonight really is like a rehearsal for our upcoming EdgeFest gig in Ann Arbor," he explained to the audience. "If something goes wrong, we may just start all over again." But as it turned out, the trio played straight through and with utter confidence and urgency. For his spoken word segments, the leader moved to one of two seats located at opposite ends of the room, explaining later that they intend to have multiple poetry settings onstage at EdgeFest. The verses, based on various thoughts and memories, were themselves something of a journey. "Mortality, a short-lived passage in motion," he read, "breathing études in space" and "You are deserving of a voice of intelligence and peace!" Hooker used his free hands well, directing Rosenbloom and Lane's entrances, exits and dynamics. The pianist's hands, however, were often a blur as she carved thunderous waves of sound, all-encompassing, pulling the listener into darkened musical forays. Bass sang out a world of counterpoint, with high-end pizzicato, full-hand strumming and riveting arco passages. Hooker's drumming slowly established a complex rhythm-melodic structure, which climaxed in a series of explosive accents

—John Pietaro

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG



Robert Glasper @ Blue Note



William Hooker, Adam Lane, Mara Rosenbloom @ Ibeam Brooklyn

"We're going to start with Thelonious Monk because everybody loves Monk," **Sullivan Fortner** announced to the house at Jazz Standard, kicking off the second set (Oct. 4th) by his trio with bassist John Patitucci and drummer Nasheet Waits, swinging hard on "We See". The arrangement, which included a virtuosic bass solo and hard-hitting drum exchanges, was laden with quotes from a half-dozen other Monk classics, demonstrating not only the pianist's command of the jazz repertory, but also a distinctly personal harmonic acuity, further evinced on his "All You Are", a classically-tinged contrafact of "All The Things You Are" played over a sprawling march beat. Fortner wittily introduced his "I See You", a tender outing with a melodic bassline played over a brushed bossa rhythm, by recounting the tale of a quarrel with a significant other. The trio's take on Chick Corea's "Windows" opened with a cadenced solo piano prelude prior to the introduction of the melody, which was buoyed by a flowing bass counterline and Latin-ish drumming. Waits' melancholy ballad "Moon Child" followed, segueing smoothly into a lush version of "Autumn In New York". Fortner's "The Chase" was an episodic tale narratively memorializing the violent death of his dog. Art Tatum-esque solo piano flourishes introduced a fiery reading of "In the Still of the Night" and Fortner's "Que Diablos" put the band in an AfroCuban mode before closing out, swinging on Monk's "Rhythm-A-Ning".

(RM)

From within the subterranean hipness of Bar Next Door (Oct. 10th), alto saxophonist **Nick Brust** duelled with drummer Colin Stranahan over a burning "Solar". As Brust's improvisations poetically flowed through the Miles Davis standard, Stranahan hit back with streams of rim shots and judicious use of tom-toms, a veritable morphing of Blakey, Krupa and something seriously postmodern. The powerful opening number set up the room, which gets this critic's time-capsule honor for authentic West Village haunt, shades of Johnny Staccato. Brust then called out "Moon River", bringing bassist Rick Rosato into the fold. The trio played in a free-flowing, highly communicative manner, caressing the Henry Mancini hit, amplifying its gentle lonesomeness. Gliding over the expansive harmonies, incorporating every note into melodic, often singable phrases, the saxophonist's lush sheets-of-sound concept was most welcome to the ear. With several Latin-based pieces to maintain the urgency, Stranahan, whose studies with Wayne Shorter, Kurt Rosenwinkel, Fred Hersch and Herbie Hancock speak volumes, was in his pulsating element. But another highlight of the evening was Brust's duet with Rosato on Duke Ellington's "Prelude to a Kiss", wherein the bassist's counterpoint, double-stops and moving legato line conjured memories of Jimmy Blanton alongside Johnny Hodges. The floating, effervescent sounds painted a glowing tribute as well as an intuitive reach into the very next set.

(JP)

WHAT'S NEWS

Legendary vocalist **Tony Bennett** will receive the Everett Raymond Kinstler Lifetime Achievement Award from The Art Students League of New York at a gala at The Paradise Club inside the Times Square EDITION Hotel Nov. 4th. For more information, visit theartstudentsleague.org/gala.

Trumpeter/composer **Wadada Leo Smith** received the UCLA Medal, the University's highest honor, last month in a ceremony and concert at UCLA's Herb Alpert School of Music.

The National Trust for Historic Preservation and Hands-On Preservation Experience Crew have begun restoration work on the **John and Alice Coltrane Home** in Dix Hills, Long Island via a \$75,000 capacity-building grant from the Fund II Foundation and the Trust's African American Cultural Heritage Action Fund.

The finalists for eighth annual **Sarah Vaughan International Jazz Vocal Competition**, taking place Nov. 24th as part of the TD James Moody Jazz Festival at New Jersey Performing Arts Center, have been announced. Competing for \$5,000 plus a slot at the 2020 Newport Jazz Festival in front of a selection panel Christian McBride, Dee Dee Bridgewater, Jane Monheit, Monifa Brown and Matt Pierson will be Vivian Sessoms (Jersey City, New Jersey), Viktorija Gečytė (Paris, France), Samara McLendon (Bronx, New York), Daniela Spalletta (Mazzarino, Italy), and Christine Fawson (New Mexico). For more information, visit sarahvaughancompetition.com.

Billie, a documentary on **Billie Holiday** directed by James Erskine, described as "crafted from extraordinary unheard interviews and restoring key performances into color for the first time, *Billie* is the story of the singer who changed the face of American music, and the journalist who died trying to tell it", premiered at the Telluride Film Festival in September.

Mosaic Records has launched **Mosaic Images**, featuring the Francis Wolff archive of over 2,400 black and white and 320 color images from legendary Blue Note Records sessions. For more information, visit mosaicrecordsimages.com.

National Sawdust has partnered with Meyer Sound, whose Constellation acoustic and Spacemap systems were installed into the space in August.

The **Brooklyn Conservatory of Music's** annual House Party will take place Nov. 7th at 6:30 pm. In addition to other programming, the fundraiser will include performances by Aaron Diehl, Burnt Ends, Rogério Boccato, Rob Schwimmer and Sameer Gupta. For more information and to purchase tickets, visit bkcm.org/event/hp19.

The **Jazz Museum in Harlem's** November programming includes: Jam Session with David Durrah (Nov 2nd at 2 pm); Jazz For Curious Listeners—The Music of Benny Carter and Photographs of Ed Berger (Nov 2nd at 7 pm); Vinyasa Jazz Flow (Nov. 9th at 3:30 pm); Intergenerational Jazz Jam (Nov. 10th at 2 pm); and Jazz and Social Justice—A Salon with Music: Arturo O'Farrill – Against Elitism: The Functional Value of Jazz and Art (Nov. 21st at 7 pm). For more information, visit jazzmuseumharlem.org.

The **Jamaica Center for Arts & Learning** and **The Jazz Gallery** will continue their partnership for the Thursday Night Jazz series at the former venue. For more information and the complete schedule, visit jcal.org.

Newvelle Records' fifth season of subscription vinyl releases has been announced and will include albums by Rufus Reid/Sullivan Fortner; Pablo Ablanedo Octet; Dave Douglas/Elan Mehler; Carmen Staaf; Patrick Zimmerli; and OWL Trio. Shipments will begin in February 2020 through August 2020. For more information, visit newvelle-records.com.

Switzerland's Trio Heinz Herbert was awarded the first **European Jazz Network Zenith Award for Emerging Artists** during the recent 12 Points Festival, held in Amsterdam. The group will receive promotional and tour support and a showcase concert at the 2020 European Jazz Conference. For more information, visit europejazz.net.

As part of the programming at Lehman College's **Johnny Pacheco Latin Music and Jazz Festival** (Nov. 13th-15th), there will be workshops and student ensemble performances during the day to go along with the evening concerts. For more information, visit lehman.edu/jazzfest.

For those who like to wear their jazz in addition to listening to it, the revived **Impulse!** label has launched a merchandise shop with a variety of t-shirts and hoodies, along with vinyl editions of recent releases. For more information, visit shop.impulserecords.com.

Submit news to info@nycjazzrecord.com

JORJANA KELLAWAY / COURTESY OF THE ARTIST



ROGER KELLAWAY

BY KEN DRYDEN

A man of many musical hats, Roger Kellaway is best known for his brilliant jazz piano, extensive work writing, conducting and orchestrating for soundtracks and television and sessions with a variety of artists, from pop and folk to classical music. Once he arrived in New York, he became an in-demand freelancer and his star rose once he became a prolific contributor to film and TV. Kellaway is proud of his tenure as Music Director for vocalist Bobby Darin and has recorded two acclaimed tributes to him. In recent years, he has released several duo CDs with reed player Eddie Daniels.

The New York City Jazz Record: Was there a lot of music in your home?

Roger Kellaway: Not a lot. My father played "The Bells of St. Mary" on the piano and my mother played a few standards. It was because I imitated my father playing that they asked me if I wanted to study. I started classical studies at 7 and continued until I was 18.

TNYCJR: George Shearing was an early jazz interest.

RK: He came into my life about the age of 11. I discovered his arrangement of "I'll Remember April". I bought the sheet music and that became my 'hit' for two or three years.

TNYCJR: When did you decide to pursue a career in music?

RK: At age 12, I knew music was going to be my life. In junior high school, I picked up bass because there were eight piano players trying out and the band director, Vinnie Marrato, pointed to the bass and said, "How would you like to play one of those?" I said, "Fine" and because I was a pianist, I already read the bass clef, so I just watched one bass player and where he put his hands. So I taught myself how to play bass and then four years later, I became the fourth bass of the Massachusetts All-State Symphony under Frederick Fennell. I played bass in bands during junior high and high school. During two years at the New England Conservatory, I played some bass, because I went on the road with Jimmy McPartland for six months, then I joined Ralph Marterie's band for six months on bass. I had one bass solo, which was "Don't Blame Me", where I had to play in front of the band and that was Red Mitchell's bass solo on the recording. Of course, I did eight albums with Red as my partner.

TNYCJR: You also played percussion in high school.

RK: In high school it was so free. I played bass and went through the whole percussion section and learned all the ways to play snare drum. I went out for the percussion in the all-state orchestra and there was only one exercise that I didn't know how to do. I never got to develop a lot on bass, but when I first arrived in New York in 1960, I sat in on bass with Jimmy Giuffre

and Jim Hall. Giuffre was talking about the next group he wanted to have and asked whether I'd be interested. I was flattered but never took it. I think about this often because his next group had Paul Bley and Steve Swallow, which is pretty out.

TNYCJR: I have a number of those CDs that you recorded with Red Mitchell for Dragon in Sweden.

RK: We recorded those in Red's living room.

TNYCJR: He did a solo piano album called *Simple Isn't Easy*. He wrote a parody about Don Ellis' odd-time signatures called "Where's Don Ellis Now?".

RK: I didn't know about that. Red wrote a lot of songs. I can't imagine that a tune Red wrote about Don Ellis is very flattering. I wrote a tune for Don called "Daddy-O Don" that I recorded in Denmark with Mads Vinding and Alex Riel. Don Ellis was a very important person in my life because I learned odd times from him. That's where I met Tom Scott and Chuck Domanico. I played in the Hindustani Jazz Sextet with Harihar Rao, who was a disciple of Ravi Shankar, so that was meaningful. I don't believe that Red and I had the same communication about Don Ellis. Red had a wit and an ego. At one time he said, "We play well together." I said, "We should, you trained me." I remember an old recording with Bud Shank and there was a tune in D flat, which has no open strings and is hard to play in. I said, "You're it, you're my hero." We had some good times playing and everything I recorded with him was with the bass in fifths. It's something he started; the bass is normally in fourths. The bass in fifths is the same as a cello but an octave lower.

TNYCJR: Was that a possible inspiration for your later cello quartet and quintet recordings?

RK: Not directly from that experience. The cello quartet comes from my having developed listening habits to a lot of cellists. I was quite familiar with the cello repertoire. When I finally got the chance to record with Yo-Yo Ma, he was quite surprised that I knew so much about the cello and the repertoire. Maybe the cello itself had something to do with the fact that I played bass, because of being in the string section. I've always felt that I have a good affinity with stringed instruments. I just wrote a chart for Calabria Foti's new album *Prelude To A Kiss*, a Leslie Bricusse song I recorded with Bobby Darin called "When I Look In Your Eyes". I've been submitted as an arranger for a Grammy.

TNYCJR: A lot of people think of you as a bop and swing pianist. Do you still play Dixieland and stride?

RK: I do when I play solo. I don't know if a Dixieland band exists any more. I miss the times when I played with Eddie Condon in New York, no bass except on

weekends; you had to have a left hand to do that one. In my early years, I spent a summer with Bobby Hackett and one week of that was with Pee Wee Russell. The older concepts of jazz, as well as newer concepts, in terms of the odd times like playing in 7/4, are quite often relegated to moments when I'm playing alone, even when I'm with my group. I can mix old styles, avant garde and wherever I want to go when I play alone. I've only had one trio in my life, which is the one I recorded for IPO with Dan Lutz on bass and Bruce Forman on guitar, where everybody could play in seven. When I've played with Terry Clarke on drums, he can go anywhere, seven, eleven... There's

(CONTINUED ON PAGE 33)

The Renee Raff Trio
 Tuesday, November 5
 7:00 PM
 Feinstein's/54 Below
 54b@fow.com | 646.476.3551

Use code **RAFF5** for \$5 off Main Dining Room tickets

THE VILLAGE VANGUARD
 www.villagevanguard.com

★ OCTOBER 29TH - NOVEMBER 3RD ★
NEW MASADA QUARTET
 JOHN ZORN, JULIAN LAGE,
 JORGE ROEDER, KENNY WOLLESEN

★ NOVEMBER 5TH - NOVEMBER 10TH ★
FRED HERSCH
DREW GRESS
JOEY BARON

★ NOVEMBER 12TH - NOVEMBER 17TH ★
DAYNA STEPHENS QUINTET
 JONATHAN FINLAYSON, EDEN LADIN
 BEN STREET, ERIC McPHERSON

★ NOVEMBER 19TH - NOVEMBER 24TH ★
JAVON JACKSON QUARTET
 JEREMY MANASIA, DAVID WILLIAMS, McCLENTY HUNTER

★ NOVEMBER 26TH - DECEMBER 1ST ★
JASON MORAN
& THE BANDWAGON
 TARUS MATEEN, HASHEET WAITS

COMING IN DECEMBER
 ★ JOHNATHAN BLAKE ★
 ★ CHRISTIAN McBRIDE ★
 ★ KENNY BARRON ★
 ★ CHRIS POTTER ★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
 MONDAY THRU SUNDAY
 8:30PM & 10:30PM
 178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037



LINDA MAY HAN OH

BY FRANZ MATZNER

Linda May Han Oh has risen to the top of the jazz scene as a prolific bass player. Oh is an exceptional human being, not solely because of her musical talents, which are legion, but also as a result of her dedicated engagement as a teacher and social activist.

Born in one of the most isolated major cities in the world, Perth, Australia, Oh began musical studies with piano lessons at a young age along with her two older sisters. Her first musical exposure was to the European classical tradition but, over time, one sister exposed her to an eclectic mix of music, everything from Meshell Ndegeocello and John Zorn to Miles Davis of various eras. Her mother was the original source of Oh and her sisters' musical motivation. As Oh explained, "She never had the opportunity to learn an instrument. She had never been given the chance and she wanted us to have that." In high school Oh began to play self-taught electric bass for the school band and eventually she and her friends formed a garage band. As Oh became exposed to the local music scene, however, the more jazz grew in prominence as a part of her life. As a student at the Western Australian Academy of Performing Arts, Oh began working on jazz music with composers and fellow up-and-coming artists. Now Oh herself is a dedicated teacher at the New School and Berklee College of Music, as well as having private students and presenting clinics across the U.S. and around the world. She places significant emphasis on music education, not just for those already focused on musical careers, but for all young people, seeing it as integral in helping students develop social awareness and communication across perspectives, which Oh believes is essential during the current times of political and social division.

"One thing I would say is teaching music itself, giving students an outlet of self-expression, is a wonderful thing," explained Oh. "Particularly with improvised music, you really have to work as a team. This is a wonderful gift you are receiving, to share with and learn from others with [different] gifts, different tastes in music, different views from all over the world. You have to cooperate and find common ground... If we could generate that on a grander scale, human beings would be getting along much better."

Oh went on to describe the inner workings of an ensemble much like an ecosystem, each part dependent on the other to function, each element needing to remain in balance to survive. Oh defined the essential skill needed as "the self-awareness [to recognize] that everything you do in an ensemble will influence everyone else [and] requires negotiation. You have to negotiate the emotions of what you think is good for you... You want to do a killer solo? Great! But you also have to make everyone else sound good. Even when you take a solo...everyone has to work together to find common ground to thrive. That is a really beautiful thing. I think those are life skills."

To Oh the most important thing to discover, and therefore the most satisfying to observe as a teacher, is

why we do what we do. Oh explains this as "[discovering] what is your role, what you want to do with your gifts and powers." For Oh, the "why" began in some ways as wanting to represent well as an Asian female bass player, a profile that always put her in the minority. "There is this fear," said Oh, "that if you don't represent well...others will perceive you as the reason why minorities shouldn't be playing the music." This extra responsibility, Oh believes, can be good because it can provide drive. "You are representing who you are and whatever group you belong to. It can even be your family... [For example,] as an Australian, I believe my actions reflect on Australia. There's a certain way that actions impact how people perceive."

Oh also feels some of the preconceived notions she faced coming up are changing as a result of confrontation and the existence of increasingly diverse role models. It is especially "beautiful to see more young women" she added, before concluding that she remains "hopeful that people are changing their perspective and judgement. It is almost impossible to encounter art... without passing some kind of judgement. People have their preconceived notions and it pleases me to [challenge] some of them and see them challenged," adding that as one "gains more confidence and witnesses inequity, [especially] in the context of younger students, then you should speak up."

Communication is a key concept for Oh in all things, especially her music. Bass players are famed for their listening skills and Oh has garnered great respect for hers across the music scene. Communication also lies at the heart of her compositions, a sample of which can be found on her latest release *Aventurine* (Biophilia).

Aventurine is a type of quartz, most commonly found in green, which, in the world of gemology, symbolizes opportunity, evolution and creativity. Like its namesake, the album shimmers with hypnotic facets. The culmination of over ten years of work, the album delves into Oh's growing interest in composing for voice and strings. She described the writing of *Aventurine* as "a process of revisiting and revamping... large amounts of material...out of different periods of my life", including compositional styles, composing for strings and vocal techniques. Asked about the scale of the project, Oh replied, "It did grow in ambition, sometimes adding things to it, sometimes taking away from it." She then went on to describe a process akin to Bonsai, of growing and pruning in careful balance. "Sometimes the goal is getting into the core of it. Sometimes it's a matter of letting things sit."

The music features material from over a decade ago, as well as new pieces written in the months just prior to recording. The result is a window into Oh's current understanding of the sweep of her own musical development and a sumptuously elegant array of sound. She describes it as "...an invitation into a fresh new realm...of many fragments simmering, an invitation to explore these different territories and textures." ❖

For more information, visit lindamayhanoh.com. Oh is at The Jazz Gallery Nov. 29th-30th. See Calendar.

Recommended Listening:

- Linda Oh Trio – *Entry* (s/r, 2008)
- Fabian Almazan Trio – *Personalities* (Biophilia, 2010)
- Linda Oh – *Initial Here* (Greenleaf Music, 2011)
- Joe Lovano & Dave Douglas Sound Prints – *Live at Monterey Jazz Festival* (Blue Note, 2013)
- Dave Douglas Quintet – *Brazen Heart* (Greenleaf Music, 2015)
- Linda May Han Oh – *Aventurine* (Biophilia, 2017)

Aimée Allen Quartet
LIVE @ Club Bonafide
November 8, 2019, 8pm (One Set Only)

"A fully fledged composer, lyricist and vocalist"
- **All About Vocals**

"Wings Uncaged is a vastly different experience than the standard vocal jazz fare, pushing the idiom forward"
- **Staccotofy.com**

Club Bonafide
212 E 52nd St

Jim Ridl - piano
Francois Moutin - bass
Curtis Nowosad - drums

AIMÉE ALLEN
www.aimeeallenmusic.com

JUNO AWARD-WINNING
TRUMPETER/VOCALIST
**BRIA
SKONBERG**

**NOTHING
NEVER
HAPPENS**
TO BE RELEASED
NOVEMBER 1ST

NEW ALBUM

ORDER YOUR
COPY AT
BRIASKONBERG.COM

HEAR IT LIVE AT
JAZZ STANDARD NYC
NOVEMBER 1-3
7:30/9:30 PM
JAZZSTANDARD.COM

"ONE OF THE MOST
VERSATILE AND
IMPOSING MUSICIANS
OF HER GENERATION"
- WALL STREET JOURNAL



MANFRED EICHER

ECM AT 50

BY ANDREY HENKIN

© BART BABINSKI / ECM RECORDS

To paraphrase Lionel Barrymore as Mr. Potter from Frank Capra's *It's a Wonderful Life*, "To the public Manfred Eicher is ECM Records."

Blue Note Records under founder Alfred Lion lasted 28 years. Riverside and Orrin Keepnews 11. Bob Thiele produced for Impulse! for 8. ECM Records as an expression of Eicher's vision has exceeded the sum of all three of those legendary imprints with no sign of slowing down.

50 years ago this month, on Nov. 24th, Eicher, a former bassist not even 27 years old, brought pianist Mal Waldron, nearly 20 years his senior and already with a luminous career of two decades, into Tonstudio Bauer in Ludwigsburg, West Germany to record what would be released as ECM 1001: *Free At Last*. While the date was one of three Waldron made that year during part of his European sojourn and his only ECM album, it is as prophetic an opening salvo as jazz has ever seen. It established an aesthetic and rigor present in the well over 1,500 albums that have come since. That number alone is staggering but made even more impressive when considering that the aforementioned Blue Note, Riverside and Impulse eras were just that, time capsules of particular periods and styles of jazz. ECM albums from the '70s are marked by the same touchstones as those released this year: musicians prodding at the boundaries of their artform; emphasis on clarity, both in sound quality and presentation; and, to borrow the title of guitarist John Abercrombie's 1974 debut for the label, a sense of the timeless, of musicians and producer working to make something not of a moment but of an eternity.

Another cinematic analogy for Eicher is that of the Wizard of Oz, a mythical, imposing figure whose label is as dazzling as Emerald City. Yet some well-chosen questions pull back the curtain on the man, if only slightly. The famed attention to detail is there in Eicher's measured responses, a counterpart to the sparse designs and ethereal photographs to be found on the label's releases.

The next nine releases continued to demonstrate Eicher's ambition: LPs by Alfred Harth; Paul Bley; Marion Brown; Music Improvisation Company; Wolfgang Dauner; Jan Garbarek; Robin Kenyatta; and Chick Corea/David Holland/Barry Altschul. Eicher, however, denies any attempt at corraling stars—"Mal, Paul and Marion and others including Chick Corea, Dave Holland, the Jan Garbarek Group, Ralph Towner, etc., were not regarded as 'big names' in 1969, although their historical importance is now obvious. We have always worked with the creative musicians we admired."—or undertaking a United Nation of jazz: "Great players can be found everywhere." That ECM's beginnings were so organic makes Eicher's accomplishments even more significant.

Eicher's early experience as a player became crucial to his methodology when capturing other musicians. As he explained in the ECM documentary *Sounds and Silence*, "You should be a musician to be a producer. I put the double bass in the corner to become a producer because I got the feeling that I can do more for the

music this way. I played jazz with American musicians while training classical bass. That was not so bad actually but I thought, I will never be able to play like those that I was watching from a distance, so I switched sides and started recording them. It was a distinct point because the sound I was hearing on orchestra recordings was never the sound I heard when playing with the orchestra. So I tried to get a bit closer to reality by using my talent of listening to music and trained it through a school of listening that I enforced on myself." That Eicher was a bassist became a tangential benefit for his instrumental brothers; ECM's roster has featured Adelhard Roidinger, Anders Jormin, Arild Andersen, Barre Phillips, Dave Holland, Eberhard Weber, Gary Peacock, Larry Grenadier, Mats Eilertsen and Miroslav Vitous, several of them in solo contexts. Phillips, the father of solo bass, who has led or co-led a dozen ECM albums, including 2018's career-defining masterpiece *End To End*, recalled his first encounter with Eicher: "Manfred Eicher came to see Dave Holland and me, we were performing together in a recording project for the radio in Hamburg and Manfred came, who I had met but we didn't really know each other. I had met him in Berlin maybe in 1968 or '69 and when he was playing bass. He came back and said I've got this small label and I'd love to record you two guys [*Music from Two Basses*, 1971], so the first one was his proposition and Dave and I looked at each other and said, wow, what a concept. Yeah, yeah, OK, very good. So that was the start to getting to know the man."

The ECM sound has become a cliché put forward by others (a younger version of this reporter was even guilty of it, quipping that some ECM albums were "good soundtracks to freezing to death on a Norwegian ice floe.") yet that is a reductionist observation, as there is no way that a Tim Berne record will sound like one by Jan Garbarek or The Hilliard Ensemble being mistaken for the Art Ensemble of Chicago. Says Eicher in his most voluminous answer, "The presence of an experienced producer as first listener, with his own musical convictions, is important. But ECM cannot be reduced to one sound or aesthetic only. There are many aspects and directions to consider. We have a wide-ranging edition, which addresses music from Pérotin, Bach to Kurtág, Holliger and Elliott Carter, from Reich to Pärt, musicians from Kim Kashkashian to Andrés Schiff, as well as from Paul Bley to Sam Rivers or Roscoe Mitchell or Paul Motian or Carla Bley, from Don Cherry to Eleni Karaindrou, from Codona to Ronin, from Annette Peacock to Savina Yannatou, from Avishai Cohen to Maciej Obara, from Tigran Hamasyan to Vijay Iyer or Craig Taborn. And... and... and... And not to forget Keith Jarrett and his enormous influence on so many pianists and not only pianists who followed." If anything, there is a causal loop at play. Eicher makes music sound good and thus musicians want to work with him, thus creating good music, which he in turn wants more of and that inspires other musicians, who then may go on to work with ECM and the product blooms with the complexity and vibrancy of the Japanese art of Kiku. Eicher does admit, however,

to putting forward a consistent look to the releases, one he says comes from "film, including works of Godard, Bergman, Bresson and other film makers, as well as Jasper Johns, Agnes Martin, Cy Twombly among the painters."

Swiss pianist Nik Bärtsch, with seven ECM albums, explains it another way: "Manfred Eicher and ECM have a long history of being interested in music that is created out of the tension between composition, improvisation and interpretation. In the variety of ECM's records and artists we can see that the results of this field of tension are very wide and individual. I understand that out of my background. I was never interested in 'styles' or 'genres' but more in musical strategies, contexts and codes. In Manfred Eicher I found a person who has an enormous wisdom and know-how in this field."

Eicher explains his working relationship with his musicians—the label famously does not subscribe to the common multi-album contract structure—whether they are label stalwarts like Abercrombie, Andersen or Jarrett or newcomers quite simply: "Paul Bley writes in his autobiography about the advantages of the ECM approach. The two sides, he explains, continue together because it feels good to do so and not because they are contractually bound to fulfill schedules. It's about mutual respect and trust. It always was. See, for example, Keith Jarrett: 50 years of creative collaboration without any agreement. This is, in fact, a more profound contract than any legally enforced obligation."

It has worked better and produced finer art than one imagines a young Eicher could have predicted 50 years ago. Within its discography is Abercrombie's groundbreaking work within the jazz guitar idiom; Jarrett's decades of deconstructing standards with Peacock and drummer Jack DeJohnette; Phillips' reimagining of what the bass can do unaccompanied; Berne's compositional experimentalism. That many artists, from Andersen to Ralph Towner to Tomasz Stańko to Enrico Rava, have made ECM the home for their decades of creative output and that new artists—Ethan Iverson, Anat Fort, Tord Gustavsen, Vijay Iyer, Craig Taborn, to name only pianists—are being brought into the fold from all over the world and encouraged in their individuality shows why Edition of Contemporary Music has a revered place in the jazz firmament. Eicher makes it sound simple: "Hard work and disciplined sessions with the best musicians." ❖

For more information, visit ecmrecords.com. ECM Records at 50 with Ravi Coltrane, Joe Lovano, Mark Turner, Ralph Alessi, Avishai Cohen, Enrico Rava, Wadada Leo Smith, Bill Frisell, Egberto Gismonti, Fabian Almazan, Nik Bärtsch, Marilyn Crispell, Giovanni Guidi, Ethan Iverson, Vijay Iyer, Shai Maestro, Andy Milne, Craig Taborn, Meredith Monk, Anja Lechner, Dezron Douglas, Matthew Garrison, Larry Grenadier, Drew Gress, Thomas Morgan, Barak Mori, Carmen Castaldi, Andrew Cyrille, Jack DeJohnette, Mark Ferber, Ziv Ravitz and Nasheet Waits is at Rose Theater Nov 1st-2nd. See Calendar.

Want More Sass Than
Your Typical Jazz Show?

ACUTE INFLECTIONS

at

Club Bonafide

November, 16, 2019 - 8:00 P.M.

Tickets at acuteinflections.com



LEHMAN
COLLEGE

The Johnny Pacheco Latin Music and Jazz Festival at Lehman College

November 13th-15th, 2019

Location: The Lovinger Theatre
at Lehman College, Bronx, NY

Admission is free and open to the public.
Donations are accepted.

All seating is "First-Come, First-Served."

Info: www.lehman.edu/jazzfest

Donate: www.lehman.edu/givetojazz

Watch Live: www.lehman.edu/jazzfeststream

Contact: Allan Molnar

Festival Producer and Artistic Director

allan.molnar1@lehman.cuny.edu

All listed times are EST

Daytime Performances and Workshops

Student Jazz and Latin Jazz Ensembles

- Wednesday, Nov. 13th: 10 am - 2:30 pm
- Thursday, Nov. 14th: 10 am - 2 pm
- Friday, Nov. 15th: 10 am - 3:30 pm

Festival Clinicians

Dr. Kurt Gartner, Kansas State University, Manhattan, KS
Dr. Jeffrey Kunkel, Montclair State University, Montclair, NJ



LOUIS
ARMSTRONG
EDUCATIONAL
FOUNDATION

This program is supported in part by
a grant from The Louis Armstrong
Educational Foundation, Inc.



Thursday Evening, Nov. 14 at 7:30 pm

• **The Victor Lin Trio** Featuring Daniel Stein and Andrew Latona
Director: Dr. Victor Lin, Director of Jazz Studies, Calhoun School

• **The Pacheco Festival Latin Jazz Ensemble**

Director: Mr. Allan Molnar, Jazz Lecturer, Lehman College
Featuring Lehman Music Faculty and Alumni, Festival Directors,
Clinicians and Special Guests

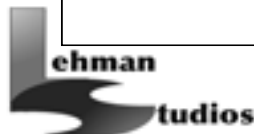
Friday Evening, Nov. 15 at 7:30 pm

Grand Finale Performance

• **The Lehman College Jazz Ensemble**
Guest Artist: Mr. Eganam Segbefia, Trumpet
Mr. Allan Molnar, Director

• **The Lehman College Guitar Ensemble**

Mr. Robert Windbiel, Director



BRONXNET

Lehman College
Auxiliary Enterprise
Corporation



CHARLEE ELLERBE

BY JOHN PIETARO

As the Bern Nix Jazz Festival in Elizabeth, NJ wrapped on Sep. 28th, Charlee Ellerbe crouched at stage right, packing up his Steinberger six-string. “The truth is,” he said sans irony, “I’ve never called myself a guitarist. This is a vehicle for the melodies, the arrangements I hear.” Ellerbe, esteemed guest artist of this event honoring Ornette Coleman’s Prime Time’s other guitarist, who died in 2017, held the audience in a state of fixation as he crafted melodic assaults and agitational pulsations on this vehicle he played 14 years with Coleman, time with Sun Ra and for the Coleman memorial at Lincoln Center and beyond. And then there is Matrix 12:38, which Ellerbe proudly cites as wholeheartedly Harmolodic. “Each note can be everything to every other note.”

Born in Philadelphia, 1950, Ellerbe was inspired by the R&B and pop sounds in his midst. Seeing a guitarist friend perform in 1964, he delved into the instrument, listening closely to Kenny Burrell but, “I was more interested in what non-guitarists did, how McCoy Tyner juggled keys,” he explained. “And I loved Burt Bacharach; the arrangements gripped me.” He was drawn to rock music and his propensity for loud volumes and distortion grew along with the genre’s development. “Jimi Hendrix changed everything. And [Chicago’s] Terry Kath. His playing was creative, so unpredictable. What matters most is that the instrumentalists speak from their soul.”

Ellerbe studied composition at Philadelphia’s celebrated Combs College of Music, preparing for a career as a studio arranger. “I played in Top 40 bands and worked as a spot-welder. Caught fire a couple of times when the sparks flew!” A friend playing trombone with The Trammis, whose “Disco Inferno” was a mass

hit, advocated for Ellerbe’s hiring over months. “Finally I got the call and was touring within two weeks.”

His tenure with the band continued, but he was also recruited by organ player Charles Earland, via his friend, bassist Jamaaladeen Tacuma. “Earland liked Jamaal so much he asked, ‘Are there more like you at home?’ I was in that band for a season, then Earland fired me one minute before I was going to quit! His ego was like too much oatmeal in a pot that bubbles over. The following summer, Jamaal got fired too!” he added, laughing.

But by then, Tacuma was already a member of Coleman’s latest aggregation and immediately recommended Ellerbe. “I didn’t want to do it at first. I wanted to play rock. I had my distortion pedals and I figured Ornette would be playing acoustic jazz.” Arriving at Coleman’s legendary Prince Street loft, Ellerbe saw Nix already present. “Ornette wanted two guitars and two basses to cover the lows and highs of the orchestral string section. I plugged into the amplifier, which was set on ‘5’, and after several songs he approached me. I thought here it comes—but he asked me to turn UP the volume. When I next looked over, hours had gone by.” At session’s end, Coleman simply asked Ellerbe if he had a passport. “I reminded him that I don’t play jazz. Ornette nodded and said, ‘Okay.’ So I said it again to make sure he understood: ‘I really don’t know any jazz’ and he again said, ‘Okay.’ So, I said, ‘Ornette, I play hard rock.’ Finally, he just said, ‘Well, play that then.’”

So, what was Prime Time like for a hard rock guitarist and wishful arranger? For Ellerbe, nothing short of total immersion. “It was like driving on a highway: anyone can change lanes at the last minute, but the cars also paved the highway they drove on. After the melody, there’s nothing on the page. Ornette wanted to hear what he couldn’t predict.”

Still, the pace seemed insurmountable and three years in, Ellerbe offered his resignation. “Harmolodics is a bootcamp, a university without walls. I didn’t think I could keep up,” but instead, Ellerbe came to hold the title of “Ornette’s henchman”, so close was his approach in performance.

Listening to the band’s recordings, one is struck by

the orchestral scope, the impossibly intricate lines, like Escher staircases leading to a common destination. It’s said that Nix doubled the melody and Ellerbe played rhythm, but they morphed roles and Ellerbe’s chordal patterns became banshee howls, industrial crunches and trademark lamentations. “I needed to play aggressively. I’m not a sight reader, I’m basically a soloist, so I beat those strings up.”

By the ‘90s, Coleman reached into directions beyond Prime Time, so Ellerbe taught at Philadelphia cultural center the Clef Club before joining Sun Ra’s Arkestra for several years. “It taught me a whole other responsibility. In the ‘40s, big band guitarists held down the rhythm and I’d never done that before.”

However, the lure of Harmolodics proved lasting, moving Ellerbe to form the riveting ensemble Matrix 12:38, “We’re the only band branched off from Prime Time that fully perpetuates the Harmolodic concept. I write the melodies and they bring in everything they know.” With a lineup of Ellerbe, drummer Anthony Matthews, bassist Kenny Jackson, Jr. and percussionist Ready Freddie, with various horn players, the extension of Prime Time is apparent, but so is the relationship between music and atmosphere. Ellerbe is planning a recording through Philly radio station WRTI, with the goal of New York dates, followed by Europe. “Out of the Prime Time band, the public has heard from everyone but me. When I come out, it’ll be brand new. Unpredictable.” ❖

For more information, visit facebook.com/charles.ellerbe.7

Recommended Listening:

- Ornette Coleman—*Dancing In Your Head* (A&M Horizon, 1973)
- Catalyst—*A Tear and A Smile* (Muse, 1975)
- Ornette Coleman—*Body Meta* (Artists House, 1976)
- Ornette Coleman—*Of Human Feelings* (Antilles, 1979)
- Ornette Coleman & Prime Time—*Opening The Caravan of Dreams* (Caravan of Dreams Prod., 1985)
- Ornette Coleman & Prime Time—*Virgin Beauty* (CBS Portrait, 1987)

LEST WE FORGET



BILLY HIGGINS

BY JOHN PIETARO

In a career that forged the hardbop-to-free portal, Billy Higgins is recalled today as the first-call drummer in the period of jazz’ most prodigious transition. The Los Angeles native was born in 1936 and, as astute listeners will note, began his career in R&B. Performances with Bo Diddley, Sister Rosetta Tharpe and Brook Benton paralleled work with high school friend Don Cherry’s jazz ensemble. The band included tenor saxophonist James Clay, a Texas transplant who introduced them to Ornette Coleman upon his arrival in town, shifting the course of careers and concepts.

While casting the foundations of the still-unnamed Harmolodics theory with Coleman, Cherry and soon Charlie Haden, Higgins developed an important reputation as a jazz session drummer with Lucky Thompson, Paul Bley, Fred Katz, Red Mitchell and others. Meanwhile, the Coleman band, following considerable theoretical intensives and rehearsal, debuted in 1958. Though reactions ranged from shock

to violence, adventurous producers recognized the relevance of such bold change. By its sophomore LP, *The Shape of Jazz to Come*, the quartet was fully represented and Coleman’s vision realized. His almost painfully beautiful composition “Lonely Woman” is a centerpiece of the album. Celebrated for its searching melody, it is the underlying Higgins who guides and directs. His uptempo drive, dancing, varied ride cymbal rhythm and carefully stroked snare and bass drum carry the piece, feeding the frontline and maintaining the simmer with a controlled veracity.

The Coleman Quartet moved en masse to New York in 1959, leading to its mythic residency at the Five Spot and infamous battle with the status quo. Unfortunately, the drummer experienced a particularly unwelcome encounter of another sort when, in 1961, a minor arrest for drug possession found him locked out of night spots throughout the city. Higgins had no choice but to depart the Coleman band.

Over the ensuing period, the drummer crossed stylistic barriers and helped shape much of the jazz to come, from Herbie Hancock’s *Takin’ Off*, Lee Morgan’s *The Sidewinder* and Thelonious Monk’s *At The Blackhawk* to Archie Shepp’s *Attica Blues*, Don Cherry’s *Brown Rice* and Coleman’s *Science Fiction*. His recording career, ultimately reaching over 500 album dates, included sessions with Cedar Walton, Sonny Rollins, John Coltrane, Cecil Taylor, Dexter Gordon, Sun Ra, Gary Bartz, Bobby Timmons, Jackie McLean, Sonny

Stitt, Bobby Hutcherson, Pat Metheny and beyond.

By 1978, he was back in L.A., working with an expansive list of artists and leading ensembles of his own, onstage and on record. The ‘80s found Higgins recording again with Coleman (*In All Languages*) and he was seen in the film *Round Midnight*. Near decade’s end, he was on the faculty of UCLA and co-founded the World Stage, a jazz/community organization, with poet Kamau Daáood. Higgins began an important collaboration with Charles Lloyd in the ‘90s, but began to experience liver failure, struggling through treatment and transplant surgery. He died on May 3rd, 2001 at just 64 years old. In his obituary on National Public Radio, Higgins was declared the most recorded jazz drummer in history. ❖

A Higgins tribute led by Willie Jones III is at Dizzy’s Club Nov. 14th-17th. See Calendar.

Recommended Listening:

- Ornette Coleman—*The Shape of Jazz to Come* (Atlantic, 1959)
- Lee Morgan—*The Sidewinder* (Blue Note, 1963)
- Clifford Jordan Quartet—*Glass Bead Games* (Strata-East, 1973)
- Joe Henderson—*Mirror Mirror* (MPS, 1980)
- Joshua Redman—*Wish* (Warner Bros., 1993)
- Charles Lloyd/Billy Higgins—*Which Way Is East* (ECM, 2001)

CATALYTIC SOUND

BY ERIC WENDELL

Improvised music is a collaborative experience, musicians coming together without preconceived notions to create something from nothing. Sharing the fruit of such experiences has been the lifework of multi-instrumentalist Ken Vandermark. He and many of his contemporaries have taken the mantle and formed their own record labels in order to have control of their output and safeguard their survival. Vandermark took this idea to establish Catalytic Sound.

Since its inception, Catalytic Sound has grown to include several labels, including Vandermark's Audiographic, Dave Rempis' Aerophonic and Paal Nilssen-Love's PNL. Besides maintaining control, starting a label offers a more hands-on approach with fans. Rempis explains, "The thing that I really love about it is it really gives me an opportunity to communicate with a lot of fans directly who are people who have been interested in my music for a long time and purchasing it for a long time. This gives me a platform through which I can actually communicate with all of those people directly, which is I think is a huge benefit."

Catalytic Sound materialized as Vandermark, Peter Brötzmann and Mats Gustafsson faced numerous challenges while working with labels and distributors. Vandermark says, "At a certain point I got tired of the continued frustration and suggested the idea of starting a mail-order shop that would carry our albums online and make it possible for fans to get any new or

back-catalogue items directly from us."

Nilssen-Love adds, "Ken is always thinking of new ways to get the music out and different ways to get the gigs going. Maybe it was he who initiated, but it was the three of them [Vandermark, Brötzmann, Gustafsson] and they were kind enough to ask me and I said yes to that and after a good while, Peter pulled out. Now there are a few interesting musicians that benefit from working together. I think it's an example of if you're going to do this music, or whatever you're actually doing these days, you have to do it together."

Vandermark took inspiration from New Music Distribution Service (NMDS), founded by Carla Bley and Michael Mantler in 1972 and offering a wide variety to people who might not have heard of such music at the time, including Weldon Irvine's Nodlew and Philip Glass' Chatham Square. Vandermark says, "It was extremely informative and a great source of information about many musicians, recordings and labels that I didn't know about. When NMDS folded in 1990 it was a great loss."

Vandermark's initial intent was to allow fans access to the complete discographies of those in the co-op. As Vandermark states, "Make them available for purchase and help the artists generate another revenue stream. It soon became clear that maintaining a complete catalogue for everyone was impossible, getting copies of all the recordings from the various labels was neither feasible nor practical, but we maintained the catalogues and new releases as best we could and still do so." In 2017, Catalytic expanded its roster to include Ab Baars and Ig Henneman's WIG, Terrie Hessels' Terp, Andy Moor's Unsounds and Joe Morris' Riti and Glacial Erratic. Vandermark stated, "We wanted to include a greater diversity of musicians while still keeping the

inherent connections between members in terms of collaboration. Also, we wanted to include musicians who had an expansive approach to the creative 'ecosystem' and/or a broad perspective towards innovative thinking." Many of the participants of the co-op look to Vandermark's leadership and respect of their arts as a benefit to joining. Morris says, "We all know that he is only interested in community, respect and furthering our collective and individual creativity. So this is just another thing that Ken has done that strengthens our already respectful relationships."

Catalytic Sound continues seeking new ways to reach fans. A future music festival is to take place in Chicago. As Vandermark says, "Every year the challenges that independent and experimental musicians face change and grow. It's necessary to reinvent new strategies on an annual basis. My hope is that with preparation and intelligence, Catalytic Sound will be able to do more than react to these changes as we move forward. We'll be able to anticipate them and respond in advance. The fundamental goal will remain the same however, which is to find economic means to help support the musicians involved to continue with their creative work and to help inform the listening public about these activities." ❖

For more information, visit catalyticsound.com. Artists performing this month are Joe McPhee at 244 Rehearsal Studios Nov. 23rd; Ikue Mori at Roulette Nov. 5th; Luke Stewart at Clemente Soto Velez Cultural Center Nov. 19th as part of Celebrating Patricia Nicholson and Zinc Bar Nov. 26th with Avram Fefer; and Nate Wooley at Miller Theatre Nov. 14th, Issue Project Room Nov. 15th and St. Peter's Episcopal Church Nov. 23rd. See Calendar.



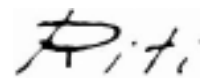
Aerophonic Records
Dave Rempis



Audiographic Records
Ken Vandermark



PNL Records
Paal Nilssen-Love



Riti Records
Joe Morris



Stichting Wig
Ab Baars/Ig Henneman

VOXNEWS

FRENCH CONNECTIONS

BY SUZANNE LORGE

Fleur Seule ("single flower" in French) has several weekly residencies: Knickerbocker Hotel, SoHo Grand Hotel, New York Marriott Marquis at Times Square and Tavern on the Green. The stylishly retro group suits these classic New York venues; lead vocalist Allyson Briggs, a vision from the pages of a '40s glamour magazine, sings traditional pop and jazz standards in several languages unerringly. Her usual rhythm section—pianist Jason Yeager, bassist Michael O'Brien and drummer Paul Francis—can play just about anything, too. Listening to their takes on "Sabor a Mí", "S Wonderful" and "Zou Bisou Bisou", arranged by trumpeter Andy Warren, it's easy to imagine you're in another era (probably with a martini in hand). These are a few of the songs on their fifth album, *Standards and Sweet Things* (s/r), which they unveiled officially last month at Feinstein's/54 Below. This month they cull the Latin tunes from their repertoire—songs from Cuba, Puerto Rico, Mexico and Brazil—for a concert at Birdland Theater (Nov. 4th). This concert kicks off a string of Latin gigs for the group, in and around their residencies: Briggs will front the 13-piece Fleur Seule Big Band at two salsa shows—SOBs (Nov. 10th) and

The Django at The Roxy Hotel (Nov. 19th)—before debuting with the Fleur Seule Quintet at the newly opened Special Club (Nov. 21st-23rd). The sheer number of Fleur Seule's regular gigs might leave fans a little breathless—rightly so. Almost nightly gigs are a rarity for jazz singers in New York these days. But in this, too, Fleur Seule recalls an earlier time—when hotels had house bands, jazz ruled the airwaves and romance flourished nightly in dimly lit boîtes.

Margot Sergent was enjoying a successful career in Paris as a harpist and singer in a variety of settings—classical ensembles, jazz groups, cultural events—when she decided to relocate to the U.S. In 2011 while at Berklee College of Music in Boston, she conceived of the So French Cabaret, a gypsy jazz-like ensemble with guitar, bass and harp. The group, now based in New York City, recreates the hot jazz numbers unique to the U.S.-France cultural exchange of the Prohibition years. The So French Cabaret presents several clearly themed programs at New York clubs this month: The Piaf Experience (Nov. 3rd and 24th) at Club Bonafide and (Nov. 22nd-23rd) at Birdland Theater and The Audrey Hepburn Daydream (Nov. 10th) and From Paris with Love (Nov. 17th), both at Club Bonafide.

French native **Cyrille Aimée** returns to Birdland for a run featuring her latest Mack Avenue album *Move On: A Sondheim Adventure* (Nov. 19th-23rd). It marks a departure from the Django jazz material that pulled Aimée into the international spotlight as a jazz singer;

on the strength of her whip-smart scatting she won several major vocal jazz competitions early in her career. Key among them was the Sarah Vaughan Competition in 2012, its inaugural year. She returned as a judge in 2015. This was the same year this year's Grammy-nominated singer **Nicole Zuraitis** placed in the Vaughan Competition finals. Zuraitis, too, plays Birdland this month, first under her own banner in the Birdland Theater (Nov. 2nd), then as the featured singer with the Birdland Big Band (Nov. 8th). Also at Birdland Theater this month is NEA Jazz Master **Sheila Jordan**, who will celebrate her 91st birthday (Nov. 18th). Jordan also judged the Sarah Vaughan Competition, in 2016.

The five finalists for this year's Vaughan Competition, just announced, hail from jazz rooms as close as the Bronx and as far away as Paris. On Nov. 24th at New Jersey Performing Arts Center jazz singers **Vivian Sessoms**, **Viktorija Gečytė**, **Samara McLendon**, **Daniela Spalletta** and **Christine Fawson** will compete for prize money, a spot in the 2020 Newport Jazz Fest and a chance at a singing career that garners acclaim, sells out New York clubs and lasts a lifetime.

Endnote: superstar drummer/producer Terri Lyne Carrington and her recently formed band Social Science use modern music to confront issues of social justice on *Waiting Game* (Motéma Music), a two-disc album with soulful singers **Debo Ray** and **Mark Kibble**. The CD release concert is slated for Nov. 30th at Le Poisson Rouge ("goldfish" in French). ❖

HAROLD MABERN

BY ANDREY HENKIN

PHOTO COURTESY OF SMOKE SESSIONS RECORDS



Harold Mabern, the pianist among the many jazz legends produced by Memphis, Tennessee, whose hundreds of credits encompassed much of modern mainstream jazz history, who had an esteemed career as a jazz educator and active performance schedule right up until his passing and was known for knocking grand pianos out of tune with his huge hands and energetic style, died Sep. 17th at 83.

Mabern was born Mar. 20th, 1936 in Memphis. He began playing at the relatively late age of 16, telling our own Ken Dryden in a 2017 interview that, "I never studied music. I'm completely self-taught." A career in jazz seemed almost preordained given that Mabern's high school classmates included, "Frank Strozier, George Coleman, Charles Lloyd, Hank Crawford, Louis Smith and Booker Little. Our teacher, Matthew Garrett, is Dee Dee Bridgewater's father. We played in a group called the Rhythm Bombers and marched. Frank and I were really close." Early exposure to Phineas Newborn and the nascent bebop scene sealed the deal for Mabern.

It was a move to Chicago that became instrumental for the young Mabern's career. "In Chicago, you had to play all different kinds of music: blues, rock, jazz," Mabern told Dryden. "I played with a lot of singers and big bands, being around all the great musicians like [pianists] Ahmad Jamal, Jodie Christian, the blind pianist Chris Anderson, who taught Herbie Hancock, and Spike Lee's dad, the bass player Bill Lee. He was the one who really opened me up, because I followed him all over the city."

After debuting on Walter Perkins' *MJT +3* (Vee Jay, 1959), a band that included Strozier, Mabern relocated to New York and his career flourished, from Nat Adderley and Johnny Griffin in the late '50s; Jimmy Heath, Art Farmer, J.J. Johnson, Jackie McLean, Hank Mobley, Lee Morgan, Freddie Hubbard, Wes Montgomery and Philly Joe Jones in the '60s; Idris Muhammad, Terumasa Hino, George Benson, Stanley Turrentine, Archie Shepp, George Freeman, Frank Foster, Richie Cole, Eddie Jefferson and Louis Smith in the '70s; George Coleman, James Williams, the co-led Contemporary Piano Ensemble and Lionel Hampton in the '80s; Eric Alexander, Bill Henderson, Cecil Payne, Donald Brown, Richie Cole, Bill Mobley, Jim Rotondi, Steve Davis in the '90s; and Dale Fielder, Joe Farnsworth, Peter Bernstein and Mike DiRubbo in the new millennium. Alongside all that sideman work, Mabern released over two dozen albums as a leader for Columbia, DIW, Fantasy, HighNote, Prestige, Sackville, smallsLIVE, Smoke Sessions, Tokuma, Trident Music International and Venus and was a member of the William Paterson College jazz faculty for 36 years. Mabern the educator adapted his own self-taught background to his teaching: "The students learn the way I did, by your ears."



IAN BIRD (???–Sep. 10th, 2019) The British saxophonist led the house band (which included a young Jon Hiseman on drums and helped birth Clive Burrows-then-Neil Ardley's New Jazz Orchestra) at the Jazzhouse Club in Blackheath, South East London, often supporting countrymen/fellow saxophonists such as Tubby Hayes or Ronnie Scott, and had two co-led albums with trumpeter John Curtis from the late '60s, the second of which, *Needs B*, was released 49 years after the fact on Norway's Jazzaggression. Bird died Sep. 10th at an unknown age.



STEVE DALACHINSKY (Sep. 29th, 1946–Sep. 16th, 2019) The poet had numerous collections dedicated to and/or in collaboration with jazz musicians and was a New York City jazz scene stalwart—if you were at the same show, you knew you made a good choice that night—who worked with an international cast of musicians like Federico Ughi, Joe McPhee, John Tchicai, Matthew Shipp, Joëlle Léandre, Dave Liebman, Alan Silva and others on albums for 577, Treader, Dark Tree, RogueArt and Hopscotch and contributed texts to releases by Charles Gayle, Anthony Braxton, Sabir Mateen, Roy Campbell, Roscoe Mitchell, Sonny Simmons and many others. Dalachinsky died Sep. 16th at 72.



GIANNI LENOCI (Jun. 6th, 1963–Sep. 30th, 2019) The Italian pianist collaborated with Massimo Urbani, Franco Degrassi, Actis Dato, Joëlle Léandre, Markus Stockhausen, Carlos Zingaro, Kent Carter, William Parker, Gianni Mimmo, Steve Potts and others, appeared on albums by Eugenio Colombo, Dolmen Orchestra, Antonio Di Lorenzo, Pino Minafra, Maurizio Quintavalle, Stefano Luigi Mangia and Sylvano Bussotti and released his own dates for Modern Times, Insubordinations, Evil Rabbit and Silta. Lenoci died Sep. 30th at 56.



VIC VOGEL (Aug. 3rd, 1935–Sep. 16th, 2019) The pianist, bandleader, composer and beloved son of the Montréal jazz scene had his music featured in the 1976 Summer Olympics (the only time it was held in Canada) and albums on Québecor, Radio-Canada, Pinnacle, Grudge, Justin Time, Les Productions BYC Ltée and his own V V Records, ranging in formats from solo piano to small groups to big bands. Vogel died Sep. 16th at 84.



LARRY WILLIS (Dec. 20th, 1942–Sep. 29th, 2019) The pianist worked briefly as a leader in the early '70s after '60s work with Lee Morgan and Jackie McLean but then would wait over a decade before going at it full time, releasing albums consistently from the late '80s onwards on Evidence, SteepleChase, Mapleshade, Sound Hills, HighNote, SmallsmLIVE and, in 2012, House Of Masekela with a four-CD set with his old friend from Manhattan School of Music, trumpeter Hugh Masekela (the pair had been recording together on and off since 1965), filling in the gaps with credits under Richard "Groove" Holmes, Robin Kenyatta, Joe Henderson, Sonny Fortune, Woody Shaw, Nat Adderley, Dave Liebman, Carla Bley, Freddie Hubbard, Cindy Blackman, Valery Ponomarev, Jerry Gonzalez, Jimmy Cobb, Freddy Cole, Roy Hargrove, George Mraz, Attila Zoller, Steve Berrios, Louis Hayes, Papo Vazquez, Steve Swallow, Leni Stern, Steve Davis and many others. Willis died Sep. 29th at 76.



RICHARD WYANDS (Jul. 2nd, 1928–Sep. 25th, 2019) The pianist, though having only a smattering of albums as a leader since the late '70s for Storyville, DIW, Criss Cross, SteepleChase, Savant and Venus, kept himself more than busy in an over-six-decade career, making hundreds of records with Benny Carter, Cal Tjader, Charles Mingus, Eric Dolphy, Etta Jones, Freddie Hubbard, Gene Ammons, Gigi Gryce, Houston Person, Kenny Burrell, Oliver Nelson, Roland Kirk, Teddy Edwards, Von Freeman, Warren Vaché, Willis "Gator" Jackson and many others. Wyands died Sep. 25th at 91. ❖



Academy Records & CDs

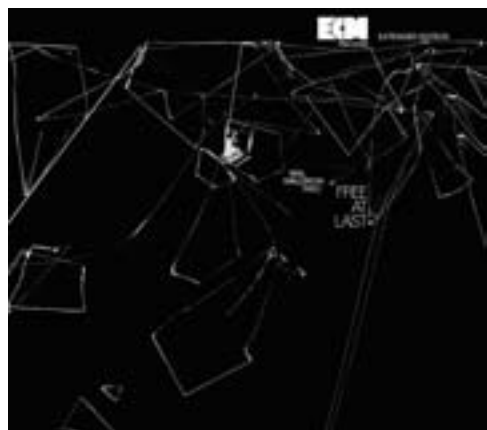
Cash for new and used compact discs, vinyl records, blu-rays and dvds.

We buy and sell all genres of music. All sizes of collections welcome.

For large collections, please call to set up an appointment.

Open 7 days a week 11-7
12 W. 18th Street NY, NY 10011
212-242-3000

ECM AUTUMN HIGHLIGHTS



Mal Waldron Free At Last Anniversary Edition

Mal Waldron piano
Isla Eckinger double bass
Clarence Becton drums



Keith Jarrett Munich 2016

Keith Jarrett piano



Ethan Iverson Quartet w/ Tom Harrell Common Practice

Tom Harrell trumpet
Ethan Iverson piano
Ben Street double bass
Eric McPherson drums



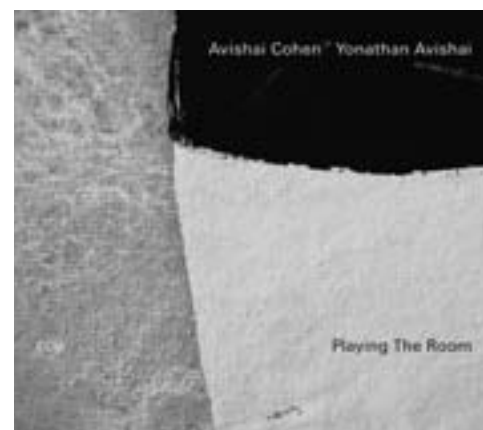
Louis Sclavis Quartet Characters On A Wall

Louis Sclavis clarinet, bass clarinet
Benjamin Moussay piano
Sarah Murcia double bass
Christophe Lavergne drums



Enrico Rava / Joe Lovano Roma

Enrico Rava flugelhorn
Joe Lovano tenor saxophone, tarogato
Giovanni Guidi piano
Dezron Douglas double bass
Gerald Cleaver drums



Avishai Cohen Yonathan Avishai Playing The Room

Avishai Cohen trumpet
Yonathan Avishai piano

..... DIRECTIONS
..... IN MUSIC
..... AND SOUND
..... SINCE 1969

ECMRECORDS.COM



ECM

ALBUM REVIEWS



Epistrophy
Bill Frisell/Thomas Morgan (ECM)
Roma
Enrico Rava/Joe Lovano (ECM)
Playing The Room
Avishai Cohen/Yonathan Avishai (ECM)
by Marc Medwin

Single tones and attendant harmonies radiate with touching and reflective simplicity; the notes flow as naturally as water and with the cool clarity of sunlight on an early morning. Listening without a glance at the title only gradually allows pianist Yonathan Avishai and trumpeter Avishai Cohen's skipping triple-time take on "Sir Duke" to glide and dance into effortless and intimate soft focus. Despite the reverberant acoustic space that gives their duo album its title, the effect is as much about recording the room as playing it. On these three recent ECM offerings, genre, form and structure become the playthings of musicians as the spaces in which they're recorded become one with their elastic musical visions.

Two of the discs capture performance events and, from a sonic perspective, *Epistrophy*, the newest collaboration between guitarist Bill Frisell and bassist Thomas Morgan, is overtly the more engaging. Genre-bending is still integral to the duo's MO; listen to Frisell's countrified punctuations as "Wildwood Flower" rolls toward recognizability, Morgan limiting his interjections to brief pizzicato responses, but the album is about much more than genre intersection. The Village Vanguard's legendary acoustics could never be called reverberant, but a bit of sonic enhancement in that direction allows each note and phrase to bloom and linger, placing them in spaces of their own as the exquisite melody of Billy Strayhorn's "Lush Life" or jagged motivic banter of Thelonious Monk's "Pannonica" induces solos to match. Despite this altered sense of space, each snap of string against wood or plectrum is immediate, certainly due in no small part to the Vanguard's intimate atmosphere. Each run and vamp, each harmonic and clash of tone colors as players converge on a single pitch, is rendered with absolute clarity even as the altered acoustic heightens awareness. Beneath it all, or perhaps alongside, is another narrative as the snowy sounds of ice in glasses is complemented by well-shaken cocktails being placed on tables. It is as if these ambient sounds were recorded binaurally, so palpable is the sense of aural perspective. The sum total is a kind of enhanced Vanguard experience. No environmental detail is lost while the improvisational interplay is emphasized, made more alive and present, as if via the sonic equivalent of the big screen.

Somewhat similar but to different effect, saxophonist Joe Lovano and trumpeter Enrico Rava's 2018 *Roma* concert recording is structured on a much larger scale. The club intimacy is replaced by a larger and more overtly resonant audience perspective. Recorded space is still malleable enough to place, in momentary but stark relief, pianist Giovanni Guidi's adjustments of the piano lid, as well as the enormous spread as pianistic highs and lows contrast and the smaller drums in Gerald Cleaver's kit provide biting syncopations. Near and far are both present and subsumed as the listener is given an ideal seat. Musically similar in scope and intent, the album's centerpiece is its final medley. Here, the malleability of spatial awareness is mirrored as Lovano's "Drum Song" segues through John Coltrane's "Spiritual" and the beloved Harold Arlen-Yip Harburg ballad "Over the Rainbow". The whole is a stunning exercise of stylistic and modal juxtaposition; the tunes are veiled

beneath quintet excursions through "New Thing" freedoms typified by Lovano and Rava's timbrally disparate interplay and fiery exchange, all supported by Cleaver and bassist Dezron Douglas' loosely swinging thrusts and jabs, solidifying and rending time in turn. Guidi's emergence and long solo are almost baroque, a mixture of Frescobaldi's improvisational invention and Bach's motivic rigor.

Acoustically speaking, the subtlest of these three discs is the aforementioned *Playing the Room*. Lugano, Switzerland's Auditorio Stelio Molo RSI's ambiance is both ever-present and remarkably absent, coloring each sound and utterance while remaining a silent partner, nearly but never quite devoid of its own narrative. Listen to Cohen's long and dreamily meditative phrase inaugurating "Crescent" to hear the space as exploited and sculpted by a master musician and expert production team. As Avishai joins him, we hear a piano tone whose depth and scintillating harmonic overtones resonate in perfect sympathy with—and because of—an ideal acoustic. Each of Cohen's movements, breaths and the most minute inflections emanating from his trumpet are complemented, in every register, by one of the most perfectly recorded pianos to grace these ears. If further proof of the symbiosis were needed, dig the Monk-ish bouncy unisons, slowly unfurling into polyphony, kicking "Dee Dee" into gear. Most beautiful, however, and most unexpected, is the way muted trumpet and piano become a single entity in the aforementioned "Sir Duke" as veteran musicians pay homage to two other chronologically disparate masters of invention and combination, Duke Ellington via Stevie Wonder.

As "Sir Duke" fades into the depths of an obviously artificial deepening of room ambiance, we are afforded a revealing glimpse into what has made ECM so important for half a century. As the room imbues the music just before the music fades to black, the entire myth of an "ECM sound" is debunked. Experimentation, even of a subtle variety, has been at the heart of Manfred Eicher's vision since groundbreaking albums as diverse as Bennie Maupin's *Jewel in the Lotus* and David Virelles' uncompromising and astonishing *Antenna*. Eicher guides musicians through spaces real and imagined, sculpted alchemically and channeling the complex arts of composition, improvisation and engineering, to create a constantly morphing third space that completely negates an ECM sound while affording each project an unmistakable sonic identity.

For more information, visit ecmrecords.com. Frisell, Morgan, Lovano, Rava and Cohen are at Rose Theater Nov. 1st-2nd as part of ECM Records at 50. See Calendar.



WingsUncaged
Aimée Allen (s/r)
by Anna Steegmann

Vocalist Aimée Allen's fifth album is a stunning musical assertion of transcendence. Listeners will hear the influences of artists she admires: Sarah Vaughan, Ella Fitzgerald and Abbey Lincoln. Allen started singing in piano bars as an undergraduate living in Paris. Back in the U.S., her first album *Dream* (2006) introduced her as a young singer with a fully-formed and distinctive style. She has worked with acclaimed musicians like Roswell Rudd, Joel Frahm, Ari Hoenig, Yomo Toro and Romero Lubambo. Her compositions have been licensed for film and television.

WingsUncaged is her most innovative work. The music represents creative ways to survive perilous conditions. Winged creatures appear in most songs as metaphors for paths out of danger. Allen sings in English, Portuguese and French, covers six standards and presents four originals.

The opener, Hoagy Carmichael-Johnny Mercer's "Skylark" hooks the listener instantly. Allen's voice is sultry, effortless, unhurried. The way she elongates notes, conveys the melody and uses clear diction and unique phrasing is mesmerizing. François Moutin's bass solo sounds like the flight of birds. While pianist Billy Test and drummer Kush Abadey are both excellent musicians, Moutin has the most solo space to conduct his improvisational adventures. Joseph Kosma-Jacques Prévert-Johnny Mercer's "Autumn Leaves" is achingly beautiful in its delivery and sparse instrumentation. There's only Allen singing in both English and French and warm acoustic bass, the pair creating magic.

The originals will surprise you. This is the case with "Democracy How (Harmony and Dissonance)". This musical call for action starts as spoken word, showcasing Allen's powerful voice. It is at first melodious, later dissonant and jarring, but, above all, a gripping jazz tune. Allen reveals her poetic sensibility on "In My Web", "Shooting Star" and "Night Owl". Her lyrics for Moutin's "Touch the Sun" lets the listener imagine a flock of starlings taking off and flying in unison.

No matter whether she is singing an original or a time-tested standard, Allen's voice is always warm and alluring. Her collaborators allow her to shine and shine in their own right.

For more information, visit aimeeallenmusic.com. This project is at Club Bonafide Nov. 8th. See Calendar.

RECOMMENDED NEW RELEASES

- John Coltrane — *Blue World* (Impulse!)
 - Mark Fox — *Iridescent Sounds* (Humble Genius)
 - Petroloukas Halkias/Vasilis Kostas — *The Soul of Epirus* (Artway-Technotropon)
 - Lisa Hoppe's Third Reality — *The Mighty Unlikely* (Jazzhaus Musik)
 - Dick Hyman/Ken Peplowski — *Counterpoint: Lerner & Loewe* (Arbors)
 - Tomeka Reid Quartet — *Old New* (Cuneiform)
 - Tyshawn Sorey/Marilyn Crispell — *The Adornment of Time* (Pi)
 - Saadet Türkoç/Elliott Sharp — *Kumuska* (Intakt)
 - Nate Wooley — *Battle Pieces 4* (Relative Pitch)
 - Stéphane Wrembel — *Django L'Impressionniste* (Water Is Life)
- Laurence Donohue-Greene, Managing Editor
-
- Kenny Barron/Mulgrew Miller — *The Art of Piano Duo - Live* (Groovin' High)
 - Peter Brötzmann/Alexander von Schlippenbach/Han Bennink — *Fifty Years After* (Trost)
 - Bushman's Revenge — *Et hân mot overklassen* (Hubro)
 - Michel Camilo — *Essence* (Resilience Music Alliance)
 - Avram Fefer Quartet — *Testament* (Clean Feed)
 - Dick Hyman/Ken Peplowski — *Counterpoint: Lerner & Loewe* (Arbors)
 - Pearring Sound — *Nothing But Time* (s/r)
 - Yves Robert/Bruno Chevillon/Cyril Atef — *Captivate* (BMC Records)
 - Sounds of Liberation — *Unreleased* (Columbia University 1973) (Dogtown-Corbett vs. Dempsey)
 - John Zorn — *The Hierophant* (Tzadik)
- Andrey Henkin, Editorial Director



Peace Planet/Box of Light
Whit Dickey Tao Quartets (AUM Fidelity)
by Stuart Broomer

With the Tao Quartets, drummer Whit Dickey presents two different bands, devoting a CD to each. In keeping with the tao (or “dao”, the “path” of ancient Chinese philosophy), the two groups embody for Dickey, to some extent, the complementary and contrary forces of yin and yang, water and fire, passive (perhaps contemplative here) and active. Dickey assembles the groups from a musical family that goes back to the beginnings of his New York career in the late ‘80s-early ‘90s, evidently launching the group improvisations with brief composed sketches.

The first CD, called *Peace Planet*, reassembles the group with which Dickey first recorded in 1990: the Matthew Shipp Quartet of *Points*, with alto saxophonist Rob Brown and bassist William Parker. The associations run deep. Along with extended stays in Shipp’s trio, Dickey also spent five years in the David S. Ware Quartet with Shipp and Parker, an association commemorated here in “Suite for DSW”. The ‘yin’ it may be, but it’s a muscular fluidity, expansive bass tones anchoring the movement while tart-toned alto provides long lines of loss and longing, reigniting a tradition that runs from Charlie Parker through Jimmy

Lyons. Shipp’s own kinetic fluidity is ever present, whether it’s the overlapping scalar exploration of “Seventh Sun” or cluster punctuations that seem to arrive any time but in just the perfect place. Dickey, sometimes an overlooked figure in this musical family, may be so because he’s doing just the right thing: feeding, supporting, leading the music. His drumming is omni-directional, almost vocally-inflected, alert to the sounds of the drums and true to the multiple rhythmic lines linking the music’s parts together and creating the group’s special flow.

The second CD, *Box of Light*, the ‘yang’ of Dickey’s Tao Quartets, retains Brown, the most frequent associate to appear on Dickey’s recordings as leader through the years, but alters the makeup of the band with bassist Michael Bisio and, most tellingly, trombonist Steve Swell. That fundamental instrumental change shifts the focus from the linear continuum created by Brown and Shipp to a central dialogue between Brown and Swell, which reaches back through the ‘60s alto/trombone conversations of John Tchicai and Roswell Rudd in their New York Art Quartet to the sometimes raucous public meetings of classic New Orleans polyphony. The brief “Eye Opener” is just that while Dickey’s solo on “Ellipse: Passage Through” is his group music in miniature, a thoughtful layering of sounds, rhythms and lines. The extended title track is a centerpiece, ranging through many of the quartet’s moods and configurations, from an opening discussion at ballad tempo to an explosive conclusion in energy-mode, Bisio bowing rapidly in the upper register to combine with Brown in a vertiginous swirl of sound.

True to the original conception, the CDs constitute a whole, the distinctions in the ensembles providing a composite image of Dickey’s musical personality.

For more information, visit aumfidelity.com. Dickey is at 244 Rehearsal Studios Nov. 1st. See Calendar.



Hallowed
Michele Rosewoman’s New Yor-Uba (Advance Dance)
by Russ Musto

The sophomore release from Michele Rosewoman’s New Yor-Uba continues the pianist’s melding of contemporary jazz with sacred AfroCuban folkloric rhythms. Alex Pope Norris (trumpet), Román Filú and Stacy Dillard (saxophones), Chris Washburne (trombone/tuba), Gregg August (bass) and Robby Ameen (drums) unite with a trio of batá drummers, Román Díaz, Mauricio Herrera and Monteagudo, to create music that is emotionally compelling and spiritually uplifting.

The date opens with Rosewoman’s ten-movement suite *Oru de Oro* (Room of Gold), which the composer describes as an instrumental body of music created around a venerated sequence of rhythms played by batá drums in sacred chambers. Paying homage to various Orishas (Yoruban deities), the piece traverses variations in time, tempo and tonalities as the different soloists episodically interact with the modulating cadences of the batá drums. The resulting music is sonically unique, conjuring an array of moods, from solemn to joyous, ominous to optimistic.

The breadth of Rosewoman’s talent is further evidenced on the two shorter, but no less compelling, compositions filling out the album. “The Wind is the First to Know” opens with her on ethereal Fender Rhodes, underpinning the vocal invocation of Díaz to the Orisha Oyá (goddess of storms), which introduces

a folkloric interlude with a chorus of voices, including her own and those of the batá ensemble members. These join lead singer Nina Rodriguez in a stirring paeon to usher in the horn section (with the added baritone saxophone of Andrew Gutauskas) to swing in a somewhat traditional jazz manner over the steady rhythms of the batá drums, before the piece ends with chanting voices. On the final track, “Alabanza (Praise)”, the jazz ensemble comes into sharper focus, demonstrating Rosewoman’s adventurous melodic and harmonic acuity.

For more information, visit micheleroosewoman.com. This project is at Zinc Bar Nov. 2nd and 8th. See Calendar.

UNEARTHED GEM



Uppsala 1971
Duke Ellington (Storyville)
by George Kanzler

This is a recording of a concert in Sweden during the Duke Ellington Orchestra’s 1971 tour of Great Britain and Europe. Although every concert featured certain given elements—medley of greatest hits; a turn by vocalists; “Take the A Train”; features for star soloists—a look at the (mostly unreleased) list of dates in the Duke Ellington Discography shows that there were variations of some kind in each concert. By 1971, for instance, the roster of star soloists had been depleted: alto saxophonist Johnny Hodges died the previous year; trombonist Lawrence Brown had also left that year; cornet player-violinist-singer Ray Nance had only guested since 1963 and was not on this tour. Ellington filled those gaps in various ways, not least by taking a more prominent solo role himself, especially in the famous Medley, here featuring his solo or trio snippets of half a dozen tunes, including two new to the European Medley: “Don’t You Know” and “The Brown Skin Girl”.

Ellington the pianist is also featured on “C-Jam Blues”, “Kinda Dukish” and a concluding, solo, “Lotus Blossom”. And having finally jettisoned the marathon “Diminuendo and Crescendo in Blue” Paul Gonsalves feature, here Ellington showcases his tenor saxophone in a lush quartet version of the ballad “Happy Reunion”. The other, often overlooked, tenor saxophonist, Harold Ashby, is front and center on a raucous, raw-boned “Chinoiserie” from *The AfroEurasian Eclipse* suite. In the last decade-plus of his career, Ellington made one of his greatest long compositions, *A Tone Parallel to Harlem* or “Harlem”, a semi-regular component of his concerts and here the through-composed 1951 piece is given a spirited reading, with trumpeter Cootie Williams prominent; the star of the Duke’s 1939-41 band, who returned periodically, is also featured on “A Train” and “Rockin’ in Rhythm”. Two fairly new members of the band are also featured: reed player Norris Turney on the lively flute feature “Fife” and trumpeter Harold “Money” Johnson, playing and singing the one bit of non-Ellingtonia on the concert: “Hello Dolly”, in tribute to Louis Armstrong, who had died earlier that year.

For more information, visit storyvillerecords.com. Duke Ellington Center Big Band is at Birdland Nov. 3rd. See Calendar.

Still Point:
Turning World

8-Movement Suite featuring:
Talujon Percussion Quartet
Sitar: Indro Roy Chowdury
Bansuri flute: Joshua Geisler
Guitar: Joel Harrison
Bass: Stephan Crump
Sax: Jon Irabagon
Drums/ tabla: Dan Weiss
Percussion:
Swaminathan Selvaganesh

Joel Harrison CD release show:
Wed., Nov. 6, 8 pm - \$18
Roulette:
509 Atlantic Ave, Brooklyn
Tickets:
[https://roulette.org/event/
joel-harrison-with-talujon-
quartet-still-point/](https://roulette.org/event/joel-harrison-with-talujon-quartet-still-point/)
<https://www.whirlwindrecordings.com/joel-harrison-guitar/>

GLOBE UNITY



Hokusai (Piano Solo)
Aki Takase (Intakt)
Transients Volume 1
Andrea Keller (s/r)
Savage Beauty
Jo-Yu Chen (Sony Music)
 by Tom Greenland

The piano is arguably the most versatile instrument of jazz, able to function as a drumkit, bass, horn, even a whole horn section. Three talented women—Aki Takase, Andrea Keller and Jo-Yu Chen—demonstrate the instrument’s depth and diversity.

Raised in Tokyo, Takase has spent the past 30 years in Berlin, where she often performs with husband Alex von Schlippenbach (founder of the experimental big band that lent this column its name), instilling in her a cosmopolitan musical aesthetic. *Hokusai* is a (mostly) solo effort, titled after and inspired by the seminal 18th century ukiyo-e painter and printmaker. A gestural player, Takase is a master of morphing patterns and organic eruptions, though some tracks (“Live in Dream” and “Sketch of Spring”) suggest familiarity with the Great American Songbook while others (“Bach Factory” (a duet with Schlippenbach) and “Silent Landscape”) suggest the contrapuntal hymns of J.S. Bach. The high point are “Cherry”, a slowly discombobulating pastiche of bumps and clusters, and “Hokahoka Hokusai”, a sort of Baroque ‘salsa’ that ultimately (happily) defies classification.

Sydney-born composer/improviser Keller has been active in the Melbourne scene for 25-plus years. *Transients Volume 1* contains her originals performed in trio or quartet (plus one quintet) settings, almost half the tracks sans drummer, a few sans bassist; a guitarist, clarinetist, and/or saxophonist (tenor or alto) completing each grouping. As opposed to Takase, who (mostly) plays independently, Keller prefers to blend in with her mates, relegating herself to supportive functions, occasionally stepping out to solo: a short turn on “Sleep Cycles (I)” and two longer turns on “Musings”, where her style is incisive and distinct. A confident leader, she allows her band space to shine, particularly tenor saxophonist/clarinetist Julien Wilson, whose gruff expressive tone animates “Grateful, Hopeful, Joyful” and “Without Voice”, and especially guitarist Stephen Magnusson, whose long-arcing, in-and-out solo rocks “Sweet Cacophony” to a higher place.

If you tend to judge a CD by its cover, you could get the wrong impression of Chen’s *Savage Beauty*. The sultry images of the Taiwanese pianist clad in tiger-striped outfits with skyscraper heels that adorn the accompanying booklet are only visual diversions from her aural artistry. Like Takase, she favors the gesture, an emotive romantic who seems to shoot from the hip when improvising—though her patent spontaneity is underpinned by a precise, classically-honed technique and logical approach to melodic motion. These qualities make her playing both cohesive and unpredictable. Supported by bassist Chris Tordini and drummer Tommy Crane, with Mark Turner guesting on tenor saxophone, Chen’s fourth album is a triumph, most notably during “Creepers”, when the musicians step out of their usual comfort zones to explore something more unusual.

For more information, visit intaktrec.ch, andreakellerpiano.com.au and sonymusic.com



Reality Axis (for Solo Percussion)
Sarah Weaver/Gerry Hemingway (Sync Source)
 by Kurt Gottschalk

Gerry Hemingway quite helpfully provides some insight through his liner notes to his fairly impenetrable recording of Sarah Weaver’s compositions for solo percussion, although what he makes clear is that the structural and procedural complexity of the work is anything but easily grasped. The three compositions, each between 10 and 20 minutes in length, are devised in a sort of rule-based graphic notation of Weaver’s devising. The performer is given different states of consciousness with which to approach different sections of the work (the example given is “dream state”) as well as tempo and some indication as to content. The approach taken and the instruments used are left up to the performer or, in the case of these recordings, determined in consultation with Weaver. (As the pieces were written with Hemingway in mind, he may well be the only performer to be making such determinations.) The ordering of individual sections of the pieces is likewise not prescribed.

Levels of resonance (dry to wet) are also dictated in the scores, which seem necessarily to create a base-level dynamic. Any added reverb in the studio would presumably run counter to the compositional strategies and as such is left out, resulting in a fairly flat sounding album. (The title track, the strongest, employs sparing use of electronics, giving more of a bed to the resultant recording.) That dynamic makes for a ‘truer’ presentation of Weaver’s intentions, of course, but also one that might sound a bit dead to many listeners.

That’s a nutshell of Hemingway’s nutshell of how the pieces work; but of course, there’s a lot more going on than the unadorned following of a handful of rules. Hemingway himself is no stranger to the impenetrable—or what could be perceived as such; the guy spent more than a decade in Anthony Braxton’s quartet. Weaver’s works, from chamber ensemble to orchestra, can be a joy and aren’t often as dense as the works on *Reality Axis*. On the other hand, the field of composition for solo percussion is fairly small and the syntax quite different from Chopin or Art Tatum. The joy in listening to these recordings is in feeling Hemingway’s tight focus on something that can’t be seen. It’s not an easy record, but it’s one that reflects well on its co-creators.

For more information, visit sarahweaver.org/syncsource/ label. Weaver and Hemingway are at The DiMenna Center Nov. 1st. See Calendar.



From Here to Hear
Rob Brown Quartet (RogueArt)
 by Steve Loewy

For more than 30 years, alto saxophonist Rob Brown has compiled an impressive discography, fusing hardbop with free improvisation on hard-nosed compositions.

For *From Here to Hear*, Brown leads a highly

compatible group on a recording made just over a year before the group’s outstanding performance at this year’s Vision Festival. Trombonist Steve Swell, bassist Chris Lightcap and drummer Chad Taylor fit perfectly with Brown’s exhilarating style and the playing is so tight, individual performances so compelling and compositions filled with such unusual twists and turns, the album is a strong candidate for Best of 2019. An added bonus is the free-flowing, surrealistic contribution of recently departed poet Steve Dalachinsky.

Brown’s deceptively simple serpentine tunes wind over disciplined counter-rhythms, reminiscent of Barry Altschul’s seminal 1986 masterpiece *That’s Nice*, saxophonist Sean Bergin and trombonist Glenn Ferris presaging Brown and Swell’s explosive solo lines. Brown emphasizes the “jazz” element of free jazz, able to push the edges while focusing on structure and melody. On “Lingering”, for example, a relaxed melody sung by the horns opens with Taylor softly countering, followed by a searing contribution from Brown, coupled with the delicious inventiveness of Swell. The frontline partners are so attuned to one another that they are able to hold tones in unison then slightly bend them with unmatched synchronicity, before returning to the delightful head. In contrast, “Strolling and Stumbling” opens with bass and drums, followed by an aggressive trombone solo and wild saxophone feature, after which drummer and bassist expose calmer waters, leading to a mysteriously winding conclusion. Each track is a miniature masterpiece and demands repeated listening. What more could one want?

For more information, visit roguart.com. Brown is at 244 Rehearsal Studios Nov. 1st with Whit Dickey and Clemente Soto Velez Cultural Center Nov. 19th as part of Celebrating Patricia Nicholson. See Calendar.

NEW RELEASES FROM ESP-DISK'



Ivo Perelman/Matthew Shipp/
 William Parker/Bobby Kapp
Ineffable Joy
 Perelman with a trio of ESP greats



Radical Empathy Trio:
Reality and Other Imaginary Places
 free improv by Thollem McDonas,
 Nels Cline, and Michael Wimberly

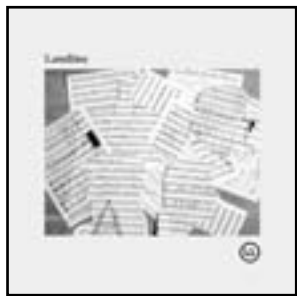


Various Artists:
New Improvised Music from
Buenos Aires
 Argentinean jazz at its most adventurous



Peter Lemer Quintet:
Son of Local Colour
 featuring John Surman

espdisk.com forcedexposure.com espdisk.bandcamp.com



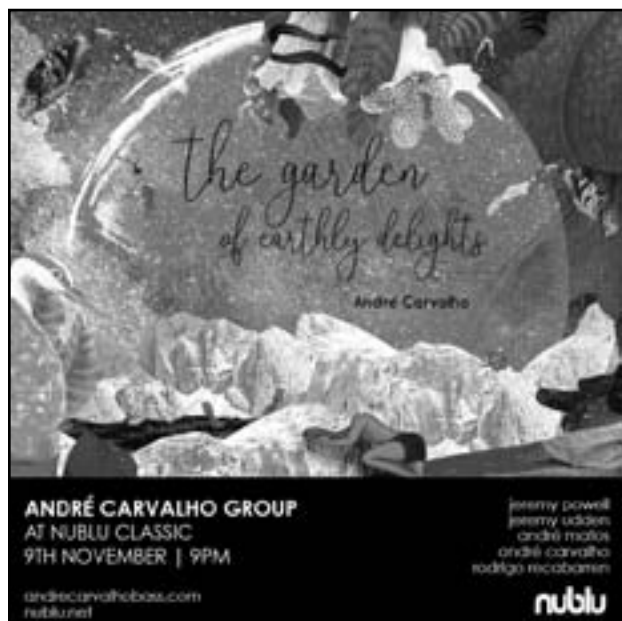
Eponymous
Landline (Loyal Label)
by Phil Freeman

Landline is a collective quartet of Chet Doxas (tenor saxophone), Jacob Sacks (piano), Zack Lober (bass) and Vinnie Sperrazza (drums). They take their collectivist ethos seriously, to the degree that they've actually systematized it. As Sperrazza explains in the liner notes: "We all wrote down some notes. Jacob Sacks made a big schedule that showed how each piece of music would circulate to all four members of the band. Everyone had a turn being first, second, third and fourth (final) the same number of times... For example, a piece was called Z6-Z-ZV-ZVC-ZVCJ. That meant it was Zack's (Z) 6th piece, sent first to Vinnie (V), then Vinnie sent to Chet (C) and finally Jacob (J) finished up the piece."

How does all this gamesmanship manifest in the music? Well, the pieces run a broad gamut from the stark solo piano of "Crystalline", where each individual note is allowed to decay almost completely before the next one is struck, to the lurching, Thelonious Monk-ish "Feel the Bernstein", on which Doxas' solo is a squealing ramble that starts off stumbling and haphazard, but eventually brings itself under control, landing firmly in the groove. The aptly titled "Modern Jazz" is one of the few tracks to adopt a traditional quartet form; Doxas' crying melody is ably supported by the other three and periodic flurrying stops and starts give it a cathartic sense of excitement. A few short pieces, "Doot Wop" and "The Ghost", are little more than momentary melodic explorations, leaving as quickly as they arrive.

"After The Money" is a real highlight, a driving piece that slams as hard as a cut from any mid '60s Hank Mobley album. The closer, "An Anecdote Regarding Anthony Braxton", offers a slow, stair-step piano melody, which is handed off halfway through to Doxas, who plays it as though learning it as he goes. But just as he's settling into it, the rest of the quartet strikes one gigantic, slamming chord that brings the music to a close. This is an odd record, but the players' talent equals their methodological creativity.

For more information, visit loyallabel.com. This project is at Brooklyn Conservatory of Music Nov. 3rd. See Calendar.



The Garden of Earthly Delights
André Carvalho
ANDRÉ CARVALHO GROUP
AT NUBLU CLASSIC
9TH NOVEMBER | 9PM
andrecarvalhobass.com
nublu



Hiraeth

Charlie Rauh (Destiny)
What We Have In Common
Charlie Rauh/Cameron Mizell (Destiny)
by Tyran Grillo



Since its inception, Austin-based Destiny Records has documented a range of artists in their natural habitats, but perhaps none so intimately as Charlie Rauh. On *Hiraeth*, his second solo album for the label, the guitarist peels back emotional transparency after transparency until only the glowing ember of his heart remains.

The title is a Welsh word connoting one's longing for a place to which one cannot return and which may never have existed in the first place. Fortunately for us, the music here is real and delineates a place to which we may return at any time.

Recorded in a wooden cottage during a residency for the Robert Rauschenberg Foundation in Florida, these tunes take inspiration from two years of European travels. The title track is an invitation to share in the acoustic signatures that bind performer to listener. Rauh's gentleness and near-spiritual dedication is palpable. Some tracks, such as "Patience" and "May Came In Accompanied by Rain", feel like songs without words, dangled over a vast expanse of possibility, while others share a one-to-one correlation with the places and figures they describe. In the latter vein, "Fanø", named for a Danish island, evokes listing waters and a foggy horizon while "Norma & Wallace" lets in the sounds of rain outside the recording space. The album's deepest passages are found in "Eleven Seventeen". Composed as much of bones as of the flesh around them, it bleeds with the inevitability of watercolors. "Observer" likewise blurs boundaries between notes until only a compound color remains.

Tempting as it is to characterize these as sonic postcards, they are better thought of as pages in a cinematic diary. The images move at their own speed and in service of memories whose only reason for existing is to be conveyed, soul to soul. In this respect they invite listeners to move along in real time, as if in a dance of regard and interpretation. The result of all this is more of a beginning than an end—an implication of something beyond the edges of the screen to which our ears have been directed in service of an interpersonal story.

If Rauh's solo work is the darker side of a creative moon, then we find its sunlit counterpart in *What We Have In Common*. This companion album of sorts pairs Rauh's acoustic guitar with the electric of Cameron Mizell. The atmosphere is indeed brighter and in the opening "A Thousand Faces" renders the kind of nostalgia one would only expect to find in a shoebox of aging photographs. Whereas "Dogwood", "A Song About A Tree" and "You Are Missing From Me" shine with distinctive Americana, each a hypnotic regression through childhood, the rocking-horse arpeggios and unified harmonies of "Kuksa" reveal fresher sheen. Rauh's "Tomorrow Will Worry About Itself" and Mizell's "I Didn't Find It To Be That, Exactly" are highlights for their nocturnal moods, as are two songs with vocalist Ess See, who adds her own lyrics to "All Along The Way" and "A Thousand Faces". Both are tender examinations of faith in something greater than blood: the very kinship of lived experience.

For more information, visit destinyrecordsmusic.com. Rauh and Mizell are *Symphony Space Bar Thalia* Nov. 2nd. See Calendar.

 **CONCORDjazz**



CHICK COREA TRIO
TRILOGY 2

Chick Corea - piano
Christian McBride - double bass
Brian Blade - drums

"...generation-defining musicians..."
DownBeat

"...the chemistry Corea has with Blade and McBride remains a total delight; they share his quicksilver reflexes, his playful curiosity, his gift for striking a buoyant stride."
WBGO Take Five

"Don't miss this one, do you really want to wait another 4 years?"
Jazz Weekly



CHICK COREA
THE SPANISH HEART BAND
ANTIDOTE

Brand New Band
Brand New Studio Album

"Antidote is a thrilling fusion of grooves and soul, further cementing Chick Corea as one of the most innovative voices in jazz history... a phenomenal record, destined to be one of the best jazz albums released this year."
PopMatters

"Corea has been on a near-prolific roll over the past decade, but Antidote, his 99th album, stands with the finest recordings in his entire career."
AllMusic

www.concordjazz.com



Elizabeth Tomboulia

Elizabeth is both modern and relevant at the same time. She's covering and performing music and songs of her generation with a new and fresh twist. Jazz vocal outside the box. You won't be disappointed. ~ Brian Pace, The Pace Report

A rainbow of diverse grooves and textures... Tomboulia is definitely adept at all of them, and she takes great joy in doing so. ~ Nicholas Mondello, All About Jazz

Love wins and Elizabeth Tomboulia wins our hearts too. Expect to hear more from this talented lady. ~ Jim Hynes, Making a Scene

Jazz at Kitano

Tues. Oct. 29 – 8pm

with Lee Tomboulia, Iris Orning and Brian Woodruff

Second set professional singers open mic
no cover – \$15 minimum

The Flying Tomboulians

**The Jazz Cafe at Ethical
Open Mic Nite**

Friday Nov. 15 • 7-9:30 pm

ET and LT with John Wilmeth
Ratzo Harris and Dave Mead

\$15 general admission
\$10 performers and Ethical Culture members includes snacks and one free drink



Sound Escapes
Jeremy Carlstedt (Carlstedt)
by George Kanzler

Most of the free jazz scene is pretty raucous, populated by rambunctious players eager to break barriers and boundaries, which often include volume, consonance and decorum, as well as tempo and time. Drummer Jeremy Carlstedt's approach to free jazz is more subtle and sonically refined. You have to perk up your ears even to hear some of these tracks, especially the often very sotto voce beginnings.

This is an ensemble where Danton Boller's acoustic bass can be the loudest instrument in the mix. And although tenor saxophonist Brian Settles can shout and wail, he is more likely to murmur and purr. Central to the group's sound is Anders Nilsson's guitar, but it is rarely amped much or electronically enhanced, relying largely on the resonance of its steel strings. Carlstedt eschews flashy drum gestures, favoring stately rolling toms to crashing cymbals.

With the exception of the roughly hot minute of driving uptempo free improv titled "A Walk in Astoria Park", *Sound Escapes* offers a series of moods and sonic experiments in variation. Bird songs intrude on "Moments of Harmony", ironically titled, while dynamics are explored in "Starting From Today", from shimmering guitar descents to rummaging saxophone whiffles before volume builds to guitar clusters and fluttering saxophone over increasing rhythmic chatter.

Two duets are highlights of this free jazz approach: "Duet (How Much Do You Change)", between saxophone and drums, moves from a slow rumble and yearning tenor to a tense, speedy climax; and "The Preacher, The Teacher" has spare, finger-picked guitar creating patterns picked up and amplified by highly attuned drumming. One track, "Other Places", suggests mid 20th century forays into free jazz by Sonny Rollins in Settles' phrasing and the leader's more vigorous drive.

Closing the album is a surprise, an affectionately lyrical ballad/lullaby for Carlstedt's infant daughter: "Lily's Theme". Her fetal heartbeats are heard earlier in his solo drum track "Baby Carlstedt".

For more information, visit jeremycarlstedt.com. This project is at Teatro Latea Nov. 3rd. See Calendar.



Studio Sessions, Vol. 2
Stephen Gauci/Adam Lane/Kevin Shea
(Gaucimusic)
by John Sharpe

Every Monday night at eight o'clock downstairs in the Bushwick Public House, Stephen Gauci's band takes to the stage. It's the keystone of the saxophonist's Bushwick Improvisers Series, which has been running since May 2017. The consequent familiarity and depth of experience illuminates this studio date by his trio, completed by bassist Adam Lane (sideman for the likes

of Darius Jones and William Hooker, as well as leading a slew of well-regarded ensembles himself) and drummer Kevin Shea, best known for his tenure in the maverick Mostly Other People Do the Killing.

There's something elemental about the outcome: five collectively sculpted pieces hewn from the same granite block. Gauci has developed a deeply personal style, recalling Albert Ayler, late-period John Coltrane and Charles Gayle in his pomp, which involves a lot of overtone manipulation and multiphonics, contrasted against a gruff bottom end. Lane and Shea anchor Gauci's flights of fantasy, often creating uneasy tension by remaining at variance in terms of pace. The overall result is a tightly defined group sound rather than a series of blowing opportunities.

Gauci's unaccompanied urgent whickering tenor gets the whole album off to a dynamite start. Once in-the-gut pizzicato bass thuds and explosive chattering drums join, the track continues in a thrilling alternating sequence of rhythm breaks and trios. If saxophone sets the tone for the first improvisation, then bowed bass that does the trick on the second, seesawing between a frayed upper register and juddering lows. Saxophone weaves around the high notes at a slow boil, but when bass switches to an irregular vamp, matched by crisp drum rolls and inspired churn, the horn eases into an extended tirade.

It's the standout cut, but exceptional in terms of structure rather than quality, as the remainder maintains the high standard and combustive energy of the opener. The only thing that could be improved would be for the disc to run longer than 36 minutes.

For more information, visit gaucimusic.com. This trio is at Bushwick Public House Nov. 4th, 11th, 18th and 25th. See Calendar.

**HYUNA
PARK
TRIO**

**HER
MORNING
WALTZ**

LIVE AT BIRDLAND

**Elias Bailey - Bass
Jay Sawyer - Drums**

Thursday November 28th, 2019 7pm
Tickets: \$30
**315 West 44th St. New York
NY 10036**
Ticket & Info: groovyhyuna.com
Use code Hpark6



Standards and Sweet Things
Fleur Seule (s/r)
by Scott Yanow

Allyson Briggs is a fine New York-based singer with an attractive soft tone and impressive versatility. She sings in seven languages and speaks in four. She is equally comfortable on swing standards and early Latin tunes. During the past five years her group Fleur Seule has been the house band at the Tavern On the Green in addition to appearing at other venues in New York. *Standards and Sweet Things* is their fifth recording.

Considering that most of their material is from the '30s-40s, the small size of Fleur Seule is a bit surprising. In addition to the singer-leader, the group consists of trumpeter-arranger Andy Warren, a five-piece rhythm section with percussion that includes pianist Jason Yeager and guitarist Richard Miller and occasional use of three background singers. While trumpet is prominent on a few numbers (hear a particularly rewarding solo on "Manuelo") and there are a few piano and guitar solos, the spotlight is on Briggs.

She alternates between swingers such as "Taking A Chance On Love", "Them There Eyes" and "Almost Like Being In Love", ballads (including "Tenderly", "Misty" and "Embraceable You") and early Latin material including sambas ("Piel Canela", "Zou Bisou

Bisou" and "Sweet Happy Life"). The singer scats well on a couple of the hotter numbers (parts of "S Wonderful" are straight from Ella Fitzgerald), sounds quite at home on the Latin songs and shows on the ballads, such as an atmospheric "I Only Have Eyes For You", that she can hold long notes at slow tempos without her voice ever wavering or losing its emotional intensity. One can understand, after listening to *Standards and Sweet Things* why Briggs and Fleur Seule work so often. Their infectious performances are certainly easy to take and will satisfy swing, straightahead jazz and vintage music fans.

For more information, visit fleurseule.com. This band is at *Tavern on the Green Nov. 1st and 8th, Birdland Theater Nov. 4th, S.O.B.'s Nov. 10th, The Django at The Roxy Hotel Nov. 20th and Special Club Nov. 21st-23rd. See Calendar.*



A Throw of Dice (by The Silent Ensemble)
Rez Abbasi (Whirlwind)
by Robert Bush

There are few guitarists on the scene making more compelling music than Rez Abbasi. He was commissioned to write a new score for Franz Osten's acclaimed 1929 silent film *A Throw of Dice* and decided to compose a soundtrack combining his expertise in classical, jazz and Indian music and capitalizing on a highly singular instrumentation of Pawan Benjamin (saxophones, flute, bansuri flute), Jennifer Vincent (acoustic bass, cello), Rohan Krishnamurthy (mridangam, ghatam, khanjira) and Jake Goldbas (drums) alongside his guitars and electric sitar-guitar.

Opening with the folk-ish, Pat Metheny-esque "Mystery Rising", guitar arpeggios are nicely offset by the soulful, yearning vibrato of flute, which is consistently joyful throughout this session. The percussion of Krishnamurthy is also noteworthy, the hand-drummer shining on "Love Prevails", initially in duet with Abbasi, before Benjamin joins in. This is a standout track.

"Amulet and Dagger" creates delicious tension with disjointed phrases and jagged edges, tenor saxophone sounding reminiscent of Jan Garbarek. Abbasi doesn't break out his electric guitar until "Blissful Moments", plucking rolling arpeggios under soprano saxophone and resonant cello. When Benjamin switches to tenor, the piece takes on a rock dynamic with subtly crunchy distortion.

Because Abbasi was composing this music for a silent film, the tunes are compact (only two pieces make it past the five-minute mark) and this commitment to brevity keeps the listener's interest sharply focused. Another standout piece is "Jugglers", evocative of Weather Report, serpentine soprano dancing gleefully around chirping electric guitar. There's a hint of Bill Frisell wafting around the kaleidoscopic "Snake Bite", which features standard flute and arco bass over subtle percussion and shimmering cymbals. Abbasi brings his genuine affection for rock music into sharp focus on "Moving Forward", which serves as a showcase for a warm and fluid pizzicato bass solo.

Anyone meaning to check out Abbasi's music would be well advised to begin here. Anyone already familiar with his work may agree that the music on *A Throw of Dice* could just be his best to date.

For more information, visit whirlwindrecordings.com. This project is at *Jazz Standard Nov. 5th. See Calendar.*



SSC 1555
IN STORES NOW

MICHAEL LEONHART ORCHESTRA
SUITE EXTRACTS vol.1

Appearing @ **JAZZ STANDARD** November 12

Leonhart's approach to the MLO cannot but be informed by his many other activities and wide-ranging credits: he's a top-level jazz trumpeter and longtime member of Steely Dan; a gifted and distinctive pianist; a singer, songwriter and film composer; a session player with credits including the Bruno Mars/Mark Ronson megahit "Uptown Funk"; an accomplished orchestrator (Nels Cline's *Lovers*) and producer (Donald Fagen's *Sunken Condos*, Sachal Vasandani's *Slow Motion Miracles*). The polyglot musical worldview Leonhart has developed as a result stamps the MLO's work at every moment.

The MLO has developed and refined the suites through the course of its monthly residencies at Jazz Standard, one of New York's most prestigious jazz rooms. Leonhart continues to pursue his vision there, with unconventional instrumentation and a shapeshifting community of sought-after players from a variety of cutting-edge scenes and disciplines.



SSC 1573
IN STORES 11/8/19

DAN WEISS TRIO PLUS
UTICA BOX

Appearing @ **JAZZ STANDARD** November 13

The music of drummer/composer Dan Weiss always exceeds expectations. No matter the musical situation, he tends to push the boundaries of genre, ensemble sound and expectations. The title of his new trio recording, *Utica Box*, is a fitting conflagration of a barbaric psychiatric treatment, the Utica crib, and Weiss's tendency to write and perform music that is outside the box.

Just like the Utica crib, the expectations of jazz listeners can create a claustrophobic setting for musicians. Weiss is a student of jazz and drumming but doesn't want to be confined to either's past. His own musical studies have bridged the world of jazz with that of metal, Indian and contemporary classical music. Thus, Weiss breaks the barriers between all these to create his own rhythmically driven and technically demanding music, music outside of the box.



www.sunnysiderecords.com

THE SULTAN ROOM
AN EXOTIC OASIS IN BUSHWICK

11/13 PEOPLE'S CHAMPS, DARIUS CHRISTIAN, PHANTOM VANITY

11/20 SUSS ALBUM RELEASE W/ RACHIKA S.

11/25-26 "BATTERIE" A DRUMMER-CURATED SERIES: KATE GENTILE

11/27 M.A.K.U RECORD RELEASE, SALT CATHEDRAL, LITTLE DYNASTY

12/2 DURESS: TIM BERNE, RYAN FERREIRA, MIKE LEWIS, JT BATES

2/21 JOHN ZORN'S SIMULACRUM: JOHN MEDESKI, MATT HOLLENBERG, KENNY GROHOWSKI

3/8 SON OF GOLDFINGER: DAVID TORN, TIM BERNE, CHES SMITH

The TURK'S INN

@THESULTANROOM * THESULTANROOM.COM



Metropolis Paradise
Mareike Wiening (Greenleaf Music)
 by Thomas Conrad

The globalization of the jazz art form is no longer news. The cross-pollination of American and European jazz is a fact of life. Nevertheless, *Metropolis Paradise* merits special attention. Mareike Wiening, from Nuremberg, Germany, was trained in classical piano from 5 to 16, then switched to jazz drums. In 2012 she came west to pursue a Master's degree at New York University. Her first full-length CD has a bassist from her hometown, Johannes Felscher, and three Americans: tenor saxophonist Rich Perry, guitarist Alex Goodman and pianist Dan Tepfer.

The album sounds European from the opening track, "Free Time", with its careful counterpoint and sophisticated harmonic movement. European jazz often prioritizes the collective, is more willing to trust composition and arrangement and embeds solos within complete concepts of ensemble form. Wiening's subtle melodies like "2 in 1" and "Viewpoints" are elaborated by shifting unisons, layered harmonies and cycles of call and response. Her classical background is also apparent in the formal notated piano patterns woven through her charts. It may even be audible in her clean, orderly, understated drumwork.

Her best decision was to bring in those three particular Americans. Perry is not quite famous (cult figures never are). On "For a Good Day", the deft, light-footed, oblique, endlessly suggestive saxophone lines are quintessential Perry, but it is surprising to hear them integrated into Wiening's meticulous waltz design. Goodman is a fresh, exciting guitar voice. Tepfer (a last-minute sub) executes complicated assignments and breaks out for several striking solos.

Wiening's most memorable composition is "Free at Last", for both Martin Luther and Martin Luther King, Jr. Like this whole album, the piece is a German/American alliance. All five players meet on common ground and dig down deep in order to exchange their thoughts and feelings about freedom.

One ancillary poignant fact: *Metropolis Paradise* was the last album recorded at Systems Two in Brooklyn before that great studio closed.

For more information, visit greenleafmusic.com. This project is at *The Jazz Gallery* Nov. 5th. See Calendar.



One and Only
Ed Neumeister (MeisteroMusic)
 by Ken Dryden

While many instruments are commonly heard in a solo setting for an entire concert or CD, trombone usually isn't one of them. But adventurous virtuoso Ed Neumeister's outstanding release demonstrates how it is possible to hold a listener's rapt attention.

Most of the music comes from a concert from Brooklyn's ShapeShifter Lab in 2016, beginning with

Neumeister's strong original "One And Only", which makes use of digital delay to create an echo repeating just a step or so behind his main line, as if coming from down a hallway. Neumeister adds a mute for his brilliant arrangement of Billy Strayhorn's "Chelsea Bridge", making effective use of space between phrases in a sassy rendition with a healthy respect for the past while taking it into modern territory. "Monk Suite" is an arranged medley of tunes by the pianist, including "Crepuscle With Nellie", "Trinkle Tinkle" and "Round Midnight", incorporating both humor and drama in a breathtaking showcase. Neumeister's playful "Know What I Mean" takes the "ya-ya" sound popularized by Tricky Sam Nanton in the Duke Ellington Orchestra into a wild potpourri of gospel, blues and postbop.

The sole studio track is an expressive treatment of Duke Ellington's "The Single Petal Of A Rose", which keeps the essence of this ballad, adding a few personal touches like distorting low notes and multiphonics. Neumeister's extended "Feldkirch Castle", recorded in Austria in 1994, feels like a free improvisation, a bluesy air via his superb muted horn.

For more information, visit meisteromusic.com. Neumeister is at *Jazz at Kitano* Nov. 7th with David Lopato. See Calendar.



Suite Extracts Vol. 1
Michael Leonhart Orchestra (Sunnyside)
 by Marco Cangiano

After his very successful 2018 disc *The Painted Lady Suite*, there was quite a bit of expectation as to Michael Leonhart's followup. Although quite different in its basic approach, *Suite Extracts Vol. 1* is an even more ambitious, varied and muscular affair. Drawing from the *Afrobeat*, *Spinal Tap*, *Chess* and *Wu-Tang* suites, *Extracts* showcases a congenial group of musicians in an exhilarating tour de force through modern jazz orchestra history, where echoes of all the greats are blended into Leonhart's unique style.

The choice of the material is at times daring, such as combining *Spinal Tap*'s "Big Bottom" with Ornette Coleman's "Lonely Woman", paying off with one of the very best versions of the latter masterpiece. The suite-like piece opens with a bassoon introduction leading to the rock-based "Bottom" theme after which Joe Martin's bass seamlessly introduces "Lonely Woman" by echoing Charlie Haden's arpeggios on top of which tenor saxophonist Donny McCaslin soars in a dramatic solo; Coleman's theme then emerges almost suffused toward the very end to wind back to "Bottom".

The CD opens with a Fela Kuti composition, "Alu Jon", showing the aforementioned muscularity, counterbalancing calls between the orchestra's sections on top of a carpet of percussion and brilliant solos by the leader and saxophonist Chris Potter. This is followed by a delicate and mellow interlude, "La Fuga di Derek", featuring strings and John Ellis' intense bass clarinet. The program proceeds in a kaleidoscope of sounds and colors: "Dance of the Maidens" explores more contemporary, tense and cinematic atmospheres followed by an earthy interpretation of Willie Dixon's "Built for Comfort", led by Robbie Mangano's sizzling guitar and featuring quintessential blues-infectious interventions by Dave Guy's trumpet and Potter's tenor sustained by bass. With "Jazz Odyssey/Lick My Love" we are back to the *Spinal Tap Suite*, where ominous chords pave the way for restrained solos from Nathan Koci (accordion) and McCaslin. The following

four tunes, extracts from the *Wu-Tang Suite*, prove how varied Leonhart's sources can be, blending rap with a tango-like accordion, as in "Liquid Swords", or a brief classically-inspired violin cadenza, such as "Liquid Chamber". Another extract from the *Spinal Tap* suite, "The Ballad of St. Hubbins", is reminiscent of Ennio Morricone's soundtracks, underlining suspenseful waits for something to happen, particularly due to Nels Cline's guitar tone. A sudden switch back to Fela Kuti and the *Afrobeat Suite* concludes a glorious recording on an upbeat note.

For more information, visit sunnysiderecords.com. This project is at *Jazz Standard* Nov. 12th. See Calendar.

LESLIE PINTCHIK TRIO

Same Day Delivery: Leslie Pintchik Trio Live
CD Release Performance

Thursday November 21st, 8:00 PM & 10:00 PM
Jazz at Kitano

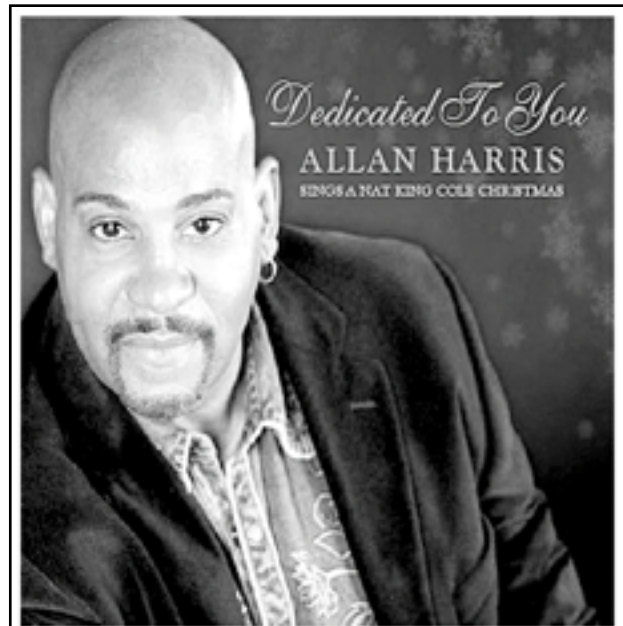
66 Park Avenue @ 38th Street, NYC (212) 885-7119

"...a composer of emotional depth and effortless lyricism..." **DownBeat**

Leslie Pintchik - piano
Scott Hardy - bass
Michael Sarin - drums

Same Day Delivery: Leslie
 Pintchik Trio Live
 Available now at
 Amazon and iTunes

www.lesliepintchik.com



ALLAN HARRIS
Nat King Cole
Christmas

Smoke Jazz Club
November 29 & 30
7:00, 9:00 & 10:30 PM

Smoke Jazz
 2751 Broadway
 212 864 6662



Soul Awakening
Brandee Younger (s/r)
by Jim Motavalli

Alice Coltrane was not the first woman to play harp in a jazz context. Dorothy Ashby made no less than 11 albums between 1957-84. But Coltrane hangs over this project by Brandee Younger: it features one of her tunes (“Blue Nile”) and her son, Ravi, on tenor saxophone for two tracks. This album is spiritual jazz, a ‘60s style that seems to be making a comeback lately.

“Blue Nile”, which Coltrane recorded on her masterpiece *Ptah, the El Daoud* (with Pharoah Sanders and Joe Henderson) also features two saxophonists here, Antoine Roney and Stacy Dillard. Younger makes celestial sounds behind Coltrane’s strong theme, straight out of her husband’s playbook. It would have made a great basis for orchestration on John’s *Africa Brass* album and it’s keening and yearning here, a search for the new land and maybe finding it in heaven.

Younger wrote the title track and features three saxophones (add Chelsea Baratz) plus flutist Nicole Camacho. The players dart in and out of one another’s lines in a most satisfying way. Younger provides coloration though that description sounds slighting—she’s playing exactly what’s needed to elevate the track. There are no solos per se, nor do there need to be on a very atmospheric piece. “Save the Children” via Marvin Gaye features vocalist Niia, who could sound a bit more impassioned; saving the children isn’t easy, after all. Ashby’s “Games” is all Younger, backed by bassist Dezron Douglas and drummer E.J. Strickland. The classically trained Younger, who seasoned herself with jazz under Jackie McLean at the Hartt School, doesn’t improvise all that much here, sticking to stating and gently embellishing the insistent theme. “Respected Destroyer”, an original with Younger’s strongest writing, benefits from a full horn section—Baratz, Sean Jones (trumpet) and Corey Wilcox (trombone)—while her “Linda Lee” has out-of-place rock-ish drumming that never settles into a groove.

Ravi Coltrane’s two tracks are standouts: “Love’s Prayer”, by Younger, is a gentle ballad for reflection on the astral plane while Douglas’ “Soulris” is Coltrane’s real chance to shine, with a big fat tenor up front, wrapped up in dancing harp.

For more information, visit brandeeyounger.com. Younger is at Miller Theatre Nov. 16th. See Calendar.



The Seven Rays
Jerry Bergonzi (Savant)
by Mark Keresman

New York’s loss became Boston’s gain when tenor saxophonist/educator Jerry Bergonzi moved back in 1981. Bergonzi’s band here is a fusion of American and Nordic accompanists and *The Seven Rays* is based on various (yet kindred) philosophies, best explained in the liner notes. The music, however, stands on its own.

Opener “1st Ray: Intention” crackles out of the speakers like some of the best ‘60s Freddie Hubbard, horns rich with assorted emotions. Bergonzi’s style is not easy to summarize—he has the hard tone of Sonny Rollins but the language is all his own. Trumpeter Phil Grenadier hugs the middle register but with no less intensity. Playing in unison at the beginning, they make it seem like the Apocalypse is nigh. Danish pianist Carl Winther has a sleek restraint akin to Grenadier, albeit tossing in spiky dissonant notes that go with the flow.

“3rd Ray: Creation” at first seems thematically similar to “1st Ray” but Bergonzi’s solo is more leisurely and Grenadier makes with cool off-handedness until some white-hot moments. “4th Ray: Harmony” is loaded with blue shades, as if the Creator realizes you have to have showers along with the sunshine. “6th Ray: Devotion” is the standout track. It has an insidiously catchy minor-key opening melody and Bergonzi’s solo is his greatest of this session, played with unflinching sense of purpose, free clusters tossed in along the way. Grenadier gets all over his horn, dynamic high-pitched trills that never sound off-handed or gratuitous, while Winther lets loose free-ish flurries while never losing a sense of forward motion. Near the end, Bergonzi and Grenadier engage in duelling, echoing, diverging then intertwining with each other. The concluding “Sun Worship Ritual” is a simmering near-ballad piece subtly recalling the entire work while suggesting that the future is uncertain.

Danish bassist Johnny Åman and Finnish drummer Anders Mogensen provide vibrant and ever-shifting yet solid support. Solos never go on for too long, always with a sense of economy. The mood is thoughtful and somber yet never oppressively so.

For more information, visit jazzdepot.com. Bergonzi is at Smalls Nov. 16th with Hal Galper. See Calendar.



Sonoran
Andrew Schiller Quintet (Red Piano)
by Elliott Simon

Props to Brooklyn-based Red Piano Records’ synergistic setting, encouraging labelmates to collaborate and bring creative ideas to fruition. Bassist Andrew Schiller is central to that incubator and *Sonoran* features Ethan Helm and Tony Malaby on alto and tenor saxophones, respectively, plus bass clarinetist Hery Paz and drummer Matt Honor. This is Schiller’s sophomore release and the addition of alto and bass clarinet widens the sonic possibilities.

A cohesive suite of nine pieces depicts the Sonoran desert of Schiller’s childhood memory filtered through his adult musical lens. The initial three songs are overviews of the desert’s ecosystem. The title cut’s opening deep resonance and bass/tenor voicing immediately informs the listener of a majestic expansiveness. The busy call and response that follows, however, portrays a thriving habitat as reeds segue from rhythmic to melodic. “Harquahala” is a too-short-yet-striking portrait of mysterious mountains while “Gambelii” is an abrupt change to folksy foliage that doesn’t quite fit the environment. “Western Theme 1” signals the beginning of more specific song structures and its beautiful melody performed by a gorgeous reedy choir is a compositional highlight.

Bass and drums propel the quintet forward, providing the desert with its strong pulse without which ecology would devolve into chaos. The remaining three

tunes, separated by two more themes, are individual takes on each of the desert’s aspects overviewed in the first three cuts: there is a caravan feel as “Wet Hair, Dry Air” recapitulates the title track; “Shade for Shelter” provides purpose to the “Harquahala” mountains; and “Thorny Flora” defines the “Gambelii”.

Schiller cleverly makes use of instrumental interchange as the reeds overlap in range and function both melodically and rhythmically. *Sonoran* succeeds by virtue of its expressive color play within an elegant synthesis of composition and instrumentation.

For more information, visit redpianorecords.com. This project is at Scholes Street Studio Nov. 17th. See Calendar.

FREE CONCERTS
www.jazzfoundation.org

<p>NEW YORK PUBLIC LIBRARY—</p> <p>Spuytten Duyvil Library, 1pm 650 West 235th, Bronx NY 11/1: Ted Brown Quartet</p> <p>Jerome Park Library, 2pm 118 Eames Pl Bronx NY 11/2: Annette St John</p>	<p>EVERY MONTH:</p> <p>David Durrah Jam National Jazz Museum in Harlem, 11/2 - 2pm Every First Saturday</p> <p>Roy Meriwether and the Wade Barnes Tribute Band Brownsville Heritage House, 11/16 - 3pm Every Third Saturday</p>
---	--

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

INTERPRETATIONS

Momenta Quartet

Frances White

Elizabeth Brown

DEC 5 THURS

The Momenta Quartet joins forces with composers Elizabeth Brown and Frances White in a multimedia evening fusing Western contemporary music with Japanese aesthetics, literary references, and a video/sculpture installation by artist Lothar Osterburg.

SEASON 31 | 2019-2020

ROULETTE 509 Atlantic Ave Brooklyn NY

All Concerts begin at 8:00pm.

\$20: General \$15: Members, Students, Seniors.

INTERPRETATIONS.INFO, ROULETTE.ORG

THE NEW YORK CITY JAZZ RECORD | NOVEMBER 2019 21

★ ★ the ★ ★ *Open at 7pm!*

DJANGO

This Month! ★ *Live!*

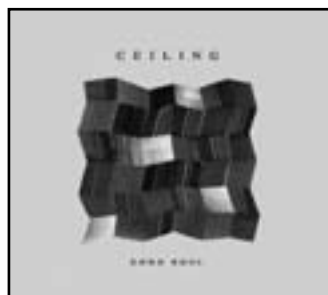
FRI 11/1	KEN FOWSER QUINTET IAN HENDRICKSON-SMITH	7:30PM 10:30PM
SAT 11/2	NEAL "SUGAR" CAINE QUINTET BRUCE HARRIS QUINTET FT. KARLEA LYNNE	7:30PM 10:30PM
TUE 11/5	ED FAST & CONGABOP SEPTET LOS HACHEROS	7:30PM 10:30PM
WED 11/6	DAVID GIBSON DECTET	11:00PM
FRI 11/8	KEN FOWSER QUINTET MIKE SAILORS BIG BAND	7:30PM 10:30PM
SAT 11/9	JOE MAGNARELLI QUINTET HUDSON HORNS	7:30PM 10:30PM
TUE 11/12	ALEX CONDE - FLAMENCO JAZZ ITAI KRISS & THE CUBANA SPECIAL	7:30PM 10:30PM
WED 11/13	NEW ALCHEMY JAZZ ORCHESTRA DJANGO JAM HOSTED BY ALEXANDER CLAFFY	7:30PM 10:30PM
THR 11/14	JOE FARNSWORTH TRIO MARK WHITFIELD	7:30PM 10:30PM
FRI 11/15	KEN FOWSER QUINTET ITAI KRISS & TELAVANA	8:00PM 10:30PM
SAT 11/16	AKIKO TSURUGA QUARTET PROFESSOR CUNNINGHAM AND HIS OLD SCHOOL	7:30PM 10:30PM
TUE 11/19	FLEUR SEULE LATIN BIG BAND	7:30PM 10:30PM
WED 11/20	NEW CUBAN EXPRESS BIG BAND ALEXANDER CLAFFY TRIO FT. SEAMUS BLAKE	7:30PM 10:30PM
THR 11/21	DIMITRY BAEVSKY QUARTET JESSE FISCHER GROUP FT. SARAH ELIZABETH CHARLES	7:30PM 10:30PM
FRI 11/22	KEN FOWSER QUINTET "KING" SOLOMON HICKS	7:30PM 10:30PM
SAT 11/23	ANDERSON BROTHERS QUINTET JASON PROVER & THE SNEAK THIEVERY ORCHESTRA	7:30PM 10:30PM
TUE 11/26	TANGO AT DJANGO: PEDRO GIRAUDO TANGO QUARTET LA PACHAMAMBO	7:30PM 10:30PM
WED 11/27	EVAN SHERMAN BIG BAND DJANGO JAM HOSTED BY ALEXANDER CLAFFY	7:30PM 10:00PM
FRI 11/29	KEN FOWSER QUINTET TAHIRA CLAYTON	7:30PM 10:30PM
SAT 11/30	STEVE DAVIS QUINTET HUDSON HORNS	7:30PM 10:30PM

Reservations (212)519.6649

Information THEDJANGONYC.com

The Roxy Hotel
2 AVE. OF THE AMERICAS
Cellar Level
Tribeca

CRAFT COCKTAILS, SMALL PLATES & LIVE JAZZ!
LOCATED IN THE ♥ OF TRIBECA



Ceiling
Dana Saul (Endectomorph Music)
by John Pietaro

With this release, pianist Dana Saul takes listeners on a tour through brilliantly shifting paths. By way of the tightly contrapuntal lines of tenor saxophonist Kevin Sun, trumpeter Adam O'Farrill, vibraphonist Patricia Brennan and the leader himself, the album opener, "Reflection in a Moving Surface", is almost entirely built on such evocative parts entwined almost to the point of heterophony. Bassist Walter Stinson and drummer Matt Honor add to the counterpoint aptly, all the while carefully driving this work, but it's Saul's perpetual-motion arpeggiations, his insistent but open comping and gripping solo segments that serve as protagonist.

This level of fascinating interplay is maintained throughout the majority of the album, but there also is a strain of Herbie Hancock's "Maiden Voyage" haunting the proceedings in the best possible way. *Ceiling* is comprised of free music, perhaps, but a sort aligned much more with modal jazz than the avant garde. Solos are relatively short but speak volumes (of the individual as well as the whole), particularly as the other voices are rarely far off, painting a backdrop as well as creating additional melodies, both improvised and arranged.

The title cut is the standout, with loose double-time drumming, commenting, referring and reinventing the sounds with gorgeous subtlety. Vibraphone at times channels the wide, warmth of Milt Jackson but, layered into this riveting ensemble, dropped chords, rolls and reverberating runs glimmer and occasionally sting too.

Saul's music requires a level of listener patience, all too rare in this day of rapid-fire media, but it almost immediately becomes compelling. O'Farrill's improvisations build slowly, stretching aerial lines through a loose embouchure and whispery phrases unafraid to blend.

This ensemble is wonderfully complex and complete, something on naked display throughout but particularly on the title track. It just may turn out to be your best-spent 11 minutes, 37 seconds.

For more information, visit endectomorph.com. This project is at The Owl Music Parlor Nov. 21st. See Calendar.



Quand Fond La Neige, OÙ Va Le Blanc?
Christine Abdelnour/Chris Corsano (Relative Pitch)
by Alex Henderson

Albums of sound effects have enjoyed a cult following over the years, with some producers favoring acoustic instruments and others going for entirely electronic or digital recordings. Paris-based alto saxophonist Christine Abdelnour and New England-based drummer Chris Corsano use free jazz to express their interest in sound effects on *Quand Fond la Neige, OÙ Va*

Le Blanc? (When the Snow Melts, Where Does the White Go?) and do so in an acoustic setting.

This is primarily an album of alto saxophone/drums duets, although Corsano (best known for backing Icelandic alt-rock singer Björk and collaborations with legendary free jazz players like Evan Parker and Akira Sakata) is also featured on slide clarinet. They use their instruments to emulate a variety of sounds: birds on "Omit the Ninth Row"; rattling on "Opening Umbrellas Indoors" and "The Mended Lid"; water on "Below the Hull". On "Old Tales", "Every Extra Thing" and "Sparrow's Tea", Abdelnour emulates the sound of a saw.

Abdelnour isn't as much of a firebrand as, say, Charles Gayle or Peter Brötzmann and there are hints of Anthony Braxton, Roscoe Mitchell and Ornette Coleman in her playing, but she can be unapologetically abrasive at times. However, the more intense squeals Abdelnour lets out on "The Mended Lid", "Sixth Hinge" or "Every Extra Thing" (one of the most forceful selections herein) are something to which she builds up. Abdelnour and Corsano make effective use of space, but when they are ready to let loose aren't shy about it. One of the most intriguing things about this duo is its ability to manipulate acoustic instruments in such a way that at times they sound electronic.

Abdelnour and Corsano have toured together internationally. But because the improvisers live on different continents, they don't play together often. The pair enjoy a consistently strong rapport on *Quand Fond la Neige, OÙ Va le Blanc?* and one hopes this will not be their last studio recording as a duo.

For more information, visit relativepitchrecords.com. Corsano is at St. Peter's Episcopal Church Nov. 23rd with Nate Wooley. See Calendar.

Pam Brennan Quintet at Kitano Jazz

November 22nd, 2019
2 shows 8:00 and 10:00 pm

Pam Brennan - Vocals
Ron Affif - Guitar
Richie Iacona - Piano
Tom Kirchmer - Bass
Tony Tedesco - Drums

For reservations, call: (212) 885-7123

Jazz at Kitano, 40 East 38th Street on Park Avenue

www.kitano.com/dining/jazz-at-kitano



Pam Brennan



Nation Time

**Joe McPhee (CJR-Corbett vs. Dempsey)
Invitation to a Dream
Susan Alcorn/Joe McPhee/Ken Vandermark
(Astral Spirits)
by George Grella**

Joe McPhee's *Nation Time* has long been considered a classic album and what the Corbett vs. Dempsey reissue does is reveal how that term says nothing at all about the music, because it surpasses such a stuffy description. This edition, subtitled *The Complete Recordings*, expands the remastered original CJR live LP with three more CDs: the complete *Black Magic Man* album (with two alternate takes), which was the first album released on the hatHUT label in 1975; a CD titled *The Vassar Sessions 1970*, which has previously unreleased tracks from the main album's recording session; and *Nation Time Preview 1969*, which combines two live dates from before the *Nation Time* session itself.

Even for a longtime McPhee listener, there are surprises, amazing ones. As an exemplar of his playing, the original *Nation Time* was a mix of free jazz, soul, fire music, funk and, of course, the black nationalist consciousness of Amiri Baraka—it's (Black) "Nation Time". Recorded live in and around Vassar in 1969-70 (except for *Black Magic Man*), the newly released tracks include Pee Wee Ellis' "Cold Sweat" from the recording session and an extended medley of tunes Miles Davis made famous—"Milestones", "My Funny Valentine" and "Bag's Groove"—on the live album.

Those covers are done relatively straight but with a free, good-times swagger that is always there in McPhee's playing and that the leader channels through his band. On the *Nation Time* discs that is Otis Greene on alto and tenor saxophones (McPhee plays both tenor and trumpet), Mike Krull at the keyboards, bassist Tyrone Crabb and percussionists Bruce Thompson and Ernest Bostic; on the *Preview* disc, Bostic plays vibraphone and McPhee is on trumpet throughout and he carries a lot of love for Miles.

All this in an elegant little box with a meaningful booklet that includes an extensive interview label founder John Corbett conducted with McPhee. The only thing less than superb is the recording quality: *Nation Time* has greater vividness, but *Black Magic Man* is still an amateur recording and the additional CDs are decent for what they are.

The new Astral Spirits release is at the other end of

McPhee's artistic range. There is plenty of freedom on *Nation Time*, but it's circumscribed by a riff or a tonal center, within rhythms and tempos the band shares. *Invitation to a Dream* is free in every way, the musicians having a conversation using pitches, attacks, timbres and more. McPhee and Ken Vandermark play a lot of non-pitched material—tongue slaps, subtones, along with some brutalist and impassioned instrumental and vocal squealing—the former on soprano saxophone and trumpet against the latter's tenor and clarinet.

This is music as sound, organized on the fly, the emphasis on sound. In this context, Susan Alcorn ends up in the center—her pedal steel guitar just has a much greater range of possible soundings. There are stretches, like on "Gone", where she is tacet and McPhee and Vandermark, even with their energy and ears, can't create a substitute for her pellucid bed of playing, which is like the coolness after a rainstorm on a hot and humid summer day.

For more information, visit corbettvsdempsey.com and astralspirits.bandcamp.com. McPhee is at 244 Rehearsal Studios Nov. 23rd. See Calendar.



**Her Morning Waltz
Hyuna Park Trio (Internova)
by Donald Elfman**

Pianist Hyuna Park is a fresh new voice as a player and composer. This is her debut recording and underscores her diversity of musical influences, wealth of ideas and role in a talented trio. The tunes here are all Park's except for two very original covers.

"The Boy from Ipanema" is, of course, a take on Jobim's classic "girl" tune. Park's version is notable because it is a bossa nova in 3/4 time, which also regularly digs into samba, buoyed by the sparkling pulses of bassist Miles Sloniker and drummer Peter Traunmueller. "They Can't Take That Away from Me" also gets a treatment that strays delightfully from standard in its rhythms and harmony. There is a dance-like statement of the melody, which opens out into a bridge reminiscent of the expansiveness of Oscar Peterson. Sloniker takes an in-the-pocket solo with Park delicately comping and Traunmueller solid and steady. Park's own solo is joyous and keeps letting the Gershwins know that she loves their tune.

Park's originals are rich with color and inspiration. The title tune is a fetchingly tender tribute to her mother and the space between dreams and reality. In "Flight of the Migrants", the trio soars from the personal to the universal. "The Stars Fell on Seoul" is a blend of emotions that Park feels about Korea—exhilaration and sadness—and she utilizes what she calls a "fast Korean clave" and a delicate, elfin melody. "Driving in New York" is a postbop hymn to that crazy activity and reveals Park's strong ability to paint a picture. "The Way to the Stars" is a memorial to the victims of a 2014 ferry disaster in Korea and much of its dark expressiveness is revealed in somber, powerful bass tones. The child inside Park comes to the fore in her recollection of "Grandpa's Clock". And, finally, "Outro" feels like the end of a long day and it leads Park to a church song from her childhood, intimately played solo and providing beautiful closure to a memorable voyage from a sterling artist.

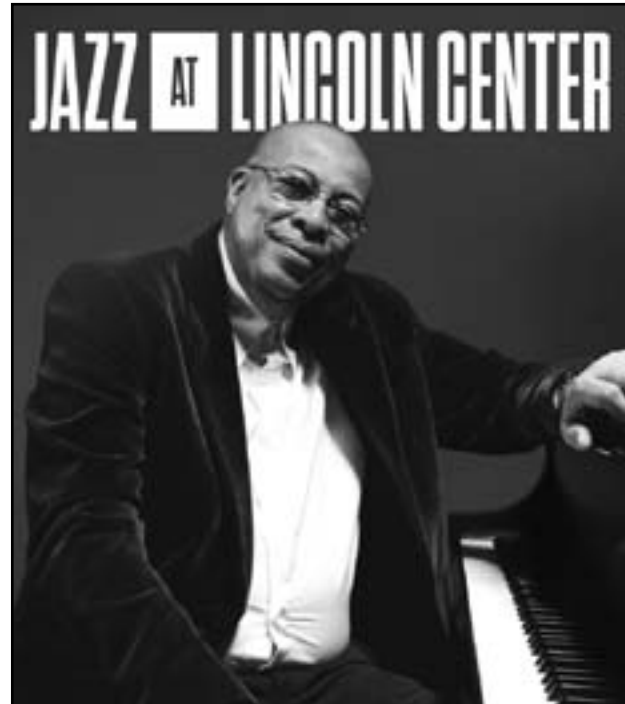
For more information, visit internovarecords.com. This project is at Birdland Theater Nov. 28th. See Calendar.

The Afro-Cubism of
ARUÁN ORTIZ
from Chamber music
to Avant-garde jazz

The STONE
NOVEMBER 12 - 16 2019

11.12 Inside Rhythms: Afro-Cuban ARUÁN ORTIZ (sax) Presenting a contemporary Cuban and Afro-Cuban jazz ensemble featuring MAURECO HERRERA RIGUE NICHOLSON (drums)	11.14 Ephemeral Effect featuring MELANIE DYER (sax) MICHAEL ATTIAS (sax)
11.13 Film Reels featuring CARLOS JONES (sax) CHES SMITH (drums)	11.15 Random Objects and Art Objects featuring OCAI BYRON (sax and art)
	11.16 "RED HOT" featuring BRAD JONES (sax) FRANCISCO MILA (drums)

The Stone at 55 West 12th Street, NYC / The shows start at 8:00 pm (Admission \$20)



Chucho Valdés Courtesy of the Artist

NOV 15-16

8PM
ROSE THEATER

**CHUCHO VALDÉS
WITH SPECIAL GUEST
CHICK COREA**

Grammy Award-winning pianist Chucho Valdés will play a broad spectrum of Latin and jazz styles. Pianist Chick Corea will join Valdés for the second half of the concert in the pair's first-ever collaboration.

Bloomberg Philanthropies is a lead sponsor of Chucho Valdés

NOV 21-23

8PM
ROSE THEATER

**THE ABYSSINIAN MASS
BY WYNTON MARSALIS**

Featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis and 70-piece gospel choir Chorale le Chateau directed by Damien L. Sneed.

Presented in collaboration with Lincoln Center's White Light Festival

DEC 13-14

7PM & 9:30PM
THE APPEL ROOM

**ADONIS ROSE AND THE NEW
ORLEANS JAZZ ORCHESTRA
WITH RENÉ MARIE AND
JOHN BOUTTÉ**

Adonis Rose and the New Orleans Jazz Orchestra brings their sonic power and stylistic versatility to The Appel Room.

This program is presented as part of the Ertegun Jazz Concert Series

DEC 13-14

8PM
ROSE THEATER

**STEVE MILLER
CANNONBALL ADDERLEY
AND THE BLUES**

Renowned blues-rock guitarist and Rock and Roll Hall of Fame inductee Steve Miller leads a spirited celebration of saxophone legend Cannonball Adderley featuring the Patrick Bartley Sextet and vocalist Brianna Thomas.

JAZZ.ORG

VENUE: FREDERICK P. ROSE HALL
BOX OFFICE: BROADWAY AT 60TH ST.
CENTERCHARGE: 212.721.6500



The Hatch

Julien Desprez/Mette Rasmussen (Dark Tree)
by Stuart Broomer

French guitarist Julien Desprez and Danish saxophonist Mette Rasmussen are strong signals of the health of current European free jazz and improvised music, emerging figures whose work is distinguished by its vigor, breadth and originality. Desprez may be the most startling electric guitarist to appear since Jimi Hendrix, sometimes dancing across a pedal board that includes lighting controls while his hands are a mad leaping dance of extremes from high pitches to low with ever-shifting sounds, sometimes accompanied with neck bending and shaking. At her most intense, Rasmussen can suggest the glory days of the Sun Ra Arkestra when the alto saxophone squall included both Marshall Allen and Danny Davis, though she's a master of numerous approaches, as her perfectly uninflected sustained tones will testify. The two first worked together in Mats Gustafsson's Fire! Orchestra and soon began playing as a duo. This performance comes from a 2016 set in Montreuil, France.

The opening "Roadkill Junkies" introduces a new paradigm, a live improvisation that's sufficiently tight to be manufactured in a studio, Desprez' whirrs and buzzes cutting into Rasmussen's hard-edged atonal runs, pitches lining up with sometimes startling frequency, Rasmussen changing direction and mood and Desprez creating sonic burbles in which fingers and technology find previously untested secret handshakes. On "Clay on your Skin", Rasmussen dials back the alto's spiky edge temporarily with Desprez producing enough electronic sounds to suggest full-on synthesizer. When the two do less, as on "Offenders", they accomplish even more.

As the program progresses, the pair continue to find novel terrains, giving fresh form to the commonplace, exploring saxophone-key taps and slack bass strings, as they pass into the electronic realm and eerie minimalist adventures, sometimes achieving a single sonic identity, sudden shifts in perspective accomplished simultaneously, without the slightest hesitation. By the conclusion one feels they have found a distinctive approach to improvised music, a telepathic melding of free jazz, lower-case, electronica, drone and minimalism that transcends difference for a refined and unpredictable clarity. It's work of the first order.

For more information, visit darktree-records.com. Desprez is at St. Peter's Episcopal Church Nov. 23rd with Nate Wooley. See Calendar.



Global

Godwin Louis (Blue Room Music)
by Russ Musto

Global, the debut release from saxophonist Godwin Louis, is an ambitious double-CD that lives up to its title. Genre-blending original compositions reflect

myriad musical influences not only from the 2013 Thelonious Monk Saxophone Competition finalist's own Haitian heritage, but also those of other cultures absorbed through his world travels. Leading a multinational ensemble of trumpeter Billy Buss, vibraphonist Joel Ross, guitarist Sam Dickey, pianist Axel Tosca Laugart, bassists Hogyu Hwang and Jonathan Michel, drummer Obed Calvaire, percussionist Markus Schwartz and a revolving cast of vocalists and guest instrumentalists, Louis takes listeners on an exciting, spiritually motivated musical journey around the planet.

Disc One opens with two traditional pieces from Africa, evoking spirits ranging from the cathedral to carnival. Vocalists Djouré Nance and Melissa Stylianou join the ensemble for the opener "Nago-Kongo", a percussion-driven hymn. The voices of Pauline Jean and Claudia Eliaza are heard on celebratory "The Four Essential Prayers Of Guinea", which features Ross and Schwartz in addition to Louis, whose impassioned "Thoughts and Prayers" follows. Organ player Johnny Mercier joins the ensemble on "Revelations" and "Bondye Ede-N", the former featuring vocalist Melanie Charles in a prayerful mode, the latter a wildly festive affair with Buss and Louis solos and vocals by Jean, Stylianou and the leader. Xiomara Laugart is heard solemnly vocalizing Mexican-Israeli guitarist Ilan Bar-Lavi's Spanish language lyric to Louis' "Present". The disc ends with Calvaire, Ross and Louis letting loose on the latter's "Siwèl".

Disc Two likewise begins prayerfully with "Yamim Tovim", on which Israeli vocalist Shelly Alma gently intones her and Bar-Lavi's Hebrew lyric in a duo performance with the guitarist. This leads into "Praying For You", a feature for Buss, who blows plaintive lines over Ross and Tosca Laugart's supple accompaniment. "I Can't Breathe" has Louis playing mournful soprano over Dickey's bossa-tinged guitar before the voices of Eliaza, Jean and Stylianou enter tenderly, chanting the title words over Mercier and Calvaire's funeral support. "The Story Of The Mango Merchant", with Stylianou and Djouré Nance singing hymnally, introduces "Mango Manchan", which slowly builds into a festive AfroCaribbean outing. "Bisket Tombe" has Louis and Buss swinging straightahead into the two-part title suite, showcasing Louis' alto slowly building in intensity through "Part I (The Journey)" and "Part II (The Traveler)", on which Buss and Ross share the solo spotlight. All three shine on the kaleidoscopic "Negative ISP". The date ends beautifully with Louis' arrangement of Hermeto Pascoal's "O Farol Que Nos Guia".

For more information, visit blueroommusic.com. Louis is at Dizzy's Club Nov. 13th with Jonathan Barber. See Calendar.



Solidarity

Jerome Jennings (Iola)
by Phil Freeman

Drummer Jerome Jennings' second album as a leader is steeped in history. Not just jazz history, but American history more broadly. It opens with a furious version of Dizzy Gillespie's "Bebop" before launching into a program of eight originals and versions of the '80s pop hit "I Love Your Smile", originally performed by singer Shanice, and "You Are Never Far Away From Me", the Allan Roberts-Robert Allen standard vocalist Perry Como took as his theme song. The core band features

trumpeter Josh Evans, tenor and soprano saxophonist Stacy Dillard and trombonist Andrea Murchison, pianist Zaccai Curtis and bassist Christian McBride. Guests pop up here and there: saxophonist Tia Fuller on three tracks and Camille Thurman singing on one and playing tenor on another while percussionists Carlos Maldonado and A.J. Jennings appear on one track each and a second bassist, Endea Owens, fills out the low end on two pieces.

Jennings' approach to rhythm is immediately fascinating. Rather than maintain a manic Max Roach/Kenny Clarke tempo on "Bebop", he settles into a ticking second-gear groove, which gives the piece a kind of deliberation, despite McBride's repeated attempts to leap forward. It's only at the halfway mark, when Evans takes a high-flying solo, that things really cut loose. The presence of three and sometimes four horns gives the arrangements a real lushness. "Marielle (for Marielle Franco)", dedicated to a Brazilian political activist who was assassinated in 2018, sets up a churning Latin groove, adding Maldonado's congas and Fuller's soprano to the lineup. The horn charts are as intricate as anything laid down by Willie Colón or Eddie Palmieri in the '70s and Curtis' playing is a particular highlight.

Perhaps the most fascinating track is "Convo With Senator Flowers", which sets a speech by Arkansas State Senator Stephanie Flowers, speaking out against a proposed "Stand Your Ground" law, to a drum track. Jennings' sharp, militaristic rhythms are brutal and passionate, but no matter how hard he slams the kit, he doesn't come close to matching the intensity of Flowers' words.

For more information, visit jeromejennings.com. This project is at Dizzy's Club Nov. 12th. See Calendar.

JAZZ VESPERS
SUNDAYS AT 6 PM

11/3: IKE STURM ENSEMBLE

11/10: RYAN KEBERLE BIG BAND

11/17: ANNA DAGMAR / THEO BLECKMANN / RICHARD HAMMOND / ELANA BONOMO

11/24: MELISSA STYLIANOU / CHRIS DINGMAN / IKE STURM

MIDDAY JAZZ MIDTOWN
WEDNESDAYS AT 1 PM

11/6: BARRY HARRIS

11/13: RONNY WHYTE SONGBOOK
PRODUCED AND HOSTED BY ARI SILVERSTEIN

11/20: ROBERTA PIKET / VIRGINIA MAYHEW

11/27: BEEGIE ADAIR / MONICA RAMEY

SAINT PETER'S CHURCH
619 LEXINGTON AVE @ 54TH STREET
SAINTPETERS.ORG



Free Radicals at DOM
Peter Evans/Agustí Fernández/Barry Guy
 (Fundacja Sluchaj!/Listen Foundation!)
 by Tyran Grillo

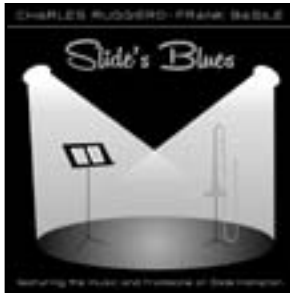
Recorded live at Moscow's DOM Cultural Center in November 2017, *Free Radicals* documents the assembly of three master improvisers: American trumpeter Peter Evans, Catalan pianist Agustí Fernández and British bassist Barry Guy. While all have unleashed their unquenchable fires in other contexts, this is their first album as a trio and the results are both exactly what anyone familiar with them would expect and yet enchantingly surprising.

Over the course of two tripartite sets, we fall into a conversational category of sound, whereby opinion and assertion blend to the point of indistinguishability and the purpose at the core of it all sheds its skin in search of jagged horizons. The piano's innards are subjected to an especially fascinating surgery as Guy illuminates the operating table with his bass and Evans melts his trumpet down into a scalpel.

Where the first set isn't afraid to throw some vinegar into the baking soda, neither does it shy from ponderance, treating quietude as a breeding ground of undiscovered order. The second set is even more substantive, achieving astonishing congruence at

almost every turn. Moments in which bonds seem to crumble are those in which unity would come across as hypocritical and which by its very ejection leaves room for listener engagement. Part Two of the latter set is a suspension of disbelief that runs back and forth along the top of the proverbial fourth wall until it erodes to the ground. The encore is more of a beginning than an ending and by its suggestions of eternity rips off the "im" from "impossibility" and skips it across the pond of expectation until the final plop is heard on a shore too distant to see yet close enough to hear.

For more information, visit sluchaj.org. Evans is at *The Stone at The New School Nov. 5th-9th*. See Calendar.



Slide's Blues
Charles Ruggiero/Frank Basile Octet (smallslive)
 by George Kanzler

In the early '60s trombonist Slide Hampton made a series of albums with an octet consisting of two trumpets, two trombones, two saxophones (tenor and baritone, doubling on clarinet and bass clarinet respectively) plus bass and drums. With this minimal lineup, Hampton created a panoply of music suggesting the richness of a full big band.

Baritone saxophonist Frank Basile was so intrigued

by the Hampton Octet recordings (Hampton had lost the arrangements in an accident) that he transcribed several of the recorded tracks and brought them to drummer Charles Ruggiero, whose father Vinnie had been the drummer on many of those sessions. The result is this recording, nine pieces, including the four parts of a suite. Joining them on two tracks is Hampton as guest trombone soloist.

By mixing and matching, pairing brass with reeds in duos and trios, Hampton was able to create a richly textured ensemble sound. The variety he was able to create is perfectly demonstrated on the title track, where Hampton's buttery trombone (sparsely muted?) interacts with brassy riffs and shouts in call-response passages and trombone obbligati to the ensemble and solos over horn shouts and breaks. His resourcefulness at creating an orchestral sound is best realized on the theme to the movie *Exodus*, presented with cinematic pageantry and sweep.

The album begins with Hampton's "Our Waltz", a swinger in 3/4 replete with fanfares, a gritty tenor saxophone solo from Sam Dillon and a drum solo framed by the ensemble through perfect flourishes of brass and reeds. Hampton is back for "Mack the Knife", an expansive take on the Louis Armstrong hit. The *Cloister Dance Suite* demonstrates Hampton's resourcefulness as the four movements present a recurring theme in varying settings, from rhythmless horns to faster and slower tempos to one section in waltz-time. The simmering, increasingly short, solo trades between trombonist James Burton III and Dillon on the uptempo "IV: Possession" are a scintillating highlight and disc finale.

For more information, visit smallslive.com. This project is at *Smalls Nov. 8th-9th*. See Calendar.

BMCC
Tribeca
 PERFORMING ARTS CENTER

Musician. Jazz Funk Rock Bassist. Composer.

RICHIE GOODS

Wednesday, November 13 at 7:30PM; \$35

Bassist Richie Goods is the youngest person ever inducted into the Pittsburgh Jazz Hall of Fame. Richie has recorded and toured with a variety of artists such as Brian McKnight, Whitney Houston, Christina Aguilera and more. His first solo project with his fusion/funk band, *Richie Goods and Nuclear Fusion*, live at the Zinc Bar and his latest release, *Three Rivers* received critical acclaim.

(212) 220 - 1460 www.tribecapac.org 199 Chambers St., New York, NY

HOSTOS
 CENTER FOR THE ARTS & CULTURE
 450 Grand Concourse, Bronx, NY

HABANA
 at 500
 A NEW YORK Salute to a TIMELESS CITY

HAVANA JAM

Yunior Terry & Son de Altura featuring David Oquendo
 with: Eddy Zervigon • Gema • Adonis González

Bassist / violinist / composer Yunior Terry, a member of one of Cuba's most gifted musical families, leads an all-star salute to honor the 500th anniversary of the founding of Havana and its musical heritage.

FRIDAY, NOVEMBER 15, 7:30 PM **RESERVED SEATING \$25**
 Repertory Theater **Seniors: \$20 | Students: \$5**

Tickets: www.hostoscenter.org | (718) 518-4455 | 2 4 5 Bx1 Bx2 Bx19
 In person: Box Office Open Mon. - Fri. 1:00pm - 4:00pm and 2 hours prior to performance

GINNY'S

SUPPER CLUB

NOVEMBER EVENTS

SAT NOV 2ND • 8:00PM



80S BORN, 90S BRED
JONATHAN MICHEL

THURS NOV 7TH • 8:00PM



EMMALINE

FRI NOV 8TH • 8:00PM



COREY HARRIS

SAT NOV 9TH • 8:00PM



SAX & TAPS
**DEWITT FLEMING JR &
ERICA VON KLEIST**

SAT NOV 16TH • 8:00PM



**ALPHONSO HORNE &
THE GOTHAM KINGS**

THURS NOV 21ST • 8:00PM



HAVANA IN HARLEM
PEDRITO MARTINEZ

FRI NOV 22ND • 8:00PM



**GEORGE SPANKY
MCCURDY**

SAT NOV 23RD • 8:00PM



**ENDE A OWENS
& THE COOKOUT**

FRI NOV 29TH • 8:00PM



C. ANTHONY BRYANT

SAT NOV 30TH • 8:00PM



JOHNNY O'NEAL

212.792.9001
310 LENOX AVE, HARLEM
GINNYSSUPPERCLUB.COM

@GINNYSHARLEM

SUBJECT TO CHANGE



Gotham Goodbye
Franck Amsallem (Jazz&People)
by Scott Yanow

Pianist Franck Amsallem moved from his native France to the United States in 1981 to study at Berklee. After graduating, he settled in New York where he developed his own voice within jazz' modern mainstream, performing and recording with Gary Peacock, Tim Ries, Roy Hargrove, Bobby Watson and Joshua Redman in addition to leading his own groups. In 2001 Amsallem returned to France where he has since become one of his country's top jazz players. The recently recorded *Gotham Goodbye*, his tenth album as a leader, has Amsallem paying tribute to his 20 years in the U.S. Rather than offer standards (other than "Last Night When I Was Young"), he features originals that were written to recall his valuable time in America.

For this outing, Amsallem is joined by tenor saxophonist Irving Acao, bassist Viktor Nyberg and drummer Gautier Garrigue. The music is essentially modern hardbop with an emphasis on swing and chordal improvisation. The pianist has combined such influences as McCoy Tyner, early Herbie Hancock, Chick Corea and others into his own style while Acao has an attractive sound, hints at the phrasing of Branford Marsalis on "From Two To Five" yet can also play a ballad with shades of Ben Webster's warm tone and lets out some soulful cries worthy of Red Holloway on "From Twelve To Four".

The opener, "From Two To Five", has a fairly simple theme, some cooking by the quartet and shows that that time of day must be exciting in New York. "A Night In Ashland" is a complete contrast since it is moody and thoughtful. The dreamlike title ballad is a bit melancholy but becomes an energetic modal piece. The quartet plays pretty on Harold Arlen-Yip Harburg's "Last Night When We Were Young" while "Baton Rouge" utilizes New Orleans parade rhythms over a modern chord structure. The other performances include the fairly straightahead "Standard Form"; the introspective and quietly mournful "In Memoriam"; an eccentric medium-tempo blues ("From Twelve To Four"), on which Amsallem throws in some chords worthy of Thelonious Monk; and "Hamsa" which has a haunting melody and is played in 5/4 time.

Gotham Goodbye may be a tribute to the New York scene of the '90s, but Amsallem has succeeded in giving current players some very good songs to adopt.

For more information, visit jazzandpeople.com. Amsallem is at Mezzrow Nov. 6th and Jazz at Kitano Nov. 8th-9th with Sacha Boutros. See Calendar.



Still Point: Turning World
Joel Harrison (Whirlwind)
by Robert Bush

Guitarist Joel Harrison has been quietly releasing wonderful music that defies easy categorization ever

since his octet effort *Range of Motion* back in the late '90s and continuing with his Free Country bands, which strive to forge an alloy from jazz improvisation and traditional country music. Along the way, he has also consistently engaged in another type of fusion, one that blends the music of North (Hindustani) and South Indian (Carnatic) traditions with that of American improvisers.

Thus, the music on *Still Point: Turning World* was born. Harrison also folds his love for the percussion instruments of the Western classical tradition (primarily vibraphones, marimba and timpani) into his small group of bass (Hans Glawischnig, Stephan Crump), reeds (Ben Wendel), drums (Dan Weiss) and his frontline partner on the sarod (Anupam Shobhakar). Combinations like this are not new to the jazz world; Joe Harriott's *Indo-Jazz Suite* and L. Shankar's *Song For Everyone* are both obvious forebears, but Harrison's version of this idea breaks new ground with often spectacular results.

From the opening strains of "Raindrops in Uncommon Times", it is clear that something singular is happening. The mélange of disparate textures is mesmerizing and when special guest V. Selvaganesh enters at midpoint with *konnokol* (rhythmic vocalizations) the intensity ratchets even higher.

Harrison plays the electric guitar on "Permanent Impermanence" and with the addition of vibraphone, tenor saxophone and upright bass, there are clear connections to the jazz tradition. Both the leader and Wendel take flight with expansive solos. It was hard not to think of Steve Reich on the short (2:27) "Ballad of Blue Mountain", upon which layers of vibraphone and other mallet instruments create an attractive carpet for a poignant steel-string guitar solo.

An obvious high point is the extended piece "Creator/Destroyer", which begins with the dark thunder of timpani, orchestral bells and drumset inducing a complex web of rhythms, allowing for stunning statements from sarod, tenor saxophone and an amazing kanjira (South Indian frame) drum performance from Selvaganesh, who very nearly steals the show.

There are precedents for the astonishing music on *Still Point: Turning World*, of course—a primary inspiration might well be the work of John McLaughlin's Shakti and later Remember Shakti, which also featured V. Selvaganesh, who took over for his father T.H. "Vikku" Vinayakram—Harrison's achievement is to make it all sound completely new. Harrison doesn't get loads of attention, but continues to create compelling music and this album will undoubtedly find itself on many reviewers "Best Of" lists for 2019.

For more information, visit whirlwindrecordings.com. This project is at Roulette Nov. 6th. See Calendar.

FIDO QRTET



Shoko Nagai piano
Maryanne de Prophetis voice
Ron Horton trumpet
Satoshi Takeishi drums

TUESDAY, NOVEMBER 26 @ 8PM

ARETÉ VENUE AND GALLERY

67 West Street #103

Brooklyn, NY 11222

aretetvenue.com

listen to excerpts @

ennarecords.com/fidoqrtet



Shangri-La
Andy LaVerne (SteepleChase)
 by Ken Dryden

There seems to be a bit of bias toward New York City area musicians, simply because there are more opportunities to hear them locally on a regular basis. Thus many veteran artists based elsewhere, even with extensive discographies as leaders, are often overlooked. Such is the case with pianist Andy LaVerne, a seasoned bandleader, composer and jazz educator who studied privately with Bill Evans and graduated from Juilliard. Reviews of LaVerne's work appear sporadically in jazz media, in spite of his impressive series of over 30 recordings for SteepleChase during four-plus decades as a leader, co-leader or soloist, along with his releases for other labels in the U.S. and Japan.

The band he assembled for this date includes bassist Mike Richmond, who has been a frequent sideman since the mid '70s, while his friendship with tenor saxophonist Jerry Bergonzi dates back even earlier. Trumpeter Alex Sipiagin and drummer Jason Tiemann have also previously worked with the pianist.

The album is filled with stimulating originals, most of which seem to be newly written for the session. "Noteification" is intense postbop accented by burning

tenor and buoyant piano. The somber "Give And Take" is a jazz waltz with a reflective air, providing a showcase for intimate bass and lyrical flugelhorn. LaVerne originally wrote "Waltz King" for the late guitarist John Abercrombie and they recorded it together; this updated version features a Bergonzi solo that has the fury of John Coltrane's later years, contrasting with bop-infused piano. The title track has a bit of a mystic air with its softly played theme and a samba undercurrent, including robust, expressive flugelhorn and punchy tenor. *Shangri-La* is another valuable addition to Andy LaVerne's discography.

For more information, visit steeplechase.dk. This project is at Smalls Nov. 20th. See Calendar.



Continuum
Bridges (with Seamus Blake) (AMP Music & Records)
 by Marco Cangiano

Bridges is an up-and-coming Nordic group that happens to have Britain-born/Canada-raised saxophonist Seamus Blake as a member. It is as a mature and an accomplished group of musicians as it gets, with each actively contributing by composing very melodic lines. The cooperative nature becomes evident in the two free improvisations—"Mareel" and "Fanfare"—the former an inspired elegiac duo between Blake and Norwegian pianist Espen Berg and the latter a suspenseful exploration of sounds and forms.

Bridges has a warm, melodic, passionate sound quite far from the much abused cliché of coldness generally associated with Scandinavian groups. In terms of warm melodicism pervading not only the original themes but also each individual solo the reference is the Esbjörn Svensson Trio. As to Bridges' rhythmic variety another reference is a fellow collective group, James Farm, largely due to Blake's contributions; he has never sounded more relaxed and confident, while preserving his characteristic edge. Dane Jasper Bodilsen embodies the deep sound often heard with Northern European bass players, whereas Norwegian drummer Anders Thorén has the light, tasteful and supple touch of countryman Jon Christensen. Together they form a splendid rhythm section while being totally integrated into the group's effort.


The music is consequential throughout a relatively short CD by today's standards. It follows the path set by Bridges' previous recording; the group has seen only one replacement so far with Bodilsen taking over from Ole Morten Vågan. Each composition has a singing quality without renouncing harmonic and rhythmic complexity. This makes for a consistently engaging and varied music in which each soloist thrives. After the brief ethereal "Introduction", "The Clues" and "Andromeda" illustrate the easiness and confidence with which this group faces complex, yet lyrical, tunes. "Jupiter" is particularly successful in showcasing Bridges' many facets, including a sense of drive and commitment delivered by fleeting piano and muscular tenor. "No Road" exemplifies the group's capacity to sing in unison while launching British-born, Oslo-based trumpeter Hayden Powell's rounded sound into an inspired solo leading to Bodilsen's joyous feature. A very rewarding recording that continues to disclose subtleties after each listen.

For more information, visit ampmusicrecords.com. Blake is at Dizzy's Club Nov. 18th-19th with Alex Sipiagin. See Calendar.



SWING BY TONIGHT
 7:30PM & 9:30PM

- NOV 1-3
stefon harris & blackout
- NOV 4
lew tabackin: zoot, coleman & tabackin
- NOV 5-6
paul nedzela quartet
- NOV 7-10
tom harrell infinity band
- NOV 11
berklee institute of jazz and gender justice featuring kris davis
- NOV 12
jerome jennings cd release: solidarity
- NOV 13
jonathan barber & vision ahead
- NOV 14-17
willie jones iii: our man higgins
- NOV 18-19
alex sipiagin sextet with special guest alina engibaryan
- NOV 20-21
the rodbros
- NOV 22-24
paula west
- NOV 25 • MONDAY NIGHTS WITH WBGO
jimmy cobb trio
- NOV 26-27
wycliffe gordon & friends
- NOV 28
thanksgiving with wycliffe gordon
- NOV 29 - DEC 1
wycliffe gordon & friends



World Class Jazz
At Affordable Prices!
Jazz Tuesdays In The
John Birks Gillespie Auditorium

NOVEMBER 5TH
SANTI DEBRIANO GROUP

NOVEMBER 12TH
FRANK PEROWSKY
BIG BAND

NOVEMBER 19TH
MIKE LONGO TRIO
PLAYS THE GREAT
AMERICAN SONGBOOK

New York Baha'i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: \$15 Students \$10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night

JAZZ.ORG/DIZZYS
 212-258-9595

jazz at lincoln center
 broadway at 60th st., 5th fl.





Live in Brooklyn
Perry Smith Quartet (Smith Tone)
 by Jim Motavalli

Live dates often bring out the best not only in leaders but side players as well. That's the case with this fine date from guitarist Perry Smith. The Chilean tenor saxophonist Melissa Aldana is a big reason this one works so well. She's fiery on the uptempo stuff and exquisitely tender on the ballads, of which there are two. Bassist Matt Aronoff and drummer Jay Sawyer round out the group.

Smith is very much the working New York musician, which is why capturing him live makes sense. His playing has been heard around town (and around the country) with bands led by trumpet player Jason Prover, vocalists Kat Reinhert and Chiara Izzi, saxophonist Stan Killian, bassist Marty Isenberg and bassist Marcos Varela, plus the No Biggity Trio. If you're wondering what he listens to on the tour bus, he also recorded a solo album of Joni Mitchell covers. Smith likes saxophone and has previously recorded with Jon Irabagon and Dayna Stephens.

On several numbers, bop is to the fore as Aldana and Smith double on the heads of the guitarist's own "Golden Days" and (introduced with a tricky walking bassline) "Starlit Skies", as well as Sonny Stitt's

"Eternal Triangle". The latter features strong ensemble work and a long drum solo.

Listeners could be forgiven for thinking this is Aldana's album, so forceful is she on numbers like "Premonition" (another Smith original). But Smith tears off an extended, swinging 'shades of Wes' solo on that track and then trades inventive fours with Aldana to take it out. Overall, he doesn't dominate but is very much part of the ensemble.

It would have been nice to have been in the audience at The Nest in Prospect-Lefferts Gardens on Nov. 14th, 2018. Music history wasn't changed, but the audience got a very meaty mainstream jazz workout, with everyone at the top of their game. Groups like this is why we love the music.

For more information, visit perrysmithmusic.com. Smith is at Halyard's Nov. 19th. See Calendar.



The King of Bungle Bar:
Umlaut Big Band Plays Don Redman
 Umlaut Big Band (Umlaut)
 by Mark Keresman

Don Redman (Jul. 29th, 1900-Nov. 30th, 1964), arranger, composer and bandleader, was one of the architects of the Swing Era sound. Playing harmony under written solos? Call-and-response patterns between orchestra sections? Music for a Betty Boop 1933 cartoon/short? Redman. He led bands in the '30s and contributed arrangements to McKinney's Cotton Pickers, Harry James, Jimmy Dorsey and Count Basie. While others eclipsed him in terms of visible success and fame (as leaders), with his refined, classy style, Redman was one of the individuals responsible for big band jazz' success. Later in the '50s, he was musical director for vocal legend Pearl Bailey.

The Umlaut Big Band is a European collective comprised of musicians from Berlin, Stockholm and Paris. Under Pierre-Antoine Badaroux (leader/saxophone), the band specializes in lesser-known jazz arrangements of the '20s-30s, including Fletcher Henderson, Artie Shaw and Jimmie Lunceford as well as those practically unknown in the USA such as Fud Candrix (Belgium) and Jack Hylton (England).

The brief opening track "Have It Ready" draws a line between (and connecting) the heavily-rhythmic New Orleans-ish style and the smooth sophistication of swing. "Hot Mustard" slows down just a bit, but it's still a danceable tempo; the tune itself is rather tongue-in-cheek (with a deep horn growl that'll recall an ancient cartoon starring Ms. Boop or Popeye the Sailor Man) yet the arrangement is smooth and sweeping. The solos are pert and tangy; a brief piano lead by Bruno Ruder glistens like a light summer rain. "Whiteman Stomp", a tip of the hepcat fedora to '20s big band leader Paul Whiteman, has terse, celebratory ensemble playing and a jagged melody over a tempo, which, if it were just a little faster, would almost be punk rock. Almost unrecognizable, "Auld Lang Syne" is usually thought of/heard as a sweetly nostalgic tune but these folks do it urgently and irreverently, as if it were the intro to a zany comedic movie.

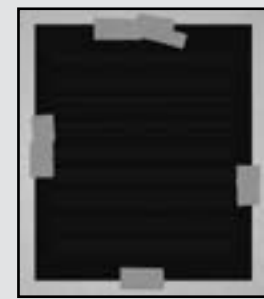
"Cupid's Nightmare", with its elegant, romantic writing for horns, is liable to inspire the slow-dancers in the crowd while the luscious texture and pithy solos will warm the hearts of any Duke Ellington fan. Speaking of the Duke, "Flight of the Jitterbug" recalls his quirkier songs with a rat-a-tat melody, plus has

touches of the satirical daffiness of Spike Jones. "Mickey Finn" (old slang for a psychoactive drug-laced drink) lives up to its moniker: breakneck pace; deceptively sweet melodic fragments; and boisterous, almost over-the-top bravura in the horn arrangements.

There's a fabulous variety of moods here — refined, intellectual, wistful and zany, sometimes all within the same selection. Solos are maddeningly brief but sharp, keen, danceable a-plenty. *The King of Bungle Bar* is unreservedly recommended for enthusiasts of original big band sounds as well as neophytes and new generation(s) of Swing fans.

For more information, visit umlautrecords.com

IN PRINT



Eponymous
Jason Moran (Walker Arts Center)
 by Eric Wendell

Leo Tolstoy once said, "Art is not a handicraft, it is the transmission of feeling the artist has experienced." This declaration on how we experience art can be seen in the work of multidisciplinary artist Jason Moran, whose first solo museum exhibition has been captured in the artbook *Jason Moran*. The exhibition originated at the Walker Art Center in Minneapolis before hitting the road, with its final stop at the Whitney Museum of American Art in September. The artbook highlights the show, containing pictures, Moran's thoughts on the creative process and essays from scholars and collaborators contextualizing the show.

The book beautifully displays its subject as an artist who defies boundaries and has a perceptive eye in capturing jazz within a visual context. Images of creative spaces, music in motion as well as drawings and sculptures offer insight into Moran's genius and the experience of seeing Moran's said genius in person.

Highlights are the photos of the performance spaces from the exhibit. "STAGED: Savoy Ballroom 1", "STAGED: Three Deuces" and "STAGED: Slug's Saloon" celebrate those notable venues and the legacy they hold in the jazz community. The way that the photos portray the spaces is visceral in nature and easily conjures the sounds that the original spaces housed in their walls.

While the pictures successfully showcase the exhibition, the essays are high points as they serve to further describe Moran's purpose. In the essay, "Corners, Fields, Portals: Haunted Spaces of the Black Imagination", Okwui Enwezor describes "meta-spaces" and how structures are important in telling the story of African-American music. The idea of "meta-spaces" is powerful as one can see how Moran is trying to have the reader or visitor embrace not just the art but the space that houses the art.

Jason Moran proves that creativity is not media-specific and that there is more than one way to seize and experience it. Within the pages of the book, the words transmit Moran's artistry and that jazz, both in sight and sound, needs to be experienced in person.

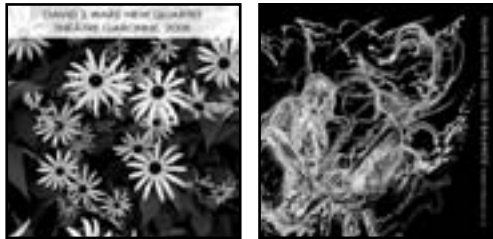
For more information, visit whitney.org/exhibitions/jason-moran. This exhibition runs through Jan. 2020.

thesidedoor
AT OLD LYME INN

 Friday, November 1 EDMAR CASTANEDA	 Saturday, November 2 THE CURTIS BROTHERS
 Friday, November 8 ROXY COSS QUINTET	 Saturday, November 9 JOE SAYLOR & FRIENDS
 Friday, November 15 ANDY MILNE & UNISON	 Saturday, November 16 HELEN SUNG'S SUNG WITH WORDS
 Friday, November 22 THE RODRIGUEZ BROTHERS	 Saturday, November 23 THE ALLAN HARRIS BAND
 Friday, November 29 CHARLES TURNER QUARTET	 Saturday, November 30 RHYTHM FUTURE QUARTET

And Future Hits Down the Line from:
 Bobby Broom, Linda May Han Oh, Noah Baerman, Russell Malone,
 Christian Sands, Johnny O'Neal, Vic Juris and much more to come in 2020

thesidedoorjazz.com



Théâtre Garonne, 2008
David S. Ware New Quartet (AUM Fidelity)
The Balance
David S. Ware Trio (AUM Fidelity)
 by John Pietaro

David S. Ware, born Nov. 7th, 1949, walked within the highest order of Downtown improvisers throughout the school's conceptual history. But the saxophonist actually predated Downtown as we know it. He worked with Cecil Taylor, Butch Morris, David Murray, Sam Rivers and Beaver Harris as early as 1973, after moving to NYC from New Jersey.

Becoming a recording artist in his own right in the late '70s, Ware consistently topped new music's stratosphere, jazz at the edge of tomorrow. During the '80s, his collaborations with Andrew Cyrille, Ahmed Abdullah, William Parker, Matthew Shipp and others led to the founding of the celebrated David S. Ware Quartet, garnering the highest praise in mainstream press (including *Rolling Stone*) and records for Columbia. His appeared to be a charmed career, but it contained a rare challenge.

Surviving the kidney disease first diagnosed in 1999, Ware returned to the stage with a major shift in artistic vision. He began to experiment further in sound and configuration, ultimately founding a new quartet with Joe Morris (guitar), bassist Parker and drummer/percussionist Warren Smith. This band was a radical departure for Ware, but one for which he was absolutely prepared. The substitution of guitar for Shipp's piano was the most obvious shift, allowing natural space as much as electric ambiance to breathe widely, with sinewy single-string melodic phrases doubling the lead and heading off into new realms. Smith's experience as a studio and theater musician since the late '50s, in addition to myriad jazz dates, brought something fresh, gripping, global, eternal and immediate; likewise, Parker, a co-founder of the Arts for Art organization and leader among New York's creative revolutionaries, whose pedigree was and remains indisputable.

The band is captured brilliantly (with reference to both sound quality and musical mastery) on *Theatre Garonne*, a 2008 performance in the titular Paris space. "Crossing Samsara", the major theme of this set, arising at multiple intervals, has roots in postbop, with an intriguing rapid-fire melody soaring over a sonic obstacle course. Here was the saxophonist's compositional journey into the jazz head but, never one to fall victim to creative restriction, there seemed no end to his exploration. Ware virtually breathes fire in his solo segments, pushing harder than usual, certainly born of the urgency of staring down one's mortality. While this feature can be heard in various points of this set, Part 2 of "Crossing Samsara" is perhaps the clearest example. All in all, the recording—packaged in a heavyweight, six-panel digipack with liner notes by Morris and producer Steven Joerg—is a priceless addition to the canon.

His next phase, the David S. Ware Trio (the new quartet minus Morris) recorded in studio without pre-planning or rehearsals prior to its live debut at the 2009 Vision Festival. That moment, the singular "Vision Suite", was captured on tape perhaps with foresight into Ware's ebbing mortality and has now been released on AUM Fidelity as *The Balance*, an account into the unbridled. Seemingly imbued with the conjoined spirit of Eric Dolphy, Albert Ayler and 1967 John Coltrane, Ware's performance was a portal into what free jazz could be in 2010. Or right now.

Opening with solo tenor saxophone and then quickly moving into a collective statement of the full trio, this suite may best be described as naked freedom as a genre unto itself. In the mindset of an artist encountering a glimpse into his inevitable fate, the set paints a beautifully timeless landscape. With utter respect for the work of his partners in this foray, Ware's tenor saxophone stands among the strongest of his instruments' heritage, not simply technically advanced, but tireless, boundless, all-encompassing. A primal release, perhaps, but so much beyond the guttural. This is art born of the initial life breath. Ware's kidney disease would, by 2012, win the battle of the wills. Still, his legacy resounds as the stuff of which legends are made.

For more information, visit aumfidelity.com



Testament
Avram Fefer Quartet (Clean Feed)
 by Stuart Broomer

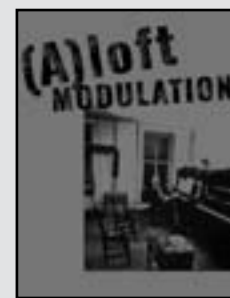
Avram Fefer is a strongly focused saxophonist (and sometimes clarinetist) who references a broad jazz tradition while emphasizing African and Semitic rhythms and scales. He has worked in a fine duo with the veteran pianist Bobby Few as well as leading an occasional quartet, but Fefer's most frequent vehicle has been a trio, including two forceful CDs with bassist Eric Revis and drummer Chad Taylor in the past decade. The present quartet includes Revis and Taylor and adds a signal presence in guitarist Marc Ribot.

Fefer cares about thematic material. Through the years, he's recorded works from the pantheon (Duke Ellington, Thelonious Monk, Charles Mingus and Ornette Coleman) and here that sense of repertoire extends to his own work. "African Interlude" first appeared on 1999's *Calling All Spirits* (Cadence), his debut, which also included Revis. The title song appeared on 2008's *Ritual* (Clean Feed) while "Essaouira", "Wishful Thinking" and Chad Taylor's "Song for Dyani" were first recorded on the trio's 2010's *Eliyahu* (Not Two). Their reappearance strongly suggests two things: Fefer doesn't toss off throwaway tunes for a recording date and the addition of Ribot to the group has lent new significance to the saxophonist's anthemic themes.

The result may be Fefer's "greatest hits": "African Interlude" has a special power, a potent ostinato wedded to a coiling Middle-Eastern scale and forceful tenor saxophone; "Testament", inspired by Fefer's conversations with Coleman, assume further dimension with Ribot's presence: hard-edged lines, bending into microtones and breaking up into noise, along with a brutalist duet of Revis and Taylor, lend the piece a new intensity, specifically invoking Coleman's adventure with the Master Musicians of Joujouka. "Song for Dyani", with an odd seeming nod to the "Star Spangled Banner" as well as Africa, is hymn-like and contains a Jimi Hendrix-ian alto/guitar unison. There's a dancing feel to the new "Magic Mountain" and the group dialogue is celebrated, in every transition and in the close interplay of the quartet, until it rises to a new level in the sustained tones of the final passage. In sum, it's a powerful band, producing music that's both immediately engaging and very likely durable.

For more information, visit cleanfeed-records.com. This project is at Zinc Bar Nov. 26th. See Calendar.

ON STAGE



(A)loft Modulation
 Written by Jaymes Jursling and
 Directed by Christopher McElroen
 by Russ Musto

Billed as "a play with jazz" *(A)loft Modulation* is a compelling theatrical work, penned by playwright Jaymes Jursling and directed by Christopher McElroen, bringing to life happenings in a rundown New York City Flower District loft. Inspired by the true tale of the building at 821 Sixth Avenue where estranged *LIFE* photographer W. Eugene Smith and alienated Juilliard professor/jazz pianist/composer Hall Overton lived in adjoining spaces during the '50s-60s, the play depicts the comings and goings of a cast of characters dealing with the complex issues of the day.

Smith legendarily had wired the whole building for sound and the work plays upon that, taking place in two separate time periods, the 20th century era of photographer Myth Williams (PJ Sosko) and pianist Way Tonniver (Eric Miller) and the present day, where Steve Samuels (Kevin Christaldi) obsessively archives the reels of tape that document the music of earlier times. Ingenious staging by Troy Hourie, wherein the lofts of Williams are connected by a staircase and separated from that of Samuels' by a kitchen, allows the action to take place simultaneously in different times, Williams and Tonniver unaware of the existence of Samuels, who relives their experiences as he listens to different tapes (videos of which, designed by Adam T. Thompson, are projected on to spaces scattered throughout the set in a visually arresting manner).

Even before the action begins, the sound of jazz fills the A.R.T./New York Theatre with saxophonist Jonathan Beshay, bassist Adam Olszeski and drummer Kayvon Gordon warming up the audience playing "I Wish I Knew" and "Scrapple From The Apple" before getting into character. Once the actual play begins they are joined periodically by Tonniver to play both well known jazz classics and original music composed by Gerald Clayton.

The script has the characters interacting with one other to deal with various philosophical issues that entangle their lives, encompassed by the central theme of artistic fulfillment versus commercial success, which causes Williams to leave his lucrative job with *LIFE* ("Who quits *LIFE*?," an incredulous police officer asks the photographer), Tonniver to find more satisfaction playing in seedy jam sessions than teaching at Juilliard and Samuels to ignore his wife and quit his job to examine the past.

Central to the action are the ups and downs of celebrated drummer Reggie Sweets (Elisha Lawson) and hilarious moralistic musings of saxophonist Sleepy Lou Butler (Charlie Hudson III). As could be expected in a play about jazz in those times, issues of alcohol, drugs, race and prostitution all play a role in the various plotlines, but to Jursling's credit they are utilized judiciously and further, rather than overshadow, the play's important overarching themes, which remain relevant even today.

For more information, visit christophermcelroen.com



Now He Sings, Now He Sobs
Chick Corea (Solid State-Blue Note)
Trilogy 2
Chick Corea (Concord)
Antidote
Chick Corea Spanish Heart Band (Concord)
 by Scott Yanow

Chick Corea is a wonder of the jazz world. Even at 78, he has lost none of his youthful zeal for new music. While he has had his own sound on piano and keyboards since the late '60s, he has never gotten stale or coasted. In fact, Corea has led a remarkable number of groups, seeming to form a new band every six months while never officially breaking up his earlier ones.

Blue Note, in their Tone Poet Series, has reissued the 1968 album *Now He Sings, Now He Sobs* as an audiophile LP. During a three-day period, Corea, bassist Miroslav Vitous and drummer Roy Haynes recorded 13 selections, five of which ended up on what was the pianist's second album as a leader. Although he had already been a sideman with such notables as Mongo Santamaria, Willie Bobo, Blue Mitchell and Stan Getz, this album (originally on the Solid State label) resulted in Corea being discovered by many listeners. Even that early Corea, while occasionally sounding a little like Bill Evans, a lighter version of McCoy Tyner and Paul Bley, already displayed his own voice. "Steps - What Was" is a lengthy exploration with hints of his most famous original "Spain", still a few years in the future. "Matrix" has the postbop trio

engaging in near-telepathic ideas that still sound fresh over a half-century later. Both the title track and "Now He Beats The Drum - Now He Stops" are episodic and unfold like suites while the closing "The Law Of Falling And Catching Up" is a brief free improvisation.

45 years later in 2013, Corea teamed up with bassist Christian McBride and drummer Brian Blade to tour the world as Trilogy, recording a three-CD set of the same name. This year, the mostly acoustic trio came back together for another extensive tour. The two-CD live set *Trilogy 2* is a well-rounded program of Corea favorites ("500 Miles High", "La Fiesta", "Now He Sings, Now He Sobs"), two Monk songs ("Crepuscle With Nellie" and a powerful version of "Work"), a few standards and a song apiece by Steve Swallow, Stevie Wonder, Joe Henderson and Kenny Dorham. While McBride has a few virtuosic solos and Blade adds a great deal of color, the focus is on Corea's playful and consistently inventive ideas and the way that he and his sidemen interact with one other. The words that come immediately to mind when hearing this set are "brilliant" and "fun".

Corea's most recent group as of this writing (although, knowing him, he may already have formed three other units) is the Spanish Heart Band, an expansion on the concept of his 1976 album *My Spanish Heart*, the pianist at the head of a band consisting of a five-piece rhythm section, three horns (Jorge Pardo's flute playing is particularly impressive) and three guest singers (including a choir formed by his wife Gayle Moran Corea). Among the many highlights are hearing Ruben Blades engaging in effective scat-singing on the title track and "My Spanish Heart"; an exploration of "Duende"; a joyful jam version of "Armando's Rhumba"; Corea accompanying singer Maria Bianca on "Desafinado"; and his use of a flamenco dancer as part of the rhythm section on Paco De Lucia's "Zyryab". Everything works throughout this delightful and highly recommended tribute to the ageless Corea's love of Spanish music.

For more information, visit bluenote.com and concordjazz.com. Corea is at Rose Theater Nov. 15th-16th with Chucho Valdés. See Calendar.

rhythm section. Pintchik's extended arrangement of the ballad "I've Grown Accustomed To Her Face" glistens as it shifts through several moods, adding a recurring vamp between verses and behind Hardy's intimate solo. The title to Pintchik's "Your Call Will Be Answered By Our Next Available Representative, In The Order It Was Received. Please Stay On The Line; Your Call Is Important To Us" is a playful bop theme and reveals the composer's wit with its sudden twists and numerous stops and starts. Pintchik has continued to blossom and this live CD represents some of her best work.

For more information, visit lesliepintchik.com. This band is at Jazz at Kitano Nov. 21st. See Calendar.

RUSS LOSSING New Releases 2019



Ways - Hat Hut Records
Motian Music (Music of Paul Motian) - Sunnyside
Changes (Duke, Monk & more) - Steeplechase
russlossing.com



Same Day Delivery (Live)
Leslie Pintchik Trio (Pintch Hard)
 by Ken Dryden

Jazz artists typically discover music early and are usually playing in the idiom by their teens. But Leslie Pintchik had a different track. While working toward a doctorate in English to become a professor, she was bitten by the music bug. She began with classical piano lessons much later in life than most, followed by jazz studies with pianist Bruce Barth and then jam sessions to broaden her knowledge. Since her first CD in 2003, Pintchik has developed a reputation as a creative composer, inventive arranger and sublime improviser, not one to overpower listeners but instead draw them into her world. Bassist Scott Hardy, her husband, has been a valuable asset to her music from the beginning of her recording career while drummer Michael Sarin has added a creative touch on her past few CDs.

All nine songs here were previously recorded in the studio by Pintchik, but she finds fresh approaches to each of them in this live date from Jazz at Kitano, which was happily recorded without a release planned. Her lively midtempo samba setting of "Smoke Gets In Your Eyes" comes off effortlessly, with superb support by her

IN PRINT



Sweet Thunder: Duke Ellington's Music in Nine Themes
Jack Chambers (Milestones Music & Art)
 by Marilyn Lester

Jack Chambers' *Sweet Thunder: Duke Ellington's Music in Nine Themes* is proof that there can't be enough to say about the genius of the composer/bandleader. Chambers, a linguist, teacher of music and language and Ellington scholar, has written an entertaining, informative and hugely accessible book about the Maestro, with sharp insight into his body of work and character.

Ellington's career spanned almost six decades, from his first composition, "Soda Fountain Rag", written at 15, until his death in 1974 at 75. He wrote around 3,000 pieces in a multitude of genres. His virtuosity was immeasurable, so it stands to reason that Chambers' chosen themes are necessarily personal ones. Yet, they're wise picks, covering the essentials of the ever-evolving brilliance of the Duke.

With a starting point in Harlem, "the world's most glamorous atmosphere", Chambers both examines the Cotton Club days and the firmament from which sprang the Ducal development described in the following chapters. "Sweet and Pungent" (clever chapter titles are based on Ellington works) deals with the eminent plunger mute trombone sound of the Ellington band, from Charlie Irviss to Art Baron. More key members of the Ellington organization are successively spotlighted, such as saxophone legends Ben Webster and Johnny Hodges, and, of course, the indispensable right-hand man and fellow genius Billy Strayhorn.

Ellington the pianist is rich territory for Chambers, who writes, "Without consciously trying... Ellington recapitulated the entire history of jazz piano styles." Then there's Shakespearean Ellington and the later Ellington of the extended, thematic works, typified by the *The Afro-Eurasian Eclipse* suite. The legendary "stockpile", a trove of hundreds of studio recordings produced by the Maestro and many never issued or heard again, earns a chapter, along with the final observation of *The River*, Ellington's 1970 ballet suite for the Alvin Ailey Dance Company. For those who wish to know the music of Ellington, *Sweet Thunder* is, echoing Chambers last words in the book, "a cause for celebration among many."

For more information, visit chapters.indigo.ca. Duke Ellington Center Big Band is at Birdland Nov. 3rd. See Calendar.

BOXED SET



**Hittin' The Ramp: The Early Years (1936-1943)
Nat "King" Cole (Resonance)**
by Jim Motavalli

Nat Cole would have turned 100 in 2019, which is reason enough to undertake this significant labor of love—on seven CDs or 10 LPs. Resonance Records has worked long and hard to collect all the music the then-journeyman pianist and singer recorded between 1936-43, when he and his mates were scuffling and picking up gigs and recording sessions where he could find them. There's work here dating from before the first Nat Cole Trio was formed in 1937.

The man's budding genius on piano is always present on these sessions, which were scattered far and wide waiting for the archivists to unearth them. But it's not surprising that Cole's keyboard graced some real clinkers. The single most cringeworthy track here is the 1939 "Carry Me Back to Old Virginny", with its whiter-than-white vocal chorus, Pauline and Her Perils, going on about the "old darkies" and "massa". Cole's piano is rollicking, but

what could he have been thinking about while recording it?

The earliest session, Jul. 28th, 1936 and recorded for Decca, finds Cole (then just 17) in Chicago working with a six-piece band led by his brother Freddy. On "Honey Hush" with Freddy singing (quite well), young Nat already sounds like a mature stylist and quite assured. The reviews said Cole "would give Earl Hines the jitters." Since Hines was a principal influence, this must have made the young man either swell with pride or die of embarrassment.

Cole's first trio, with Wesley Prince on bass and Oscar Moore on guitar, formed just a year later, in September 1937 and (after another year) recorded copiously for the Standard Program Library (radio-friendly songs for the years when commercial recordings on the air were verboten). The group was immediately sensational. Wonderful tunes preserved here include "Scotch'n' with the Soda", "Mutiny in the Nursery", "FDR Jones", "With Plenty of Money and You", the rocking "Jivin' with the Notes" and the original 1940 "Gone with the Draft" (about the joys of being 4F).

From the Davis & Schwegler transcription recordings of 1939-40, who can resist "There's No Anesthetic for Love", with its little playlet introduction featuring "Dr. Cole". These recordings capture Cole's trio at its best. Yes, the group was also earning extra money from Standard by recording with vocalists Pauline and The Dreamers (the latter a black group in the style of The Ink Spots). This material isn't exactly timeless, but it's nice to be inclusive.

"Gone with the Draft" secured Decca sessions for the trio in Los Angeles, New York and Chicago

circa 1940-41, which resulted in a rich trove of tracks included here. It's from these recordings that we get the original "Sweet Lorraine", done at a relaxed tempo. The popular Nat Cole would seem to be fully on display here, but a war was on. In 1946, just after the period under study here, Cole led the way for African-Americans on the radio with the 15-minute "King Cole Trio Time" broadcast and began to have hits with orchestrated vocal pop material like "The Christmas Song", "Orange Colored Sky" and "Mona Lisa". But that's another story, isn't it?

Also featured here are the invaluable sessions that Norman Granz recorded for Philo in 1942 and 1943 with Cole accompanying Lester Young and Dexter Gordon: "Indiana", "Tea for Two", "Body and Soul", "I Can't Get Started". It's classic material showing Cole the jazz musician. They would record again in 1946, but this is the side of Mr. Cole we got too little of as he became fêted as a hit maker.

This collection doesn't give us every outtake and false start from the sessions. It's all killer and no filler and that makes it a better listening experience. The material is nicely annotated, no guessing—to the extent known—as to who was on the sessions and where they were recorded. Any Nat Cole is worth listening to, even the most sentimental, string-laden Christmas music. There may be zero jazz content, but there's that incredible golden throat. Fortunately, most of this content has Nat the singer *and* pianist, often with only minor commercial considerations.

For more information, visit resonancerecords.org. Cole tributes are at Queensborough Performing Arts Center Nov. 3rd with Keith David and *Smoke* Nov. 29th-30th with Allan Harris. See Calendar.

SteepleChase

Complete catalogs: www.steeplechase.dk

180g audiophile vinyl series



G1008 Ben Webster
My Man



G1050 Dexter Gordon
Swiss Nights vol. 1



G1080 Dexter Gordon
Biting The Apple



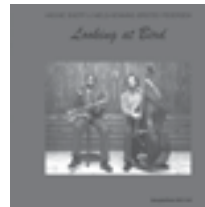
G1087 Monnette Sudler
Brighter Days For You



G1111 Shirley Horn
A Lazy Afternoon



G1131 Baker / Jordan
No Problem



G1149 Archie Shepp
Looking at Bird



G1179 Cedar Walton
Second Set



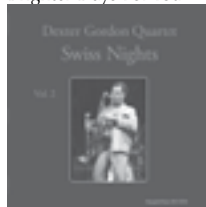
G1011 Duke Jordan
Flight To Denmark



G1055 Pedersen / Jones
Double Bass



G1081 Sheila Jordan
Sheila



G1090 Dexter Gordon
Swiss Nights vol. 2



G1113 Cedar Walton
Second Set



G1136 Dexter Gordon
Something Different



G1164 Shirley Horn
Violets For Your Furs



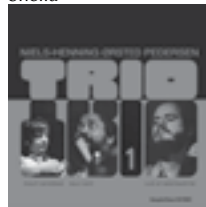
G1180 Chet Baker
Someday My Prince



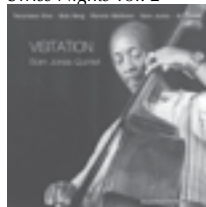
G1029 Tete Montoliu
Tete!



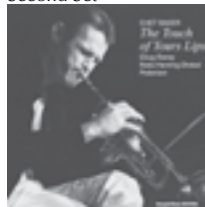
G1073/4 Stan Getz
Live at Montmartre (2LP)



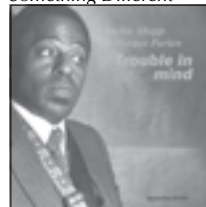
G1083 NHØ Pedersen
Trio 1



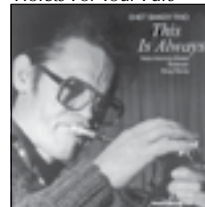
G1097 Sam Jones
Visitation



G1122 Chet Baker
The Touch Of Your Lips



G1139 Shepp / Parlan
Trouble In Mind



G1168 Chet Baker
This Is Always



G1186 Johnny Dyani
Afrika



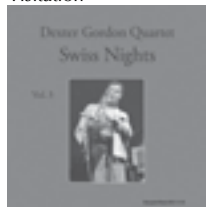
G1033 Clifford Jordan
Firm Roots



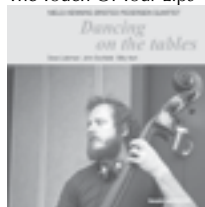
G1079 Shepp / Parlan
Goin' Home



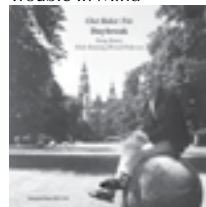
G1085 Cedar Walton
First Set



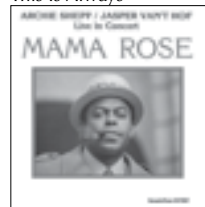
G1110 Dexter Gordon
Swiss Nights vol. 3



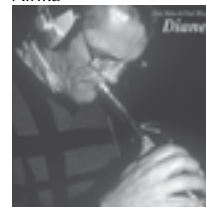
G1125 NHØ Pedersen
Dancing On The Tables



G1142 Chet Baker
Daybreak



G1169 Archie Shepp
Mama Rose



G1207 Baker / Bley
Diane

US distribution: **Stateside** www.statesidemusic.com - email: info@statesidemusic.com

(INTERVIEW CONTINUED FROM PAGE 6)

one other trio, with Mads Vinding and Alex Riel, we played in both seven and eleven. Most of the time one member of the trio can't do it. That eliminates certain tunes that I might play in seven. I like playing "Stella By Starlight" in seven. I often do that when I play with Tom Scott.

TNYCJR: Who influenced you as a composer and orchestrator?

RK: Composition and orchestration had a lot to do with my listening habits, which early on were classical music, then gravitating towards big bands as well as Stravinsky, Prokofiev and Russian composers, which led to more avant garde composers. Every writer has a different way of handling the sound spectrum. I wrote 29 film scores and I orchestrated and conducted them all. There was a variety of stuff from *Paper Lion* to horror pictures that could use much more avant garde. So everything's been developed essentially by listening, even though I did spend a few years with George Tremblay in L.A. and a couple of years with Paul Glass. I do get to see him some times, but he's been in Switzerland for about 30 years. He is a master composer and orchestrator. There are a few. I don't spend time listening to soundtrack albums. I'd rather listen to cello concertos; Shostakovich's First Violin Concerto has been my haunt for the last two or three years. I have the score, so I love reading through that.

TNYCJR: Are there soundtracks that stand out?

RK: The first one that comes to mind is the second *Invasion of the Body Snatchers*. Denny Zeitlin wrote the music, Greig McRitchie did the orchestration and I conducted about 60 pieces. We also did the first movement of the Mozart Horn Concerto, which Vince DeRosa did, which is what we called source music, which would have been anything that comes from a car or radio.

TNYCJR: You seem to be constantly searching. It's something a lot of young musicians overlook.

RK: I've talked to teachers and I think there are a lot of young musicians who are looking to be stars so quickly that they don't spend any time with jazz history, which is important to have a foundation that gives you the basis of coming from somewhere to do a solo. There doesn't seem to be any patience; they want to jump immediately into Coltrane instead of looking back 50 years to see where he comes from. It's one of the major frustrations for teachers. As you're doing it, you don't think about it being as years. I always felt that in the studios I was so well prepared for anything that they threw at me, except for exceptionally hard classical reading, which was never one of my fortés. Other than that, I was very overtrained. I spent a lot of time listening and studying and that doesn't come to an end. If you keep studying, you open musical doors, to concepts that will enrich your life and others, because it will affect your playing.

TNYCJR: When you came to New York, what did you pick up from great artists like Ben Webster, Clark Terry and Bob Brookmeyer?

RK: I was in a very formative stage when I played with Clark and Bob. I was listening to an extreme amount of 20th century classical music. I had just discovered Edgard Varèse, who was going to be working with Charlie Parker, before Parker died. That band was in the Half Note and the piano was at one end of the stage at the bar, so when you sat at the keyboard, you didn't see the band, you listened to it. What I heard was Clark Terry, who was always going straightahead, and

Brookmeyer, who might go straightahead. He also might play like Lawrence Brown with a plunger and quite often he played a minor third above the key, because he didn't like me to accompany him very much, he wanted to have the space open. But I'd keep poking at the piano to find out where he was going. Bill Crow would keep playing bass in the same key and he'd be above it. The way he [Brookmeyer] treats a line, he has an inspiration and an idea for the line and develop it instantaneously and there are very few players like that. I did an album called *More* with Clark Terry and Ben Webster. I did all the charts for that album and one of the tunes was "This Is All I Ask". I loved doing that album. Ben was on Oliver Nelson's *More Blues and The Abstract Truth* [Impulse] and I did half of his album *See You at the Fair* [Impulse]. He was wonderful. So there's a lesson to be learned from every player you play with or for. You have to keep your ears open.

TNYCJR: What prompted your move to California in the '60s?

RK: I had to be in a city where there were studios. At that time, that meant New York City, Chicago or L.A. I never was a part of the Nashville scene, so I picked L.A. I spent the better part of a year with the comic Jack E. Leonard. He had a band because he used to be a dancer and he loved having a band behind him. Then I was with Bobby Darin for three years. In the meantime, I had Geordie Hormel, of the Hormel food family, who had an apartment near Paramount Studios with about every toy you could imagine musically. He had done a film and wanted an hour-and-a-half of music and said, "You do this and I'll support you. You can stay here two to three months to see if you like it out here." I had met my wife Jorjana, who lived in L.A.

TNYCJR: That led you into doing other soundtracks?

RK: It's quite possible that it did, because I went so far. Part of it was avant garde and I had Don Ellis, Gabe Baltazar, Eddie Gomez and Joe Hunt was the drummer. So some really interesting things were beginning to develop and Geordie let me go freely however I wanted to do the music. About 1969 would be my first actual commercial film.

TNYCJR: Everyone must ask you about the closing theme you wrote for *All in the Family*, "Remembering You". I noticed on your *Art of Interconnectedness* CD that Carroll O'Connor is credited as co-writer. I've never heard his lyric. Is it something that was aired once in the show?

RK: We did it on two shows, *Sonny & Cher* and on *The Merv Griffin Show*. We recorded it on an A&M album featuring Carroll O'Connor. The album's called *Remembering You*. Carroll was a historian, so I would play underneath him for two minutes as he did the history of a year, then he would sing a song from that year. We had Matty Matlock, Joe Pass, Chuck Domanico and John Guerin. Nobody wanted the album, because it wasn't Archie Bunker.

TNYCJR: You've done many duo piano dates with Dick Hyman. Weren't you at Michael's Pub for a time?

RK: We did three springs at Michael's Pub and John Wilson called it "The Rites of Spring". Dick Hyman has always been my favorite two-piano partner. Dick listens and leaves rooms for you. If you have any brains, you listen and you leave room for him. That way you can become a duo and there isn't anything technically that he isn't going to enter into. At Michael's Pub, he was starting to embrace 12-tone, which I found absolutely fascinating.

TNYCJR: You've done two excellent tributes to Bobby

Darin. What was it like working with him?

RK: Bobby was extremely direct, letting you know exactly what he wanted from his arrangements and how he wanted the show to go. He was very confident and when I first joined him and we were going to open in five days at the Flamingo, he told me, "I want you to go to the files and find the chart of 'The Shadow Of Your Smile'. I went to the files and there was no chart and said, "I'm sorry, Mr. Darin, you don't have a chart", then he said, "But I will have on Tuesday." I took a lot of dictation in terms of arrangements and things that he wanted in the charts. At the end of a year, he called me up, gave me the music to *Dr. Doolittle*, we got the keys, he got the studio, he gave me the instrumentation, 35 pieces, how many horns and all that... Then he said, "We're recording in three weeks", then I left. No dictation this time and I learned my lesson and you got a Bobby Darin album. I learned my stage timing from Jack E. Leonard and Bobby Darin. It was a wonderful time. I never spent much time with Bobby socially, but I loved working for him. He told me once "When I'm on stage and look back, I want to see that you're looking at me." I said, "That's fine, Mr. Darin. How do I do that and conduct the orchestra at the same time?" He said, "That's your problem." The other thing he said to me, "If I'm down when I go to do my show, I need you to be up." That was really good advice.

TNYCJR: You've worked with the virtuoso clarinetist Eddie Daniels in recent years. How did you get together and what makes your chemistry so special?

RK: We got together at Jack Kleinsinger's Highlights in Jazz. He's doing it on me next May 7th. It's going to be a continuation of the celebration of my 80th year, which will start on Nov. 1st. Eddie's going to be a part of that concert. Jack put us together, I didn't know him, he didn't know me, it was just something comfortable. We've always had a good time and I love playing duos, because it's so challenging. You have to get so intimately involved with how somebody plays, what kinds of quirks they have and space they need, how you play together, it's fascinating. Eddie and I have had a really good relationship, especially from 1988, when I got my Grammy for *Memos From Paradise*, which I arranged for him. He keeps oscillating between the tenor sax and clarinet. He's got one of the most beautiful clarinet sounds in the world.

TNYCJR: You have written and performed in a wide variety of genres. How difficult is it to switch gears as you move from one to another?

RK: I don't find it as difficult as a writer. I watched Gene Lees, who was in one of his book-writing years; he stayed in that gear and I never got another lyric from him, because he told me how difficult it was to change his head into the concept of lyric writing. It isn't that difficult for me to change gears musically. ❖

For more information, visit rogerkellaway.com. Kellaway is at Birdland Theater as a leader and Birdland as a guest of the Django Reinhardt Festival, both Nov. 15th-16th. See Calendar.

Recommended Listening:

- Roger Kellaway – *A Jazz Portrait of Roger Kellaway (featuring Jim Hall)* (Regina-Fresh Sound, 1963)
- Clark Terry/Bob Brookmeyer Quintet – *The Power of Positive Swinging* (Mainstream, 1965)
- Tony Coe/Roger Kellaway – *British-American Blue* (Between The Lines, 1978)
- Ray Brown Trio – *Echoes From West* (Atlas/DAN, 1981)
- Roger Kellaway – *Live at Maybeck Recital Hall, Volume Eleven* (Concord Jazz, 1991)
- Roger Kellaway – *The Many Open Minds of Roger Kellaway* (IPO, 2010)

Friday, November 1

- Anna Kolchina/Jinjo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Whit Dickey, Rob Brown, Michael Bisio, Steve Swell; Whit Dickey/Kirk Knuffke 244 Rehearsal Studios 8 pm \$20
- Faton Macula Trio with Jared Gold, Carmen Intore Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Rob Schwimmer solo Bargemusic 7 pm \$35
- Jenny Scheinman/Allison Miller ParLOUR Game with Carmen Staaf, Tony Scherr Birdland 8:30, 11 pm \$40
- Jocelyn Medina Brazilian Jazz Project with Hadar Noiberg, Cesar Garabini, Giliard Lopes, Rogério Boccato Bloomingdale School of Music 7 pm
- Original Robert Gasper Experiment with Derrick Hodge, Chris Dave, Casey Benjamin, DJ Jahi Sundance Blue Note 8, 10:30 pm \$45
- Miho Sasaki Trio Cleopatra's Needle 8 pm
- Tomoko Omura Quartet with Eden Ladin, Rick Rosato, Adam Arruda Club Bonafide 8 pm \$15
- Sarah Weaver Ensemble with Jane Ira Bloom, Julie Ferrara, Ned Rothenberg, James Zollar, Ray Anderson, David Taylor, Min Xiao-Fen, Denman Maroney, Mark Dresser, Gerry Hemingway The Dillenna Center 8 pm \$20
- Stefan Harris and Blackout with Jaleel Shaw, Marc Cary, Ben Williams, Terreon Gully Dizzy's Club 7:30, 9:30 pm \$45
- Immanuel Wilkins Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Ian Hendrickson-Smith The Django at The Roxy Hotel 7:30, 10:30 pm
- Alex Hoffman; Jared Gold/Dave Gibson; Nick Hempton Fat Cat 6, 10:30 pm 1:30 am \$10
- Roy Ayers Tribute: Rita the Band Ginny's Supper Club 7:30, 9:30 pm \$20
- Kali Z. Fasteau Quartet with Melanie Dyer, Shayna Dulberger, Ron McBee Greater Calvary Baptist Church 7 pm
- String Noise Sounds: Pauline Kim Harris, Spencer Topel, Jessie Cox Happy Lucky no.1 8 pm \$20
- Aaron Irwin Sextet with Peter Hess, Matthew McDonald, Emily Wong, Jeff Miles, Gary Wang; Bryan Murray Band with Terrance McManus, Art Bailey, Dan Monaghan beam Brooklyn 8 pm \$15
- Frank Kimbrough Birthday Bash with Jay Anderson, Jeff Hirshfield Jazz at Kitano 8, 10 pm \$34
- Remy Le Boeuf's Assembly of Shadows with Ben Kono, Jeremy Powell, John Lowery, Carl Maraghi, Sam Hoyt, Tony Glausi, Jonathan Saraga, Stuart Mack, Mike Fahie, Andy Clausen, Javier Nero, Jennifer Wharton, Olli Hirvonen, Martha Kato, Matt Aronoff, Peter Kronreif The Jazz Gallery 7:30, 9:30 pm \$25-35
- Bria Skonberg with Patrick Bartley, Ben Paterson, Doug Wamble, Devin Starks, Darrin Douglas Knickerbocker Bar & Grill 9 pm
- Sean Smith/Gary Versace Minton's 7:30, 9:30 pm \$25
- Shawn Whitehorn Minton's 7:30, 9:30 pm \$25
- Eduardo Belo Quintet with Alejandro Aviles, John Yao, Ari Hoenig, Rogério Boccato Neighborhood Church of Greenwich Village 8, 9:30 pm
- Ted Brown Quartet New York Public Library Spuyten Duyvil Branch 1 pm
- Ron Affir Trio Room 623 at B2 Harlem 10 pm \$15-20
- ECM Records at 50: Ravi Coltrane, Joe Lovano, Mark Turner, Ralph Alessi, Avishai Cohen, Enrico Rava, Wadada Leo Smith, Bill Frisell, Egberto Gismonti, Fabian Almazan, Nik Bärtsch, Marilyn Crispell, Giovanni Guidi, Ethan Iverson, Vijay Iyer, Shai Maestro, Andy Milne, Craig Taborn, Meredith Monk, Anja Lechner, Dezron Douglas, Matthew Garrison, Larry Grenadier, Drew Gress, Thomas Morgan, Barak Mori, Carmen Castaldi, Andrew Cyrille, Jack DeJohnette, Mark Ferber, Ziv Ravitz, Nasheet Waits Rose Theater 8 pm \$40-105
- Michael Sarian Acoustic Quartet Silvana 6 pm
- Nicholas Payton Trio with Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40
- Anna Webber, Wendy Eisenberg, Joanna Mattrey; A Bunch Of Dead People; Gabriel Zucker/Brian Chase Spectrum 7 pm \$10
- SpemChurch: Sannety/Trevor Dunn The Stone at The New School 8:30 pm \$20
- Fleur Seule Tavern on the Green 7 pm
- Fina Chupakhin Quinte with Serhiy Avanesov, Taulant Mehmeti, James Robbins, Jonathan Barber Ukrainian Institute of America 7 pm \$40
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8:30, 10:30 pm \$35
- Onyx Collective Whitney Museum 5, 7 pm \$25

Saturday, November 2

- Greg Lewis' Organ Monk Bar Lunático 8:30, 10 pm \$10
- Andrew Renfro Trio with Barry Stephenson, Curtis Nowosad Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jenny Scheinman/Allison Miller ParLOUR Game with Carmen Staaf, Tony Scherr Birdland 8:30, 11 pm \$40
- Nicole Zuraitis and Dave Stryker with Inbar Paz, Dan Pugach Birdland Theater 7, 9:45 pm \$20-30
- Original Robert Gasper Experiment with Derrick Hodge, Chris Dave, Casey Benjamin, DJ Jahi Sundance Blue Note 8, 10:30 pm \$45
- Kenneth Whalum Blue Note 12:30 am \$15
- Stefan Harris and Blackout with Jaleel Shaw, Marc Cary, Ben Williams, Terreon Gully Dizzy's Club 7:30, 9:30 pm \$45
- Immanuel Wilkins Dizzy's Club 11:15 pm \$20
- Neal "Sugar" Caine Quintet; Bruce Harris Quintet with Karlea Lynne The Django at The Roxy Hotel 7:30, 10:30 pm
- Dan Aran; Raphael D'lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Acute Infections Gin Fizz Harlem 8, 9:15 pm \$15
- Jonathan Michel Ginny's Supper Club 7:30, 9:30 pm \$20
- Zodiac Saxophone Quartet: Charles Waters, Claire Daly, Ras Moshe, Lee Odum Greenwich House Music School 8 pm \$15
- Underground Horns Groove Bar & Grill 7:30 pm
- Conrad Harris/Pauline Kim Harris Happy Lucky no.1 8 pm \$20
- Songs of Love and Resistance: Arturo O'Farrill Afro Latin Jazz Orchestra with guests Ana Tijoux, Talmay Diaz, Caridad De La Luz, Chilo Calfas, Rebel Diaz, DJ Logic Hostos Center 8 pm \$25-35
- Leila Bordreuil/Lee Ranaldo with guest Stephan Moore; Asha Sheshadri; The New York Review of Cocksmoking: Michael Foster/Richard Kamerman Issue Project Room 8 pm \$15
- Frank Kimbrough Birthday Bash with Jay Anderson, Jeff Hirshfield Jazz at Kitano 8, 10 pm \$34
- Remy Le Boeuf's Assembly of Shadows with Ben Kono, Jeremy Powell, John Lowery, Carl Maraghi, Sam Hoyt, Tony Glausi, Jonathan Saraga, Stuart Mack, Mike Fahie, Andy Clausen, Javier Nero, Jennifer Wharton, Olli Hirvonen, Martha Kato, Matt Aronoff, Peter Kronreif The Jazz Gallery 7:30, 9:30 pm \$25-35
- David Durrah Jam Session Jazz Museum in Harlem 2 pm \$10
- Bria Skonberg with Patrick Bartley, Ben Paterson, Doug Wamble, Devin Starks, Darrin Douglas Jazz Standard 7:30, 9:30 pm \$30
- Aaron Diehl Joe's Pub 9:30 pm \$25
- Sean Smith/Gary Versace Knickerbocker Bar & Grill 9 pm
- David Krakauer Quartet Kuoperberg Center 8 pm \$40-50
- JC Hopkins Biggish Band Minton's 7:30, 9:30 pm \$25
- ECM Records at 50: Ravi Coltrane, Joe Lovano, Mark Turner, Ralph Alessi, Avishai Cohen, Enrico Rava, Wadada Leo Smith, Bill Frisell, Egberto Gismonti, Fabian Almazan, Nik Bärtsch, Marilyn Crispell, Giovanni Guidi, Ethan Iverson, Vijay Iyer, Shai Maestro, Andy Milne, Craig Taborn, Meredith Monk, Anja Lechner, Dezron Douglas, Matthew Garrison, Larry Grenadier, Drew Gress, Thomas Morgan, Barak Mori, Carmen Castaldi, Andrew Cyrille, Jack DeJohnette, Mark Ferber, Ziv Ravitz, Nasheet Waits Rose Theater 8 pm \$40-105
- Matt Setzler with Hannah Marks, Stephen Boegehold; Jeremy Viner, Matt Mitchell, Kim Cass, Kate Gentile Scholes Street Studio 8 pm \$10
- Griffin Ross Quartet Shrine 7 pm
- Nathanael Koenig Group Silvana 6 pm

- Jerome Jennings Sextet with Josh Evans, Stacy Dillard, Dion Tucker, Willem Delisfort Sistas' Place 9, 10:30 pm \$20
- Nicholas Payton Trio with Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40
- Ned Rothenberg, Denman Maroney, Mark Dresser Soup & Sound 8 pm \$20
- Annette St. John Jerome Park Library 2 pm
- Sannety, Trevor Dunn, Ches Smith, William Winant The Stone at The New School 8:30 pm \$20
- Charlie Rauh/Cameron Mizell Symphony Space Bar Thalia 9 pm
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8:30, 10:30 pm \$35
- Onyx Collective Whitney Museum 2, 4 pm \$25
- Michele Rosewoman's New Yor-Uba with Alejandro Berti, Román Filiu, Stacy Dillard, Chris Washburne, Andrew Gutsauskas, Yunior Terry, Robby Ameen, Román Diaz, Mauricio Herrera, Rafael Monteagudo, Abraham Rodriguez Zinc Bar 7:30, 9:30 pm \$25

Sunday, November 3

- Vic Juris Trio 55Bar 6 pm
- Duke Ellington Center Big Band Birdland 5:30 pm \$30-60
- Alvin Atkinson Quartet Birdland Theater 9:45 pm \$20-30
- Alan Ferber NYU Jazz Nonet Blue Note 11:30 am 1:30 pm \$39-50
- Original Robert Gasper Experiment with Derrick Hodge, Chris Dave, Casey Benjamin, DJ Jahi Sundance Blue Note 8, 10:30 pm \$45
- The Bad Plus: Orrin Evans, Reid Anderson, Dave King Brooklyn Bowl 8 pm \$25
- Landline: Chet Doxas, Jacob Sacks, Zack Lober, Vinnie Sperrazza Brooklyn Conservatory of Music 2 pm
- Michel Gentile FLOW; Ivan Barenboim, Brian Drye, Michael Formanek, Rob Garcia; Daniel Kelly solo Brooklyn Conservatory of Music 8 pm \$15
- Buddy Rich Band with guests Cathy Rich, Gregg Potter, Carmine Appice The Cutting Room 2 pm \$30-40
- Stefan Harris and Blackout with Jaleel Shaw, Marc Cary, Ben Williams, Terreon Gully Dizzy's Club 7:30, 9:30 pm \$40
- Alex Weiss, Aaron Novik, Dmitry Ishenko, Joe Hertenstein; Eugene Muzica, Vern Woodhead, Yana Davydova, Rob Mizner El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band; Jade Synstle's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- Gerry Hemingway solo; Sameer Gupta/Rohan Misra Grace Reformed Church 3 pm
- Bria Skonberg with Patrick Bartley, Ben Paterson, Doug Wamble, Devin Starks, Darrin Douglas Jazz Standard 7:30, 9:30 pm \$30
- Alina Engibaryan with Marquis Hill, Domen Bohte, Samvel Sarkisian, Sergej Avanesov Made in New York Jazz Café 7, 9 pm \$15
- Linda Ciofalo Trio with Mark Marino, Marcus McLaurine North Square Lounge 12:30, 2 pm
- James Zollar, Nabuko Kiryu, Mfergu, Nobuyuki Yamasaki Russian Samovar 3 pm
- Ike Sturm Ensemble Saint Peter's Church 6 pm
- Shrine Big Band Shrine 8 pm
- Nicholas Payton Trio with Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40
- Let There Be Love—A Celebration of Nat King Cole: Keith David St. John's University The Little Theater 3 pm \$42
- Sound Escapes: Jeremy Carlstedt, Anders Nilsson, Brian Settles Teatro Latea 3 pm
- Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 7 pm
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8:30, 10:30 pm \$35

Monday, November 4

- Mark McIntyre Syndicate; Dan Pugach 55Bar 7, 10 pm
- Dario Fariello with Michelle Yom, Matt Mottel, Paul Feitinger Areté Gallery 8 pm \$15
- Mike Moreno Trio with Burniss Travis, Jeremy Dutton Bar Lunático 8:30, 10 pm \$10
- Andy Bianco Trio with Sam Trapchak, Eric Halvorson; Carola Gurascer Trio with Joe Cohn, Zaid Nasser Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Fleur Seule's Latin Love Songs Birdland Theater 8:30 pm \$20-30
- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Reggie Sylvester, Ed Keller, Bryan McCune, Joe Ravo; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Kevin Murray, Kaelen Ghandhi, Dave Sewelson, William Parker, Tom Chess, Zach Swanson, Noel Brennan; Yuma Uesaka, Raquel Klein, Joey Chang, Nikki Pet, Pablo O'Connell, Katherine Kyu Hyeon Lim; Gaya Feldheim Schorr/Adam O'Farrill Bushwick Public House 7 pm \$10
- Lew Tabackin Quartet with Bruce Barth, Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$40
- Camila Celin; Behn Gillette; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- Jazz Foundation of America Jam Session Local 802 6:30 pm
- JSWISS with Ben Williams, Marcus Machado, Joe Blaxx, Paul Bloom and guest Amma Watt Nublu 151 8 pm
- Mia Brazilian Jazz Ensemble Rockwood Music Hall Stage 3 7 pm \$15
- Adam Moezina Trio with Dan Chmielniski Zinc Bar 7:30, 9 pm \$25
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Zürcher Gallery 8 pm \$20

Tuesday, November 5

- Renee Raff Trio with Jay Leonhart, Ken Peplowski 54 Below 7 pm \$40-80
- Kate Baker/Vic Juris; Dan Weiss 55Bar 7, 10 pm
- Alec Aldred Trio with Bob Bruya, Jake Richter; Alicyn Yaffee Trio with Kyle Kohler, Brandon Lewis Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Issac Delgado Birdland 8:30, 11 pm \$40
- Darrin Ford Birdland Theater 7, 9:45 pm \$20-30
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$145-200
- Paul Nedzela Quartet with Dan Nimmer, David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$35
- Lluc Casares Dizzy's Club 11:15 pm \$5
- Ed Fast and Congabop Septet; Los Hacheros The Django at The Roxy Hotel 7:30, 10:30 pm
- Adi Meyerson; Alvaro Benavites Group; Alexi David Fat Cat 7, 9 pm 12:30 am \$10
- Ben Sher New Organ Trio with Gary Fisher, Sylvia Cuenca; Nate Radley, Matt Pavolka, Diego Voglino Halyard's 8, 10 pm \$10
- Brandon Lanighan Jazz at Kitano 8 pm
- Mareike Wiening's Metropolis Paradise with Rich Perry, Glenn Zaleski, Alex Goodman, Johannes Felscher The Jazz Gallery 7:30, 9:30 pm \$15-20
- Rez Abbasi Oasis with Isabelle Olivier, Sameer Gupta, Michael Sarin Jazz Standard 7:30, 9:30 pm \$30
- Santi Debriano Group New York City Bahá'i Center 8, 9:30 pm \$15
- Blaque Dynamite: Joel Ross, Jahari Stampley, Darryl Johns, Ben Hixon and guests Nublu 151 10 pm
- Astro-Electronics: Tania Caroline Chen/Kue Mori and guest Jim Staley Roulette 8 pm \$25

- Andre Matos Silvana 6 pm
- Being & Becoming: Peter Evans, Joel Ross, Nick Jozwiak, Savannah Harris The Stone at The New School 8:30 pm \$20
- Dustlights: Joe Wilson, Ran Livneh, David Christian; Timothy Kuhl; Ryan Dugre Threes Brewing 8 pm \$10
- Michel Maurer Trio with Marius Duboule, Shawn Lovato Tomi Jazz 11 pm
- Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

Wednesday, November 6

- Clarence Penn 55Bar 10 pm
- Akiko Tsuruga Quartet with Joe Magnarelli, Myron Walden, McClenty Hunter An Beal Bocht Café 8, 9:30 pm \$20
- Muyassar Kurdi/Lucie Vitkova; Janis Brenner solo Areté Gallery 8 pm \$15
- Luis Perdomo Trio with Mimi Jones, Donald Edwards Bar Bayeux 8 pm
- Juan Munguia Trio with Trevor Brown, Erubiel Rangel Bar Next Door 6:30 pm
- Issac Delgado Birdland 8:30, 11 pm \$40
- Birdography—Celebrating Clifford Brown: David DeJesus, Chris Smith, Jeb Patton, Bruce Harris, Dave Baron Birdland Theater 9:45 pm \$20-30
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$145-200
- Paul Nedzela Quartet with Dan Nimmer, David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$35
- Lluc Casares Dizzy's Club 11:15 pm \$5
- David Gibson Dectet The Django at The Roxy Hotel 11 pm
- Raphael D'lugoff Trio +1; Groover Trio; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- Louis Armstrong Legacy Jam Session led by Carol Sudhalter Flushing Town Hall 8 pm \$10
- Addison Frei Quartet with Tahira Clayton, Tamir Shmerling, Luca Santaniello Jazz at Kitano 8, 10 pm \$18
- Maurice "Mobetta" Brown with Donald Harrison, Joel Ross, Mike King, Ben Williams, Mike Mitchell Jazz Standard 7:30, 9:30 pm \$30
- Ricky Alexander Trio with Alex Wintz, Dylan Shamat The Lexington Hotel 5 pm
- Frank Amsallem/Johannes Weidenmuller Mezzrow 7:30 pm \$20
- Deanna Kirk/Yaniv Tabenhouse Nomad 7 pm
- Nathan Bellott Trio with Simón Willson, JK Kim Red Room at KGB Bar 9 pm
- Joel Harrison's Still Point: Turning World with Indro Roy Chowdry, Joshua Geisler, Stephan Crump, John Irabagon, Dan Weiss, Swaminathan Selvagesh and Talujon Percussion: Matt Ward, Michael Lipsey, Ian Antonio, David Cossin Roulette 8 pm \$25
- Barry Harris, Murray Wall, Yaya Abdul Saint Peter's Church 1 pm \$10
- Rob Garcia 5 with Noah Preminger, Gary Versace, Kim Cass Smalls 10:30 pm \$20
- Reuben Wilson Trio with Paul Bollenback, Carmen Intore, Jr. Smoke 7, 9, 10:30 pm \$20
- Peter Evans solo The Stone at The New School 8:30 pm \$20
- Ari Hoenig Trio with Ryan Slatko, Ben Tiberio Terraza 7 9:30 pm \$15
- Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

HOUSE OF IMPROV PRESENTS

NOVEMBER 1, 2019
WHIT DICKEY, ROB BROWN,
MICHAEL BISIO, STEVE SWELL,
WHIT DICKEY/KIRK KNUFFKE DUO
CELEBRATING THE AUM FIDELITY RELEASE
"PEACE PLANET & BOX OF LIGHT"
AND THE DUO'S "DRONE DREAM"
ON NOBUSINESS RECORDS

NOVEMBER 8, 2019
DUOLOGY: MICHAEL MARCUS, TED DANIEL
WITH JUINI BOOTH
CELEBRATING THE RELEASE OF
THEIR NEW RECORDING:
"DUOLOGY WITH HENRY GRIMES"

NOVEMBER 11, 2019
TOO NOISY FISH
(FEATURING MEMBERS OF THE DERANGED
BELGIAN BIG BAND FLAT EARTH SOCIETY)
PETER VANDENBERGHE: PIANO,
KRISTOF ROSEEUW: BASS,
RAF VERTESSEN DRUMS

NOVEMBER 23, 2019
TRIO XL
JOE MCPHEE, DOMINIC DUVAL, JR., JAY ROSEN
AND ROSI HERTLEIN

244 REHEARSAL STUDIOS
244 W. 54TH STREET, 10TH FLOOR
C, E TO 50TH STREET / N, Q, R, W TO 57TH STREET

WE ALSO HAVE A SPECIAL PERFORMANCE
CO-HOSTED BY DOWNTOWN MUSIC GALLERY

NOVEMBER 9, 2019
BASSDRUMBONE
RAY ANDERSON, MARK HELIAS,
GERRY HEMINGWAY

ZÜRCHER GALLERY
33 BLEECKER STREET
SUBWAY: 6 TO BLEEKER STREET;
B, D, F TO BROADWAY-LAFAYETTE

ALL PERFORMANCES START AT 8 PM | ADMISSION \$20
FACEBOOK.COM/SLOVENLYERIC
INSTAGRAM.COM/ERICSHOUSEOFIMPROV
TWITTER.COM/ERICSHOUSEOFIMPROV
TICKETS AVAILABLE THROUGH EVENTBRITE

Thursday, November 7

- Jinjoo Yoo and guests 1986 Est. Wine Bar & Lounge 8 pm
- Amy Cervini 55Bar 7 pm
- Olin Clark Trio with Simon Wilson, Sam Sarkisyan; Aki Ishiguro Trio with Alon Near, Lee Fish Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Cocomama Birdland 5:30 pm \$30
- Issac Delgado Birdland 8:30, 11 pm \$40
- Eunha So Quartet with Jon Faddis, Todd Coolman, Andy Watson Birdland Theater 7, 9:45 pm \$20-30
- Frank Vignola's Guitar Night with Mark Shane, Yoshi Wong, Vince Cherico and guests Vic Juris, Henry Acker Birdland Theater 7, 9:45 pm \$20-30
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$145-200
- Noriko Kamo Cleopatra's Needle 7 pm
- Tom Harrell Infinity Band with Mark Turner, Charles Altura, Ben Street, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$40
- Lluç Casares Dizzy's Club 11:15 pm \$10
- Nicole Glover; Saul Rubin Zebtet; Paul Nowinski Fat Cat 7, 10 pm 1:30 am \$10
- Emmaline Ginny's Supper Club 7:30, 9:30 pm \$20
- Yoichi Izeki and The Interlocking Jamaica Air Train Station 5 pm
- David Lopato Quintet with Lucas Pino, Ed Neumeister, Rato Harris, Michael Sarin Jazz at Kitano 8, 10 pm \$18
- Alfredo Colón and Lookalike with Steve Williams, Henry Memmer The Jazz Gallery 7:30, 9:30 pm \$15-20
- Maurice "Mobetia" Brown Soul Resurgence with Donald Harrison, Joel Ross, Mike King, Ben Williams, Mike Mitchell Jazz Standard 7:30, 9:30 pm \$30
- Nublu Jazz Festival: J.E.D.I.: Aaron Johnston, Peter Apfelbaum, Liberty Ellman, Jonathan Maron; Ben Bryden's Figure of Eight; Brandon Ross/Melvin Gibbs; Chris Rob Nublu 151 8 pm \$35
- Interpretations: JD Parran's Harlem Reunion with Alexis Marcelo, Larry Roland, Jackson Krall; Amir Bey/JD Parran's Elevated Moon with Michael TA Thompson, Bill Toles, Chihiro Cute-Beat Kobayashi Roulette 8 pm \$20
- Ben Kono Silvana 6 pm
- Jeremy Pelt Quintet with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard Smoke 7, 9, 10:30 pm \$35
- Yaniv Taubenhause Trio with Rick Rosato, Jerad Lippi Soapbox Gallery 7:30 pm
- Peter Evans, Alice Teyssier, Ryan Muncy The Stone at The New School 8:30 pm \$20
- Delvon Lamarr Organ Trio Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- Ensemble Lucidarium with Avery Gosfield Town & Village Synagogue 8:30 pm \$15
- Hajime Yoshida Trio with Yoshiki Yamada, Rodrigo Recabarren Uke Hut 8 pm \$20
- Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

Friday, November 8

- Tessa Souter 55Bar 6 pm
- Duology: Michael Marcus/Ted Daniel and guest Juini Booth 244 Rehearsal Studios 8 pm \$20
- Anna Kolchina/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Rodney Jones Trio with Lonnie Plaxico, Connor Parks Bar Next Door 7:30, 9:30, 11:30 pm \$12

- Issac Delgado Birdland 8:30, 11 pm \$40
- Frank Vignola with Mark Shane, Yoshi Wong, Vince Cherico Birdland Theater 7, 9:45 pm \$20-30
- The Legend of Bebop: Eli Asher and Zach Lapidus Bloomingdale School of Music 7 pm
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45 pm \$175-230
- Masami Ishikawa Trio Cleopatra's Needle 8 pm
- Aimée Allen Quartet with Jim Ridl, François Moutin, Curtis Nowosad Club Bonafide 8 pm \$15
- Tom Harrell Infinity Band with Mark Turner, Charles Altura, Ben Street, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$40
- Lluç Casares Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Mike Sailors Big Band The Django at The Roxy Hotel 7:30, 10:30 pm
- Will Terrill; Darryl Yokley Latin Project; Ray Gallon Fat Cat 6, 10:30 pm 1:30 am \$10
- NEA Jazz Masters—A Gathering of The Masters: Jimmy Heath, Jimmy Owens, Barry Harris, Reggie Workman, Jimmy Cobb, Candido Camero Flushing Town Hall 8 pm \$45
- Corey Harris Ginny's Supper Club 7:30, 9:30 pm \$30
- Nicole Mitchell HappyJucky no.1 8 pm \$20
- Sacha Boutros Quartet with Franck Amsallem, John Benitez, Jerome Jennings Jazz at Kitano 8, 10 pm \$34
- Morgan Guerin The Jazz Gallery 7:30, 9:30 pm \$20-30
- Kenny Werner Quartet with Dave Liebman, Scott Colley, Terri Lyne Carrington Jazz Standard 7:30, 9:30 pm \$35
- Jon Davis/Gianluca Renzi Knickerbocker Bar & Grill 9 pm
- Allan Harris with Arcoiris Sandoval, Nimrod Speaks, Shirazette Tinnin Made In New York Jazz Café 7, 9 pm \$15
- Michael Wolff Trio with Ben Allison, Allan Mednard; Charles Ruggiero/Frank Basile Octet Mezzrow 7:30, 10:30 pm \$20
- Nublu Jazz Festival: Lowdown Brass Band; Michael Blake; Brian Jackson; Eddie Roberts' Green is Beautiful; Ridhima Nublu 151 8 pm \$35
- Mark Winkler and Mary Foster Conklin Pangea 7 pm \$20
- Sorin Zlat Trio Room 623 at B2 Harlem 10 pm \$15-20
- Marko Djordjevic and Sveti with Yoav Eshed, Petar Krstajic ShapeShifter Lab 9:30 pm \$10
- Asako Takasaki Silvana 6 pm
- Mark Sherman Quartet Smalls 7:30 pm \$20
- Jeremy Pelt Quintet with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard Smoke 7, 9, 10:30 pm \$35
- Yaniv Taubenhause Trio with Rick Rosato, Jerad Lippi Soapbox Gallery 7:30 pm
- Peter Evans Ensemble with Sam Pluta, Levy Lorenzo, Ron Stabinsky The Stone at The New School 8:30 pm \$20
- Fleur Seule Tavern on the Green 7 pm
- Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35
- Jamire Williams Whitney Museum 5, 7 pm \$25
- Michele Rosewoman's New Yor-Uba with Alex Pope Norris, Román Filiú, Stacy Dillard, Chris Washburne, Andrew Gutaszkas, Gregg August, Robby Ameen, Román Diaz, Mauricio Herrera, Rafael Monteagudo, Abraham Rodriguez Zinc Bar 7:30, 9:30 pm \$25

Saturday, November 9

- Federico Balducci, Ayumi Ishito, Armand Bernardi; Stephen Gauci/Drew Wesely; Aron Namerwirth, Eric Plaks, John Loggia; Dalius Naujo/Jonathan Haffer Aron's Place 7 pm \$10
- Tyler Blanton Trio with Ed Perez, Ofri Nehemya Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Issac Delgado Birdland 8:30, 11 pm \$40
- Frank Vignola with Mark Shane, Yoshi Wong, Vince Cherico Birdland Theater 7, 9:45 pm \$20-30
- John Pizzarelli/Jessica Molaskey Café Carlyle 8:45, 10:45 pm \$145-200
- Phil Briggs Trio Cleopatra's Needle 8 pm
- Shawn Purcell Symmetry Club Bonafide 10 pm \$20
- Tom Harrell Infinity Band with Mark Turner, Charles Altura, Ben Street, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$45
- Lluç Casares Dizzy's Club 11:15 pm \$20
- Joe Magnarelli Quintet; Hudson Horns The Django at The Roxy Hotel 7:30, 10:30 pm
- Steve Blum Trio; Troy Roberts NU-JIVE with Tim Jago, Silvano Monasterios, Eric England, Jimmy Macbride; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Sax & Taps: DeWitt Fleming, Jr./Erica von Kleist Ginny's Supper Club 7:30, 9:30 pm \$20
- Francisco Mela MBT Trio with Henry Paz, Juanma Trujillo and guest Cooper-Moore Greenwich House Music School 8 pm \$15
- Nicole Mitchell HappyJucky no.1 8 pm \$20
- Sacha Boutros Quartet with Franck Amsallem, Boris Kozlov, Jerome Jennings Jazz at Kitano 8, 10 pm \$34
- Lee Konitz/Dan Tepfer The Jazz Gallery 7:30 pm \$25-35
- Kenny Werner Quartet with Dave Liebman, Scott Colley, Terri Lyne Carrington Jazz Standard 7:30, 9:30 pm \$35
- Jon Davis/Gianluca Renzi Knickerbocker Bar & Grill 9 pm
- The Summit: The Manhattan Transfer Meets Take 6 Kupferberg Center 8 pm \$35-65
- Allan Harris with Arcoiris Sandoval, Nimrod Speaks, Shirazette Tinnin Made In New York Jazz Café 7, 9 pm \$15
- Michael Wolff Trio with Ben Allison, Allan Mednard; Charles Ruggiero/Frank Basile Octet Mezzrow 7:30 pm \$20
- JC Hopkins Biggish Band Minton's 7:30, 9:30 pm \$25
- André Carvalho Group with Jeremy Powell, Jeremy Udden, André Matos, Rodrigo Recabarren Nublu 9 pm
- Nublu Jazz Festival: Tomoki Sanders; Clarence Penn; Kamilah Gibson Falu and The New Karyshma; Cochemea; Stuart Bogie Trio Nublu 151 4 pm \$35
- L. Shankar/Neel Agrawal Roulette 8 pm \$30
- George Gray Quartet Sistas' Place 9, 10:30 pm \$20
- Mark Sherman Quartet Smalls 7:30 pm \$20
- Jeremy Pelt Quintet with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard Smoke 7, 9, 10:30 pm \$35
- Peter Evans, Adam O'Farrill, Dave Byrd-Marrow, Weston Olencki, Kalia Venderver, Dan Peck, Levy Lorenzo, Shayna Dunkelman, Ian Antonio, Weasel Walter The Stone at The New School 8:30 pm \$20
- Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35
- Jamire Williams Whitney Museum 2, 4 pm \$25
- Bill Warfield New York Jazz Octet Zinc Bar 7:30, 9 pm \$25
- BassDrumBone: Ray Anderson, Mark Helias, Gerry Hemingway Zürcher Gallery 8 pm \$20

drummer / bandleader / improviser

WHIT DICKEY)))

special double-bill presentation

TAO Quartet featuring Rob Brown Steve Swell Michael Bisio Duo w/ Kirk Knuffke

Friday, November 1st : doors at 7:00pm
244 Rehearsal Studios, 10th Floor
 244 West 54th Street, NYC 10019

>> advance tickets link & more > aumfidelity.com

The acclaimed new double-album set:

WHIT DICKEY
THE TAO QUARTETS

4.5 STARS

"4.5 Stars: With TAO Quartets, the drummer takes his musicality to another level, vast as a rainbow, intimate as a prayer, and flowing like a river." -AllMusic

"4.5 Stars: The music fills the space like water flowing over stones. It is not difficult to place this set at the top of this year's recordings." -All About Jazz

"This remarkable two-album set from veteran drummer/composer Whit Dickey and the TAO Quartets has a shared language [that] is deep and grounded, its joy uncannily present, the need to experience it repeatedly a must." -JazzTimes

"4.5 Stars" -The Absolute Sound -4- Free Jazz Blog
 "4 Stars" -Downbeat -4- Jazz Magazine (France)

"5 Stars: Drummer Whit Dickey is one of those artists who deserve greater prominence in the minds of free music enthusiasts. Not that he's little known, but his refined percussive art puts him among the greats of the instrument. Here his work as a leader reaches one of its creative summits. Fantastic experience." -Freeform/FreeJazz (Brazil)

IN ORDER TO SURVIVE

DAVID'S WARD NEW QUARTET

set parameters

Three additional great works released by AUM Fidelity in 2019. aumfidelity.com

SUN RA ARKESTRA · MARK DE CLIVE LOWE · SHIGETO · MELANIE CHARLES · BRIAN JACKSON · KEYON HARROLD · DAVE DOUGLAS · MARCHING MUSIC · CASEY BENJAMIN · CLARENCE PENN with DONNY MCCASLIN, MIKE MORENO, JANEK GWIZDALA · KAMILAH GIBSON · COCHEMEA · MARCUS STRICKLAND TWI-LIFE · ON/IN YUKA C. HONDA, AKIO MOKUNO · SILVER ILHAN ERSAHIN, EDDIE HENDERSON, JUINI BOOTH, KENNY WOLLESEN · PROJECT LOGIC · J.E.D.I AARON JOHNSTON, PETER APFELBAUM, LIBERTY ELLMAN, JONATHAN MARON · AVA MENDOZA · KENDRA FOSTER · NUBLU ORCHESTRA · BEN WILLIAMS with MARCUS STRICKLAND, BIG YUKI, DAVID ROSENTHAL, MARCUS GILMORE · BRANDON ROSS & MELVIN GIBBS "UP NORTH" · MAYA AZUCENA · ELEKTROCUMBA MAURO REPOSCO, DAVI VIEIRA, STEPHANE SAN JUAN, GUSTAVO DI DALVA · CLARK GAYTON · MICHAEL BLAKE · SPENCER ZAHN & SPENCER LUDWIG · FREELANCE · TOMOKI SANDERS · STUART BOGIE TRIO · NITE IJUTI · JAMES BRANDON LEWIS TRIO with LUKE STEWART, WARREN TRAE CRUDUP III · STEVEN BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA · MELIKE KONUR · LOWDOWN BRASS BAND · BILLY MARTIN MESHES ORCHESTRA · DARK MATTER HALO with HARDEGE, BRANDON ROSS, DOUG WIESELMAN · KAMALATA · ALEXIA BOMTEMPO · FALU & THE NEW KARYSHMA · CHRIS ROB · MARC CARY · DIANA HICKMAN · JOCHEN RUECKERT with JOHN ELLIS, ALEXANDER CLAFFY · SASHA MASAKOWSKI AS TRASH MAGNOLIA · SHIRA ELIAS' GOODS & SERVICES · PRODUCERS NIGHT · WILL SHORE · CHES SMITH, MATT MITCHELL, NICK DUNSTON · JONATHAN HAFNER · EDDIE ROBERTS' GREEN IS BEAUTIFUL · WELF DORR UNIT · JEFFREY ALEXANDER & THE HEAVY LIDDERS · BEN BRYDEN'S FIGURE OF EIGHT · HOLA · RIDHIMA · MARIELLA PRICE

NOV 7-17 2019

10TH YEAR

nublu JAZZ FESTIVAL

151 AVE C, NYC · WWW.NUBLU.NET

Sunday, November 10

- Janet Restino 440Gallery 4:40 pm \$10
- Matt Lavelle's 7 Houses Areté Gallery 5 pm \$10
- Ray Gelato Birdland 5:30 pm \$30
- Anna Kolchina Quartet with JinJoo Yoo, Neal Miner, Jason Brown Birdland Theater 9:45 pm \$20-30
- ★ Peter and Will Anderson Blue Note 11:30 am 1:30 pm \$39.50
- The New York Nightingales Club Bonafide 8 pm \$20
- ★ Tom Harrell Infinity Band with Mark Turner, Charles Altura, Ben Street, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$35
- Noah Becker/Michaël Attias DOWNTOWN MUSIC Gallery 6 pm
- Terry Waldo's Gotham City Band; Lafayette Harris Fat Cat 6, 9 pm \$10
- Let Music Be Your Brunch: On Ka' Davis, Mark Hennen, Ayumi Ishito, Theodore Woodward, John Baylies, William Hooker Funkadelic Studios 11 am
- Intergeneration Jazz Jam Jazz Museum in Harlem 2 pm \$10
- ★ Kenny Werner Quartet with Dave Liebman, Scott Colley, Terri Lyne Carrington Jazz Standard 7:30, 9:30 pm \$35
- Kendall Thomas Joe's Pub 4:30, 7 pm \$25
- Roz Corral Trio with Saul Rubin, Evan Gregor North Square Lounge 12:30, 2 pm
- Nublu Jazz Festival: Nite Binti: Val Jeanty, Candice Hoyes, Mimi Jones; Pedestrian conducted by Will Shore; Elektroomba: Mauro Refosco, Davi Vieira, Stephane San Juan, Gustavo Di Dalva; Diana Hickman; Ches Smith, Matt Mitchell, Nick Dunston; Welf Dorr Unit with Keisuke Matsuno, Dmitry Ischenko, Joe Hertenstein Nublu 151 4 pm \$35
- Tomoko Omura Quartet with Glenn Zaleski, Pablo Menares, Mark Ferber The Owl Music Parlor 8 pm \$10
- Armo: Amayo, Jordan McLean, Marcus Farrar, Kevin Raczka, Justin Kimmel, Nikhil P. Yerawadekar Rizzoli Bookstore 5 pm \$20
- Stephan Santoro Russian Samovar 3 pm
- Fleur Seule Latin Big Band S.O.B.'s 6 pm \$20
- ★ Ryan Keberle Big Band Saint Peter's Church 6 pm
- Ayman Fanous/Kinan Azmeh; Ayman Fanous with Ken Filiano, James Ilgenfritz Scholes Street Studio 1 pm \$10
- Juanito Pascual Trio with Brad Barrett, Tupac Mantilla ShapeShifter Lab 8:30 pm \$15
- ★ Jeremy Pelt Quintet with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard Smoke 7, 9, 10:30 pm \$35
- ★ Aaron Novik O+O+ Ensemble with Matt Nelson, Anna Webber, Michael Coleman, Kurt Kotheimer, Tim Bulkley Spectrum 2:30 pm \$15
- Mara Rosenbloom, Anais Maviel, Ken Filiano Teatro Latea 3 pm
- Linda Presgrave Quartet with Stan Chownick, Kenji Yoshitake, Seiji Ochiai Tomi Jazz 7 pm
- ★ Fred Hersch, Drew Gress, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

Monday, November 11

- Jim Ridl 55Bar 7 pm
- ★ Too Noisy Fish: Peter Vandenberghe, Kristof Roseeuw, Teun Verbruggen 244 Rehearsal Studios 8 pm \$20
- Andy Bianco Trio with Nathan Peck, Paul Wells; Perry Beekman Trio with Steven Frieder, Lou Pappas Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Rale Micic Bar Lunático 8:30, 10 pm \$10
- ★ Donald Edwards Quintet with Abraham Burton, David Gilmore, Anthony Wonesy, Ben Wolfe Birdland Theater 8:30 pm \$20-30
- Roy Haynes Blue Note 8, 10:30 pm \$45
- Music Now!—Peace Be With You: Ras Moshe Burnett, Matt Lavelle, Lee Odom, Dave Ross, Charley Sabatino, John Pietaro, Leonid Galaganov The Brooklyn Commons 7 pm \$15
- Kevin Eichenberger, Pete Dennis, Jeff Golden, Joey Sullivan; Stephen Gauci, Adam Lane, Kevin Shea; Igor Lumpert Ensemble; Rodney Chapman, Eric Plaks, Zach Swanson, Taru Alexander; Jake Henry, Aaron Quinn, Brian Krock, Jessie Cox; Luisa Muhr/Wendy Eisenberg Bushwick Public House 7 pm \$10
- Berkeley Institute of Jazz and Gender Justice Band led Kris Davis with Akili Bradley, Camila Cortina, Saul Ojeda, Ivanna Cuesta Gonzalez Dizzy's Club 7:30, 9:30 pm \$35
- Ned Gould Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- Nublu Jazz Festival: Kendra Foster; Marc Cary; Producers Night Nublu 151 8 pm \$35
- ★ Sheryl Bailey Trio with Ron Oswanski, Ian Froman Zinc Bar 7:30, 9 pm \$25

Tuesday, November 12

- Stan Killian 55Bar 7 pm
- The Secret Trio: Ara Dinkjian, Tamer Pinabasi, Ismail Lumanovski Bar Lunático 8:30, 10 pm \$10
- ★ Owen Chen Trio with Jeong Hwan Park, Diego Maldonado; Jon Irabagon Trio with Peter Brendler, Dan Weiss Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Grace Kelly Birdland 8:30, 11 pm \$40-50
- Inbar Paz Birdland Theater 7 pm \$20-30
- Assaf Kehati Trio with Michael O'Brien, Peter Traumueller Bistro Jules 7:30 pm
- Roy Haynes Blue Note 8, 10:30 pm \$45
- John Pizzarelli/Jessica Molasky Café Carlyle 8:45 pm \$145-200
- ★ Jerome Jennings' Solidarity with Josh Evans, Andrae Murchison, Stacy Dillard, Jorge Castro, Melanie Charles, Devin Starks, Paula Winter Dizzy's Club 7:30, 9:30 pm \$35
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$5
- Alex Conde; Itai Kriss and The Cuban Special The Django at The Roxy Hotel 8, 10:30 pm
- James Carney Quartet with Oscar Noriega, Chris Lightcap; Adam Kolker, Bruce Barth, Ugonna Okegwo, Diego Voglino Hayard's 8, 10 pm \$10
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm \$10
- Ethan Helm Quartet Jazz at Kitano 8 pm
- ★ Michael Leonhart Orchestra with Phillip Dizack, Jordan McLean, Billy Aukstik, Carter Yasutake, Frank Cohen, Reggie Chapman, Dave Pietro, Jason Marshall, Sara Schoenbeck, Pauline Kim, Emily Hope Price, Robbie Mangano, Ron Oswanski, Kevin Raczka, Elizabeth Pupo-Walker, Daniel Freedman Jazz Standard 7:30, 9:30 pm \$30
- Frank Perowsky big band New York City Baha'i Center 8, 9:30 pm \$15
- Nublu Jazz Festival: Casey Benjamin; Jochen Rueckert Trio with John Ellis, Alexander Claffy; HOLA with Avi Bortnick; Keyon Harrold Nublu 151 8 pm \$35
- Andy Bianco Quintet Silvana 7 pm
- ★ Aruán Ortiz solo and with Mauricio Herrera, Reggie Nicholson The Stone at The New School 8:30 pm \$20
- Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Wednesday, November 13

- Adam Kolker, Steve Cardenas, Billy Mintz Bar Bayeux 8 pm
- Andrew Cheng Trio with Marcelo Maccagnan, Erubiel Rangel Bar Next Door 6:30 pm
- Richard Julian/Roy Nathanson Bar Lunático 8:30, 10 pm \$10
- Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Ken Peplowski Birdland 8:30, 11 pm \$40-50
- Joe Alterman Trio Birdland Theater 7, 9:45 pm \$20-30
- Roy Haynes Blue Note 8, 10:30 pm \$45
- John Pizzarelli/Jessica Molasky Café Carlyle 8:45 pm \$145-200
- Jonathan Barber and Vision Ahead with Godwin Louis, Andrew Renfroe, Matt Dworszyk, Taber Gable Dizzy's Club 7:30, 9:30 pm \$35
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$5
- New Alchemy Jazz Orchestra; Django Jam hosted By Alexander Claffy The Django at The Roxy Hotel 7:30, 10:30 pm
- Raphael D'lugoff Trio +1; Joe Farnsworth Trio; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- Yuko Ito Quartet with Michiko Fukumori, Edward Perez, Jerome Jennings Jazz at Kitano 8, 10 pm \$18
- Melvis Santa's AfroLatin Roots of Jazz The Jazz Gallery 7:30, 9:30 pm \$15-20
- ★ Dan Weiss Trio with Jacob Sacks, Thomas Morgan Jazz Standard 7:30, 9:30 pm \$30
- Lew Tabackin Trio Michiko Studios 8 pm \$20
- Miho Hazama and m. unit with Ethan Helm, Jason Rigby, Andrew Gutauskas, Jonathan Powell, Daniel Salera, Tomoko Akaboshi, Sifa Chay, Matt Consul, Maria Bagratuni, James Shipp, Alex Brown, Evan Gregor, Jared Schonig National Sawdust 7 pm \$25
- Nublu Jazz Festival: Dark Matter Halo: Hardedge, Brandon Ross, Doug Wesselman; Tra\$h Magnolia; Marcus Strickland TWM-LIFE; Mariella Price; Clark Gayton Nublu 151 8 pm \$35
- Ronny Whyte Songbook with Daryl Sherman, Ben Cassara, Alex Leonard, Richard Holbrook, Josh Richman, Boots Maleson, Ray Marchica Saint Peter's Church 1 pm \$10
- ★ Jeff Peerring Trio with Ken Filiano, Francisco Mela Silvana 6 pm
- Chet Doxas Quartet Smalls 7:30 pm \$20
- Vivian Sessoms with Misha Tsiganov, Chris Parks, Will Calhoun Smoke 7, 9, 10:30 pm \$20
- ★ Firm Roots: Aruán Ortiz, Darius Jones, Ches Smith The Stone at The New School 8:30 pm \$20
- Richie Goods Quartet with Shedrick Mitchell, David Rosenthal, John Roberts Tribeca Performing Arts Center 7:30 pm \$35
- Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Thursday, November 14

- Jinjoo Yoo and guests 1986 Est. Wine Bar & Lounge 8 pm
- Nicole Zuraitis with Idan Morim, Alex Busby Smith, Dan Pugach 55Bar 7 pm
- Paul Steven Ray/Sandy Pliego Areté Gallery 7 pm \$15
- Jake Richter Trio with Evan Main, Dan Montgomery; Tobias Meinhardt Trio with Matt Aronoff, Jesse Simpson Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Tulant Mehmeti Gypsy Quartet Birdland 5:30 pm \$30
- Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Tim Ries Birdland 8:30, 11 pm \$40-50
- La Tanya Hall and Andy Milne's Unison with John Hébert, Clarence Penn Birdland Theater 7 pm \$20-30
- Joe Alterman Trio Birdland Theater 9:45 pm \$20-30
- ★ Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Samuel Lavisio, Rudy Bird Blue Note 8, 10:30 pm \$35
- John Pizzarelli/Jessica Molasky Café Carlyle 8:45 pm \$145-200
- Alan Rosenthal Duo Cleopatra's Needle 7 pm
- ★ Willie Jones III's Our Man Higgins Dizzy's Club 7:30, 9:30 pm \$40
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$10
- Joe Farnsworth Trio; Mark Whitfield The Django at The Roxy Hotel 7:30, 10:30 pm
- Glacier Lake: Kevin Norton, Paul Jones, Noah Berman Everything Goes Café 7 pm \$10
- Greg Glassman Quintet Fat Cat 10 pm \$10
- Bill O'Connell Trio with Jon Krosnick, Lincoln Goines Gotham Bar and Grill 8 pm
- Kells Nollenberger's Mean Greens Jamaica Air Train Station 5 pm
- Melvis Santa Jamaica Center for Arts and Learning 8 pm \$10
- Iris Omig's The Pilgrim with Kirk Knuffke, Greff Belisle-Chi, Michael Davis Jazz at Kitano 8, 10 pm \$18
- Colin Hinton Simulacra with Anna Webber, Yuma Uesaka, Edward Gavitt, Shawn Lovato The Jazz Gallery 7:30, 9:30 pm \$15-20
- Vinicius Cantuária with Helio Alves, Paul Sokolow, Adriano Santos, Dendé Jazz Standard 7:30, 9:30 pm \$30
- Johnny Pacheco Latin Music and Jazz Festival: Victor Lin Trio with Daniel Stein, Andrew Latona; The Pacheco Festival Latin Jazz Ensemble directed by Allan Molnar Lehman Center 7:30 pm
- The Music of Annea Lockwood: Esteli Gomez; Nate Wooley; Yam/Wire Miller Theatre 8 pm \$20
- ★ Bertha Hope Minton's 7:30, 9:30 pm
- Nublu Jazz Festival: Spencer Zahn/Spencer Ludwig; Melike Konur; Shira Elias' Goods & Services; Jonathan Haffner Trio with Simon Jermyn, Daluis Naujo; Maya Azucena Nublu 151 8 pm \$35
- Joe Pino Quintet Shrine 7 pm
- Matt McDonald/Max Seigel Silvana 6 pm
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Ralph Peterson Smoke 7, 9, 10:30 pm \$35
- Pygmalion Effect: Aruán Ortiz, Melanie Dyer, Michaël Attias, Arooj Aftab The Stone at The New School 8:30 pm \$20
- ★ Slavic Soul Party Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- Jake Shulman-Ment Fidl Kapelye Town & Village Synagogue 8:30 pm \$15
- Lorenzo Sandi/Justin Lee Uke Hut 8 pm \$20
- Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Friday, November 15

- Anna Kolchina/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Pedrito Martinez with Issac Delgado, Jr., Sebastian Natal, Jhair Sala and guests Kali Rodriguez-Peña, Xito Lovell 92nd Street Y 7:30 pm \$35
- Dave Pietro Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Roger Kellaway Birdland 8:30, 11 pm \$40-50
- ★ Roger Kellaway Trio with Roni Ben-Hur, Jay Leonhart and guests Birdland Theater 7, 9:45 pm \$20-30
- ★ Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Samuel Lavisio, Rudy Bird Blue Note 8, 10:30 pm \$35

- Bonita Oliver's Cellular Transitions The Brooklyn Commons 7 pm \$20
- John Pizzarelli/Jessica Molasky Café Carlyle 8:45 pm \$175-230
- Frank Russo Light House Trio Cleopatra's Needle 8 pm
- MJ Territo's Strictly for the Birds with David Pearl, Paul Beaudry, Jarrett Walser, Wendy Luck Club Bonafide 8 pm \$15
- ★ Willie Jones III's Our Man Higgins Dizzy's Club 7:30, 9:30 pm \$40
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Itai Kriss and Telavana The Django at The Roxy Hotel 8, 10:30 pm
- ★ Matana Roberts Happylucky no.1 8 pm \$20
- Havana Jam: Yunior Terry and Son de Altura with David Oquendo and guests Eddy Zervigon, Gema, Adonis González Hostos Center 7:30 pm \$25
- FOR: Works—Eva-Maria Houben, Katherine Young, Ryoko Akama; Weston Olencki; Nate Wooley, Jeremy Toussaint-Baptiste, Lea Bertucci, Russell Greenberg Issue Project Room 8 pm \$15
- Jonathan Karrant Quartet with Alex Minasian, Brandi Disterheft, Dwayne "Cook" Broadnax Jazz at Kitano 8, 10 pm \$34
- ★ Kevin Sun's The Sustain of Memory with Adam O'Farrell, Dana Saul, Walter Stinson, Simón Willson, Matt Honor, Dayeon Seek The Jazz Gallery 7:30, 9:30 pm \$20-30
- Vinicius Cantuária with Helio Alves, Paul Sokolow, Adriano Santos, Dendé Jazz Standard 7:30, 9:30 pm \$35
- Ronny Whyte/Boots Maleson Knickerbocker Bar & Grill 9 pm
- Johnny Pacheco Latin Music and Jazz Festival: Lehman College Jazz Ensemble with guest Eganam Segbefia led by Allan Molnar; Lehman College Guitar Ensemble led by Robert Windbiel Lehman Center 7:30 pm
- Robby Ameen Days in the Night Band Made In New York Jazz Café 7, 9 pm \$15
- Maria Guida Michiko Studios 7:30 pm \$15
- King Solomon Hicks Minton's 7:30, 9:30 pm \$25
- ★ Nublu Jazz Festival: Dave Douglas; Alexia Bombtempo; Ben Williams Quintet with Marcus Strickland, Big Yuki, David Rosenthal, Marcus Gilmore; Silver: Ilhan Ersahin, Eddie Henderson, Juini Booth, Kenny Wollesen; Project Logic Nublu 151 8 pm \$35
- Freddie Bryant Trio Room 623 at B2 Harlem 10 pm \$15-20
- ★ Chucho Valdés solo; Chucho Valdés/Chick Corea Rose Theater 8 pm \$50-165
- Mark Morganelli and The Jazz Forum All-Stars with Débora Watts, Eddie Monteiro, Paul Meyers, Nilson Matta, Nanny Assis and guest Valtinho Anastacio S.O.B.'s 8, 9:30 pm \$25
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Ralph Peterson Smoke 7, 9, 10:30 pm \$35
- Prajna Desa/Richard Sears' Confetti Palace with Sarah Charles, Mariel Roberts, Satoshi Takeishi Spectrum 7 pm \$10
- ★ Random Dances and (A)Tonalities: Aruán Ortiz/Don Byron The Stone at The New School 8:30 pm \$20
- ★ Douglas R. Ewart/Adegoke Steve Colson; Oliver Lake Organ Quartet with Jared Gold, Freddie Hendrix, Chris Beck Symphony Space Leonard Nimoy Thalia 8 pm \$30
- Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35
- ★ Cecil McBee Whitney Museum 7 pm \$25
- Silvano Monasterios Quartet with Troy Roberts, Joseph Lepore, Jimmy Macbride Zinc Bar 7:30, 9 pm \$30

Saturday, November 16

- ★ Sheryl Bailey 3 with Ron Oswanski, Ian Froman Bar Lunático 8:30, 10 pm \$10
- Quentin Angus Trio with Can Olgan, Rogério Bocatto Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amati Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Roger Kellaway Birdland 8:30, 11 pm \$40-50
- ★ Roger Kellaway Trio with Roni Ben-Hur, Jay Leonhart and guests Birdland Theater 7, 9:45 pm \$20-30
- Wayne Shorter Tribute: Michael Cochrane and Brandon Vazquez Bloomingdale School of Music 7 pm
- ★ Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Samuel Lavisio, Rudy Bird Blue Note 8, 10:30 pm \$35
- ★ Eric Person and One Step Beyond with Bryan Carrott Blue Note 12:30 am \$15
- Roy Meriwether and The Wade Barnes Tribute Band Brownsville Heritage House 3 pm
- John Pizzarelli/Jessica Molasky Café Carlyle 8:45, 10:45 pm \$145-200
- MVRP Performance Fundraiser: Rob Scheps Core-tet with Jamie Reynolds, David Kingsnorth, Jesse Simpson Church of St. Paul and St. Andrew 3 pm \$25
- Fuku and Chihito Trio Cleopatra's Needle 8 pm
- Acute Inflections Club Bonafide 8 pm \$20
- ★ Willie Jones III's Our Man Higgins Dizzy's Club 7:30, 9:30 pm \$45
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$20
- Akiko Tsuruga Quartet; Professor Cunningham and His Old School The Django at The Roxy Hotel 7:30, 10:30 pm
- Alphonso Horne and The Gotham Kings Ginny's Supper Club 7:30, 9:30 pm \$25
- ★ Dave Ballou's Makroquartet with Herb Robertson, Drew Gress, Billy Mintz Greenwich House Music School 7:30 pm \$15
- ★ Matana Roberts Happylucky no.1 8 pm \$20
- Neal Kirkwood Trio with Lindsey Homer, Michael Sarin beam Brooklyn 8:30 pm \$15
- WITH: Works—Sarah Hennies and Eva-Maria Houben; Sarah Hennies; Sara Schoenbeck, Mariel Roberts, Russell Greenberg Issue Project Room 8 pm \$15
- Roseanna Vitro Quartet with Mark Soskin, Tim Ries, Dean Johnson Jazz at Kitano 8, 10 pm \$34
- John Escree The Jazz Gallery 7:30, 9:30 pm \$25-35
- Vinicius Cantuária with Helio Alves, Paul Sokolow, Adriano Santos, Dendé Jazz Standard 7:30, 9:30 pm \$35
- Ronny Whyte/Boots Maleson Knickerbocker Bar & Grill 9 pm
- Robby Ameen Days in the Night Band Made In New York Jazz Café 7, 9 pm \$15
- Nat Dixon Michiko Studios 8 pm \$20
- ★ Brandee Younger Quintet with Chelsea Baratz, Anne Drummond, Rashaan Carter, E.J. Strickland Miller Theatre 8 pm \$20
- ★ Nublu Jazz Festival: Nublu Orchestra; Ava Mendoza; Sun Ra Arkestra; Mark de Clive-Lowe, Shigeto, Melanie Charles Nublu 151 4 pm \$35
- ★ Chucho Valdés solo; Chucho Valdés/Chick Corea Rose Theater 8 pm \$50-165
- Joan Gongga Quintet Shine 6 pm
- Jakob Ebers; Griffin Ross Quartet Silvana 6, 7 pm
- Gerry Eastman Quintet Sistas' Place 9, 10:30 pm \$20
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Jeff "Tain" Watts Smoke 7, 9, 10:30 pm \$35
- ★ Trio/Riot: Aruán Ortiz, Brad Jones, Francisco Mela The Stone at The New School 8:30 pm \$20
- Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35
- ★ Cecil McBee Whitney Museum 4 pm \$25

Sunday, November 17

- *Ray Anderson 55Bar 6 pm
- *Michel Gentile solo 440Gallery 4:40 pm \$10
- *Charles Waters' Waterworks with Mary Cherney Areté Gallery 5 pm \$10
- *Django Reinhardt Festival 20th Anniversary Celebration: Dorado, Samson and Amari Schmitt, Pierre Blanchard, Ludovic Beier, Francko Mehrstein, Gino Roman and guest Joel Frahm Birdland 8:30, 11 pm \$40-50
- *Shoko Amano Blue Note 11:30 am 1:30 pm \$39.50
- *Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Samuel Lavisio, Rudy Bird Blue Note 8, 10:30 pm \$35
- *Willie Jones II's Our Man Higgins Dizzy's Club 7:30, 9:30 pm \$40
- *Jesse Dulman Quartet with Ras Moshe, Blaise Siwula, Leonid Galaganov; Max Kutner Downtown Music Gallery 6, 7 pm
- *Ava Mendoza, Sarah Bernstein, Adam Lane, Vijay Anderson; Welf Dor, Keisuke Matsuno, Dmitry Ishenken, Joe Hertenstein El Barrio Artspace 7 pm \$10
- *Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- *Vinicius Cantuária with Helio Alves, Paul Sokolow, Adriano Santos, Dendê Jazz Standard 7:30, 9:30 pm \$30
- *Ma*JiD Joe's Pub 12 pm \$15
- *Nick Lyons; Alexis Parsons Mirror Tea House 7, 8:30 pm \$15
- *Brenda Earle Stokes Trio with Evan Gregor, Ross Pederson North Square Lounge 12:30, 2 pm
- *Nublu Jazz Festival: Steven Bernstein's Millennium Territory Orchestra; On/In: Yuka C. Hoda/Akio Mokuno; Billy Martin Meshes Orchestra; Kamalata; Jeffrey Alexander and The Heavy Lidders; Silver: Ilhan Ersahin, Eddie Henderson, Juini Booth, Kenny Wollesen; James Brandon Lewis Trio Nublu 151 4 pm \$35
- *Matana Roberts' Coin Coin Chapter IV—Memphis Roulette 8 pm \$25
- *Sachiko Tatsuiishi, Michika Fukumori, Murray Wall Russian Samovar 3 pm
- *Anna Dagmar, Theo Bleckmann, Richard Hammond, Elana Bonomo Saint Peter's Church 6 pm
- *Andrew Schiller Quintet with Ethan Helm, Tony Malaby, Hery Paz, Matt Honor; Juanma Trujillo Quartet with Kevin Sun, Walter Stinson, Robin Baytas Scholes Street Studio 8 pm \$10
- *Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwio, Ralph Peterson Smoke 7, 9, 10:30 pm \$35
- *The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Subculture 11 am \$20
- *Yoni Kretzmer Trio with Shanir Blumenkranz, Randy Peterson Teatro Latea 3 pm
- *Dayna Stephens Quintet with Jonathan Finlayson, Eden Ladin, Ben Street, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35
- *Travis Laplante solo Zürcher Gallery 8 pm \$20

Monday, November 18

- *Adam O'Farrell 55Bar 10 pm
- *The Believers: Brad Shepiak, Sam Minaie, John Hadfield Bar Lunático 8:30, 10 pm \$10
- *Erich Johnson Trio with Alex Gasser, Wen-Ting Wu; Beat Kaestli Trio with Pete McCann, Gary Wang Bar Next Door 6:30, 8:30, 10:30 pm \$12
- *Sheila Jordan Birthday Celebration Birdland Theater 8:30 pm \$30-40
- *Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- *Sean Conly, Tony Malaby, Billy Mintz; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Michael Eaton, Judi Silvano, Joe Hertenstein, Cheryl Pyle, Roberta Picket; Chet Doulax, Caleb Wheeler Curtis, Billy Mintz; Nick Panoutsos, David Aaron, Dave Gosas Bushwick Public House 7 pm \$10
- *Alex Sipigian Sextet with Will Vinson, Seamus Blake, John Escreet, Matt Brewer, Donald Edwards and guest Alina Engibaryan Dizzy's Club 7:30, 9:30 pm \$35
- *George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- *Ed Palermo Big Band Iridium 8:30 pm \$25
- *Jazz Foundation of America Jam Session Local 802 6:30 pm SEEDS 9 pm \$10
- *Matt Mitchell/Kate Gentile Ricardo Grilli Quartet with Julian Shore, Rick Rosato, Jesse Simpson Zinc Bar 7:30, 9 pm \$25

Tuesday, November 19

- *Paul Jost; Leni Stern 55Bar 7, 10 pm
- *Beam Splitter; Talibani!: Matt Mottel/Kevin Shea; Muayassar Kurdi; Nao Nishihara Areté Gallery 8 pm \$15
- *Lisa Hoppe Trio with Web Crawford, Lesley Mok; Jonah Udall Trio with Noah Becker, Steve Williams Bar Next Door 6:30, 8:30, 10:30 pm \$12
- *Cyrille Aimée's A Sontheim Adventure Birdland 8:30, 11 pm \$40
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Herb Alpert/Lani Hall Café Carlyle 8:45 pm \$120-175
- *Celebrating Patricia Nicholson—A 70th Birthday Night: Lewis Barnes, Rob Brown, Dave Burrell, Daniel Carter, Ellen Christi, Cooper-Moore, Whit Dickey, Melanie Dyer, William Hooker, Jason Kao Hwang, Val Jeanty, Darius Jones, Oliver Lake, Ingrid Laubrock, James Brandon Lewis, Tony Malaby, Ava Mendoza, Mixashawn, Isaiah Parker, William Parker, Matthew Shipp, Lisa Sokolov, Raina Sokolov Gonzalez, Fay Victor, John Zorn, K.J. Holmes, Yoshiko Chuma, Bob Holman, Patricia Spears Jones, No Land, William Mazza, Jo Wood Brown, Jeff Schlanger, Katy Martin, Juan Pablo Carletti, Jeremy Carstett, Warren Trae Crudup, Shandya Dulberger, Dave Hofstra, Matt Lavelle, Kyoko Kitamura, Masahiko Kono, Brandon Lopez, Aquiles Navarro, Dave Sewelson, Luke Stewart, Newman Taylor Baker, Michael TA Thompson, Jason Jordan, Douglas Dunn, Miriam Parker, Djassi DaCosta Clemencia Solo Velez Cultural Center 6 pm \$125
- *Alex Sipigian Sextet with Will Vinson, Seamus Blake, John Escreet, Matt Brewer, Donald Edwards and guest Alina Engibaryan Dizzy's Club 7:30, 9:30 pm \$35
- *Sean Mason Trio Dizzy's Club 11:15 pm \$5
- *Fleur Seule Latin Big Band The Django at The Roxy Hotel 7:30, 10:30 pm
- *Saul Rubin Zebtet Fat Cat 7 pm \$10
- *Perry Smith Band with Matt Marantz, Matt Aronoff, Jay Sawyer; Lage Lund, Gary Wang, Diego Voglino Halyard's 8, 10 pm \$10
- *West Side Story Songs: Ted Nash, Ben Allison, Steve Cardenas InterContinental New York Barclay's Penthouse Suite 7 pm \$35
- *Julia Chen Jazz at Kitano 8 pm
- *Bill Frisell Trio with Tony Scherr, Kenny Wollesen Jazz Standard 7:30, 9:30 pm \$35
- *Jazz Singers of Civil Rights Era—Nina Simone, Bob Dorough, Abbey Lincoln and Oscar Brown, Jr.: Juilliard Jazz Dizzy Gillespie and Jelly Roll Morton Ensembles with Juilliard Jazz Singers led by Carmen Lundy Juilliard School Paul Hall 7:30 pm \$20
- *Champion Fulton Mezzrow 7:30 pm \$20
- *Mike Longo Trio New York City Baha'i Center 8, 9:30 pm \$15
- *Ben Tyree Activator Trio with Leon Gruenbaum, Chris Eddleton Nublu 151 8 pm
- *Charlie Rhyne/Dan Schnapp Group The Roxy Lounge at Roxy Hotel 8 pm
- *Anna Webber Rectangles with Marc Hannaford, Adam Hopkins, Mark Ferber SEEDS 9 pm \$10
- *Joe Abba Silvana 6 pm
- *Judy Carmichael's Jazz Inspired with Pat O'Leary, Harry Allen, James Chirillo, Ben Paterson, Dan Block, Danny Bacher Steinway Hall 6 pm
- *The Clarinets: Anthony Burr, Oscar Noriega, Chris Speed The Stone at The New School 8:30 pm \$20

Wednesday, November 20

- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35
- *Melissa Stylianou; Oz Noy 55Bar 7, 10 pm
- *Jerome Sabbagh/Greg Tuohy Quartet with Joe Martin, Kush Abadey Bar Bayeux 8 pm
- *Pedro Giraudo Tango Quartet Bar Lunático 8:30, 10 pm \$10
- *Artur Akhmetov Trio with Nathan Garrett, Samvel Sarkisyan Bar Next Door 6:30 pm
- *Cyrille Aimée's A Sontheim Adventure Birdland 8:30, 11 pm \$40
- *Jamille Staevie Quartet Birdland Theater 9:45 pm \$20-30
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Herb Alpert/Lani Hall Café Carlyle 8:45 pm \$120-175
- *Rodríguez Brothers Band: Michael Rodríguez, Robert Rodríguez Rospide, Ricky Rodríguez, Obed Calvaire, Samuel Torres Dizzy's Club 7:30, 9:30 pm \$35
- *Sean Mason Trio Dizzy's Club 11:15 pm \$5
- *New Cuban Express Big Band; Alexander Claffy Trio with Seamus Blake The Django at The Roxy Hotel 7:30, 10:30 pm
- *Nikolett Pankovits Sextet with guest Adam Boncz Drom 7:30 pm \$15
- *Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- *The Standard Procedures: Zac Zinger, Megumi Yonezawa, Akihiro Yamamoto, Ken Kobayashi Jazz at Kitano 8, 10 pm \$18
- *Melvis Santa's Afrolatin Roots of Jazz The Jazz Gallery 7:30, 9:30 pm \$15-20
- *Bill Frisell Trio with Tony Scherr, Kenny Wollesen Jazz Standard 7:30, 9:30 pm \$35
- *Deanna Kirk with Yaniv Tabenhouse Nomad 7 pm
- *Ben Bryden's Figure of Eight Rockwood Music Hall Stage 3 7 pm \$10
- *Roberta Piket/Virginia Mayhew Saint Peter's Church 1 pm \$10
- *Joel Ross Group SEEDS 9 pm \$10
- *Andy Laverne Quintet with Alex Sipigian, Ben Solomon, Mike Richmond, Jason Tiemann Smalls 7:30 pm \$20
- *Freddie Hendrix Quintet with David Gibson, Brandon McCune, Corcoran Holt, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$20
- *Skirl 42 Trio The Stone at The New School 8:30 pm \$20
- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35
- *Vocal Mania: Janis Siegel and Lauren Kinhan with John DiMartino, Yoshi Waki, Ross Pedersen and guest Claudia Acuña Zinc Bar 7:30, 9 pm \$30

Thursday, November 21

- *Jinjo Yoo and guests 1986 Est. Wine Bar & Lounge 8 pm
- *Stephane Wrembel's Django L'Impressionniste Alliance Francaise 7:30 pm \$45
- *Nick Marziani Trio with Nik Lukkasen, Varun Das; Aleksí Glick Trio with Ethan O'Reilly, Joe Peri Bar Next Door 6:30, 8:30, 10:30 pm \$12
- *Andy Ezrin Trio with Matt Penman, Jared Schonig and guest Gregoire Maret Birdland 5:30 pm \$20-30
- *Cyrille Aimée's A Sontheim Adventure Birdland 8:30, 11 pm \$40
- *Daryl Sherman's Satchmo The Singer with Scott Robinson, Boots Maleson Birdland Theater 7, 9:45 pm \$20-30
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Emerald Quintet: Stanton Moore, Scott Metzger, Robert Walter, Andy Hess, Skerik Brooklyn Bowl 8 pm \$20
- *Herb Alpert/Lani Hall Café Carlyle 8:45 pm \$120-175
- *Equilibrium Band Cleopatra's Needle 7 pm
- *Rodríguez Brothers Band: Michael Rodríguez, Robert Rodríguez Rospide, Ricky Rodríguez, Obed Calvaire, Samuel Torres Dizzy's Club 7:30, 9:30 pm \$40
- *Sean Mason Trio Dizzy's Club 11:15 pm \$10
- *Dimitry Baevsky Quartet; Jesse Fischer Group with Sarah Elizabeth Charles The Django at The Roxy Hotel 7:30, 10:30 pm
- *Pedrito Martinez Ginny's Supper Club 7:30, 9:30 pm \$25
- *Tony Lewis 4 Jamaica Air Train Station 5 pm
- *Leslie Pintchik Trio with Scott Hardy, Michael Sarin Jazz at Kitano 8, 10 pm \$18
- *Lex Korten The Jazz Gallery 7:30, 9:30 pm \$15-20
- *Jazz and Social Justice: Arturo O'Farrell Jazz Museum in Harlem 7 pm \$10
- *Bill Frisell solo Jazz Standard 7:30, 9:30 pm \$35
- *Roland P. Young; L'Rain The Kitchen 8 pm \$25
- *Svetlana and The New York Swing Collective with Willerm Delisfort, Elias Bailey, Henry Conerway III Made In New York Jazz Café 7, 9 pm \$10
- *Marc Cary/Ben Williams Project Minton's 7:30, 9:30 pm
- *Dana Saul's Ceiling with Adam O'Farrell, Kevin Sun, Patricia Brennan, Walter Stinson, Matt Honor The Owl Music Parlor 7:30 pm \$10
- *The Abyssinian Mass: Jazz at Lincoln Center Orchestra with guests Damien L. Sneed and Chorale Le Chateau with Reverend Dr. Calvin O. Butts III Rose Theater 8 pm \$45-165
- *Samarth Nagarkar SEEDS 9 pm \$10
- *Aaron Irwin Sextet Silvana 6 pm
- *Eddie Henderson Sextet with Bruce Harris, Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35
- *Fleur Seule Quintet Special Club 6 pm
- *Public Speaking/Gabriel Zucker; Tony Curtis Experience with Damien Olsen; Amanda Chaudhary; 4 Airports: Craig Chin/Nathan Yeager Spectrum 7 pm \$10
- *Chris Speed, Leah Paul, Sara Schoenbeck, Chris Tordini The Stone at The New School 8:30 pm \$20
- *Linda Presgrave Quartet with Stan Chovnick, Kenji Yoshitake, Seiji Ochiai Tomi Jazz 7 pm
- *Susan Leviton and Lauren Brody Town & Village Synagogue 8:30 pm \$15
- *Eugene Pugachov Quartet with Chris Wright, Chris Bacas, Evan Hyde Uke Hut 8 pm \$20
- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35

Friday, November 22

- *Anna Kolchina/Jinjo Yoo 1986 Est. Wine Bar & Lounge 8 pm
- *Sheryl Bailey Trio with Ron Oswanski, Ian Froman 55Bar 6 pm
- *Will Bernard Trio with Matt Pavolka, Donald Edwards Bar Next Door 7:30, 9:30, 11:30 pm \$12
- *Cyrille Aimée's A Sontheim Adventure Birdland 8:30, 11 pm \$40
- *Brandon Goldberg Trio with Jonathan Michel, Mark Whitfield, Jr. Birdland Theater 7 pm \$20-30
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Natasha Agrama Blue Note 12:30 am \$10
- *Herb Alpert/Lani Hall Café Carlyle 8:45 pm \$165-220
- *Alan Chaubert Trio Cleopatra's Needle 8 pm
- *Paula West with Bruce Barth, Russell Malone, Barak Mori, Jerome Jennings Dizzy's Club 7:30, 9:30 pm \$45
- *Sean Mason Trio Dizzy's Club 11:15 pm \$10
- *Ken Fowser Quintet; King Solomon Hicks The Django at The Roxy Hotel 7:30, 10:30 pm

- *Gustavo Casenave Quartet with Alejandro Aviles, Pedro Giraudo, Franco Pinna Flushing Town Hall 8 pm \$16
- *Audrey Silver Band Gin Fizz Harlem 8, 9:15 pm \$20
- *George Spanky McCurdy Ginny's Supper Club 7:30, 9:30 pm \$20
- *Stephan Crump Quartet with Elery Eskelin, Adam O'Farrell, Patricia Brennan Happy Lucky no.1 8 pm \$20
- *Pam Brennan Quintet with Ron Affif, Richie Iacona, Tom Kichmer, Tony Tedesco Jazz at Kitano 8, 10 pm \$34
- *Joel Ross Good Vibes The Jazz Gallery 7:30, 9:30 pm \$25-35
- *Bill Frisell solo Jazz Standard 7:30, 9:30 pm \$35
- *Michael Wolff Trio Knickerbocker Bar & Grill 9 pm
- *Teymur Phell Band with Karel Ruzicka, Nitzan Gavrieli, Joel Rosenblatt Made In New York Jazz Café 7, 9 pm \$10

- *Tribute to Hugh Masekela: Manhattan School of Music Jazz Orchestra with guests Stefan Harris, Sean Jones Manhattan School of Music Neidorff-Karpati Hall 7:30 pm \$10
- *Johnny O'Neal Minton's 7:30, 9:30 pm \$25
- *Pete Zimmer Trio Room 623 at B2 Harlem 10 pm \$15-20
- *The Abyssinian Mass: Jazz at Lincoln Center Orchestra with guests Damien L. Sneed and Chorale Le Chateau with Reverend Dr. Calvin O. Butts III Rose Theater 8 pm \$45-165
- *Gregoire Maret Trio with Romain Collin, Marvin Sewell SEEDS 9 pm \$10
- *Joan Gongga Quintet Silvana 6 pm
- *Eddie Henderson Sextet with Bruce Harris, Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35
- *Fleur Seule Quintet Special Club 6 pm
- *Chris Speed solo The Stone at The New School 8:30 pm \$20
- *Corina Bartra Symphony Space Bar Thalia 9 pm
- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35
- *Joanne Brackeen Whitney Museum 5, 7 pm \$25

Saturday, November 23

- *Trio XL: Joe McPhee, Dominic Duval, Jr., Jay Rosen and guest Rosi Hertlein 244 Rehearsal Studios 8 pm \$20
- *Don Chapman/Tcheser Holmes; Blaise Siwula, Tom Swafford, Nicolas Letman-Burtonovic; Daniel Carter, Aron Namenwirth, Stelios Mihas, Zach Swanson, Joe Hertenstein; Talibani!: Matt Mottel/Kevin Shea Aron's Place 7 pm \$10
- *Clark Gayton Bar Lunático 8:30, 10 pm \$10
- *Leandro Pellegrino Trio with Tim Norton, Robert Giaquinto Bar Next Door 7:30, 9:30, 11:30 pm \$12
- *Jay Leonhart Birdland 5:30 pm \$30

- *Cyrille Aimée's A Sontheim Adventure Birdland 8:30, 11 pm \$40
- *Brandon Goldberg Trio with Jonathan Michel, Mark Whitfield, Jr. Birdland Theater 7 pm \$20-30
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Natasha Agrama Blue Note 12:30 am \$10
- *Herb Alpert/Lani Hall Café Carlyle 8:45 pm \$120-175
- *Bruce Gregori Band Cleopatra's Needle 8 pm
- *Paula West with Bruce Barth, Russell Malone, Barak Mori, Jerome Jennings Dizzy's Club 7:30, 9:30 pm \$45
- *Anderson Brothers Quintet; Jason Prover and The Sneak Thievery Orchestra Dizzy's Club 11:15 pm \$20
- *Ty Stephens and (the) SouJazz The Django at The Roxy Hotel 7:30, 10:30 pm
- *Endea Owens and The Cookout Gin Fizz Harlem 8 pm \$20
- *Borderlands Trio: Stephan Crump, Kris Davis, Eric McPherson Ginny's Supper Club 7:30, 9:30 pm \$20

- *Ghost Train Orchestra Happy Lucky no.1 8 pm \$20
- *K4: Kan, Kyoko, Kona, Kaz Jolopy 8 pm \$15
- *Joel Ross Good Vibes Jazz at Kitano 8, 10 pm
- *Bill Frisell Harmony with Petra Haden, Hank Roberts, Luke Bergman The Jazz Gallery 7:30, 9:30 pm \$25-35

- *Michael Wolff Trio The Jazz Gallery 7:30, 9:30 pm \$35
- *Mauro Sense/Vitor Goncalves Knickerbocker Bar & Grill 9 pm
- *JC Hopkins Biggish Band Michiko Studios 8 pm \$20
- *Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman; Lesley Mok; Charlotte Jacobs Minton's 7:30, 9:30 pm \$25
- *The Abyssinian Mass: Jazz at Lincoln Center Orchestra with guests Damien L. Sneed and Chorale Le Chateau with Reverend Dr. Calvin O. Butts III Rose Theater 8 pm \$45-165

- *Cam Campbell Trio Silvana 7 pm
- *Charenée Wade Group Sistat's Place 9, 10:30 pm \$20
- *Eddie Henderson Sextet with Bruce Harris, Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35
- *Fleur Seule Quintet Special Club 6 pm
- *Nate Wooley's Seven Storey Mountain VI with C Spencer Yeh, Samara Lubelski, Ben Hall, Chris Corsano, Ryan Sawyer, Emily Marzo, Isabelle O'Connell, Ava Mendoza, Julien Desprez, Susan Alcorn, Melissa Hughes, Kamala Sankaram, Anne Rhodes, Charlotte Mundy, Bridget Hogan, Daisy Press, Anaís Maveiel, Christina Kay, Shannyn Rinker, Aubrey Johnson, Gelse Bell, Yoon Sun Choi, Lisa Karrer, Dafna Naphtali, Amirtha Kidambi, Jasmine Wilson, Samita Sinha, Ariadne Greif, Nina Mutlu, Erica Koehring St. Peter's Episcopal Church 7 pm \$10
- *Chris Speed Ensemble with Aurora Nealand, Shane Endsley, Angelica Sanchez, Chris Tordini, John Hollenbeck The Stone at The New School 8:30 pm \$20
- *Quiet Revolution: Ki Young, Gamin, Conrad Harris, Pauline Kim Harris Tenri Cultural Institute 8 pm \$20

- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35
- *Joanne Brackeen Whitney Museum 2, 4 pm \$25

Sunday, November 24

- *Dave Scott 55Bar 9:30 pm
- *Hot House/Jazzmobile 2019 New York City Readers Jazz Awards Birdland 4 pm \$55
- *Stephane Wrembel and Friends with Ari Folman Cohen and guest Mathias Berry Blue Note 11:30 am 1:30 pm \$39.50
- *Stanley Clarke Band Blue Note 8, 10:30 pm \$45
- *Paula West with Bruce Barth, Russell Malone, Barak Mori, Jerome Jennings Dizzy's Club 7:30, 9:30 pm \$35
- *Thomas Helton; Reggie Nicholson solo Downtown Music Gallery 6, 7 pm
- *Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- *Bill Frisell Harmony with Petra Haden, Hank Roberts, Luke Bergman Jazz Standard 7:30, 9:30 pm \$35
- *Roz Corral Trio with Alex Minasian, Vince Dupont North Square Lounge 12:30, 2 pm
- *Sara Serpa's Intimate Strangers with Emmanuel Iduma, Sofia Rei, Aubrey Johnson, Qasim Naqvi Park Avenue Armory 6 pm
- *Karen Maynard, Les Kurtz, Carl Jackson Russian Samovar 3 pm
- *Melissa Stylianou, Chris Dingman, Ike Sturm Saint Peter's Church 6 pm
- *Eddie Henderson Sextet with Bruce Harris, Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35
- *Kathleen Supové's Eye to Ivory Spectrum 3 pm \$10
- *Becca Stevens Subculture 11 am \$20
- *Sana Nagano Atomic Pigeons with Keisuke Matsuno, Tyler Luppi, Paolo Cantarella Teatro Latea 3 pm
- *Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8:30, 10:30 pm \$35

Monday, November 25

- Ben Perowsky 55Bar 10 pm
- Billie Holiday Tribute: **Chris Speed with Aurora Nealand, Oscar Noriega** Bar Lunático 8:30, 10 pm \$10
- **Panas Athanatos Trio with Kimon Karoutzos, Itay Morchi; Perez with Paul Bollenback, Misha Tsiganov** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Thomas Helton, Jon Irabagon, Colin Avery Hinton; Stephen Gauci, Adam Lane, Kevin Shea; Avram Fefer, Zach Swanson, Vijay Anderson; Nick Lyons Ensemble; Jacob Elkin/Jay Rozen** Dizzy's Club 7:30, 9:30 pm \$40
- **Jimmy Cobb Trio** National Arts Club 9 pm \$25
- **Helen Sung** Shrine 6 pm
- **Takeshi Otani Band**
- **Phalanx Trio: Matt Mitchell, Kim Cass, Kate Gentile** The Sultan Room 9 pm \$15
- **Will Sellenraad Trio with Rene Hart, Eric McPherson** Zinc Bar 7:30, 9 pm \$20

Tuesday, November 26

- Broadway the Calla-way!: **Liz and Ann Hampton Callaway** 54 Below 7 pm \$65-135
- **Leni Stern** 55Bar 10 pm
- **FIDO Quartet: Maryanne de Prophetis, Shoko Nagai, Ron Horton, Satoshi Takeishi** Areté Gallery 8 pm \$15
- **Connor Evans Trio with Matthias Jensen, Jake Richter; Stephen Boegehold with Kevin Sun, Walter Stinson** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Michael Attias, Thomas Morgan, Satoshi Takeishi** Barbès 7 pm \$10
- **Veronica Swift with Emmet Cohen Trio** Birdland 8:30, 11 pm \$40
- **John Scofield/Dave Holland** Blue Note 8, 10:30 pm \$45
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm \$120-175
- **Dayramir Gonzalez and Habana enTRANSCÉ** David Rubenstein Atrium 7:30 pm
- **Wycliffe Gordon and Friends with Adrian Cunningham, Ehud Asherie, Eric Wheeler, Alvin Atkinson, Jr.** Dizzy's Club 7:30, 9:30 pm \$45
- **Jason Marshall** Dizzy's Club 11:15 pm \$5
- **Pedro Giraudo Tango Quartet; La Pachamambo** The Django at The Roxy Hotel 7:30, 10:30 pm
- **Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop** Fat Cat 7, 9 pm 12:30 am \$10
- **George Schuller Band; Jon Cowherd/Diego Voglino Trio** Hayard's 8, 10 pm \$10
- **Melody Dawn Quartet** Jazz at Kitano 8 pm
- **Immanuel Wilkins Quartet** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ben Monder, Ron Oswanski, Frank Kimbrough, Jay Anderson, Johnathan Blake** Jazz Standard 7:30, 9:30 pm \$40
- **Ras Moshe Burnett's Music Now!; Puma Per; Rose Tang; Flames of Discontent; John Pietaro; Laurie Towers** Lady Stardust 7:30 pm
- **JQ Whitcomb and Five Below** Silvana 9 pm
- **Snark Horse: Kate Gentile, Matt Mitchell, Jon Irabagon** The Sultan Room 9 pm \$15
- **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$35
- **Avram Fefer Quartet with Marc Ribot, Luke Stewart, Chad Taylor** Zinc Bar 8, 9:30 pm \$20

Wednesday, November 27

- Broadway the Calla-way!: **Liz and Ann Hampton Callaway** 54 Below 7 pm \$65-135
- **Juan Chivassava Trio** 55Bar 10 pm
- **Jure Pukl Quartet with Melissa Aldana, Matt Brewer, Gerald Cleaver** Bar Bayeux 8 pm
- **Noah Becker Trio with Ben Royston, Lukas Akintaya** Bar Next Door 6:30 pm
- **Veronica Swift with Emmet Cohen Trio** Birdland 8:30, 11 pm \$40
- **Kate Kortum** Birdland Theater 9:45 pm \$20-30
- **John Scofield/Dave Holland** Blue Note 8, 10:30 pm \$45
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm \$120-175
- **Wycliffe Gordon and Friends with Adrian Cunningham, Ehud Asherie, Eric Wheeler, Alvin Atkinson, Jr.** Dizzy's Club 7:30, 9:30 pm \$45
- **Jason Marshall** Dizzy's Club 11:15 pm \$5
- **Evan Sherman Big Band; Django Jam hosted by Alexander Claffy** The Django at The Roxy Hotel 7:30, 10:30 pm
- **Raphael D'Iugoff Trio +1; Ned Goold Jam** Fat Cat 7 pm \$10
- **Melissa Hamilton Quartet with Lee Tomboulian, Dan Loomis, Peter Runnells** Jazz at Kitano 8, 10 pm \$18
- **Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ben Monder, Gary Versace, Frank Kimbrough, Jay Anderson, Johnathan Blake** Jazz Standard 7:30, 9:30 pm \$40
- **The Stone Commissioning Series: Ben Goldberg with Ches Smith, Kenny Wollesen, Ryan Ferreira, Thomas Morgan** National Sawdust 7 pm \$25
- **Deanna Kirk with Yaniv Tabenhouse** Nomad 7 pm
- **Beegie Adair/Monica Ramey** Saint Peter's Church 1 pm \$10
- **Michelle Lordi with Jay Rodriguez, Brandon McCune, Matthew Parrish, Rudy Royston** Smoke 7, 9, 10:30 pm \$20
- **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$35

Thursday, November 28

- **Jinjo Yoo and guests** 1986 Est. Wine Bar & Lounge 8 pm
- Broadway the Calla-way!: **Liz and Ann Hampton Callaway** 54 Below 8 pm \$65-135
- **Ben Winkelman Quartet with Chase Baird, Pablo Menares, JK Kim** 55Bar 9:30 pm
- **Yuval Amihai Trio with Jared Gold, Daniel Dor** Bar Next Door 8:30, 10:30 pm \$12
- **Veronica Swift with Emmet Cohen Trio** Birdland 8:30, 11 pm \$40
- **Hyuna Park Trio with Elias Bailey, Jay Sawyer** Birdland Theater 7 pm \$20-30
- **John Scofield/Dave Holland** Blue Note 8, 10:30 pm \$45
- **Wycliffe Gordon and Friends with Adrian Cunningham, Ehud Asherie, Eric Wheeler, Alvin Atkinson, Jr.** Dizzy's Club 7:30, 9:30 pm \$165
- **Dayramir Gonzalez Quartet** Minton's 7:30, 9:30 pm
- **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$35

Friday, November 29

- **Anna Kolchina/Jinjo Yoo** 1986 Est. Wine Bar & Lounge 9 pm

- **Broadway the Calla-way!: Liz and Ann Hampton Callaway** 54 Below 7 pm \$65-135
- **Kendra Shank Quartet with Pete McCann, Dean Johnson, Matt Wilson** 55Bar 6 pm
- **Ricardo Grilli Trio with Noah Garabedian, Jesse Simpson** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Michael Blake Eddie Harris Tribute** Bar Lunático 8:30, 10 pm \$10
- **Veronica Swift with Emmet Cohen Trio** Birdland 8:30, 11 pm \$40
- **Sandy Stewart with Bill Charlap, Peter Washington** Birdland Theater 7 pm \$30-40
- **Wayne Tucker and The Bad Moths** Birdland Theater 9:45 pm \$20-30
- **John Scofield/Dave Holland** Blue Note 8, 10:30 pm \$45
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm \$165-220
- **Wycliffe Gordon and Friends with Adrian Cunningham, Ehud Asherie, Eric Wheeler, Alvin Atkinson, Jr.** Dizzy's Club 7 pm \$50
- **Jason Marshall** Dizzy's Club 11:15 pm \$10
- **Ken Fowser Quintet; Tahira Clayton** The Django at The Roxy Hotel 7:30, 10:30 pm
- **David Weiss Point of Departure** Fat Cat 10:30 pm \$10
- **C. Anthony Bryant** Ginny's Supper Club 7:30, 9:30 pm \$25
- **Matt Mitchell Quartet with Chris Speed, Chris Tordini, Dan Weiss** Happylucky no.1 8 pm \$20
- **David Kikoski Trio with Ed Howard, Victor Lewis** Jazz at Kitano 8, 10 pm \$34
- **Linda May Han Oh Quintet with Sara Serpa, Melissa Aldana, Fabian Almazan, Obed Calvaire** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ben Monder, Gary Versace, Frank Kimbrough, Jay Anderson, Johnathan Blake** Jazz Standard 7:30, 9:30 pm \$40
- **Kathleen Landis Duo** Knickerbocker Bar & Grill 9 pm
- **Andy Bey** Minton's 7:30, 9:30 pm \$25
- **Joe Pino Quintet; Owen Chen Trio** Silvana 6, 7 pm
- **A Nat King Cole Christmas: Allan Harris with Arcoiris Sandoval, Nimrod Speaks, Shirazette Tinnin** Smoke 7, 9, 10:30 pm \$40
- **Edy Martinez Quintet with Samuel Torres, Ruben Rodriguez** Terraza 7 9:30 pm \$15
- **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$35
- **Michela Marino Lerman** Whitney Museum 5, 7 pm \$25

Saturday, November 30

- Broadway the Calla-way!: **Liz and Ann Hampton Callaway** 54 Below 7 pm \$65-135
- **Ben Bryden Trio with Johannes Felscher, Jesse Simpson** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Veronica Swift with Emmet Cohen Trio** Birdland 8:30, 11 pm \$40
- **Sandy Stewart with Bill Charlap, Peter Washington** Birdland Theater 7 pm \$30-40
- **Wayne Tucker and The Bad Moths** Birdland Theater 9:45 pm \$20-30
- **John Scofield/Dave Holland** Blue Note 8, 10:30 pm \$45
- **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm \$120-175
- **Joel Forrester Duo** Cleopatra's Needle 8 pm
- **Moyazik; La Banda Ramirez** Club Bonafide 8, 10 pm \$20
- **Wycliffe Gordon and Friends with Adrian Cunningham, Ehud Asherie, Eric Wheeler, Alvin Atkinson, Jr.** Dizzy's Club 7:30, 9:30 pm \$40
- **Jason Marshall** Dizzy's Club 11:15 pm \$20
- **Steve Davis Quintet; Hudson Horns** The Django at The Roxy Hotel 7:30, 10:30 pm
- **Johnny O'Neal** Ginny's Supper Club 7:30, 9:30 pm \$25
- **Matt Mitchell Quartet with Chris Speed, Chris Tordini, Dan Weiss** Happylucky no.1 8 pm \$20
- **John Menegon Quartet with John DiMartino, Jay Hoggard, Yoron Israel** Jazz at Kitano 8, 10 pm \$34
- **Linda May Han Oh Quintet with Sara Serpa, Melissa Aldana, Fabian Almazan, Obed Calvaire** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Nadje Noordhuis, Mike Rodriguez, Keith O'Quinn, Dion Tucker, Marshall Gilkes, George Flynn, Ben Monder, Gary Versace, Frank Kimbrough, Jay Anderson, Johnathan Blake** Jazz Standard 7:30, 9:30 pm \$40
- **Kathleen Landis Duo** Knickerbocker Bar & Grill 9 pm
- **Terri Lyne Carrington and Social Science with Aaron Parks, Matthew Stevens, Kassa Overall, Debo Ray, Morgan Guerin** Le Poisson Rouge 8 pm \$20-30
- **JC Hopkins Biggish Band** Minton's 7:30, 9:30 pm \$25
- **Frank Lacy Group** Sistas' Place 9, 10:30 pm \$20
- **A Nat King Cole Christmas: Allan Harris with Arcoiris Sandoval, Nimrod Speaks, Shirazette Tinnin** Smoke 7, 9, 10:30 pm \$40
- **Senri Oe** Tomi Jazz 9 pm \$10
- **Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits** Village Vanguard 8:30, 10:30 pm \$35
- **Michela Marino Lerman** Whitney Museum 2, 4 pm \$25

REGULAR ENGAGEMENTS

MONDAY

- **Richard Clements/Murray Wall Band** 11th Street Bar 8 pm
- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Earl Rose** Bemelmans Bar 5:30, 9 pm
- **Terry Waldo Gotham City Band** Black Door 11 pm
- **Jordan Young** Bfiat 8 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Iris Ornig Jam Session** Jazz at Kitano 8 pm
- **Mingus Big Band** Jazz Standard 7:30, 9:30 pm \$25
- **Kyle Colina and Friends** Le Rivage 6:30 pm
- **Pasquale Grasso** Mezzrow 11 pm \$20
- **Stan Killian and Friends** Queens Brewery 8 pm
- **Gil Defay** Red Rooster 8 pm
- **Misha Tsiganov** Russian Vodka Room 7 pm
- **Vincent Herring Quartet and Jam Session** Smoke 7, 9, 10:30 pm
- **Swingadelic** Swing 46 8:30 pm
- **John Benitez Jam** Terraza 7 9:30 pm \$7
- **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

- **Michael Kanan Trio** The 75 Club at Bogardus Mansion 7 pm
- **Yuichi Hirakawa Trio** Arthur's Tavern 7 pm
- **Art Hirahara Trio** Arturo's 8 pm
- **David Budway Trio** Bemelmans Bar 9:30 pm
- **Marc Devine Trio** Cleopatra's Needle 8 pm
- **Diego Voglino Jam Session** Hayard's 10 pm
- **Vince Giordano and The Nighthawks** Iguana 8 pm
- **Joe Graziosi Legacy Jam** Minton's 6 pm
- **Mona's Hot Four** Mona's 11 pm
- **Misha Tsiganov** Russian Vodka Room 7 pm
- **Mike LeDonne Quartet** Smoke 7, 9, 10:30 pm
- **Hayes Greenfield** Soapbox 7:30 pm
- **Louisa Lee Poster** The Staybridges Suites 9 pm
- **George Gee Orchestra** Swing 46 8:30 pm

WEDNESDAY

- **Tardo Hammer Jam Session** The 75 Club at Bogardus Mansion 7 pm
- **Bill Wurtzel/Jay Leonhart** American Folk Art Museum 2 pm
- **Jason Marshall Trio** American Legion Post 398 7 pm
- **Eve Silber** Arthur's Tavern 7 pm
- **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm \$12
- **David Budway Trio** Bemelmans Bar 9:30 pm
- **Jordan Young** Bfiat 8:30 pm
- **David Ostwald's Louis Armstrong Centennial Band** Birdland 6:30 pm \$20
- **Joel Forrester solo** Bistro Jules 5:30 pm
- **Les Kurtz Trio** Cleopatra's Needle 7 pm
- **Pasquale Grasso; Django Jam Session** The Django 8:30, 11 pm
- **WaHi Jazz Jam** Le Chélie 8 pm
- **Noah Garabedian Jam** The Nest 9 pm
- **Les Goodson Band** Paris Blues 9 pm
- **Glenn Crytzer Orchestra** Secret Room NYC 7 pm
- **Emmet Cohen** Smoke 11:45 pm
- **Stan Rubin Orchestra** Swing 46 8:30 pm

THURSDAY

- **Ray Blue Organ Quartet** American Legion Post 398 7 pm
- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **David Budway Trio** Bemelmans Bar 9:30 pm
- **John McNeil/Mike Fahie** The Douglass 9 pm
- **Joel Forrester** George's 6:30 pm
- **Steve Wirts/Joe Cohn Quartet** Han Dynasty 6 pm
- **Kyle Colina and Friends** Le Rivage 7 pm
- **Spike Wilner/Pascal Grasso** Mezzrow 11 pm \$20
- **Les Goodson Band** Paris Blues 9 pm
- **Gene Bertoncini** Ryan's Daughter 8:30, 10:30 pm
- **Rob Duguay Low Key Trio** Turnmill NYC 11 pm
- **Ms. Marie Special Showcase** Uke Hut 8 pm

FRIDAY

- **Jostein Gulbrandsen** Aretsky's Patron 6 pm
- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **Joel Forrester** Baker's Pizza 7 pm
- **The Crooked Trio** Barbès 5 pm
- **David Budway Trio** Bemelmans Bar 9:30 pm
- **Birdland Big Band** Birdland 6:15 pm \$25
- **Bennett Paster Trio** Hillstone 6 pm
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm

SATURDAY

- **Eri Yamamoto Trio** Arthur's Tavern 7 pm
- **Bill Saxton** Bill's Place 8, 10 pm \$20
- **Joel Forrester solo** Bistro Jules 6 pm
- **Stan Rubin Orchestra** Carnegie Club 8:30, 10:30 pm
- **Yvonnick Prené** Henry's 12:30 pm
- **Assaf Kehati Duo** Il Gattopardo 11:30 am
- **Johnny O'Neal Trio** Smoke 11:30 pm 12:45 am

SUNDAY

- **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
- **Matt La Von Jam Session** Bâ'sik 7 pm
- **Peter Mazza Trio** Bar Next Door 8, 10 pm \$12
- **Stephane Wrembel** Barbès 9 pm \$10
- **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm \$30
- **Joel Forrester solo** Bistro Jules 4 pm
- **Renaud Penant Trio** Bistro Jules 7:30 pm
- **Keith Ingham** Cleopatra's Needle 4 pm
- **Trampelman** Dominic's Astoria 9 pm
- **The EarRegulars** The Ear Inn 8 pm
- **Joel Forrester solo** Grace Gospel Church 11 am
- **Sam Taylor** The Grange 7 pm
- **Grassroots Jazz Effort** Grassroots Tavern 9 pm
- **Idanjerim Trio** Injera 7:30 pm
- **Tony Middleton Trio** Jazz at Kitano 12 pm \$40
- **Christopher McBride** Minton's 7:30 pm \$10
- **Marjorie Eliot** Parlor Entertainment 4 pm
- **Lu Reid Jam Session** Shrine 4 pm
- **Roxy Coss Trio** Smoke 10:30 pm
- **John Benitez Jazz Jam** Terraza 7 9:30 pm \$7
- **Sean Smith and guest** Walker's 8 pm

NEW RELEASES FROM

Smoke Rings CELEBRATE THE NEW
POETRY CHAPBOOK OF
WRITER, MUSICIAN
AND ACTUIST
JOHN PIETARO

Ras Puma
Moshe's Perl
Music Now!
Rose
Flames of Tang
Discontent AND MORE!

Tues Nov 26
7:30PM

Lady Stardust 25 AVE A, EAST VILLAGE

FREE DISSIDENTARTS.COM UPSTAIRS FROM 2A

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue [www.11thstbar.com](#)
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue [www.54below.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [www.92y.org](#)
- **244 Rehearsal Studios** 244 W. 54th Street (212-586-9056) Subway: C, E to 54th Street [www.244rehearsalstudiosny.com](#)
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue [www.440gallery.com](#)
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square [www.hotelstanford.com](#)
- **Alliance Francaise** 22 E. 60th Street (212-355-6100) Subway: 4, 5, 6, N, R to 59th Street/Lexington Avenue [www.fiaf.org](#)
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 60th Street [www.folkartmuseum.org](#)
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.LindasJazzNights.com](#)
- **Arété Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue [www.aretevenue.com](#)
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street [www.aretskypatroon.com](#)
- **Aron's Place** 166 N. 12th Street SStreetubway: L to Bedford Avenue (212-777-7477) Subway: L to First Avenue [www.bakerspizzanyc.com](#)
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Lunático** 486 Halsey Street Subway: C to Kingston-Throop Avenues [www.barlunatico.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.laternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street [www.bargemusic.org](#)
- **Bà'sik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue [www.basikbrooklyn.com](#)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Black Door** 127 W. 26th Street (212-645-0215) Subway: R, W to 28th Street [www.blackdoornyc.com](#)
- **Bloomdale School of Music** 323 W. 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](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **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
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 [www.bushwickpublichouse.com](#)
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seven Avenue
- **Church of St. Paul and St. Andrew** 263 W. 86th Street (212-362-3179) Subway: 1 to 86th Street [www.stpaulandstAndrew.org](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [www.csvcenter.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedlenyc.com](#)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.com](#)
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.atrium.lincolncenter.org](#)
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station [www.dimennacenter.org](#)
- **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.jazz.org](#)
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street, 1 to Franklin Street [www.thedjangonyc.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street [www.thedouglass.com](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.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 Barrio Artspace** 215 E. 99th Street Subway: 6 to 96th Street [www.artspacess109.org](#)
- **Everything Goes Café** 208 Bay Street, Staten Island (718-447-8256) Bus: S51
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.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](#)
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (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.redroosterharlem.com](#)
- **Gotham Bar and Grill** 12 E. 12th Street (212-620-4020) Subway: R, W to 8th Street [www.gothambarandgrill.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grace Reformed Church** 1800 Bedford Avenue (718-287-4343) Subway: B, S, Q to Prospect Park [www.grcbrooklyn.org](#)
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street [www.thegrangebarnyc-hub.com](#)
- **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street [www.clubgroovenyc.com](#)
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street [www.barhalyards.com](#)
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street [www.handyndasty.net](#)
- **HappyLucky no. 1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue [www.happylucky1.com](#)
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Hillstone** 153 E. 53rd Street (212-888-3828) Subway: E, M to 53rd Street [www.hillstone.com](#)
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street [www.hostos.cuny.edu](#)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](#)
- **Injera** 11 Abingdon Square (212-206-9330) Subway: 1, 2, 3 to 14th Street [www.injeranyc.com](#)
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street [www.ihg.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street [www.jalopy.biz](#)
- **Jamaica Air Train Station** 93-43 Sutphin Boulevard Subway: E, J, Z to Sutphin Boulevard-Archer Avenue [www.panyj.gov](#)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.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 Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.com](#)
- **Jerome Park Library** 118 Eames Place, Bronx (718-549-5200) Subway: 4 to Kingsbridge Road [www.nypl.org](#)
- **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](#)
- **Juilliard School Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Kupferberg Center** 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills
- **Lady Stardust** 25 Avenue A Subway: F to Second Avenue
- **Le Chélie** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilnyc.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](#)
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street [www.lerivagenyc.com](#)
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd. [www.lehmancenter.org](#)
- **The Lexington Hotel** 511 Lexington Avenue (212-755-4400) 6 to 51st Street [www.lexingtonhotelnyc.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Made In New York Jazz Café** 155 5th Avenue, Brooklyn (718-640-7000) Subway: 2, 3 to Bergen Street [www.jazzcafe.nyc.com](#)
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802, ext. 4428) Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](#)
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](#)
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](#)
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **Mirror Tea House** 575 Union Street, #A (917-909-0577) Subway: R to Union Street [www.mirrorinthewoods.com](#)
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.com](#)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **National Arts Club** 15 Gramercy Park South (212-475-3424) Subway: 6 to 23rd Street [www.nationalartsclub.org](#)
- **National Sawdust** 80 N. 6th Street (646-779-8455) 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 [www.ncgv.net](#)
- **The Nest** 504 Flatbush Avenue (718-484-9494) Subway: B, S, Q to Prospect Park [www.thenestbrooklyn.com](#)
- **New York City Bahai' Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **New York Public Library Spuyten Duyvil Branch** 650 W. 235th Street, Bronx (718-796-1202) Subway: 1 to 238th Street [www.nypl.org](#)
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **Nomad** 78 Second Avenue (212-253-5410) Subway: F to Second Avenue [www.nomadnyc.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](#)
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place [www.nublu.net](#)
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street [www.theowl.nyc](#)
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Park Avenue Armory** 643 Park Avenue (212-616-3930) Subway: 6 to 68th Street [www.armoryonpark.org](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street [www.penrosebar.com](#)
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street [www.queensbrewery.com](#)
- **Red Room at KGB Bar** 85 E. 4th Street (703-221-4587) Subway: F to Second Avenue [www.redroomnyc.com](#)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street [www.rizzolibookstore.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street [www.b2harlem.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **The Roxy Lounge at Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.roxyhotelnyc.com](#)
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street [www.russanddaughterscafe.com](#)
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street [www.russiansamovar.com](#)
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street [www.russianvodkaroom.com](#)
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughternyc.com](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [www.sobs.com](#)
- **St. John's University The Little Theater** 8000 Utopia Parkway (718-990-2000) Bus: Q46 Bus [www.stjohns.edu](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **St. Peter's Episcopal Church** 346 W. 20th Street (212-563-5124) Subway: A, C, E to 23rd Street
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetstudio.com](#)
- **Secret Room NYC** 707 8th Avenue at W. 45th Street (917-708-8663) Subway: C, E to 50th Street [www.secretroomnyc.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.shapesifterlab.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street [www.silvana-nyc.com](#)
- **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 to Christopher Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Soapbox** 636 Dean Street Subway: 2, 3 to Bergen Street
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Special Club** 43 MacDougal Street Subway: 1 to Houston Street [www.specialclubnyc.com](#)
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue [www.spectrumnyc.com](#)
- **The Staybridges Suites** 340 W. 40th Street (212-757-9000) Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street/Times Square [www.ihg.com](#)
- **Steinway Hall** 109 W. 57th Street (212-246-1100) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.steinwayhall.com](#)
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.thestonenyc.com](#)
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street [www.subculturenewyork.com](#)
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street [www.thesultanroom.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](#)
- **Tavern on the Green** Central Park at 67th Street (212-877-8684) Subway: 1 to 66th Street [www.tavernonthegreen.com](#)
- **Teatro Latea** 107 Suffolk Street (212-529-1948) Subway: F, J, M, Z to Delancey Street [www.teatrolatea.org](#)
- **Tenri Cultural Institute** 43A W. 13th Street between Fifth and Sixth Avenues Subway: F to 14th Street
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street [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 & Village Synagogue** 334 E. 14th Street (212-677-8090) Subway: L to First Avenue [www.tandv.org](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street [www.tribecapac.org](#)
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue [www.troostnyc.com](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **Uke Hut** 36-01 36th Avenue (347-458-3031) Subway: N, W to 36th Avenue [www.ukehut.com](#)
- **Ukrainian Institute of America** 2 E. 79th Street (212-288-8660) Subway: 6 to 77th Street [www.ukrainianinstitute.org](#)
- **Village Vanguard** 178 Seventh Avenue South (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
- **Whitney Museum** 1845 Madison Avenue at 75th Street (800-944-8639) Subway: 6 to 77th Street [www.whitney.org](#)
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincjazz.com](#)
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)

TD james moody JAZZ festival

nov 9-24



**the roots with
a christian mcbride
situation**
nov 16

Nimbus Dance
featuring members
of the New Jersey Symphony
Orchestra with music by
Nina Simone and Nancy Wilson
Thu, Nov 14 @ 7PM

NJMEA All-State Jazz
with special guest Steve Turre
Fri, Nov 15 @ 7PM

After Midnight:
The Music of the
King Cole Trio
featuring
Billy Stritch—Musical Director,
Catherine Russell and
Clint Holmes
Fri, Nov 15 @ 7:30PM

**Lee Ritenour with
Dave Grusin & Friends**
Thu, Nov 21 @ 7:30PM

**Christian Sands presents
The Erroll Garner 3 Piano Summit**
featuring Helen Sung and
Tadataka Unno
Fri, Nov 22 @ 7:30PM

Maurice Hines
Tappin' Thru Life featuring
The DIVA Jazz Orchestra
Sat, Nov 23 @ 3 & 7PM

Dorthaan's Place Jazz Brunch
Houston Person
Sun, Nov 24 @ 11AM & 1PM

**Sarah Vaughan International
Jazz Vocal Competition**
Sun, Nov 24 @ 3PM



**buddy guy
with special
guest
mavis staples**
nov 10



**chaka khan
with special guest
emmaline**
nov 14



Mike Mainieri of
Steps Ahead with
Ravi Coltrane,
Baron Browne,
Steve Smith and
Adam Rogers



**steps ahead
michael franks
& spyro gyra**
nov 15



Sponsored by:



@NJPAC • njpac.org/moodyjazz
1.888.GO.NJPAC
Groups of 9 or more 973.353.7561
One Center Street Newark NJ