

NOVEMBER 2022—ISSUE 247

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK CITY JAZZ RECORD



## KEN PEPLOWSKI

*IN THE MOMENT*

IN MEMORIAM  
PHAROAH SANDERS

COLIN STETSON

LEO GENOVESE

YUKO FUJIYAMA

PERCY FRANCE

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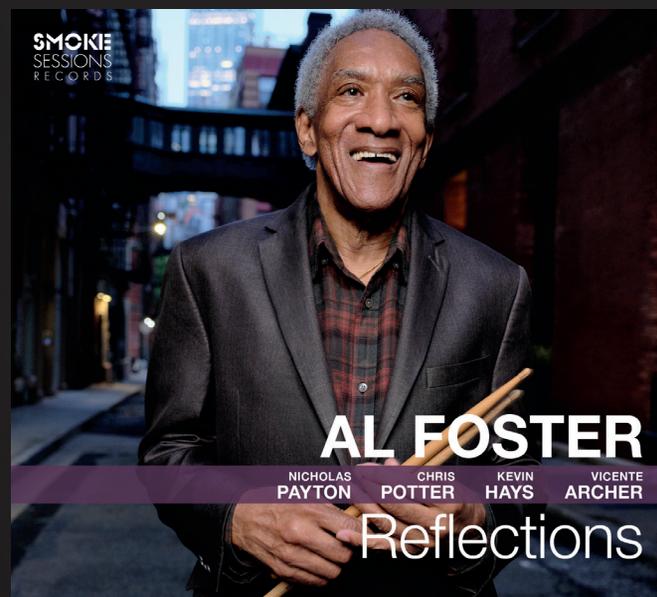
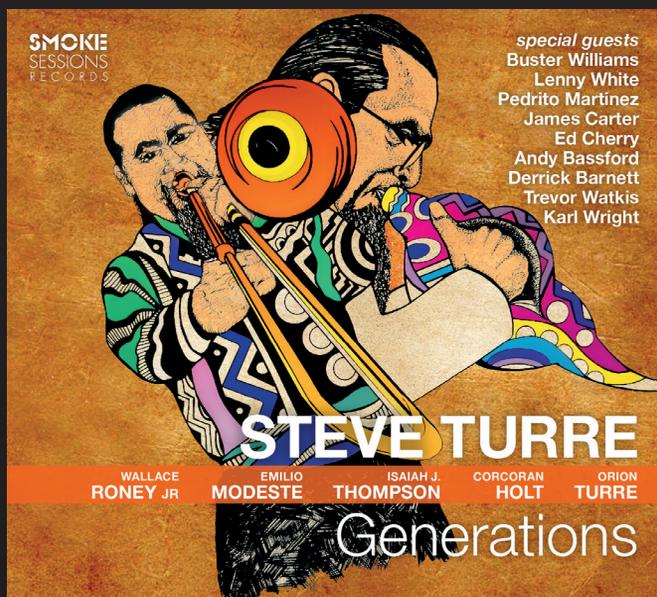
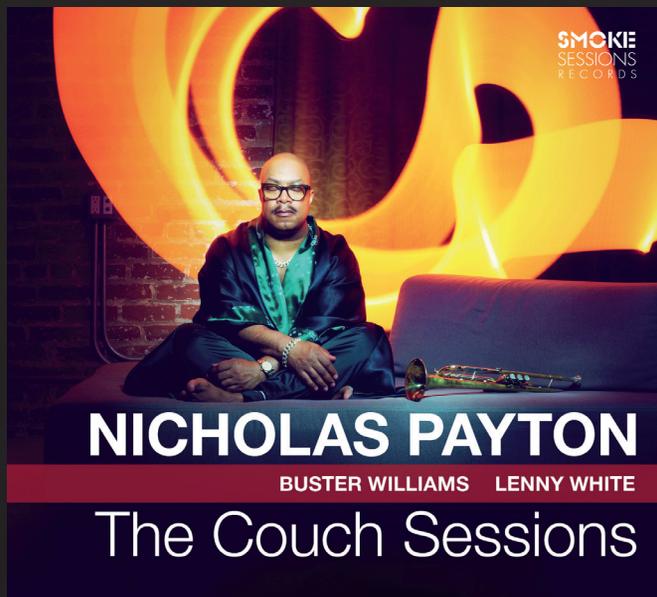
*Jazz is as varied as those who play it. While it easy to assume a static set of influences, different tendrils take root and generate a rich and diverse forest. Saxophonist/clarinetist Ken Peplowski (On The Cover), who plays Birdland this month, came out of the Tommy Dorsey Band and Mel Tormé before establishing his long career as a leader. Reedplayer Colin Stetson (Interview), performing solo at National Sawdust, is an avid fan of both heavy metal and Stevie Wonder, obvious to anyone who has heard his grand and intense work. Pianist Leo Genovese (Artist Feature), celebrating the release of a new 577 Records album at Nublu 151, grew up on pop, rock and fusion in his native Argentina. Japanese pianist Yuko Fujiyama (Encore), debuting as an event producer at Roulette for two nights, had her life changed by a chance encounter with Cecil Taylor's music. And saxophonist Percy France (Lest We Forget), absorbed classic jazz so thoroughly as to intimidate his childhood friend Sonny Rollins.*

*On The Cover:* Ken Peplowski (photo courtesy of the artist)

*Corrections:* In last month's album reviews, the correct personnel for Igor Lumpert's album is Greg Ward and Caleb Curtis (alto saxophones), Peter Evans (trumpet), John Ellis (bass clarinet), Jeff Miles (guitar), Chris Tordini and Kenny Grohowski (drums).

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# THE SOUND OF SMOKE

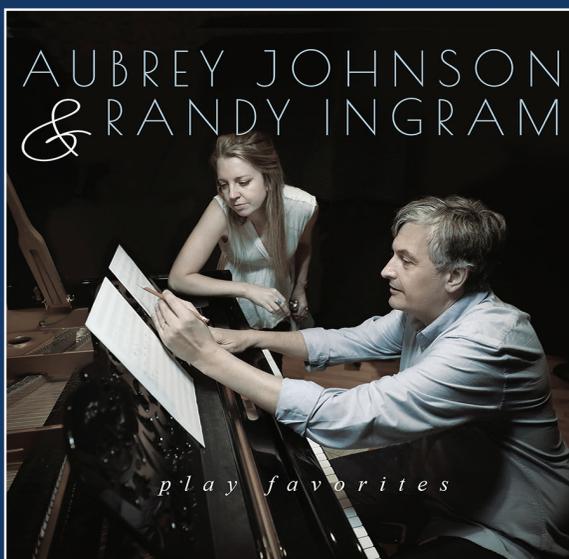


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**SMOKE**  
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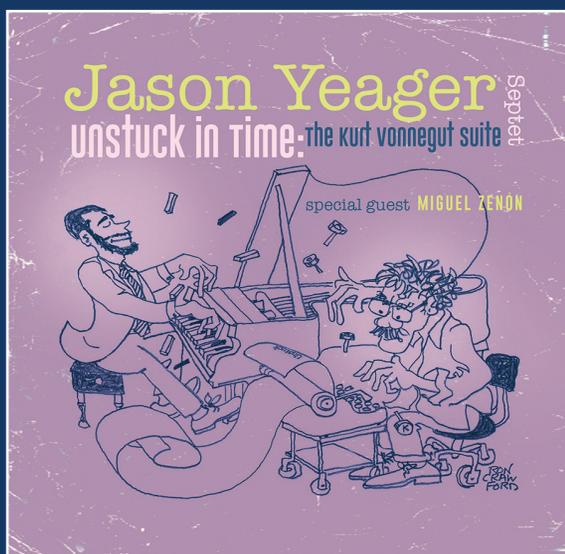
**AUBREY JOHNSON & RANDY INGRAM**

**PLAY FAVORITES**

SSC 1683 / AVAILABLE 11/4//22

**PLAYING @ MEZZROW  
NOVEMBER 17, 2022**

**P**lay Favorites is a gorgeous portrait of Aubrey Johnson and Randy Ingram's deep and unique musical partnership. In challenging themselves to scale back from their usual roles as composers and bandleaders they've created a record that is resonant, distinctive, and profoundly honest.



**JASON YEAGER**

**UNSTUCK IN TIME  
THE KURT VONNEGUT SUITE**

SSC 1672 / AVAILABLE 11/11//22

**A**uthor Kurt Vonnegut once speculated about another potential career. "What I would really like to have been, given a perfect world, is a jazz pianist," Vonnegut said. "I mean jazz. I don't mean rock and roll. I mean the never-the-same-twice music the American black people gave the world."



Sunnyside

www.sunnysiderecords.com

As part of its 14th edition, Ilhan Ersahin's **Nublu Jazz Fest** staged a stimulating triple-header (Oct. 12th): pianist Kevin Hays and drummer Bill Stewart's duo; drummer Dan Weiss Trio with alto saxophonist Miguel Zenón and bassist Yasushi Nakamura; capped by two post-midnight sets from Ersahin (Rhodes/tenor saxophone), bassist Trevor Dunn and drummer Kenny Wollesen. Hays began with loud, distorted trills, heavy tremolo and pecking chords, taking the initiative on a series of improvised episodes, alluding to Gene de Paul-Patricia Johnston-Don Raye's "I'll Remember April" and covering Thelonious Monk's "Ask Me Now", until Stewart's irrepressible pulse, permuted in elegantly unusual ways, started to steal the scenes. Introducing the set with "We'll see what happens...see you at the end", Weiss ushered in a string of jazz standards: Nat King Cole's "Stay as Sweet as You Are", Charlie Parker's "Perhaps" and "Koko", Oscar Pettiford's "Tricotism", Herbie Hancock's "Sorcerer", Wayne Shorter's "Lost" and Bobby Timmons' "Dat Dere". The X factor manifested in Zenón's imagination: extended inventive solos and soft counterlines behind Nakamura's ebullient solos and in Weiss' highly abstracted drum episodes, where he played around, not on, the beat. Final sets saw Wollesen and Dunn loosely locked into tensile-strength grooves—a mix of house, funk and ???—Ersahin dappling in colorful chords or ruminative horn lines, the crowd a bit thinner, the mood a bit thicker. —Tom Greenland



Dan Weiss @ Nublu 151

Bassist **John Patitucci's** Electric Guitar Quartet (with Steve Cardenas and Adam Rogers, drummer Nate Smith) was a stageful of smiles at The Jazz Gallery (Oct. 14th), relishing its collective chemistry after a long, COVID-induced hiatus. The core ingredients of that chemistry—blues, gospel, R&B and funk—added up to a deeply soulful sound. The early set started with a hard-swinging cover of Thelonious Monk's "Ba-lue Bolivar Ba-lues-are", the guitarists, as they would all night, 'sparring' in friendly fashion, Rogers with a piercing Fender Stratocaster tone, jabbing strident Albert King-esque blues phrases and fast, byzantine alt-bop runs, Cardenas with a mellower Gibson semi-hollowbody sound, equally bluesy, displaying immaculate phrasing and taste. Patitucci often soloed last (six-string hollowbody or four-string electric), earning audible feedback for his wizardly chops, imaginative lines and heartfelt delivery. The set continued with Patitucci's "Band of Brothers", Monk's "Trinkle Tinkle", Bobby Womack's "I'm in Love" and another original, "Ides of March", featuring Smith's show-stopping style: deep pocket, artful exchanges, prolonged dramatic pauses. The second set was louder, even more energetic: covers of Stevie Wonder's "Higher Ground", Mavis Staples' "Eyes on the Prize" and three originals—"The Watchman", "Our Story" (ballads for Wayne Shorter and Patitucci's wife Sachi, respectively) and "Jive Little Rulebook"—the quartet's chemical combustion now at max heat. (TG)

Anyone familiar with a **Wynton Marsalis** composition knows he builds on the Duke Ellington ethic, very evident in the US premiere of *The Shanghai Suite* at Rose Theater (Oct. 1st), which first celebrated the opening of Jazz at Lincoln Center Shanghai in March 2019. The piece hit a homer out of the park, each of its nine movements a separate jewel in its crown. *The Shanghai Suite* delves into the city's mythology, folklore, cuisine and architecture, employing what Ellington called a "tone parallel". Marsalis largely built on pentatonic scales used in China, but not so much in the West, most discernible in "White Yulan—First Flower of Spring: Yulan Magnolia—Soul of the South". Here, as with most of the suite, among generally creative ideas, the mantle fell to the rhythm section of the Jazz at Lincoln Center Orchestra for riffs on exotic sounds, with drummer Obed Calvaire most responsible for creating an Eastern tone and mood. "Hot Pot" featured Marcus Printup's clarion trumpet with atmospheric high notes calling up a strutting processional with elements such as tambourine solos and the band clapping out rhythms. The opener, "Swinging on the Bund", set a tone of busy bustle, bookended in the closer, "The Shanghai Skyline", a big-finish movement with high energy. Guest clarinetist Ye Huang offered refined playing on the most symphonic movement, "The Five Elements". The sum total of *The Shanghai Suite* was kind of Ellingtonian, but still all firmly Marsalis. —Marilyn Lester



Ye Huang & Jazz at Lincoln Center Orchestra @ Rose Theater

For bebop icons Charlie Parker (Bird) and John Birks Gillespie (Diz), any occasion is cause for celebration. At Smoke (Oct. 14th), **Bria Skonberg** (trumpet), **Vincent Herring** (alto saxophone), Geoffrey Keezer (piano), Yasushi Nakamura (bass) and Kenny Washington (drums), did just that, with Bird and Diz, so deep in the groove the massive musical furrow they created was nothing short of magnificent. All hands made definitive statements with Gillespie's glorious "A Night in Tunisia", throwing down the gauntlet to excellence. A subhead to Bird and Diz could well read "Kenny Washington unleashed". Throughout, he was fully present, laying down explosive, innovative improvs, favoring the snare and often thus reminiscent of a marching band drumline. Nakamura, one of the most soulful bassists in jazz, handled the upright as if a giant guitar, creating highly melodic riffs, notable in his solo opener for "Tin Tin Deo" (Chano Pozo-Gil Fuller). Tremendously gifted Keezer shone in the spotlight (with Nakamura and Washington supporting) playing Parker, underscoring the power of the trio when in expert hands. Skonberg, also a vocalist, with a smoky Julie London-type tone, gently swung to a Diz repertoire staple, "Exactly Like You" (Jimmy McHugh, Dorothy Fields), with Herring supplying a hard-driving line. Gillespie was an essentially melodic composer within the bebop ethos. In Bird and Diz the quintet formed a perfect combo to do these masters consummate justice. (ML)

A packed SONY Hall greeted **Milton Nascimento** with a roaring ovation as the legendary Brazilian vocalist was slowly escorted to his center stage seat, raucously chanting “Bituca, Bituca”, the loving sobriquet by which he is known. The show (Oct. 11th) got started with percussionist Ronaldo Silva and drummer Lincoln Cheib pounding out the samba rhythms of “Tambores de Minas”. Strapping on a bandoneon Nascimento then played an intro to his “Ponta de Areia” and gently sang the lyric to the song that first brought his talent to the attention of the jazz world via Wayne Shorter’s 1974 *Native Dancer* album. The band, completed by vocalist-guitarist Zé Ibarra (who opened the evening solo), saxophonist-flutist Widor Santiago, pianist Ademir Fox, Jr., guitarist Wilson Lopes and bassist Frederico Heliodoro then joined in, accompanying the singer for the remainder of the two-hour-long set. Nascimento regaled his adoring fans with more than two dozen compositions from his iconic songbook, which plumbed the depths of emotion, singing of joy, sorrow, love and hope, often as a metaphor for the search for social justice. Some of the many high points were renditions of “Cancão do Sal” and “Vera Cruz” (both covered by Stanley Turrentine on his 1971 *Salt Song* album) and “Para Lennon e McCartney”, “Nada Será Como Antes” and “Maria Maria” (all with the crowd singing along). The show, a part of what is billed as The Final Tour, ended bittersweetly with “Travessia”. —Russ Musto



Milton Nascimento @ Sony Hall

411 Kent, possibly the hippest new music venue in Brooklyn—no mean feat—hosted a three-day **Ictus Records Festival** as part of the Shift series, celebrating both the label and founder percussionist Andrea Centazzo. Justifying its slogan “the creative label for creative music”, Centazzo and co-curator guitarist Chris Cochrane presented a series of ever-evolving ensembles spilling over the soundscape. On the initial day of the fest (Oct. 6th), the first grouping consisted of Cochrane and Centazzo (on a fascinating double-bass drum kit of tars, cymbals and a MalletKat), Sam Newsome and Michael Foster (soprano saxophones) and Dafna Naphtali (electronics and voice). Centazzo’s timp mallet-driven kit easily blended with Cochrane’s low-end restless commentary, leading toward Foster’s tonality-twisted horn, becoming one with Naphtali’s laptop sound drippings. Not to be outdone, Newsome layered atop the growing dynamic, casting a gorgeous ostinato on which he and Foster fed in a chase chorus. Cochrane’s snarl, born of years playing no wave-birthed outsider rock as much as free improv, appeared to levitate the room while saxophonists exchanged mouthpieces for rubber tubes and both MalletKat and digitized vocals echoed the wonderment. And this was only the first piece! Later the magic further blossomed with the addition of free jazz vet Stephen Haynes (cornet soaring in a call to arms), as well as violist Jessica Pavone, bassist Jeff Schwartz and guitarists Wendy Eisenberg and Shahzad Ismaily. —John Pietaro



Andrea Centazzo & Michael Foster @ 411 Kent

Genre-bridging pianist **Robert Glasper** kicked off his annual month-long Blue Note residency delving into his jazz roots with a three-night “Acoustic Tribute to Herbie Hancock” by his sextet of trumpeter Nicholas Payton, tenor saxophonist-bass clarinetist John Ellis, guitarist Mike Moreno, bassist Vicente Archer and drummer Justin Faulkner. Taking his place at the grand piano Glasper lauded Hancock, proclaiming, “Herbie is one of our jazz heroes. He is a trailblazer, the reason I’m able to do what I do.” The band got their second night (Oct. 5th) second set started stretching out on Hancock’s Miles Davis-era classic “Sorcerer”, Payton leading things off, first playing with deliberate precision before blasting off into the stratosphere. Glasper followed with a steadily developing dynamic solo, which was cerebral, soulful and ultimately hard-swinging. Ellis was up next, playing dark brooding tenor, after which Moreno took a funky turn before Faulkner finished up with a potent outing. Solo drums opened up a vamping version of “Watch It”, with Payton’s quoting Sonny Rollins’ “East Broadway Rundown”, moving the band into a short version of “Chameleon”. Ellis on bass clarinet was out front for “Riot”, on which Glasper showed off his virtuosic chops with a rhythmically commanding solo garnering shouts of approval from the audience. Things mellowed for “I Have A Dream”, Glasper playing with stirring majesty, before the band concluded with an energized version of “Eye Of The Hurricane”. (RM)

East Village arts space WhiteBox rapidly filled (Oct. 10th) as word spread that **Elliott Sharp** and **Eric Mingus** would be in to celebrate their newly released duo recording *Songs from a Rogue State* (zOaR). While simply not to be missed and sure to be deemed among the best releases of 2022 (you heard it here first), the live set burrowed into free, truly unleashed improvisation while losing nothing of the album’s core essence. The veteran guitarist carried his array of effects—some advanced, others downright analog—while Mingus was armed only with his expansive, stirring voice. The two were paired with trombonist Steve Swell, who holds the title Beacon of Low Brass in this writer’s estimation, and drummer Andrea Centazzo, closing out the East Coast leg of his Ictus Records Festival tour. The combination was astounding from the opening moments, with Mingus’ sediment toning reflecting that of Tibetan monks, at points crossing into quasi-Mongolian throat singing. The effect was gripping as he stood in back, eyes shut, in utter focus as e-bow guitar and near-whispered trombone added fluctuating melodic lines and frame-drum kit slowly built momentum. Mingus’ voice, unexpectedly climbed high, dancing through falsetto and dripping with gospel sounds and shredded field hollers, then into lost modes as he seemed to daven in a sacred place. Each musician, a consummate artist, threaded their unique voice into one another. This quartet, now, screams to be recorded. (JP)

## WHAT'S NEWS

**Kenny G’s** former Seattle-area 4.3-acre waterfront estate, which includes 327 feet of shoreline, four structures, a pool, tennis court and a dock with room for a seaplane and a 150-foot yacht, recently listed for \$85 Million.

Winners of the **MacArthur “Genius Grant”** have been announced and include electronicist Ikue Mori and cellist Tomeka Reid. For more information, visit [macfound.org](http://macfound.org).

The five finalists of the 11th Annual **Sarah Vaughan International Jazz Vocal Competition** have been announced: Kristin Lash of Bratislava, Slovakia; Lucia Gutiérrez Reboloso of Mexico; Allan Harris of Brooklyn, NY; Ekep Nkwelle of Washington, DC; and Lucy Yeghiazaryan of Armavir, Armenia. The competition takes place at New Jersey Performing Arts Center on Nov. 20th, judged by Regina Carter, Christian McBride, T.S. Monk, Maria Schneider, and WBGO Radio personality Pat Prescott. For more information, visit [sarahvaughancompetition.com](http://sarahvaughancompetition.com).

**Zürcher Gallery** will present *The Art of Counterpoint*, with works by Marion Brown, Bill Dixon, Douglas R. Ewart, Ted Joans, Oliver Lake, Matana Roberts, Cécile McLorin Salvant and Wadada Leo Smith, from Nov. 10th-Jan. 10th, 2023. For more information, visit [galeriezurcher.com](http://galeriezurcher.com).

**Michiko Studios**, the midtown institution, is being forced out of their location after 33 years by the end of this month. The family-run business has established a GoFundMe campaign to raise the necessary funds for relocation. To contribute, visit [gofund.me/433c9dd4](http://gofund.me/433c9dd4). Also available are limited-edition tote bags at [customink.com/fundraising/save-michiko](http://customink.com/fundraising/save-michiko).

Park Avenue Armory will present **Julian Rosenfeldt’s Euphoria** from Nov. 29th-Jan. 8th, 2023. This immersive new work, commissioned by the Armory, is presented in an arena-like setting, fully surrounding the viewer with life-size projections of the Brooklyn Youth Chorus and acclaimed jazz drummers Terri Lyne Carrington, Peter Erskine, Yissy García, Eric Harland and Antonio Sanchez. For more information, visit [armoryonpark.org](http://armoryonpark.org).

A stretch of North Carolina Highway 740 where alto saxophonist **Lou Donaldson** grew up in Badin, NC has been renamed by the North Carolina Department of Transportation in his honor as Lou Donaldson Boulevard. For more information, visit [ncdot.gov/news/press-releases/Pages/2022/2022-10-14-nc-740-legendary-jazz-musician-lou-donaldson.aspx](http://ncdot.gov/news/press-releases/Pages/2022/2022-10-14-nc-740-legendary-jazz-musician-lou-donaldson.aspx).

Author **Nabil Ayers** will give a talk with Rebecca Carroll about his recent book *My Life in the Sunshine* at the Center for Brooklyn History on Nov. 9th at 6:30 pm.

Verve Records/UMe and Third Man Records have partnered to resurrect the popular reissue series **Verve By Request**. Albums will be newly remastered from original analog sources, when available, and pressed on audiophile-quality, 180-gram vinyl at Third Man Pressing in Detroit. The series launches on Nov. 11th with Alice Coltrane’s *Ptah, the El Daoud* (1970) and Roy Brooks’ *Beat* (1964). For more information, visit [vervemusicgroup.com](http://vervemusicgroup.com).

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JONATHAN DURAND / COURTESY OF THE ARTIST



# COLIN STETSON

BY KYLE OLEKSIUK

Colin Stetson is a multi-reed player and composer who has built one of the most interesting careers in music over the last two decades. In addition to accessible-but-unconventional solo work built on masterful and imaginative uses of extended saxophone technique, Stetson is a sought-after sideman, performing and recording with artists including Anthony Braxton, Evan Parker, Bill Laswell, Hamid Drake, Tom Waits, Feist, Animal Collective, Bon Iver, *TV on the Radio*, *BadBadNotGood* and his wife Sarah Neufeld of *Arcade Fire*. He has also composed soundtracks for film, including 2018's *Hereditary* and the upcoming 2022 film *The Menu*.

**The New York City Jazz Record:** So the occasion of this interview is your performance at National Sawdust in Brooklyn this month. How did that come about?

**Colin Stetson:** Well I haven't played shows for some time and I have a new film score coming out in November. So it was really just one of those things, playing a few shows around the country in advance of that release. And also I like to keep playing for audiences at a pretty regular clip. I don't like to go for too long, like pandemic-long, without getting out there and having that fun. So it's in part that I wanted to come back and for audiences again and partly because there was an occasion for it.

**TNYCJR:** Will you be playing the music that you composed for the soundtrack?

**CS:** No, the music that's composed for the soundtrack is pretty heavily orchestral, not playable by one person. I'll be playing my solo saxophone repertoire. At this point, much of it is new for anybody who hasn't been to my recent shows in Europe. It's all from records that'll be coming out in 2023.

**TNYCJR:** What is your relationship to storytelling? You've described a few of your albums, like the *New History Warfare* trilogy and *All This I Do For Glory*, in terms of stories and obviously you do a good amount of soundtrack work.

**CS:** The solo records aren't literally "stories", but I find it helpful to create a kind of corollary narrative for a record that includes imagery, narrative plot, character arc, which can then inform the writing and shape of the individual songs and overall arc of a record. The specifics of those narratives matter to me only in terms of the shaping of the record, it doesn't matter whether someone knows that storyline to listen to the music. So it's different from the film work, but there is a connection in that I'm creating music that is in some way informed by narrative, but most art is storytelling on some level. The stories that I write and the records that I write all tie into one another, are all part of a shared-universe kind of framework. And on some level, I suppose that all of the scores are for me as well.

There's a thread, a through line. It's not something that matters to the individual films, but it's something that's more personal, I suppose, something that's operating on a different level than the surface and the function it serves for the film.

**TNYCJR:** This most recent soundtrack, what does it mean to you and why did you decide to choose this particular film project?

**CS:** This upcoming film is called *The Menu*. I read a lot of scripts and generally speaking there are some that just really stand out from all the others. They're few and far between and this was one of them. It was perfect, very lean, streamlined, right to the point, no fat on it. It does exactly what it needs to do and nothing else and does so in a way that I haven't seen before. The story that it's telling is not one that has been told a million times and that's rare, especially now, because so much of the business is telling the same story over and over again. *The Menu* is a really fun, clever, dark novel and I could see it all very clearly in terms of the music, right off the page. It's always a good sign when the inspiration's all there from the get-go, even before you start to see any footage.

**TNYCJR:** What about the bass saxophone specifically attracted you? How did you get into it?

**CS:** I started playing alto saxophone when I was nine and I've always been drawn to the bigger horns and the lower end of the spectrum. I had wanted to use the bass saxophone for as long as I can remember knowing that they existed. I got mine I think in 2005 and I've been playing it since then. I like the depth of the frequency. I like the fact that it has an enormous overtone range that gives it a pitch range that's enormous. It's physically demanding, so it's not something that you can just pick up every once in a while. You have to either engage with it like an athlete and keep it up or it goes away.

**TNYCJR:** Are there any bass saxophonists who've inspired you?

**CS:** The one that really turned me on back in the day when I first got very excited about it was Peter Brötzmann, specifically on a record called *Low Life* that he did with Bill Laswell. That was a big one for me growing up.

**TNYCJR:** What else do you like listening to? Saxophonists or otherwise.

**CS:** I don't specifically listen to saxophone music, quite the contrary. Most of the stuff I do solo on the saxophone came initially from using the saxophone to imitate other instruments, trying to approximate those things as closely as possible and because of the

translation you get something that's unlike either of them, the source or the thing that's mimicking it. So in terms of what I listen to, I don't really have a genre. I listen to a lot of classical music, Malian blues, Sufi music, Eastern European folk music and hip-hop. And a lot of metal.

**TNYCJR:** Any particular artists?

**CS:** Glenn Gould playing *The Goldberg Variations*. The '82 version for me is the one, that's a go-to that never gets old. There are a number of Stevie Wonder records that are perfect—you know, *Songs in the Key of Life*,

(CONTINUED ON PAGE 43)

**COMPOSERS CONCORDANCE**

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 FEAT. FRANZ HACKL - TRUMPET, JAMIE GETTER - GUITAR,  
 ALJUN BRUGGEMAN - TABLA

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 FEAT: VALERY PONOMAREV - TRUMPET

**THE PLAYERS THEATRE**  
 115 MACDOUGAL ST. NYC

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 SCOTT COLLEY - JOHNATHAN BLAKE

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**TOM HARRELL QUINTET**  
 DAYNA STEPHENS - LUIS PERDOMO  
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# LEO GENOVESE

BY GEORGE GRELLA

Every musician has what the comic books call an origin story. For Argentinian keyboard player Leo Genovese, that story is both contemporary and old fashioned. “I’m a farm boy,” he says in a recent phone conversation. “When I was still living in Argentina, the records I was listening to that were mostly from rock and roll or pop, in every song there was an element that was mysterious, some kind of sound that caught my interest.” That same story could also have been from a musician from generations ago talking about the radio, but that also speaks to an age when many jazz musicians grew up listening to jazz. Genovese had a different route, one common to contemporary musicians.

In his hometown of Venado Tuerto, he explains, most of the records were fusion albums—he mentions the GRP label—and talks about how a “West Coast sound” was most accessible to his ears. But for Genovese, the great mystery was something he heard on Donald Fagen’s classic album *The Nightfly*.

*The Nightfly* is not a jazz album, but, as with Fagen’s Steely Dan records, “It’s full of jazz players,” Genovese points out, “and there was a solo by [keyboard player] Greg Phillinganes, track number three”—the gently funky, harmonically off-kilter blues “Ruby Baby”—“that soul and blues, it was like, man, what is that sound? I was just really, really seduced... Just to access that, that kind of of language,” he adds, was the start of “a long process.”

Genovese was playing keyboards in a rock group with friends, listening to Dave Grusin and George Duke and Weather Report. “The way music circulated in those days,” he says, “someone will buy a CD then rip it on cassette, you will not know the background of the musician, there’s no information, only cows and cars.” He “was getting really thirsty for more.”

He went to an audition that Berklee College of Music held locally, made it and arrived in Boston just before the turmoil of 9/11 and the Argentinian economic collapse. “It became really, really tough years, I actually didn’t speak English at that time. So I couldn’t really communicate much. But at the same time I was really feeling like learning. I think there’s an inner force in the Argentinian community that was at the school at the time, some kind of motivation. And I do have to say that the school did help us out a lot financially, you know, so we could continue our studies, something I never forgot. And something I’m very grateful for.”

Berklee also opened up his professional performing experience. He met bassist Herman Hampton, who was on the Berklee faculty. “He got me a gig,” Genovese says, “he said, like, ‘man, if you’re free Sunday and you come and play with me in this jam session in Roxbury,’” at the Biarritz Lounge. “So that became my first gig. It was weekly. A lot of guys that were in New York, if they would be in town, would come through that place. It was like a really African-American hang. That’s where I could get used to learning the repertoire and, also at the same time,

learn English. It was like a parallel school at night. I never forget this.”

All that experience has positioned Genovese as a musician who thrives in both straightahead jazz—as on his debut release *Haikus II* (Fresh Sound-New Talent)—and in classic rock fusion, as heard on *Hycean Worlds* (577 Records) from the trio Spacepilot. He has played in the bands of bassist Esperanza Spalding and trumpeter Jason Palmer and, as of late, is in the reincarnated version of The Mars Volta (Genovese was speaking from a hotel in Idaho, where he is on tour with the band). His latest release as a leader, *Ritual*, is on 577 Records, where he is something of a de facto house pianist, appearing on albums led by guitarist Justin Purtill and bassist Sean Conly.

That came through his relationship with drummer Federico Ughi, who runs 577 and whom Genovese admires. “I was always like hip to what he was doing, what his artistic vision was. It is like a family and I’m a fan of a lot of music he puts out. So I’m very happy to be a part of it.” He also points out that Spacepilot, which is completed by guitarist Elias Meister and drummer Joe Hertenstein, has been playing together for eight years or so.

Genovese’s first 577 release, *Trio Sin Tiempo: Ritmos de Agua* (2021), has Mariano Otero on bass and Sergio Verdinelli on drums, two more longtime friends and colleagues, and his own latest release, *Ritual*, brings together drummer Jeff Williams and bassist Damian Cabaud, the latter with whom he has been playing for 20 years. That album also adds vocalist Nadia Larcher on several tracks.

“That’s one of my directions,” Genovese says. “The trio setting has been historically like a stage for any of us who approach this instrument, a good ground chance to explore. That album was recorded a few years ago, before the pandemic. So it’s been in the closet for a while.”

With such varied experience and what remains a long lead time in jazz in general between live performances and the opportunities to put out records, listening to Genovese’s work, beyond the quality of his playing, is like slowly discovering the work of a fine writer from a foreign country who has produced a lot of work but who is only now being translated and printed in English. There is a top level feeling of freshness, along with the automatic response that he still must be learning and developing and then the realization that there is great sophistication and imagination in his playing and what he is doing.

That goes back to what he has said about his background, listening to and discovering those mysterious sounds, which, for a farm boy from Argentina, also seemed to come fresh and surprising, from faraway lands. “Yeah, that is the sound that still keeps me interested, keeps me practicing and keeps me studying.” It may be jazz, it may be something else. As Genovese says “I’m not in the rock and roll school now, but I’m still in school, you know?” ❖

For more information, visit [facebook.com/leogenovesemusic](https://facebook.com/leogenovesemusic). Genovese is at Nublu 151 Nov. 10th with Spacepilot, Fiction Bar/Café Nov. 25th and Bar Lunático Nov. 29th. See Calendar.

#### Recommended Listening:

- Leo Genovese—*Haikus II* (Fresh Sound-New Talent, 2003)
- Francisco Mela—*Melao* (AYVA Music, 2005)
- Leo Genovese—*Seeds* (Palmetto, 2010)
- Leo Genovese—*Argentinosaurus* (Newvelle, 2015)
- Spacepilot—*Hycean Worlds* (577 Records-Orbit577, 2019)
- Leo Genovese/Mariano Otero/Sergio Verdinelli - *Trio Sin Tiempo: Ritmos de Agua* (577 Records, 2021)



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# KEN PEPLOWSKI

## IN THE MOMENT

BY JIM MOTAVALLI



COURTESY OF THE ARTIST

Ken Peplowski, one of the world's great swing-oriented clarinet and saxophone players, started young. In high school, which was in Garfield Heights, Ohio near Cleveland, Ken and his brother Ted, a trumpet player, worked regularly at Polish dances and weddings. "My first gig officially was when I was 11 or 12," Peplowski said. "My brother and I had a Polish polka band in Cleveland. We had to learn a lot of songs, because when you play at dances you find yourself taking a lot of requests and playing standards and Top 40 things."

From those humble roots, Peplowski became an in-demand collaborator for artists ranging from Hank Jones and George Shearing to Madonna and Leon Redbone. He has been particularly popular with singers, including Peggy Lee, Marianne Faithfull, Nicki Parrott, Susannah McCorkle, Carol Sloane and Mel Tormé (who said, "The man is magic"). Peplowski was with the latter for seven years, a stint that left him with many colorful stories about the Velvet Fog, who was parsimonious with a dollar.

In addition, Peplowski has made nearly 100 albums for Concord, Arbors, Nagel Heyer, Capri and many other labels, some in Japan like Venus. As a sideman, he is on hundreds of releases. Peplowski is a swinger at heart, but a modernist, too.

His first instrument was the clarinet. "I'm grateful that I started on clarinet because it is a more unforgiving and demanding instrument," Peplowski said. "I had to learn saxophone because it was a natural fit for the kind of music I was playing on the weekends, but it is much easier to start on clarinet and switch to sax than the other way around. Even now, I focus my practicing mostly on clarinet. I try to approach the sax and clarinet as two very different instruments."

When Peplowski was only 20, he was recruited for the Tommy Dorsey band, then under the direction of Buddy Morrow. "Buddy was a phenomenal trombone player, a veteran of the New York studios who was a member of *The Tonight Show Band* and played with Paul Whiteman," Peplowski said. He was in the Dorsey band for two years, playing mostly one-nighters 48 weeks out of the year. "Let's just say I went to college for those years," he said. "I learned a lot. I was playing lead alto in the band and Buddy gave me a big feature spot on clarinet. He even had me doing standup comedy, you know, Henny Youngman 'take my wife, please' type of stuff. I bombed all over the United States and the band thought it was hilarious that Buddy sent me out there to die."

The only way to get a raise out of Morrow was to threaten to quit and that is what Peplowski did. "Buddy called me up to his room and told me, 'I'll let you leave if you promise you'll move to New York instead of going back to Ohio and being a big fish in a small pond,'" Peplowski said. "He gave me this whole speech about challenging myself and always trying to play with people who were better than me. I really took it to heart." New York is where he went and where he stayed, but not before spending eight months with the road company of *Annie* "just to make

some money" and taking some important lessons from saxophonist and Charlie Parker acolyte Sonny Stitt.

"I met Sonny at the Jazz Showcase in Chicago," Peplowski said. "It was an off-night, maybe a Monday. I went to the front desk of the hotel we were both staying at and asked for Mr. Stitt's room number. And so I very timidly knocked on his door around noon. I asked him if I could take a lesson and he said, 'Sure, go get your horn.' I had this big fake book with 1,001 songs in it and Sonny would just flip through it and pick random songs to do, some of them really obscure. He'd just choose keys, like it was nothing. We spent 10 hours together and also walked around the streets of Chicago. I hung with him three or four times and every time it was very intense and meaningful. I asked him, 'How do you stay so consistent night after night? And he said, 'When you're playing, just find at least one person you can connect with on the bandstand, rhythmically, harmonically or whatever and lock in with them.' Playing that way he could actually lift the rhythm section and make them play better.'"

Then Peplowski went to New York where, in 1984, he was hired—as a tenor saxophonist—for the new big band that Benny Goodman was putting together. It turned out to be a great experience. "I would say that Benny is my second-biggest influence, after Jimmy Hamilton who played with Duke Ellington. If you want to hear what Jimmy could do, get Duke's *Great Paris Concert* album [live in 1963], which showcases that great second band with Jimmy, Paul Gonsalves and Johnny Hodges. Jimmy had that beautiful symphonic sound, yet he played the most swinging jazz." Peplowski has only good things to say about Benny Goodman, as a person and as a musician. "He had this great rhythmic drive and it stayed with him through 50 years of playing many of the same songs," he said. "It always sounded like it was the first time for the song and he had such a great sense of melody. He'd say, 'Fletcher Henderson was my Mozart' and, in fact, we used some of the old Fletcher Henderson arrangements while I was with him. Benny liked that lighter sound."

Peplowski said that Goodman had an innovative rehearsal technique. "He would rehearse the horns by themselves, with no help from the rhythm section, no foot tapping, even. So if you didn't have a strong sense of time, you'd either develop one really fast or you'd be out of the band. That gave the group a really distinctive lift and it just swung like crazy." Peplowski said that Goodman never played better than he did one night that Frank Sinatra was in the wings.

Only recently, Peplowski learned that Goodman had worked on getting him a record deal and even offered to produce the disc himself. "But by that time I'd already signed to Concord." Peplowski made 15 solo albums for the label, from *Double Exposure* (1987) to *Last Swing of the Century* (1999), but he is not a person for looking back. "I don't listen to my old records and that's not some false modesty. I really don't put them on," he said. "It would be like watching the same home movie over and over. Once you've done it, you've done it."

One record he could listen to now and then is *Easy to Remember* on Nagel Heyer, because it features the late Bobby Short in his last recordings. Peplowski also served as musical director for another great singer, McCorkle, and is heard on her Concord album with Emily Remler, *No More Blues*. "I did a couple tours with her, too and I still get a twinge of sadness thinking about her, because she never talked about the mental problems she was having," Peplowski said. (McCorkle committed suicide in New York in 2001.)

Peplowski, who probably knows 1,000 songs, has occasionally subbed for another clarinet player, Woody Allen, at the Café Carlyle. But if you haven't seen him playing live recently, it is because of COVID and a multiple myeloma diagnosis in August of 2021. Despite the challenges, he held down a Facebook Live streaming show through much of the pandemic's worst days. The cancer is now in remission, fortunately, but Peplowski has been marked by it. "I have a lot of residual issues and the doctors are trying to get to the bottom of it. It may be an ulcer caused by the chemo. I've gone down eight clothing sizes and lost almost 80 pounds." A Go Fund Me campaign started by Peplowski's close friend and frequent musical collaborator, guitarist Frank Vignola, raised far in excess of the \$70,000 goal.

The good news is that Peplowski is playing live again. "When I'm up there on the bandstand, I can forget about everything and just get into the music," he said. "And that helps me in a lot of ways." Peplowski is set to play *Birdland* this month and has other gigs around the country through February. All the Thanksgiving shows will feature a live version of his Facebook show, "In the Moment", in which he tries never to repeat a song. One of the tunes he played—just once—is a song that Jimmy Van Heusen and Yip Harburg wrote for Sinatra's album *She Shot Me Down* (1981). The song was never recorded, but now it has a second life.

Peplowski's voluminous record collection, housed in his Manhattan apartment, includes many folk, pop and rock entries. Conversations with him are likely to veer into unknown areas, such as his love for rock group Procol Harum. "I would love to find a way into 'A Whiter Shade of Pale'," he said. "That melody is so great. I've played a bunch of Beatles songs over the years. George Gershwin wrote great melodies and Paul McCartney still does." ❖

For more information, visit [kenpeplowski.com](http://kenpeplowski.com). Peplowski is at *Birdland* Nov. 22nd-26th. See *Calendar*.

### Recommended Listening:

- Ken Peplowski—*Double Exposure* (Concord, 1987)
- Ken Peplowski—*The Other Portrait* (Concord, 1996)
- Ken Peplowski/Howard Alden—*Pow-Wow* (Arbors, 2006)
- New York Trio/Ken Peplowski—*Stardust* (Venus, 2008)
- Ken Peplowski—*Enrapture* (Capri, 2015)
- Dick Hyman/Ken Peplowski—*Counterpoint* (Lerner & Loewe) (Arbors, 2019)



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# YUKO FUJIYAMA

BY KURT GOTTSCHALK

Adventurous jazz pianists are all too often compared to the great Cecil Taylor. Years after his death, the master remains a mile-marker, his name almost an adjective for the indescribable.

But sometimes it fits. Taylor's music brought Yuko Fujiyama to the outskirts of free improvisation, so much so that years ago she could be seen at his concerts, silent and in rapture, a small white dog named Yuki on her lap, all four eyes focused on the shaman on the stage. "Maybe for her it was a lullaby," Fujiyama said with a laugh, remembering her long-since-passed canine companion. "She was very quiet except once, I went to see Shelley Hirsch and she jumped up on the seat." Fujiyama, speaking by video call from Japan, imitated a howl.

After discovering Taylor's music in 1980—she heard drummer Jerome Cooper playing a recording in his East Village apartment on her first trip to New York City and, seeing her transfixed on the street, invited her up to listen—the piano maverick became a model and inspiration for Fujiyama's approach to free jazz. But her piano hadn't been heard, at least not in public, for more than 15 years when Innova Recordings released her *Night Wave* in 2018 and then it was a very different approach to playing and to leading a group. But Taylor was still a factor and in a roundabout way was key to Fujiyama's long hiatus. After putting a pause on public performance in the early 2000s, Fujiyama retreated to her apartment in the Bronx, where she has lived since making New York her permanent home in 1987, and retreated to her own piano, working on developing new ideas.

"I was so happy doing that free improvisation, I love that, but from 2000, I wanted to do my own compositions," she said. "I was trying to compose, but I didn't think it would take so long. Finally, I thought it was OK to start to perform. I thought, 'my composing isn't so good, but maybe it is OK.'"

During her hiatus, she also made visits to Japan,

to see her parents in Sapporo and, as it happens, replace old inspirations with even older ones.

"I'm very impressed by Cecil Taylor," she said. "Cecil changed my life. My music was very influenced by his music but around 2000 I started to think, 'this expression is not the experience of my whole.' I started to look for my language. I thought, I'll start again.

"Cecil is so high energy, it is so amazing," she continued. "I think that's an energy everybody has inside. He pulled that out from me. That root is American jazz. That's not me. What I found is more space. I started to work in Japan with Butoh dancers. The way they move their bodies, feel the energy from the space, I feel that is somewhere I want to go. I feel it is Asian expression."

Those influences came to the surface on *Night Wave* (which was dedicated to Cooper) and are present again on *Quiet Passion*, released by Intakt last spring. *Night Wave* featured a couple of players who may well have related to Fujiyama's new Asian approach—violinist Jennifer Choi and percussionist Susie Ibarra—along with Graham Haynes on cornet and flugelhorn. While he may have been an ethnic and gender outlier in the lineup, he fit into Fujiyama's concept. "We can share the space," Fujiyama said of Haynes. "His roots are groove but he has a common space with me. He has a lot of silence in his music. I assume his groove is happening but it's similar to a Butoh dancer's breathing."

Haynes returns for *Quiet Passion*, along with the Japanese-born electronicist Ikue Mori, with whom Fujiyama has occasionally played since the '90s. She is quick to point out, though, that the expression she sees as Asian isn't uniquely Asian, citing other jazz pioneers with an understanding of open space in their music—Marilyn Crispell, Roscoe Mitchell, Wadada Leo Smith—as well as her own bandmates on the two records she has made since coming out of professional seclusion.

"It is all human expression, breathing, feeling the space, listening to silence," she said. "It is not all about race, but Eastern expression. I was always frustrated in New York City that it is not well known."

*Quiet Passion* builds downward from *Night Wave*, with more space in the music and an ethereal atmosphere created by Mori's processed drum machines and Haynes' electronic effects. It is a beautifully serene record, sometimes active but never anxious, anchored by Fujiyama's readings of the contemporary poet Shuntaro Tanikawa (translated by Fujiyama into English).

That wonderful realization of her new approach isn't the only way Fujiyama is, at 68, redefining her career. This fall, she registered a nonprofit, Contemporary East, which will make its programming debut this month at Roulette, setting into motion another new aspect of her career, that of event producer. The first of the new organization's efforts will consist of performances by musicians who are either Asian or at least, to borrow her phrase, "feeling the space." Appearing over the two nights will be artists familiar to New York stages—Haynes, drummer Reggie Nicholson, reedplayer Ned Rothenberg, vocalist/multi-instrumentalist Jen Shyu, drummer Satoshi Takeishi—as well as the South Korean actor and singer Do-yeon Kim. Despite Fujiyama's newfound interest in composing, the nights will be geared toward free improvisation and introducing Eastern approaches to a New York audience.

"I want to show the audience the Eastern tradition in free improvisation music," she said. "I want to show that by putting musicians in various combinations so the audience can understand the tradition. It is contemporary, it is very different from traditional but I can hear the common expression, different from African American free improvisation, European improvisation. Each culture has a different beauty. I hope with this organization I can continue this purpose, introducing many musicians. My dream is inviting many musicians from Asian countries. But I'm a super beginner producer so I don't know how much I can do. This is my first time ever producing so I hope it works." ❖

For more information, visit [roulette.org/event/fujiyama-2](http://roulette.org/event/fujiyama-2). Fujiyama is at Roulette Nov. 20th-21st. See Calendar.

#### Recommended Listening:

- Ellen Christi, Yuko Fujiyama, Masahiko Kono, Mauro Orselli—*Reconstruction of Sound* (Network, 1993/96)
- Daniel Carter, Sabir Mateen, Yuko Fujiyama, Susie Ibarra, Wilber Morris—*One World Ensemble: Breathing Together* (Freedom Jazz, 1995)
- Yuko Fujiyama Quartet—*Re-entry* (CIMP, 2000)
- Brian Willson—*Things Heard Unheard* (Deep Listening, 2005)
- Yuko Fujiyama—*Night Wave* (Innova, 2017)
- Yuko Fujiyama/Graham Haynes/Ikue Mori—*Quiet Passion* (Intakt, 2019)

## LEST WE FORGET



# PERCY FRANCE

BY DANIEL GOULD

Some know Percy France from a famous Blue Note album (Jimmy Smith, *Home Cookin'*, 1958-59), or as Bill Doggett's first tenor saxophonist. Others may remember hearing France play at a New York City club during his career's second act, from roughly 1979-90. Too many will only say, "Who?"

France was born Aug. 15th, 1928 in New York City. He started on piano and clarinet, switching to tenor saxophone at 13. He was childhood friends with Sonny Rollins and gigged often with him at the Audubon Ballroom and elsewhere. In 2021, Rollins recalled of those early days, "He was probably the best player around at that time. I never could beat him. We were good friends and I think of him as my

brother."

France had a huge, burly sound. No 'lick player', France played the jazz vocabulary he absorbed as a youngster, the native tongue of swing and bebop. He was at home with Duke Ellington-Billy Strayhorn, the Great American Songbook, Charlie Parker and Dizzy Gillespie, blues and ballads.

Mike LeDonne, who worked to regain his organ chops in a trio with France and Joe Dukes at Showman's said, "Percy was part bop tenor player and part Red Prysock. Hearing Percy's tone all by itself was incredible. His sound and phrasing were really right up there with the very top-level tenor players of all time."

Doggett told Phil Schaap during the WKCR-FM Percy France Memorial broadcast, "I would place Percy France's sound more in the realm of a Don Byas. Some of the guys at that time were doing a lot of honking. And Percy being a young man, you would think that he would follow in that tradition. But he was following in the tradition of the more elite players."

France's second act extended beyond New York City. He toured Europe in the winter of 1982 with

drummer Oliver Jackson's trio and he replaced Buddy Tate in pianist Sammy Price's Two-Tenor Boogie, playing with Price for the rest of his career and appearing with him (and fellow tenor George Kelly) at the Bern Jazz Festival in 1987.

France died Jan. 4, 1992, struck by an automobile in New York. Battling cancer, he had been off the scene for nearly two years. His hometown papers made no mention of his death.

But France's influence lives on in the memories and in the playing of artists like LeDonne, Allen Lowe, Scott Hamilton and Doug Lawrence. As an elder who organically played the jazz language they emulated, France drew those young musicians toward him. He treated them as peers and encouraged their development, imparting lessons about the music business, about life and about jazz.

Lawrence was Percy's front-line partner in the Two-Tenor Boogie at the last known gig and recording by France in April 1990 at the West End Gate and broadcast on WKCR-FM. He said, "Percy France was a giant on the tenor saxophone. He deserved much more recognition than he ever got. No one deserves to

(CONTINUED ON PAGE 43)

# CONFRONT

BY WILBUR MACKENZIE

The website for Mark Wastell's Confront Recordings prominently states: "proudly publishing adventurous music since 1996." But the beginnings of the UK-based Confront go back to around 1993. "As a musician I was beginning to make other connections musically and concluded that the best way to help promote myself and my activity was to form a little label." Eventually, a recording with percussionist Nick Smith called *Refraction* became the debut release in an edition of 50 cassettes.

Around the same time Wastell began Confront, he also began working with two other individuals, forming a group that became somewhat central to the scene that emerged near the end of the millennium: IST with Wastell on cello, harpist Rhodri Davies and bassist Simon H. Fell. Though IST's debut release was not on Confront, a recent boxed set of early recordings is one of many appearances of IST (and the three members individually) on the label.

"Meeting Simon and Rhodri, forming IST and launching Confront are inextricably linked," says Wastell. "Meeting Simon in 1993 coincided with me beginning to work at a jazz/improv record shop and I stocked his Bruce's Fingers label. His independent way of publishing and controlling your own music on your own label was a very powerful influence on me." The members of IST first all interacted together in 1995: "These early rehearsals by IST took place in the

small studio at the rear of the record shop. Our debut concert was in April 1996 and Confront launched in the autumn of that year. The relationship between IST and Confront has been a constant for 25 years. Even now I'm working on some archive IST material to release in the next year or so." Fell passed away in 2020, though he had lived for many years in France. The group continued to work, albeit more sporadically than in those early years.

Apart from a brief hiatus between 2011-2013, Confront has continuously released new recordings and reissued older material "with ever increasing speed and regularity. At its peak in 2016, to mark the label's 20th anniversary, I released 20 recordings, which is quite some achievement for a small imprint."

Although based in the UK, Confront has always maintained porous aesthetic and procedural borders. One notable release from the late 2010s is American cellist Seth Parker Woods' *asinglewordisnotenough*, recorded when Woods was still in the UK studying at Huddersfield University. The album is notable for its emphasis on fully/predominantly-notated music, including seminal AACM figure George Lewis' "Not Alone", dedicated to cellist Abdul Wadud. Numerous Confront releases investigate the relationship between composed and improvised music, though "just glancing at the catalogue reveals dozens of releases that involve a prescribed score or thematic route of some kind. It is definitely something that Confront has been happy to promote," says Wastell.

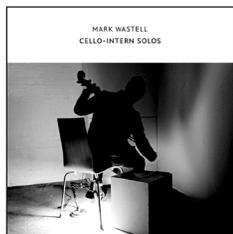
With Woods' record, more jazz-influenced releases like the piano trio Frequency Disasters featuring Steve Beresford, the very ECM vibe of bassist Arild Andersen's *Tales of Hackney* with windplayer Clive Bell

and Wastell or the recent release by former Japan vocalist David Sylvian with Davies and Wastell, a very expansive vision of the label's scope emerges. There is no specific philosophy that unifies Wastell's curation. "I just trust my judgment and have confidence in my selection process. Perhaps that is the important skill the curator of a label must have."

There is also a long tradition of showcasing experimental artists from scenes originating far from England. This includes duets between Americans (often ones based abroad), such as accordion player Andrea Parkins and drummer Brian Chase, bassists Kyle Motl and Zach Rowden, sound artists Jeph Jerman and Tim Barnes or guitarist Sandy Ewen and bassist Damon Smith. Then there are the many Japanese sound artists on the label as well, like Toshimaru Nakamura or Taku Sugimoto. The main criterion for inclusion seems to be aesthetic resonance, though "in the early years it would have been musicians I'd met or played with personally." With the move towards online music distribution, things have mostly accelerated: "I suppose the international reach of the label is such that musicians in other territories have found Confront and are attracted to its activities."

Confront is more a conduit through which Wastell highlights the creative output of his colleagues, rather than an effort by Wastell to shape a specific creative expression. "I'll initiate groups or recording projects for the label that I'm involved in as a musician but I don't do that with projects for other people. I never get heavy handed with other people's material, no editing, no culling or reorganizing of tracks. What they give me as a finished master will stay so."

(CONTINUED ON PAGE 43)



Cello-Intern Solos  
Mark Wastell



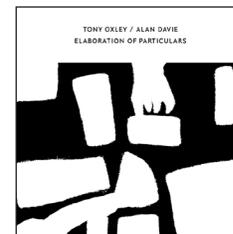
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IST



Live at I-and-E  
Keith Rowe/Mark Wastell



Bailey: With Apologies To G. Brecht  
Fell/Ward/Wastell



Elaboration of Particulars  
Tony Oxley/Alan Davies

## VOXNEWS

# VOCAL PINGS

BY SUZANNE LORGE

Singer-guitarist **Allan Harris** is one of those performing artists who is everywhere but flies just beneath the radar. He has over a dozen albums to his credit, shared the stage with a slew of celebrities like Tony Bennett, Abbey Lincoln, Al Jarreau, Cassandra Wilson and Wynton Marsalis and fronted formidable ensembles like The Metropole Orkest, Berlin Jazz Orchestra and Jazz at Lincoln Center Orchestra. And this month he will be the fifth male singer ever to compete in the Sarah Vaughan International Jazz Vocal Competition. Last year he honored his Harlem stomping grounds with 10 R&B/soul/gospel originals on *Kate's Soulfood*. But to take in the fullness of his vocal, instrumental and compositional abilities, it is worthwhile to sample the full spectrum of his releases: His gentle crooning on *Love Came, the Songs of Strayhorn*; his irrepressible swing on *Black Bar Jukebox*; his twanging blues on *Cross That River (The Story of a Black Cowboy)*; his uplifting way with a holiday tune on *Dedicated to You, Allan Harris Sings a Nat King Cole Christmas*. He will likely draw from some of these albums when he competes (Nov. 20th) at NJPAC and he stands a good chance of taking home the \$5,000 cash

prize. But the non-cash prize is just as valuable—a broader platform for reaching listeners, sometimes through big label interest. Harris deserves this kind of success. Meanwhile, he will be gearing up for the Sassy competition with his trio at Mezzrow (Nov. 18th).

LA-based vocalist **Tawanda** tied for first place (with Gabrielle Cavassa) at the 2020 Sassy Awards (rescheduled to June 2021). At the time, she had only been singing out about a year, a remarkable entrance to the vocal jazz world. This victory led to a debut album for Resonance Records, *Smile*, a must-listen collection of a dozen well-set standards. What stands out is her spontaneous phrasing and natural scatting—as on "Out of This World" and "What A Little Moonlight Can Do"—the same talents that impressed the judges last year. She introduces the album at Birdland (Nov. 17th).

Composer/singer **Sarah Elizabeth Charles** releases *Blank Canovas* (Stretch/Ropeadope) at Rockwood Music Hall (Nov 2nd). The album, with her regular quartet SCOPE, rings with layered effects and emotionally charged vocals. Guest Christian Adjuah Scott plays the Adjuah Bow (a double-sided electric harp) on the record and she will join the innovative trumpeter/composer at Blue Note (Nov 14th-17th).

Portugal's **Maria Mendes** explores a genre-disruptive fusion on *Saudade, Colour of Love* (Challenge). Repeating the formula from her 2021 Grammy-nominated tune, "Asas Fechadas" (*Close To Me*, Justin Time), on the new release Mendes melds the heartbreak

of fado, a form of Portuguese folk singing, with the improvisatory zeal of vocal jazz. Her accompaniment is the lush Metropole Orkest, led by conductor/orchestrator John Beasley. The live recording resounds with both groove and pathos.

**Somi** brings selections from her acclaimed musical *Dreaming Zenzile*, a tribute to South African pop star Miriam Makeba, to Zankel Hall (Nov. 18th). For this contemporary stage she will use electro-acoustic chamber arrangements of the originals and the music will soar as Somi channels Makeba's infectious vibrancy. She will also pull from some of her other projects—perhaps something from 2020's *Holy Room*, a live recording with the Frankfurt Big Band, featuring Beasley again as arranger/conductor.

**Lisa Bielawa** is a vocalist renown for her distinct compositional style. Among her many honors are the prestigious Rome Prize in Musical Composition; a recent co-commission by Carnegie Hall, the American Composers Orchestra, the Orlando Philharmonic and the Boston Modern Orchestra Project; a three-year stint as the founding Composer-in-Residence and Chief Curator of the Philip Glass Institute at The New School; and a 2018 Emmy nomination for the TV and online opera, *Vireo: The Spiritual Biography of a Witch's Accuser*. This month (Nov. 2nd-5th), she will have a residency at The Stone, presenting titles such as "Scenes from La Ballonniste", "Survivors Breakfast: The Blackboard Pieces" and "Misreading the Great American Songbook, Year Seven". ❖

# IN MEMORIAM



**AQUILES BÁEZ** (1964 - Sep. 12th, 2022) The Venezuelan guitarist had credits with Omar Acosta, Brenda Figgalo, Danilo Pérez, Paquito D’Rivera, Giora Feidman, Richard Bona, Luisito Quintero, Juancho Herrera and several leader dates for Latin World Entertainment Group and Guataca. Báez died Sep. 12th at 58.



**HENRY ‘PUCHO’ BROWN** (Nov. 1st, 1938 - Sep. 21st, 2022) The percussionist led his Latin Soul Brothers band from the late ‘50s until the early ‘70s and then again in the ‘90s into the new millennium, with albums on Prestige, Milestone and other labels. Brown died Sep. 21st at 83.



**ROZ CORRAL** (Jun. 7th, 1947 - Sep. 27th, 2022) The singer released a new millennium album on Blu Jazz and was a valued member of the city’s jazz scene, booking the vocal series at North Square Lounge for many years. Corral died Sep. 27th at 74.



**CHARLIE DEVORE** (Jan. 4th, 1933 - Sep. 24th, 2022) The trumpeter/clarinetist was a member of the Hall Brothers Jazz Band from the ‘60s-80s, later joined Norrie Cox and His New Orleans Stompers and often worked alongside fellow Hall Brothers alumnus Butch Thompson on albums for the G.H.B. family of labels and Stomp Off. Devore died Sep. 24th at 89.



**ERIC JACKSON** (1950 - Sep. 17, 2022) The radio host, known as the “Dean of Boston Jazz Radio”, began his long tenure with WGBH in 1977 first with “Essays in Black Music”, then “Eric in the Evening” and finally “Jazz on WGBH with Eric Jackson”. Jackson died Sep. 17th at 72.



**JOEL KAYE** (Aug. 20th, 1940 - Sep. 18th, 2022) The multi-instrumentalist led three iterations of his Neophonic Orchestra—in New York, then Denver and, finally, Madison—from 1973 well into the new millennium after coming up in the ‘60s bands of Stan Kenton and then having credits under Johnny Richards, Bob Wilber and Quincy Jones. Kaye died Sep. 18th at 82.



**RAMSEY LEWIS** (May 27th, 1935 - Sep. 12th, 2022) The pianist won a 1965 Grammy Award for Best Instrumental Jazz Performance - Small Group or Soloist with Small Group for “The ‘In’ Crowd”, his first of three wins, the accolade coming about a decade after he debuted as a leader for Argo, beginning a long stretch for that label (and continuing when it was rebranded as Cadet), followed by prolific tenures with Chess, Columbia, GRP and Narada Jazz, part of a discography that also saw early sideman work with Jimmy Woode, Max Roach and Bill Henderson and guest spots with Grover Washington, Jr., Frank Mantooth, GRP All-Star Big Band and Monty Alexander. Lewis died Sep. 12th at 87.



**SUE MINGUS** (Apr. 2nd, 1930 - Sep. 24th, 2022) The widow of bassist Charles Mingus was tireless in keeping alive his legacy and music, whether through the establishment of repertory band like the Mingus Big Band, Orchestra and Dynasty, producing the premiere

performance of *Epitaph* in 1989, releasing albums like *Music Written for Monterey*, 1965, creating the Annual Charles Mingus High School Competition or writing the memoir *Tonight at Noon: A Love Story*. Mingus died Sep. 24th at 92.



**GIUSEPPE PINO** (1940 - Sep. 13th, 2022) The Italian photographer had his images used in albums since the late ‘60s for Polydor, BYG-Actuel, Atlantic, Verve, Embryo, Flying Dutchman, Columbia, PM, Enja, Arista, ECM, Black Saint, Milestone, MPS, Fantasy, CBS, India Navigation, Novus, Blue Note, Baybridge, Antilles, Musica Jazz, Freedom, Pablo, Dreyfus, Splasc(h), GRP and other labels. Pino died Sep. 13th at 82.



**PHAROAH SANDERS** (Oct. 13th, 1940 - Sep. 24, 2022) The saxophonist (né Farrell) was a crucial force in The New Thing in ‘60s New York, beginning with his 1964 eponymous debut for ESP-Disk’, followed by two seminal dates in 1965, Ornette Coleman’s *Chappaqua Suite* (Columbia) and John Coltrane’s *Ascension* (Impulse!). The latter would be the start of a highly fruitful period with Coltrane and such albums as *Om* (Impulse!, 1965) *Kulu Sé Mama* (Impulse!, 1965), *Live In Japan* (Impulse!, 1966), *Expression* (Impulse!, 1967) and *The Olatunji Concert: The Last Live Recording* (Impulse!, 1967). He worked as a leader for Impulse! on nearly a dozen albums from 1966-73 (with a date for Strata-East in there as well). Later he would work with Alice Coltrane, The Jazz Composer’s Orchestra, Gary Bartz, Hilton Ruiz, Elvin Jones/McCoy Tyner, Art Davis, Randy Weston, Sonny Sharrock, Kenny Garrett, Tisziji Muñoz, Franklin Kiermyer, Wallace Roney, Alex Blake, Kahil El’Zabar, David Murray, Chicago Underground, Joey DeFrancesco and others, all while continuing to release albums for India Navigation, Arista, Theresa, Timeless, Doctor Jazz, Meta, Verve, Venus, Evolver and other labels. Sanders died Sep. 24th at 81. [An In Memoriam tribute is on pgs. 14-15]



**MARTY SHELLER** (Mar. 15th, 1940 - Sep. 17th, 2022) The trumpeter was in Mongo Santamaria’s bands in the ‘60s-70s and also worked with Sabu Martinez, Dave Pike, Luis Gasca, Giovanni Hidalgo and others and was an arranger for Santamaria, George Benson, Jon Faddis, Arturo O’Farrill and more. Sheller died Sep. 17th at 82.



**KELLY SILL** (1952 - Sep. 28th, 2022) The bassist worked with Akio Sasajima, Frank Mantooth, John Allred, Eddie Jefferson, Mike Jones, Bob Lark, Brad Goode, Brian Gephart and Jack Mouse and co-led a couple of releases in the 2000s. Sill died Sep. 28th at 70.



**TREVOR TOMKINS** (May 12th, 1941 - Sep. 2022) The British drummer had credits with Don Rendell/Ian Carr, Michael Garrick, Guy Warren, Julie Driscoll, Blossom Dearie, Nucleus, Tony Coe, Mike Westbrook, Barbara Thompson, Neil Ardley, George Chisholm, John Horler, Howard Riley/Art Themen, Graham Collier and others. Tomkins died in September at 81.



**DICK VENNIK** (Jun. 4th, 1940 - Sep. 16th, 2022) The Dutch saxophonist had a long partnership with compatriot pianist Rein De Graaff (their band releasing albums for BASF, Universe Productions and Timeless) along with membership in Free Fair, tenure in the

Netherlands Metropole Orchestra and credits under Klaus Weiss, Nedley Elstak, Rob Agerbeek, Jimmy Knepper and others. Vennik died Sep. 16th at 82.



**RALPH ‘YOHURU’ WILLIAMS** (Sep. 25th, 1946 - Sep. 17th, 2022) The percussionist had credits with Don Elliott and Alan Braufman and was a member of the Creative Music Improvisers Forum in New Haven (founded by Wadada Leo Smith, Bobby Naughton, Dwight Andrews, Wes Brown and Gerry Hemingway), appearing on the 1981 album *The Sky Cries The Blues*. Williams died Sep. 17th at 75. ❖

## INTERGENERATIONAL JAZZ POWER JAM



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Jazz Power Initiative presents **Intergenerational Jazz Power Jam: Here’s to the Ladies Who Swing and Bling**, saluting iconic singers from Carrie Smith to Etta Jones featuring vocalist **Antoinette Montague**, Jazz Women to the Rescue, with **Eli Yamin**, piano, **Melissa Slocum**, bass and **Darrell Smith**, drums and special guests **Claire Daly**, baritone sax, **Annette A. Aguilar**, percussion, **Kim Holmes**, dancer, and **Joie St. Hubert**, vocals.

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After many joint live performances and two record albums, this is the third document of the musical collaboration of Wolfgang Lackerschmid and the trumpet player Chet Baker.

At the end of August 1987, this very remarkable album was recorded and contains eight original compositions by Lackerschmid, a “must” for all Baker fans and for those who like to listen to good jazz. As in their previous albums *Quintet Sessions 1979* and *Ballads for Two*, the musical pattern ranges from ballads to latin rhythms.

The exquisite form of this sensitive trumpet player during these recording nights is remarkable. He has seldom been experienced in such a relaxed mood, with no failures in his embouchure, cool, straight, as we expect him to be. Certainly the special ambiance of the studio with its open fireplace contributed, (sometimes you can actually hear the crackling of the burning wood), as did the identical musical “wave length” of the two artists.

-Klaus Gottwald

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# MONTEREY

BY SCOTT YANOW



Brandee Younger

Since its first edition in 1958, the Monterey Jazz Festival has been one of the top annual jazz events in the world, having no close competition on the West Coast of the U.S. Held over a September weekend at the Monterey Fairgrounds, it has always featured a cross-section of the modern jazz scene and generally leaves one feeling optimistic about the music's future. Unlike many other so-called jazz festivals, Monterey (with just a few minor and skippable departures) almost entirely sticks to its titular genre.

After 62 straight years at the same location, Monterey was forced (as was the rest of the world) to take a hiatus in 2020. 2021 found the festival greatly reduced from its six venues down to two. This year there was music in four places although the three indoor clubs remained closed due to COVID restrictions. Due to the frequently chilly nighttime climate, the festival ended early (between 9-10 pm) each of its three nights.

With performances taking place simultaneously around the Fairgrounds, it was impossible to see everything although, by timing it right and being alert, one could catch a little bit of each group. Sometimes the programming made it difficult; whose idea was it to have The Cookers playing at the same time as the reunion of Joshua Redman, Brad Mehldau, Christian McBride and Brian Blade? Along the way this reviewer saw a bit of the brilliant pianist Chucho Valdés performing "La Creación" with a combination of the Yoruban Orchestra and John Beasley's MONK'estra; veteran vocalist Kim Nalley singing some bluesy swing tunes with tenor saxophonist Houston Person; guitarist Bruce Forman playing hot and good-humored bebop in a trio with bassist John Clayton and drummer Jeff Hamilton; the Brubeck Brothers Quartet creating a fresh version of "Take Five"; and guitarist Dave Stryker and vibraphonist Warren Wolf playing a lowdown blues. Quite impressive during all-too-brief glimpses were the colorful Mo'Fone (a rhythmic trio consisting of alto saxophonist Larry De La Cruz, baritone saxophonist Jim Peterson and drummer Jeremy Steinkoler), The Bad Plus (now a quartet with tenor saxophonist Chris Speed and guitarist Ben Monder joining bassist Reid Anderson and drummer Dave King), Brazilian bossa-nova singer Fleurine, guitarist Julian Lage, the joyfully swinging Emmet Cohen Trio, funky and danceable Sal's Greenhouse, trumpeter Keyon Harrold (playing a powerful version of "St. Louis Blues" during a politically-oriented set) and Matthew Whitaker, equally skilled on piano and organ. Drummer Akira Tana's Otonowa quartet was most impressive for the inventive soprano saxophone solos of Masaru Koga.

Most of the artists this year who this reviewer concentrated on fell into one of three areas: John

Coltrane tributes, major jazz singers and the young greats of today. Coltrane's 96th birthday would have been on Sep. 23rd so that was a good excuse for some artists to play his music. The very first set that took place at Monterey was one of the best. Drummer John Hanrahan led a quartet of tenor saxophonist Andrew Dixon, pianist Ian McArdle and bassist Giulio Javier Cetto. They launched the festival by performing a full-length version of *A Love Supreme*. The musicians succeeded at the difficult task of being inspired by the classic Coltrane Quartet without copying them too closely. Dixon was particularly impressive, taking high-powered solos in his own voice while paying homage to Coltrane. The quartet also performed "I Want To Talk About You" (Dixon ending the piece with a long cadenza) and McCoy Tyner's "Atlantis".

Harpist Brandee Younger, the pacesetter on her instrument, was featured in two different settings. She led a trio of bassist Rashaan Carter and drummer Allan Mednard but unfortunately the bass was mic'd way too loud and some of the harp playing was lost. However Younger was the star with Ravi Coltrane's Cosmic Echoes, a quintet that also included keyboard player Gadi Lehavi, bassist Lonnie Plaxico and drummer Elé Howell. That set allowed one to fantasize about what the music might have sounded like if Coltrane had lived a little longer and featured his wife Alice more on harp rather than piano. Highpoints included another version of "A Love Supreme" (Coltrane at one point repeatedly quoted "The Creator Has A Master Plan" in tribute to the recently deceased Pharoah Sanders) and "The Wise One". While Coltrane was particularly strong on tenor, Younger's inventive and fluent playing consistently took honors and gained the most applause from the appreciative audience.

When tenor saxophonist Redman, pianist Mehldau, bassist McBride and drummer Blade originally got together in 1994 to record *Mood Swing* and tour, they were considered among the most important young greats of jazz. Happily 28 years later, all have lived up to their potential and still in prime form. Mostly performing recent originals (including "Country Talk" from Redman's 2017 *Still Dreaming* album) and playing inside/outside a bit reminiscent of Keith Jarrett's '70s group with Dewey Redman (Joshua's father), the group's music was unpredictable, adventurous and (due to their attractive tones) accessible.

28 years from now, one could imagine folks talking with nostalgia about having seen the superb trio of pianist Gerald Clayton, alto saxophonist Immanuel Wilkins and vibraphonist Joel Ross. The latter had led an impressive and colorful quintet (with Wilkins, pianist Jeremy Corren, bassist Kanoa Mendenhall and drummer Jeremy Dutton) the night before but the Clayton trio was more unique. The interplay and tradeoffs among the three found them sometimes playing forward-looking hardbop, which served as a contrast to their freer explorations and to a warm rendition of the Swing Era standard "My Ideal". Each is a master of their instrument and consistently inspired one another.

Also masterful was the latest edition of the all-female super group Artemis. The current group with veteran pianist Renee Rosnes, trumpeter Ingrid Jensen, alto saxophonist/flutist Alexa Tarantino, tenor saxophonist Nicole Glover, bassist Noriko Ueda and drummer Allison Miller is quite powerful. Jensen took many blazing solos, Tarantino's flute playing was particularly impressive and Glover created passionate improvisations whenever she was featured. However Miller was the real crowd pleaser. Her solos were full of colorful intensity and joyful swing. Like Art Blakey, she really drove the band, pushing the soloists to play at their most creative or be buried.

Several of jazz' finest singers were featured at Monterey this year. Actually the Monterey Jazz Festival All-Stars, which teamed together Kurt Elling and Dee Dee Bridgewater, had as its star alto saxophonist Lakecia Benjamin who was joined by pianist Christian Sands,

bassist Yasushi Nakamura and drummer Clarence Penn. The chemistry between Elling and Bridgewater was just not there yet although they tried hard on their opener, "Too Close For Comfort". Elling's performance of Wayne Shorter's "Speak No Evil" (which featured his vocalese lyrics) was too long and while Bridgewater was intense on Nina Simone's "Four Women", it fell short of Simone's classic version. Since this group will be touring, hopefully Elling and Bridgewater will have time to develop some rapport and memorable duets. At Monterey they were overshadowed by the brilliant Benjamin, who turned every one of her solos into a powerhouse performance, playing with fire and constant creativity. Her feature on "Liberation" received a well-deserved standing ovation.

Elling sounded much more at home leading Superblue the following night. With strong support from guitarist Charlie Hunter, keyboard player DJ Harrison, drummer Corey Fonville and the Huntertones horns, Elling was comfortable performing funkier material than his usual projects. He was darkly humorous (including a tale about the last day of Planet Earth), scatted up a storm, swung over the funk rhythms and displayed his unique musical personality. His superior ballad singing on "Endless Lawns" was one of the highpoints.

Veronica Swift (daughter of singer Stephanie Nakasian and late pianist Hod O'Brien) gives one the impression that she is still searching for her musical identity. She started out as a very talented bebop-oriented Anita O'Day-inspired singer of standards but has also ventured into rock, including an entire non-jazz set at last June's Hollywood Bowl Jazz Festival. At Monterey she began with a brassy version of "How Lovely To Be A Woman" recalling Liza Minnelli, was fine on "A Little Taste" and a heartfelt ballad rendition of "A Stranger In Town" and did some heated scat singing on "I Don't Want To Cry Anymore" and "You're The Dangerous Type". Her horn players (trumpeter James Sarno, tenor saxophonist Troy Roberts and baritone saxophonist Lauren Sevan) were excellent and pianist Mathis Picard made one want to hear more from him. But then Swift switched to rock and it was time to head for the exit. Too much else to see!

Gregory Porter was his usual impressive self during his hour-long performance. His voice was particularly strong (with many long-held low notes) and he performed such originals as "On My Way To Harlem", "Take Me To The Alley", "I Do Not Agree" (during which he protested against the negative messages in so much of today's pop music) and "There Will Be No Love Dying Here". While Porter tells long stories in his songs, he always has the feeling of spontaneity and freshness. The best part of his set was at its conclusion when saxophonist Tivon Pennicott, starting with what could have been considered exit music, built up his playing over the closing vamp to a complete frenzy, screaming high notes and really riling up the audience like a modern day Illinois Jacquet.

While Elling, Bridgewater, Porter and even Swift are established crowd pleasers, Samara Joy is the future of jazz singing. Still just 24, Joy has a beautiful voice, a full understanding of jazz history, the ability to pick out the perfect note for the right moment and an inspired repertoire. Joined by guitarist Pasquale Grasso (a brilliant player who deserved also to have his own set), bassist Ari Roland and drummer Keith Balla, she uplifted such numbers as a rapid "This Is The Moment", "Can't Get Out Of This Mood" (sounding a bit like a young Sarah Vaughan), "Guess Who I Saw Today" (making the Nancy Wilson hit into her own with some impressive high notes), "April In Paris" (singing in both English and French), Fats Navarro's "Nostalgia" (with her own lyrics), an uptempo "Linger Awhile" and a perfectly controlled "Round Midnight".

Again Monterey left one feeling very optimistic about jazz' future. ❖

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

Pharoah and I created a lot of great music together. It was really amazing how Pharoah could get all those different creative sounds out of his saxophone. We both wanted to create music that would enlighten humanity. I will really miss my "Cosmic Brother".

— LONNIE LISTON SMITH, KEYBOARDS

Pharoah Sanders was a man of profound depth and strength...so deep as to seem silent yet able to maintain the simplicity and purity of his musical message. He had a powerful presence and sound. His genius for heartbreaking and uplifting lyrical melodic expression is without parallel. Pharoah maintained a spiritual quality that was always about being Free and that is understood in his unique sound and screams. As collaborators in Heart-Fire Sound, Pharoah could hear himself in me as I could hear myself in him. The truth of our relationship is validated in the music we created together, beginning with his beautiful album, *Pharoah*, and later with Rashied Ali on a number of Anami Music releases, to include *Spirit World*. My work with Pharoah will always be precious and sacred.

— TISZIJI MUÑOZ, GUITAR

I'm terribly saddened to hear of the passing of Pharoah Sanders. He was such a beautiful human being and a great musician. I first met Pharoah in 1965. He was playing in a little restaurant on the Lower East Side. He allowed me to sit in with his band even though he didn't know me. That's the kind of person he was. This experience really reinforced my desire to make music my life's endeavor. The next time I saw Pharoah was in Boston. He was playing with "The Chief", John Coltrane. Pharoah totally blew my mind. Only Pharoah Sanders could match the intensity level of John Coltrane. A dream came true in 1973 when Pharoah asked me to join his band. His band was like a family. Pharoah was more like a big brother than a boss. He allowed every musician to bring his own contribution to the music. He didn't try to control what we played. I love Pharoah Sanders and his music. I'll miss knowing that his creative spirit is no longer with us. Fortunately he left us with many recordings.

— CALVIN HILL, BASS

Pharoah was and is the sound of light. Working alongside the master was truly some of the greatest Sonic and Spiritual moments of my life. The sheer intensity of THE sound and Spirit is embedded in my DNA forever. Thank you Pharoah for letting me and my Sonic Family into your astonishing Spectral Resonant Cathartic Calm Lightning life. The work we accomplished within the broad life and breath of the Chicago Underground-São Paulo Underground - Black Cube SP - Pharoah and the Underground Collectives is document and evidence of this amazing collaboration.

You entered my actual house with such humbleness and love. Your super natural awareness sparked waves of trust, even among storms of uncertainty that we all experience as humans in this universe. Your universe of expansion and contraction... color bursts and profound Sound illuminated our world with towering fact. No illusions. Solid inexplicable loveliness that will live forever. Love to the Master. Pharoah Forever!

— ROB MAZUREK, TRUMPET

Those few precious moments with Pharoah provided a grand inspiration and even reason to reach further beyond the expected moments of it all, to transcend and to experience the bounty of its overall truth. I am deeply grateful for the experience of his person and our music together.

— CECIL MCBEE, BASS

Pharoah Sanders encouraged me to broaden my avant garde concept to include playing with the emphasis more often on the Major fourth interval. I was only using the interval of the Major third. We were then able to improvise together (piano and saxophone) with a new tonality that included Eastern, African and Western sound statements. He explained that he was introducing me to the scale studies that he practiced daily with John Coltrane.

— DAVE BURRELL, PIANO

I've always qualified greatness by the size of one's spirit and heart. Art—or any noble endeavor—is fueled by spirit, which reveals itself through courage and fortitude. Heart is what shares and is fueled by love. Love is a verb. It is spiritual practice. That is what is great. Throughout his life Pharoah Sanders has exemplified a great truth-seeking artist fueled by courage and fortitude and love. There is a lineage to this music. Its roots are ancient and it surfaced vividly in the late '60s in the bands of John Coltrane. Pharoah became a key disciple and purveyor of that energy in that band and went on to make his own unique contribution. He has been an inspiration to me since I was a young man and became a great mentor to me as well. My own initiation was in part through playing with Pharoah and I will forever be indebted to him for that. Safe passage dear Pharoah. May your journey to the next realm be swift and easy. With great love and gratitude.

— FRANKLIN KIERMYER, DRUMS

A sound like no other, connected to the heavens brought to Earth through a profoundly gifted Black man from Arkansas we who knew as Little Rock. I feel very honored to have had the opportunity to perform and record with the great and brilliant Pharoah Sanders! I fondly remember a performance we did years ago in the '90s with Ari Brown and Malachi Favors at a community drug rehabilitation center in Chicago. Master Sanders told us all of to dig in and follow him on this performance. I remember seeing light, colors and energy as though I had been transported into an entirely new universe. Almost everyone in the audience that day were in tears of joy, because they knew that they had just witnessed a true messenger of God coming through the sound and spirit of the one and only, Pharoah Sanders! We will miss him forever. Like his mentor, John Coltrane, Pharoah Sanders' sound and humble spirit of divine character are etched within the legacy of time, immortal!

I was at Pharoah's last performance a couple of months ago at the We Ought Here Festival near London. Brother Pharoah came out majestically on his chariot/wheelchair and mesmerized an audience of over 30,000 fans. He conjured the infinite spirit of music on that glorious day as he always does, just by being all that he has always been to the people who adore him! Pharoah Sanders, the man and his unforgettable sound, are pure love eternal! I will miss him deeply and will forever be in his debt. Bless you Daddy-O, The Creator has a Master Plan for you, as you Astral Travel!

— KAHIL EL'ZABAR, DRUMS

When I first started playing, I played with Pharoah. Probably around 1971/72 is when I first met him, which was when I was beginning in New York. My second ever recording was his *Pharoah* (India Navigation, 1976) and I would go on to play with him more than I played with anybody. He was the baddest cat I ever worked with and I played with a LOT of cats. Pharoah was my man and I had the greatest experience of my life. Period. What made him so special? Pharoah was Pharoah.

— GREG BANDY, DRUMS

Pharoah Sanders was a spirit and unmistakable voice with every note as a spiritual movement, in the world but not of it, carrying on the tradition of John Coltrane. I'm grateful to have worked on so many projects with him. One of the most memorable was a recording with Gnawa musicians in Essaouira. On the morning of Sonny Sharrock's funeral, we boarded a plane for Morocco and arrived at the hotel made famous because of Orson Welles. He had stayed there filming his classic version of *Othello*. So, every wall had a picture of him. I remember the next morning, Pharoah was playing a melody over and over before we left to go to the house where we were to record. When we arrived, the Gnawa musicians were playing a sound that was almost identical to what Pharoah was playing at the hotel. He asked them where they got the music from and they said, "This is thousands of years old." And Pharoah said, "I know this music, it was taught to me by the Seminole Indians in Arkansas." At that moment, Mahmoud Guinia, the undisputed king of Gnawa, told Pharoah, "We don't really like jazz, and we don't play jazz." Pharoah responded by saying, "I don't play jazz either. I play avant garde." The Gnawas looked at each other and said, "Well, that should be fine." And we proceeded to make *The Trance of Seven Colors*. His music will endure forever.

— BILL LASWELL, BASS

I met Pharoah through pianist John Hicks. John and I may have been playing at Bradley's in New York and we all started hanging out after a set and talking as Pharoah and John were really tight. John, drummer Idris Muhammad and I became the core trio Pharoah heard. We had a European tour and then recorded the great *Africa* (Timeless, 1987) album. Pharoah was probably one of the best bandleaders I ever worked for on quite a few levels, from how he treated his band with respect and financially speaking, too. He valued what you brought to the table as part of the creative process and that's what he wanted from you each and every night. There was no pretentiousness about him: he was straight-up. And the fact is he was a Libra. If you delve into the history of the music, 60-70% of the Masters of this music are Libras: Monk, Blakey, Dizzy, Trane, Bud, Ray Brown, Tatum....and Pharoah! Where I am in Buffalo, there is a community that really respects Pharoah Sanders and we are going to do something to honor him. The day Pharoah passed, I was actually performing as part of their John Coltrane Festival around Coltrane's birthday celebration and I was probably one of the first people who did a tribute to Pharoah on that very day he passed away, as the news came to us while on stage. He was often imitated, but never duplicated. Amazing isn't an overstatement. His sound was noble, far-reaching Earth tones in direct correlation with the universe.

— CURTIS LUNDY, BASS

# PHAROAH SANDERS 1940-2022

When I think of Pharoah Sanders, John Coltrane of course comes to mind immediately. His spirituality. I don't know how that affected Pharoah the way it did, but I guess it affects us all really. There was this other world and way of thinking and/or creating that had and has its own euphoria. I have heard people use the term "beautiful" where others would use the term "avant garde" or even "weird", but others will see and hear this beauty. It's sort of an advanced way of thinking I suppose. That's the thing I got from Pharoah. I was so impressed with this art of Pharoah's.

Between 1967-69 for some reason Pharoah was going through a bunch of drummers. The piano player in his band I had known from Baltimore, Lonnie Liston Smith, and it was he who recommended me to Pharoah. At that time, Pharoah didn't even know who I was. When I got the call to do the gig, I felt this was my chance to play this music that I related to Coltrane. I didn't get a chance to play with Coltrane; I should have but didn't. So, this was my chance to get to Coltrane legitimately and in reality. And it wasn't just the style, it was the concept of this religious, spiritual thing. When I met Pharoah he had very little to say to me, to the point I was thinking there was no way for him to be impressed as he never saw or heard me. I thought, "I'm your drummer tonight, Pharoah." It was at Slugs' Saloon on the Lower East Side. He shook my hand and had nothing else to say to me. I didn't know if that was his personality or what.

Though we had never met before, I had heard him with Coltrane on several occasions. And I had really followed Coltrane, from Miles up to that period. A lot of people loved Elvin, I loved Elvin Jones, but when Coltrane went to Rashied Ali, that's what I was into and what I wanted to do. So we played this style of music that Rashied Ali, Milford Graves, Beaver Harris, Andrew Cyrille and others were playing. That's where Coltrane was. With Pharoah, we played "The Creator Has A Master Plan" and it worked out.

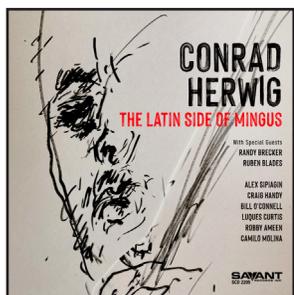
And as it turned out I finished the whole week with Pharoah. He complimented me after the first night, which started on a Tuesday, though he didn't say anything else the rest of the week. However, that Thursday I came to the club for work and found a book, a small bible, a missal placed on my floor tom drum called *The Impersonal Life* and it was opened to the chapter "Thinking and Creating". Now Pharoah may have not put it there, but I have no reason to think he didn't. It seemed something that would come from Coltrane. It's deep and had—and still has—a profound effect on me. I still have that book to this day. After we finished the week at Slugs', he said to me, "I have a record date if you would like to make it." He didn't say "Could you make it?", because he knew I was auditioning for this higher level of music. In some way he knew that we had this thing in common, this connection.

Fast-forward 50 years later to the record date I did with organ player Joey DeFrancesco (*In The Key of the Universe*) with Pharoah—he recommended me to Joey—and he still had those notes. He perhaps wasn't as fiery when I first played with him. But those notes are and were still there. And nobody else has it. It's very inspiring to me not only as a musician. It's really beautiful and euphoric. Playing with Pharoah, those notes were still there and as deep as ever. Notes that nobody else does, even people who are Coltrane fanatics. I can only relate it to Coltrane, but it's Pharoah.

— BILLY HART, DRUMS



PHOTOGRAPH BY RALPH SUHLERLAND-COHEN / JAZZEXPRESSIONS.ORG



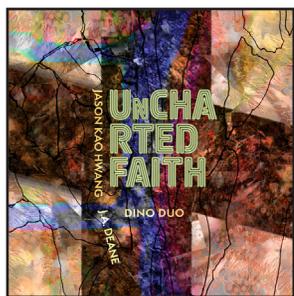
**The Latin Side of Mingus**  
**Conrad Herwig (Savant)**  
 by Kurt Gottschalk

Bridging bebop and the open forms of the '60s, Charles Mingus' music often carried a dynamic tension, pulled between taut orchestration and free exploration. Latin jazz—the lens through which trombonist Conrad Herwig chooses to view Mingus' music on his latest installment of like-genred tributes—more or less dictates an adherence to rhythm. Herwig makes his mission clear. *The Latin Side of Mingus* is an accomplished album, pursuing the studied, not the spontaneous, side of Mingus.

Herwig doesn't go for the obvious—there's no Tijuana moods or Cumbia fusion to be found. Instead he attempts to reset familiar themes in Latin settings. He approaches the job with no lack of experience, having spent time in both the Mingus Big Band and Eddie Palmieri groups. He is a skilled leader for the project, assembling an octet including trumpeter Randy Brecker and saxophonist Craig Handy. In addition, Rubén Blades guests on one track, giving an effective reading in English and Spanish of Mingus' text (based on Martin Niemöller's popular poem "First They Came For...")

The best tracks bear regular Latin Side associate Bill O'Connell's fingerprints, from his piano on his arrangement of "Boogie Stop Shuffle" to his tasty Fender Rhodes on an easygoing rendition of "Duke Ellington's Sounds of Love" to his upbeat take on "Goodbye Porkpie Hat" (co-arranged with Herwig). But for the most part, there are no great pains taken to rework themes to the counts. Herwig's arrangement of "Hora Decubitus" and O'Connell's arrangement of "All the Things You Could Be By Now if Sigmund Freud's Wife Was Your Mother" come close, but at five and six minutes respectively (the shortest of the album's eight tracks), they don't relish in it. It is as if they don't want to explore the challenge they have given themselves. The Latin side comes in the percussion and some of the soloing. A little more molding and shaping could have made for a more memorable excursion.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Mingus music is at Midnight Theater Wednesdays and Birdland Nov. 3rd-6th. See Calendar.



**UnCHARTED FAITH**  
**Dino Duo (Flying Panda Music)**  
 by John Sharpe

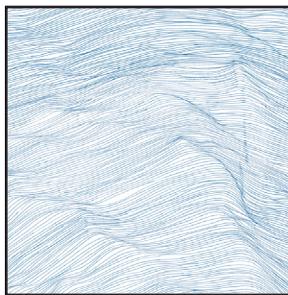
Violinist Jason Kao Hwang and electronics manipulator J.A. Deane first met in ensembles under the direction of Butch Morris back in the mid '80s. Although originally a trombonist, Deane became deeply involved in electronic sound generation, being responsible for originating the technique of live sampling. After a long hiatus, the pair decided to collaborate remotely during the pandemic, Hwang from New York and Deane from rural Colorado. Hwang recorded a series of acoustic

violin improvisations, which he sent to Deane, who processed them through radical shifts and mutations, before sending them back for Hwang to overdub with electric violin. The result are six pieces that pile on the drama in a not always comfortable, dreamlike impression, which can veer into a soundtrack worthy of a gothic horror movie or a sci-fi dystopia. On "Parallel Universe" Deane builds an atmospheric pulsation, somewhere between weather and machinery, but in later selections he evokes revving motorbikes, distant church bells and sonorous foghorns, though he can also hint at something more tangible like a synth keyboard or gamelan percussion. Electric violin undercuts the ambience, sometimes humanizing by reflecting vocalized speech patterns, other times creating textures suggesting a cross between a mewling infant and a meowing cat.

While most cuts function as expansive explorations of mood and sound, the near 20-minute title track does that and more. It is one of only two pieces on which Hwang multi-tracks his instrument. Deane's initial setting calls to mind a melodeon wash, against which staccato violin plucks stand out. As Deane orchestrates jagged thunder, violin writhes like the cries of avenging spirits, before etching mournful lines against a darkening sky. At the end violin spirals upwards into the stratosphere, conjuring the transmigration of souls.

Fanciful maybe, but there is a poignant twist. Even before the project began, Deane knew he was terminally ill, though he didn't reveal this to Hwang until after completion to avoid coloring his contributions. He died before the album could be released, but it stands as a reminder both of his singular talent and a long friendship.

For more information, visit [jasonkaohwang.bandcamp.com](http://jasonkaohwang.bandcamp.com). Hwang is at 411 Kent Nov. 2nd and Clemente Soto Velez Cultural Center Nov. 5th with William Parker. See Calendar.



**Two Centuries**  
**Qasim Naqvi/Wadada Leo Smith/Andrew Cyrille**  
**(Red Hook)**  
 by Tyran Grillo

*Two Centuries* is the second album from former ECM producer Sun Chung's Red Hook label and it may one day be regarded as its most defining release. As electronic musician Qasim Naqvi, trumpeter Wadada Leo Smith and drummer Andrew Cyrille put 11 of Naqvi's tunes under their triangular microscope, the cells of our listening are magnified.

"For D.F." opens with a political charge. Written for Darnella Frazier, who captured George Floyd's murder, it uses distortions to evoke the white noise of our collective trauma. As subtle as this music is, with its near-comforting swells and honest lyricism, it offers not a moment of reflection but the reflection of a moment, a vivid gaze at a life lost on the brink of a society in turmoil. This is, perhaps, the deepest nuance of the titular centuries, the dividing line of which is drawn not numerically but on the shifting sands of justice.

What follows is a veritable tilling of melodies made possible as much through listening as playing. The foundation is often forged between Cyrille's tools and Naqvi's febrile choices of color. In fortifying each for harvest, they dip into disparate references. Hear, for example, the influence of Bryn Jones in "Sadden Upbeat" while "Tympanic" recalls Sofia Gubaidulina's String Quartet No. 4.

Contrasts in mood abound, ranging from sunlit

("Palaver") to brooding ("Wraith"). "Bypass Decay" is of special note, chugging like a train against (and ultimately losing to) an encroaching night. Throughout, Smith speaks (e.g., "Spiritual is 150") and sings (e.g., "Organum") in equal measure, but always with a message to convey in the role of griot, reminding us of something spiritual, though severed from any particular tradition. As is evident in "Orion Ave", where the free-floating hymn reigns supreme, faith walks these empty streets alone, trailing its shadow like a burden of care.

For more information, visit [redhookrecords.com](http://redhookrecords.com). Smith is at Roulette Nov. 3rd as part of Interpretations and 15th with Sylvie Courvoisier. See Calendar.

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 Michael Bates (Nov. 16th)  
 Matt Mitchell (Nov. 30th)

Thursdays: 8 & 9:30 pm  
 Adam Kolker, Jeremy Stratton and guests  
 5 - 7 pm Happy Hour with Marta Sanchez

Fridays: 8 & 9:30 pm  
 Emi Makabe (Nov. 4th)  
 Zach Lapidus (Nov. 11th)  
 Troy Roberts (Nov. 18th)

Saturdays: 8 & 9:30 pm  
 IN FLUX: Ravi Coltrane, Luis Perdomo,  
 Drew Gress, EJ Strickland (Nov. 19th)  
 Santiago Leibson (Nov. 26th)  
 6 - 7:30 pm Adam Kolker Duo Series

RECOMMENDED NEW RELEASES

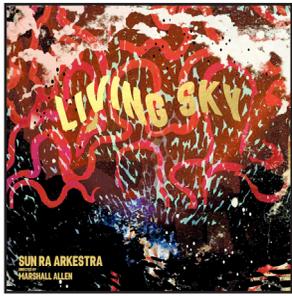
- Christian Bucher/Rick Countryman/Simon Tan—*Sacred Fire of the Free* (FMR)
- Joe Coughlin—*Dedicated to You* (Cellar Music Group)
- Harold Danko—*Rite Notes* (SteepleChase)
- Kaja Drakslar/Susana Santos Silva—*Grow* (Intakt)
- Joe Fiedler—*Solo: The Howland Sessions* (Multiphonics Music)
- Lauren Henderson—*La Bruja* (Brontosaurus)
- Steve Lacy/Evan Parker—*Chirps* (SAJ/FMP—Corbett vs. Dempsey)
- Joe McCarthy's New York Afro Bop Alliance Big Band—*The Pan American Nutcracker Suite* (Angelface)
- Hedvig Mollestad/Trondheim Jazz Orchestra—*Maternity Beat* (Rune Grammofon)
- Josh Sinton's Predicate Quartet—*Four Freedoms* (Form Is Possibility)

Laurence Donohue-Greene, Managing Editor

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- Angles—*A Muted Reality* (Clean Feed)
- Michael Blake—*Combobulate* (Newvelle)
- Georg Gräwe Quintett—*New Movements* (FMP—Corbett vs. Dempsey)
- Neal Kirkwood—*Piano Stories* (s/r)
- Daunik Lazro, Jouk Minor, Thierry Madiot, David Chiesa, Louis-Michel Marion—*Sonoris Causa* (NoBusiness)
- The Paxton/Spangler Septet—*Uggozi* (Eastlawn)
- The Pyramids—*Aomawa: The 1970s Recordings* (Strut)
- Horace Tapscott Quintet—*Legacies For Our Grandchildren* (Dark Tree)
- TOC—*Did It Again* (Circum-Disc)
- Miguel Zenón—*Música de Las Américas* (Miel Music)

Andrey Henkin, Editorial Director



*Living Sky*  
Sun Ra Arkestra (Directed by Marshall Allen)  
(Omni Sound)  
by John Pietaro

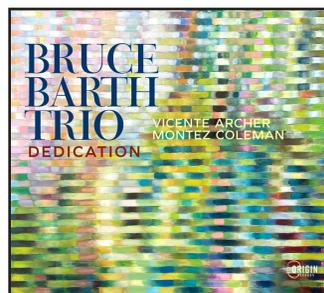
This pandemic-era album, recorded summer 2021, by the Sun Ra Arkestra directed by Marshall Allen, exudes a half-century-plus of sound heritage universal and cleansing (the label commissioned “music that is healing in the COVID era”). The seven selections are heard as a complete work and the listener is drawn in languidly. There are few breaks and the resultant atmospheric soundwave in reeds and strings hovers as the transitions and interpolations land with considerable ease. Texture, tonality and harmonic centers straddle the free, modal and unquestionably blue. But these are joyous blues with a decidedly expansive vision.

This is evident right from opener “Chopin”, wherein the Arkestra reimagines his “Prelude in A Major”; its gently coursing theme is heard in variations, playing host to gripping saxophone solos. Sections of mezzo-piano dynamics extend for lengthy stretches, tethered with near-hidden Arkestra dissonances in support of outstanding improvisations. This is seamlessly followed by an instrumental take on the Sun Ra classic “Somebody Else’s Idea”, which dates to the band’s earliest period. In this new life, the piece,

softly rollicking, builds with Farid Barron’s neo-Romantic piano commentary weaving through the horns’ repetitive melody. Listen, too, for muted trumpet statements by Michael Ray and Cecil Brooks and the trombone solo of Adriene Davis, yet the overall magic remains in the collective.

Standout pieces include Allen’s “Day of the Living Sky”, its simmer the perfect showcase for the composer’s kora, and “Marshall’s Groove”, the title of which seems ridiculously modest given its majestic brass intro and provocative input from the entire band. Blues-drenched solos traded within the saxophones (alto Allen, tenors Nasir P. Dickerson and Chris Hemingway and baritone Knoel Scott) with continuous, gripping commentary from the brass, create the perfect score to the sweaty, smokey joint of old as painted by Ernie Barnes. Note, too, the maddeningly patient groove of bassist Tyler Mitchell, guitarist Dave Hotep, drummer Wayne Anthony Smith Jr. and percussionists Ron McBee, Jorge Silva and Elson Nascimento, causing the inner urgency to boil over. And the Allen-penned “Firefly”, which fuses big band balladry with postmodern harmonies, is a special feature for Vincent Chancey (French horn), violinists Tara Middleton and Gwen Laster, violist Melanie Dyer and cellist Kash Killion. This adventure closes with the Arkestra’s beloved reconstruction of “When You Wish Upon a Star”, threading the eras to the lush liberation of harmony and the need to believe.

For more information, visit [sunrastrut.bandcamp.com](http://sunrastrut.bandcamp.com). This group is at The DiMenna Center Nov. 5th. See Calendar.



*Dedication*  
Bruce Barth (Origin)  
by Ken Dryden

Californian Bruce Barth has been part of the New York jazz scene since 1988. His trio for his 17th album has two frequent collaborators, bassist Vicente Archer and the late drummer Montez Coleman, who died at just 48 of congestive heart failure in January. The chemistry is apparent, every track having the feeling of a first take.

Barth is an excellent composer. His brilliant, memorable melodies leave a lasting impression and he excels at shifting the mood from one track to the next. This date kicks off with “George’s Dance”, named for Barth’s neighbor and crackling with energy. “Courage” is a breezy waltz and one can hear the influence of a number of pianists in Barth’s solo, especially Wynton Kelly. The poignant “In Memoriam” is a moving elegy with a bluesy air. “Let’s Go” is a robust tribute to McCoy Tyner, avoiding direct imitation but with moments where his approach is heard in Barth’s touch.

Archer and Coleman shine with their fiery accompaniment. “Golden Glow” is lush and impressionistic with a constantly evolving perspective, Coleman’s percussive accents coming through even in the midst of Barth’s intense solo. The jaunty “That’s How It Sometimes Goes” salutes the late Tommy Flanagan, capturing the humorous side of the piano master. “Softly, In A Garden Path” provides a surprising conclusion to the session, a loping, yet intricate ballad, which best showcases the interplay of this engaging trio. If Bruce Barth’s music hasn’t been on your radar, give this CD a spin and discover for yourself what makes him essential for fans of mainstream jazz piano.

For more information, visit [originarts.com](http://originarts.com). Barth is at Bar Bayeux Nov. 5th and Bar Lunatico Nov. 21st. See Calendar.

## GLOBE UNITY



*Conduits*  
Cath Roberts/Olie Brice (Relative Pitch)  
*Barionda*  
Helga Plankensteiner (Jazzwerkstatt)  
*Juniper*  
Linda Fredriksson (WeJazz)  
by Tom Greenland

That brass behemoth, the baritone saxophone, up to 40 inches tall, 20 pounds in weight, requiring a hefty harness to play, an unwieldy obstacle at airline baggage checks, is typically relegated to the far right side of a saxophone section where it doubles the first alto part or puffs out basslines. But in the right hands, as shown by three practitioners from England, Italy and Finland, it is worth its weight in gold.

Cath Roberts and upright bassist Olie Brice, once confined by COVID quarantine, were pleased to discover JackTrip, a digital audio application that minimizes (but doesn’t completely eliminate) the latency inherent in internet transmissions, allowing them to collude, musically, in (almost) real time from the convenience of their respective apartments situated 60 miles apart in England. *Conduits* documents three free improvisations recorded on Jan. 28th, 2021, each about ten minutes long, a relaxed but adventurous ‘chat’ between friends. “Pipework” opens with Roberts’ smooth bright sound, with just a hint of gruffness, building to an engaging plateau of stuttered/staggered exchanges. “Peering” moves from feral growls and howls to close mingling of bass and baritone, like playful sensuous lovers who settle into ‘pillow talk’ after a mutual climax. “Buoyancy Chambers” resumes the shared intimacy.

With four baritone horns in a group, things could easily get muddled at the lower end of the sound spectrum, but Helga Plankensteiner’s *Barionda* (with Rossano Emili, Massimiliano Milesi, Giorgio Beberi and drummer Mauro Beggio) is delightfully clear, uncluttered, mega-funky. Featuring arrangements of Charles Mingus’ “Moanin’” and “Hora Decubitus”, Gerry Mulligan’s “Etude for Franca” and “Bernie’s Tune”, Steven Bernstein’s “Mazel Tov”, three originals and two short free improvs, emphasis throughout lies on blend and groove. Individual personalities aren’t buried in the collective ebullience: Plankensteiner’s big bluesy tone (with a delicate vibrato) is loud and clear on “Moanin’” and “Continuum” while Milesi’s ecstatic proclivities manifest on the latter and title track, where Emili’s fluid postbop style is also featured.

Linda Fredriksson’s debut *Juniper* spans the gap between electronic pop and jazz, the leader enlisting keyboard players Tuomo Prättälä and Minna Koivisto, bassist Mikael Saastamoinen and drummer Olavi Louhivuori to sketch moody electronic soundscapes for catchy originals. Dividing time between baritone and alto, Fredriksson, like Cath Roberts, has a gift for melody, a knack for sustaining excitement over an otherwise repetitious groove via organically unfolding, memorable melodies, knowing just when to ease off of a building, cycling riff into something fresh. There is abundant dubbing and mixing—layers of guitar, voice (infectious humming on “Lempilauluni”) and stacked horn harmonies—but it is the outstanding alto (on “Neon Light”, “Pinetree Song”) and baritone (on the title track and “Nana - Tepalle”) playing lending the music its vibrant immediacy.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com), [jazzwerkstatt.eu](http://jazzwerkstatt.eu) and [wejazz.fi](http://wejazz.fi)



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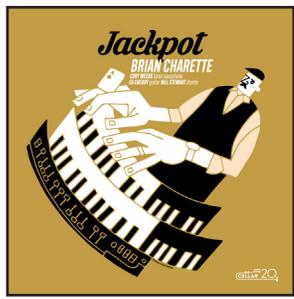
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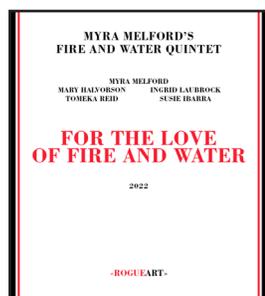
**Jackpot**  
**Brian Charette (Cellar Music Group)**  
 by George Grella

There is a book on the vocoder, so why not one on the Hammond B-3 organ? That instrument, what keyboard players have heard in it and what they've done with it created an entire genre of music, one that is heavy on the jazz but also fits right into the soul, funk and blues bins. It is also a music that, like film noir, thrives on its own clichés and, like a trench-coated shamus walking down an empty street under the night's rain, those clichés are fabulous.

And here is a new album from the contemporary master of those clichés, Brian Charette. He can really play the blues and lean into strutting funk that comes naturally out of this music, but also has the full range of modern jazz harmony under his hands, his solo lines often extended up an above-the-dominant-seventh-chord of the moment into a colorful superposition. He is also tremendously strong rhythmically; the first three tracks on this album, "Polka Dot Pinup", "Tight Connection" and "Triple Threat" (the whole album is Charette originals) move through blues-funk, classic swing and a forward-leaning, modern swing-based rhythm.

With the basslines in the feet, rhythm really sets the best organ players apart, same with how they work with drummers. Filling that role here is Bill Stewart, a natural in this kind of jazz, and he and Charette are absolutely in sync. Rounding out the quartet are tenor saxophonist Cory Weeds, who has a nice warm, throaty sound and attacks his phrases, and the excellent guitarist Ed Cherry (his name alone is reason to pick this one up). The latter is also superb in this style, his chords cutting clearly through the spaces the organ leaves, his solo lines elegant. He seems to be having more fun than everyone (or, almost more than the leader, but not quite) on an album that is a great listen from start to finish.

For more information, visit [cellarlive.com](http://cellarlive.com). Charette is at *Wayland* Nov. 6th, *The Django* Nov. 28th and *Ornithology* Nov. 29th. See Calendar.



**For The Love of Fire and Water**  
**Myra Melford Fire and Water Quintet (RogueArt)**  
 by Phil Freeman

Pianist Myra Melford has assembled a truly astonishing quintet for this album: Ingrid Laubrock (saxophones), Mary Halvorson (guitar), newly minted MacArthur Fellow Tomeka Reid (cello) and Susie Ibarra (drums). This is a multi-generational avant garde allstar team: Melford's career goes back to the late '80s while Ibarra and Laubrock emerged in the mid '90s and Halvorson and Reid are 21st Century artists, both having recorded for the first time around 2002. The saxophonist, guitarist and cellist have worked together in various combinations in the

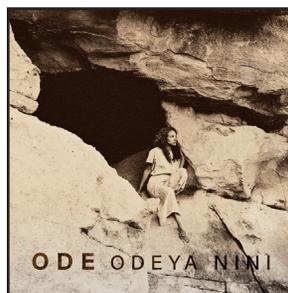
past, but this particular ensemble is heard for the first time...and hopefully not the last.

Melford's compositions were inspired by a collection of drawings by Cy Twombly, *Gaeta Set (for the Love of Fire & Water)*. Though they are untitled, each of the ten tracks has a connection to a particular drawing. Those are dominated by red and orange lines rocketing and squiggling across the square canvases, with occasional sections of pastel green or gray, which look half smudged away. As with much of Twombly's work, there is nothing specific to grab onto, just an emotional vibration to be received and absorbed. The same is often true of the music.

Many of the pieces have structures that stimulate the individual members: saxophone lines are tense and full of coiled energy; guitar erupts like the notes are trying to escape the fingers that made them; percussion uses the kit's elements in surprising ways to hint at non-Western rhythmic concepts. The first and longest piece begins with dancing solo piano, gradually joined by sharply bowed cello and clattering, Tony Oxley-esque drums.

On "VIII", a showcase for Reid, the cellist plays a fierce, Abdul Wadud-esque line as other members of the ensemble clap out an irregular pattern and Ibarra thumps and rattles behind her. The melody on "IX", as played by guitar and saxophone, winds around like a squirrel leaping between two poles, piano anchoring it all. The concluding "X" is a beautiful piano ballad, with Halvorson and Laubrock and Ibarra floating around her like guardian angels.

For more information, visit [roguart.com](http://roguart.com). This project is at *Roulette* Nov. 7th. See Calendar.



**Ode**  
**Odeya Nini (Populist)**  
 by Wilbur Mackenzie

Odeya Nini began her work as an experimental vocalist while living in lower Manhattan in the late 2000s. But upon relocating to California around 2010, she took her work into entirely new dimensions, expanding into metaphysical territories while simultaneously establishing firm grounding in a practice rooted in mindfulness. Nini's practice brings a focus on the shape the voice makes when it goes out and then comes back. In her work, the reflection of sound and resonance is a radical giving and sharing.

From the very first moments of the opening "La La", Nini's command of the voice is striking. Her work emphasizes connections with others and this quality is, paradoxically, quite clearly evoked on this solo project. The layered multi-track works on *Ode* are particularly effective in creating a sense of openness. This multi-tracking gives the second track, "Double Helix", a sense of mystery and multiplicity.

The very brief "See Ma Tou" expands the multi-tracking further while also introducing some pronounced room ambience. While some pieces on this album demonstrate the influence of innovators like Meredith Monk, this piece in particular calls to mind aspects of Joan La Barbara's work. The sense of space is profound. "Submerge" further integrates subtle electronics in addition to the layered vocalizations. This more drone-oriented piece juxtaposes gestural with sustain and drone, assembling a multilayered tapestry of interplay between more subtle or more demonstrative fragments.

"Pacific Wave" is another very short piece, functioning more as a palate cleanser. Before you know it, you are already resting in the silence that separates this short statement from the six-minute title track. This piece has a more overt reference to folk traditions that blur the boundary between melisma and sustain. "Ode" returns to solo voice and it closes the album. There is roundedness to the cyclical form, for this album to begin with solo voice and return there at the end.

For more information, visit [odeyanini1.bandcamp.com](http://odeyanini1.bandcamp.com). This project is at *Tenri Cultural Institute* Nov. 9th. See Calendar.



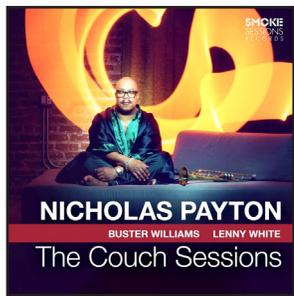
**Ella at the Hollywood Bowl (The Irving Berlin Songbook)**  
**Ella Fitzgerald (Verve)**  
 by Jason Gross

By the time of this sold-out, orchestra-backed 1958 show at the historic L.A. venue, the proclaimed "First Lady of Song" had been putting out hits for over two decades. In that same year (towards the end of her commercial peak on the charts), she came out with the *Ella Fitzgerald Sings The Irving Berlin Songbook*, one of several in a series of great American pop composers. Bandleader Paul Weston backed her on that Grammy-winning record and also performed with her on this previously unreleased material found in late producer Norman Granz' archives.

No surprise that the material is impeccable, coming from one of the all-time masters of tuneful sophistication, with most of the songs dating from the mid '30s, which fits into the 20-year nostalgia cycle by the time of the show. While the original album versions have undeniable warmth and a glow to them, here Fitzgerald's voice is more immediate and vibrant while she competes less with the horns and the arrangements go lighter on the strings. "You're Laughing At Me", "How Deep Is The Ocean", "Supertime" and "Get Thee Behind Me Satan" remain as heartbreaking ballads, but now they are more alive and sprightly, showing off her gorgeous instrument to even stronger effect as she stretches and bends the end of each line of lyric. Fitzgerald and Weston even take the uptempo numbers like "Heat Wave", "Cheek to Cheek", "Puttin' On the Ritz" and "Let Yourself Go" faster with Fitzgerald sounding less reserved and more bouncy and loose. Just listen to her have as much fun as the big night out told in "Top Hat, White Tie and Tails". Only "I've Got My Love To Keep Me Warm" has a studio version to compete with its high-flying live counterpart.

The only drawbacks are that her famous scatting is in short supply (only heard on the start and finish) and that Weston's horn section blares a little too loudly towards the end. Otherwise, this is a great chance to luxuriate in Fitzgerald's supple, soaring voice for three-quarters of an hour. If they can go through Granz' archives some more, we can get treated to other such unheard treasures.

For more information, visit [vervemusicgroup.com](http://vervemusicgroup.com). An Irving Berlin tribute is at *Dizzy's Club* Nov. 20th. See Calendar.



*The Couch Sessions*  
**Nicholas Payton (Smoke Sessions)**  
 by Jim Motavalli

What a delightful album! Trumpeter Nicholas Payton has been prolific recently. *Smoke Sessions* came out last year, quickly followed by a remix. And now we have a totally different project, a “bucket list” trio with bassist Buster Williams and drummer Lenny White, both at the top of their game.

Payton’s trumpet is often left in its case, as he explores both piano and Fender Rhodes. And he is delightfully swinging on both. The conceit is that readings of some classic tunes are accompanied by the authors talking about the music. So the late Geri Allen’s “Feed the Fire” has her telling us about the unique situation of her Detroit jazz mentors, whose days could include a few hours of funk at Motown’s studio; fascinating, but the upbeat track would rock on its own.

Payton’s “Bust-a-Move” revels in eclecticism, opening with Zen chanting (a Payton passion) and then hitting some mild backbeat à la St. Germain. Fender Rhodes floats, here and on the whole album, giving it a warm tone. Williams is to the fore and welcome on Benny Golson’s “Along Came Betty”, a mellow two-minute snippet. Herbie Hancock’s “Watch It” is in classic piano trio territory, with a lovely bass solo. Want

yet more Williams? Check out how he leads his own tender “Christina”. Wayne Shorter’s “Fall” gets us into the calmer side of Miles Davis’ electric period; meditation with a backbeat, minus the tension. Payton on trumpet shows his thoughtful side, as does his seductive Rhodes work. His “Jazz is a Four-Letter Word” moves effortlessly from some word jazz/hip-hop to a solidly swinging second session.

The spoken word conceit is used sparingly enough for it to bear up under repeated listening. Lenny White talks about Lenny White, too, over his own drumming. Who wouldn’t want to hear Wayne Shorter and Herbie Hancock talk about working with Davis (on “Pinocchio” and “The Sorcerer”, respectively), or Keith Jarrett philosophizing about the piano on “Blossom”?

Special mention must be made of closer “From a Flicker to a Flame... (for Meghan Stabile)”. This young impresario produced genre-bending shows before taking her own life last June. “Jazz is in hip-hop’s DNA,” she said. Preserving her voice is a fitting tribute.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). This project is at Smoke Nov. 10th-13th. See Calendar.



*Yes!!!*  
**Duduka Da Fonseca & Quarteto Universal**  
 (Sunnyside)  
 by Dan Bilawsky

Whenever Duduka Da Fonseca encounters something that excites him on social media, he comments with an enthusiastic “Yes!!!”. The veteran drummer brings that same level of encouragement and energy to this first offering from the all-Brazilian Quarteto Universal.

Back in the summer of 2021, Da Fonseca met guitarist Vinicius Gomes and bassist Gili Lopes, both of whom indicated interest in playing with him. Da Fonseca suggested bringing one of his closest musical colleagues into the mix—pianist Helio Alves—and Quarteto Universal was born. This unit’s sound then quickly came into view on gigs, finding direction through the leader’s open-minded guidance while experimenting with, building and settling on repertoire.

Though the fusion of jazz and Brazilian music is a given—truly a through line in Da Fonseca’s work—nobody leans too heavily or literally toward the latter category, preferring to let the music simply flow along its natural currents. While the spirit of the titular style is clearly present from the start with Durval Ferreira’s driving “Samba Novo”, the chattering rhythms endemic to the piece free everybody from any fixed perspectives. Dom Salvador’s “Transition” follows, with Da Fonseca’s scene-setting tom solo paving the way for an exhilarating journey that is anything but *de rigueur*. Milton Nascimento’s odd-metered “Lilia” moves with its own alluring lilt. And Hermeto Pascoal’s balladic “Montreux” proves uniquely compelling.

While this group’s interpretive powers prove strong on material written by Brazilian icons, each member makes an impact too. Alves brings the buoyant “Bebe” to the program, Gomes offers the upbeat and valiant “Exodo” (co-written with Fernando Amaro), Lopes delivers a peaceable tour across “West 83rd Street” and Da Fonseca closes the date with his effervescent “Dona Maria”. After that thrill ride and the wonders preceding it, all that is left to say is... “Yes!!!”

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Da Fonseca is at Smalls Nov. 14th. See Calendar.

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**Smile**  
**Tawanda (Resonance)**  
 by George Kanzler

This debut by Tawanda (who, like Sade or Cher, goes by one name) is a wide-ranging showcase for a singer equally at home with intensely swinging jazz, slow ballads and the 'art songs' that are a staple of cabaret performers. The co-winner of the ninth Sarah Vaughan International Jazz Vocal Competition last year, Tawanda was signed by producer George Klabin, who collaborated with her on the eclectic choice of repertoire. The results are highly impressive, confirming that Tawanda will be a vocal force to reckon with on the jazz and cabaret scene for the foreseeable future.

Harry M. Woods' "What A Little Moonlight Can Do" has now become a touchstone for emerging jazz singers (i.e., José James, Cécile McLorin Salvant). Tawanda sings it with the trio of pianist Josh Nelson (one of two pianist-arrangers, along with Tamir Hendelman) in a propulsive swing featuring a virtual duet with drummer Gene Coye on a first chorus extended into scat-drum trades before a second chorus over bassist Kevin Axt. Tawanda sails with swinging élan over the breakneck tempo. With Hendelman's trio, plus guitarist Anthony Wilson and tenor saxophonist Gene Meek, Cole Porter-Johnny Mercer's "Out of This World" becomes a romp, Tawanda beginning with a scat vamp, segueing to scatting over the changes before singing the verse and chorus, solos from piano, guitar and saxophone and an out chorus mixing scat and lyrics, all with impeccable swing.

Tawanda is as comfortable as a cabaret-style singer delivering a narrative, as on Sting's "Sister Moon" and, most convincingly, with a delicate, hymn-like take on Thad Jones-Alec Wilder's "A Child Is Born". She also brings an actor's sensibilities to Eddie del Barrio's "I'm Okay", suggesting she really isn't by delivering the title and "I'm alright" lines slightly off-key.

The 12 tracks offer many surprises, from a flawless Portuguese language chorus on Milton Nascimento's "Bridges" to perfect modulations from soaring high note to hushed intimacy on Jeff Harris' "Bring Back My Dreamer" and including rare, welcome revivals of Bill Evans-Tony Bennett's "Lucky to Be Me" and Gary McFarland-Louis Savaryd's "Sack Full of Dreams".

For more information, visit [resonancerecords.org](http://resonancerecords.org). Tawanda is at Birdland Theater Nov. 17th. See Calendar.



**Diamonds and Other Jewels**  
**Walt Weiskopf European Quartet (AMM)**  
 by Anna Steegmann

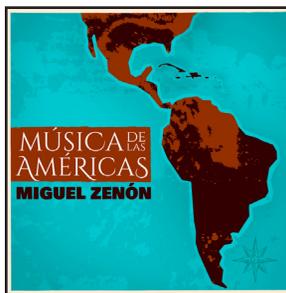
Tenor saxophonist Walt Weiskopf has an impressive résumé as both leader and sideman. He has worked with Buddy Rich, Frank Sinatra, Donald Fagen, Boz Scaggs and Michael McDonald and tours regularly with Steely Dan. He has led or co-led two dozen albums and written seven highly valued books on jazz improvisation.

*Diamonds and Other Jewels* is the latest release by his Denmark-based quartet. There is powerful chemistry among Weiskopf, pianist Carl Winther, bassist Andreas Lang and drummer Anders Mogensen. Their enthusiasm is infectious and Weiskopf's playing, composing and arranging are stellar.

Opener "Spartacus" is fierce and rebellious, driven by the rhythm section and spirited performances by Weiskopf and Winther. "Black Diamond", at nearly eight minutes the longest track, starts bluesy with Weiskopf leading a beautiful melody, later moving to a fast-paced adventurous solo. Winther dazzles with his exquisite playing whenever he takes the lead. "Thad Nation", a tribute to Weiskopf mentor trumpeter Thad Jones, is vibrant and upbeat, opening and ending with a captivating motif; the swinging middle shows Weiskopf's dexterity.

The only standard, Arthur Johnston-Sam Coslow's "My Old Flame", is dedicated to another of Weiskopf's mentors, alto saxophonist Andy Fusco, who passed away in 2021 (they were both in the Buddy Rich ghost band, co-led a date for Criss Cross in 2004 and appeared on each other's albums). Weiskopf starts with rapid runs, then slows to a ballad tempo, playing with immense sensitivity, unaccompanied towards the end. "Blond Diamond" is more ruminative while "Other Jewels", the most gorgeous of all, is a radiant ballad, slow in tempo, melancholy in mood, amazing with its simplicity and the interaction between saxophone and piano. "Everybody", based on Jerome Kern's "Nobody Else But Me", completes the album in a joyful and celebratory mood. Weiskopf and his bandmates master this difficult musical challenge with assurance and ease.

For more information, visit [waltweiskopf.com](http://waltweiskopf.com). Weiskopf is at Smalls Nov. 18th-19th. See Calendar.



**Música de Las Américas**  
**Miguel Zenón (Miel Music)**  
 by Joel Roberts

Alto saxophonist, composer and bandleader Miguel Zenón has long explored the interplay of modern jazz with Latin American and Caribbean musical traditions. He takes that exploration even further on his latest release *Música de Las Américas*, an ambitious undertaking paying tribute to the diverse cultures of the American continent—both North and South, both pre- and post-colonial—while ultimately questioning the very notion of what "America" is.

The 45-year-old Zenón, a former MacArthur "Genius Grant" recipient, is joined on this journey by his longtime quartet of pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole, plus several guest percussionists from his native Puerto Rico. The nine tracks, all originals by Zenón, cover a huge swath of geographical and historical territory, but it somehow all fits together within Zenón's wide-ranging concept of America.

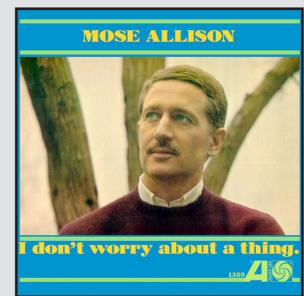
The vibrant opener, "Tainos y Caribes", which examines the clash between two Caribbean cultures wiped out by colonization, has Zenón belting out Charlie Parker-like bebop lines over a propulsive Latin beat. "Navegando (Las Estrella Nos Guian)" pays homage to Caribbean sailors who navigated solely by the stars and features the vocals and percussion of the esteemed ensemble Pieneros de la Cresta. "Babula", featuring a star turn by percussion virtuoso Victor Emmanuelli, draws on dance rhythms brought to the

Americas by African slaves. While a lot of tragedy is covered over the course of the album, Zenón closes things on a celebratory note with the exuberant Latin-Caribbean dance grooves of "Antillano", named for the residents of the Antilles.

For all its weighty sociopolitical concerns, what matters most is the music and Zenón comes through with some of the most exhilarating performances of his career. *Música de Las Américas* is challenging and thought-provoking, but also accessible and engaging, irrespective of its deeper meanings.

For more information, visit [miguelzenon.com](http://miguelzenon.com). Zenón is at The Stone at The New School Nov. 19th. See Calendar.

## DROP THE NEEDLE



**I Don't Worry About A Thing**  
**Mose Allison (Atlantic-Modern Harmonic)**  
 by Pierre Giroux

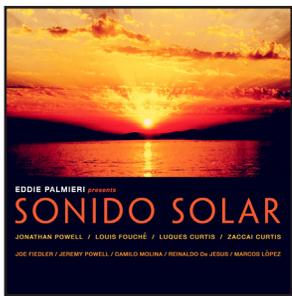
Cuing up this wonderful LP (reissued in celebration of the 60th anniversary of its recording), the whimsical and ironic songs harken back to a simpler time where pianist/vocalists such as Mose Allison, Bob Dorough and Dave Frishberg all had a wry yet worldly sensibility in the songs they wrote.

In this 10-track session, Allison (born 95 years and died six years ago this month) is accompanied by bassist Addison Farmer and drummer Osie Johnson, providing stimulating and steadfast support throughout the quirky lyric structures and varied time signatures. Allison had not yet committed to being a full-time vocalist so the program is equally split between vocal and instrumental tunes.

Side A opens with three numbers that became some of Allison's most recorded works: "I Don't Worry About A Thing", "It Didn't Turn Out That Way" and "Your Mind Is On Vacation"; irreverent at the time, they could easily fit into today's narcissistic social media environment. The remaining tracks on this side are both instrumentals, the first "Let Me See", a riff by Count Basie and Harry "Sweets" Edison and the other the Burton Lane-Harold Adamson standard by "Everything I Have Is Yours". The former is a simple swinger in which Allison covers the keyboard in vigorous style while the latter has Allison in a bluesy frame of mind well suited to the chord structure and tempo.

Side B has three Allison instrumentals: "Stand By" (based on the chord changes for "Indiana"), "Idyll" and "The Well". Allison's piano style is readily identifiable by its frugality and clipped single-note phrases with an occasional pianistic ostentation. The final tracks are vocals done in Allison's easygoing manner. The sardonic lyrics of Arthur Terker-Harry Pyle-Russel Robinson's "Meet Me At No Special Place (And I'll Be There At No Particular Time)" are a perfect fit for Allison's distinctive storytelling manner. Then, in his own 'jumping jazz' style, Allison swings out the lyrics of Irving Berlin's "The Song Is Ended" in an understated way without diminishing the song's meaning. This reissue is a gratifying reminder of the exuberant and waggish composer/performer that was Mose Allison.

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



**Eddie Palmieri Presents Sonido Solar**  
**Sonido Solar (Truth Revolution Recording Collective)**  
 by Pierre Giroux

The history of Latin music in the U.S. probably goes back to the mid 19th Century when Cuba was visited by American composers who incorporated the country's musical traditions into their work. Although the landing point was most likely New Orleans it was not long before the music traveled up the Mississippi to more populous centers. The transition to jazz had a long line of contributors including Mario Bauza, Machito, Chano Pozo and Chico O'Farrill. But it was likely Dizzy Gillespie who was the most prominent jazz musician to gain success in developing modern Latin jazz. Fast forward to the '60s, the Palmieri brothers, Charlie (the elder now deceased) and Eddie (now 85), both pianists and composers, refined Latin jazz during their careers to encompass the influence of such jazz luminaries as Thelonious Monk while looking for ways to weave styles such as salsa within jazz improvisation.

In this new release, Eddie Palmieri is a mentor to a younger generation of musicians under the rubric of Sonido Solar who play well-known Latin jazz standards and one original. The release opens with "Almendra" written by Abelardo Valdés and recorded by Machito and his AfroCubans in 1945. The group powers through the arrangement by pianist Zaccai Curtis, which comes in at over eight minutes, maintaining the melodic flavor of its historical roots, all the while hewing to the composer's original intent.

"Mambo Influenciado" is a Chucho Valdés original with an intriguing melodic line the band skillfully navigates. Alto saxophonist Louis Fouché and trumpeter Jonathan Powell offer brief but knowledgeable solos as the number closes out with dazzling interplay among the timbales, conga and bongos. The readily recognizable Mario Bauza original "Mambo Inn" has a chart by Powell that clips along with brassy vigor through stellar playing from the horns. The beautiful "Morning" by Clare Fischer is given a sympathetic reading by the band led by Jonathan Powell, along with reflective solos from tenor saxophonist Jeremy Powell and trombonist Joe Fiedler.

Tito Puente standard "Picadillo" is a feature for Palmieri. Over the course of this extended chart, he brings improvisational skills to the forefront over the

pulsating beat from Luques Curtis (bass), Camilo Molina (timbales, drums), Reinaldo De Jesus (congas) and Marcos Lopez (bongos, cowbell). Solos from trumpet and alto are rhythmically and harmonically in keeping with the theme.

The final track, "Suite 176" is an original composition by Palmieri and Fouché and another chance for Palmieri to showcase his mastery of the keyboard. In this vibrant number there is a blistering piano exchange between Palmieri and Curtis, which cascades, swirls and swarms over the pulsating backdrop of the Latin rhythm. An apt conclusion to an engagement helping define "what's past is prologue".

For more information, visit [truthrevolutionrecords.com](http://truthrevolutionrecords.com). Palmieri is at Blue Note Nov. 22nd-27th. See Calendar.



**Unusual Trio**  
**Ignasi Terraza/Adrian Cunningham/Esteve Pi (Swit)**  
 by Marilyn Lester

What is so unusual about this trio? The big reveal is that there is no bassist. It is not unheard of, but, yes, it is unusual and the result is 14 tracks of fresh, magnificent music, a set of standards and originals in homage to some of jazz' greatest creators. Two Spanish musicians in pianist Ignasi Terraza and drummer Esteve Pi join forces with Australian (now New York-based) globetrotting reedplayer Adrian Cunningham. It is the latter who is forward on all cuts, mostly on clarinet and flute, with tenor saxophone on the occasional track. His tenor on "The Man I Love" (George Gershwin) is particularly close to the melody, the trio creating a moving, evocative dramatic arc in the slow ballad, while his most expressive and refined playing comes on the Duke Ellington (with Barney Bigard) classic "Mood Indigo", with voicings deep into the low register.

The opener, "Cakewalk" (Oscar Peterson), is a grabber, portending a totally satisfying listening experience. The tune also spotlights the "unusual": Terraza provides the bassline with his left hand, permitting his right creative free rein on melody. With "A Handful of Keys" (Fats Waller), Terraza demonstrates his keen ability to enter a stride-type mode. Most of *Unusual Trio* is highly melodic, largely executed in easy swing mode, such as "Stompin' at the Savoy" (Edgar Sampson), Cunningham acing the clarinet in a fresh take rooted in Benny Goodman. Brazilian bossa rhythms spice up several tunes, offering Pi a chance to move forward with precise and elegant percussion, most audible on Neal Hefti's "Scoot". Three tracks represent the sound of the '50s, an era of modal jazz and lyrical hardbop: "Opus de Funk" (Horace Silver), "Splittin'" (Ray Bryant) and "Thad's Pad" (Thad Jones). Terraza's originals are all pleasantly melodic and easy on the ear: "A Free Karma" is notable for its innovative flute while both "The Hamelin Waltz" and bossa-based "Jo Vinc" feature sophisticated drumming. The closer, "O Grande Amor" (Antônio Carlos Jobim-Vinicius de Moraes), is a mournful, haunting bossa bolero with a delicate vocal by the CD's executive producer, Miriam Guardiola.

*Unusual Trio* is one of those entertaining, gratifying and downright pleasurable albums calling out to be played over and over again, pure joy for the soul.

For more information, visit [switrecords.com](http://switrecords.com). Cunningham is at Dizzy's Club Nov. 23rd-27th with Wycliffe Gordon. See Calendar.

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STÉPHANE WREMBEL  
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NOV 8-9  
YOSVANY TERRY QUINTET WITH SPECIAL GUEST  
GEMA CORREDEIRA

NOV 10-13  
RENEE ROSNES QUARTET

NOV 14-15  
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NOV 16  
GUY MINTUS TRIO: ISRAELI JAZZ CELEBRATION

NOV 17-19  
JEREMY PELT'S BIRTHDAY SOUNDTRACK

NOV 20  
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NOV 21  
ALWAYS IN PURSUIT: AN HOMAGE TO STANLEY CROUCH

NOV 22  
DARCY JAMES ARGUE LEADS THE MSM JAZZ ORCHESTRA  
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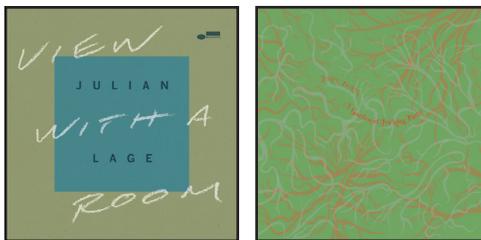
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*View With A Room*  
Julian Lage (Blue Note)  
*A Garden of Forking Paths*  
John Zorn (Tzadik)  
by Tom Greenland

Since he started gigging professionally at 8, recording with David Grisman at 11, debuting as leader on 2009's *Sounding Point* before his 20th birthday, then helming a dozen more releases, guitarist Julian Lage has steadily expanded and improved his art—as a composer, improviser, collaborator—until now, at the ripe old age of 34, he delivers two of his best-ever albums, *View With A Room*, his sophomore project for Blue Note with his trio of bassist Jorge Roeder and drummer Dave King augmented by guitarist Bill Frisell, and *A Garden of Forking Paths*, his fifth acoustic guitar trio date on Tzadik with Frisell and Gyan Riley.

*View With A Room* is the more personal of the two albums, electric guitar center stage (panned left in the mix) supported by the energetic yet empathetic accompaniment of Roeder (a bandmate from John Zorn's New Masada Quartet) and King. Frisell, panned right, is an equally charismatic presence but assumes a supportive, coloristic role, offering reserved but seemingly responses to Lage's direction in the form of harmonics, open-string drones, low muted lines, 'wet' chiming tones and sparse, tangy chords. Lage, playing originals (except "Echo", co-written with Roeder) is a wizard of offhand brilliance: his phrases rush in early in places you may not expect, yet his touch remains relaxed; his tone is edgy and bright, his ideas spin out with delicate legato, laced with dazzling flourishes; and his mercurial dynamic range mines the extremes of loud and soft, heavy and light, often in short succession. With his Telecaster-like sound, adopting and adapting techniques from country, blues and R&B styles, Lage could be playing the soundtrack to a Spaghetti Western movie set sometime in the future. Of many fine moments, standouts are the virtuosic Americana of "Tributary", Jimi Hendrix-esque 'waterfalls' of "Auditorium", dramatic bluesy quavers on the reggaeified "Temple Steps", intricate chord melodies of "Castle Park" and free-form polytonal structures of "Let Every Room Sing".

*A Garden of Forking Paths*, a tribute to Argentine philosopher Jorge Luis Borges follows Zorn's Christian mystic trilogy (*Nove Cantici Per Francesco D'Assisi*, *Virtue, Teresa De Avila*) and *Parables*. Here Lage is one third of the 'string section' alongside Frisell and Riley, his otherwise distinctive touch blending anonymously with the other acoustic guitars, no featured soloists. Zorn's pieces are the 'stars' and though some employ open-string 'cowboy keys' like G and D Major, the music never stays put for long, modulating to less guitar-friendly keys like D-flat and F-sharp, taking the guitarists out of their more habitual, easy-to-hand moves into less familiar turf. Amazingly, their ringing tones make it sound as if everything is played in an open-string key (or with a capo). The rhythms often utilize triplets, odd meters, combinations of threes and twos, the harmonic progressions lingering on some chords, racing through others, creating slow-moving, through-composed sonic pastiches. The contrapuntal sections are wonderful, especially on "Riverrun", a sort-of canon, and "The Secret Mirror", containing (Igor) Stravinsky-like pulsings. "The Forking Path" is the most improvisational track, reaching an ecstatic climax. Despite its complexity, Zorn's writing is

markedly lyrical and quite accessible, perfect for three guitars.

For more information, visit [bluenote.com](http://bluenote.com) and [tzadik.com](http://tzadik.com). Lage is at Village Vanguard Nov. 8th-13th with Donny McCaslin and Roulette Nov. 27th with John Zorn. See Calendar.



*MBefore*  
Michael Bisio/Karl Berger/Mat Maneri/Whit Dickey  
(TAO Forms)  
by Robert Iannapolo

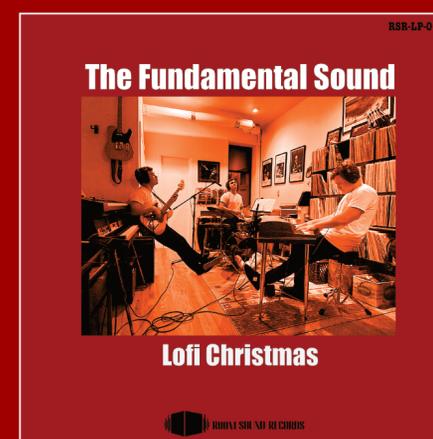
2022 has been a banner year for bassist Michael Bisio with the release of four stellar recordings: a remarkable solo album (*Inimitable*), his third duet with pianist Matthew Shipp (*Flow of Everything*) and two quartet sessions, *The Sweet Spot* with Joe McPhee (saxophones), Fred Lonberg-Holm (cello) and Juma Sultan (percussion) and, now, *MBefore* with longtime associates in Mat Maneri (viola), Karl Berger (vibraphone) and Whit Dickey (drums). While all have played together at various times, this is the first time in this configuration. But, unsurprisingly, they sound like a seasoned unit. The music is mostly by Bisio, along with two Berger compositions, a standard and a group improv.

"AC 2.0" begins as a dialogue between Bisio and Maneri, Berger and Dickey gradually filtering in to develop a dense group sound, which has a nice flow with an abrupt pause for good measure. "Sea V4 WS" is in two parts, presented in reverse order; it is unclear why, but they work as two separate entities, each well placed in the sequencing of the program.

The one standard, Jule Styne-Sammy Cahn's "I Fall In Love Too Easily", is slow and hauntingly abstracted, viola to the fore, giving the theme deep resonance. Berger's pieces bring diversity to the proceedings: "Crystal Fire" is a smartly bopping head with all four pushing things, Bisio driving with an effective walking bassline, while "Still" is a moody ballad given a well-considered reading from all involved. And the final track "Um" is a solid demonstration of free improvisation from four masters. Bisio has assembled a perfect quartet, rounding out one more fine year for someone releasing quality music for decades.

For more information, visit [taoforms.bandcamp.com](http://taoforms.bandcamp.com). Bisio is at Roulette Nov. 28th with Kirk Knuffke. See Calendar.

'Like if Vince Guaraldi and James Brown teamed up to remake some Christmas tunes!'



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*Midnight Crisp*  
**Takuya Kuroda (First Word)**  
 by Elliott Simon

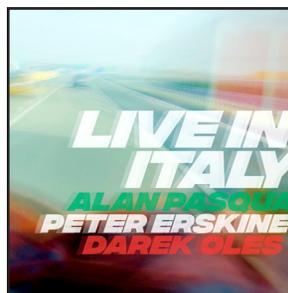
Trumpeter Takuya Kuroda enlists tenor saxophonist Craig Hill and trombonist Corey King for superb ensemble playing against all matter of funky rhythms on *Midnight Crisp*. Compared to *Fly Moon Die Soon* (First Word, 2020), it is lighter on hip-hop and truer to a '70s jazz-fusion essence. Although this septet coalesces around melodically accessible compositions and a tight brass section, Kuroda does not minimize the beat and bassist Rashaan Carter, drummer Adam Jackson and percussionist Keita Ogawa are rightfully up in the mix.

Kuroda has drawn up great contemporary arrangements true to their funky soulful influences without straying too far from jazz. They give the music its breadth and depth and free the musicians. Throughout these six tunes, however, it is Takahiro Izumikawa who brings the magic on an assortment of keyboards, embracing and shaping the rhythm and brass sections through deft use of chords, runs, changes and overt direction. He ensures that they maintain a cohesive musical statement.

The opening title cut is a bass-driven opus showcasing the band's rhythmic and melodic strengths while "Time Coil" is tribal dance music with a

Japanese tinge. "It's Okay" slows down the pace and is a vehicle for individual players before it evolves into a sweet groove. "Dead End Dance" is ploddingly quirky whereas "Old Picture" is touching pathos beautifully portrayed by Kuroda's clear diction and tone. Closer "Choy Soda" is a propulsive genre-bending trip featuring King's R&B-influenced vocals and searing trumpet that propels a hot groove. With *Midnight Crisp*, Kuroda has produced a wonderful session marrying old-school vibe with contemporary attitude.

For more information, visit [firstwordrecords.com](http://firstwordrecords.com). Kuroda is at Public Records Nov. 29th. See Calendar.



*Live in Italy*  
**Alan Pasqua/Peter Erskine/Darek Oles (Fuzzy Music)**  
 by Marco Cangiano

Drummer Peter Erskine is widely known among the more fusion-oriented circles for his long association with Weather Report and Steps Ahead, but he is a hell of a jazz drummer. His acoustic trio with Los Angeles-based pals Alan Pasqua (piano) and Darek Oles (bass) dates back quite a while but has regrettably remained under the radar screen of a wider jazz audience. This is as classy a set as it gets, each tune taken at a deliberate relaxed tempo, allowing Pasqua and Oles to cherry pick

each note while Erskine pushes them with subtlety. Pasqua in particular seems to have found his comfort zone in this trio after a diverse career.

The program could not be more congenial, mostly exquisite originals and a couple of standards, Dizzy Gillespie's "Con Alma" and Django Reinhardt's "Nuages", both treated with utmost respect and reaching a level of intimacy rarely heard in a live recording, including the drum solos. But intimacy runs aplenty in this well-recorded concert, which the audience seems to appreciate increasingly as it unfolds.

Pasqua contributes five pieces. Opener "Agrodolce" starts with a pensive intro leading to the main theme, bass and brushes joining almost from nowhere and lifting the tempo softly then slowing down for Oles' heartfelt solo. A shift from brushes to sticks accompanies an increase in volume, added dynamics and a feeling of suspension before wrapping up the delicate theme. And this is only the start of the show.

Of other Pasqua pieces, "New Hope" is a very pleasant ballad stripped down to its core; "Old School Blues" picks up the pace, Erskine displaying his full arsenal in his solo and behind Oles' impeccable walking; and "Turnaround" is a relaxed swinger entering into early Keith Jarrett folksy territory. Also of note are Oles' two contributions: "Snowglobe", another contemplative tune, and "Honeymoon", where the group plays with a sort of restrained exuberance. Erskine's "Three Quarter Molly" conveys once again a suspenseful atmosphere that stimulates Oles and Pasqua into taking their time while the composer adds dramatic tension in his spare playing and solo. "Dear Chick", Pasqua's lovely dedication to late pianist Corea, wraps up a very successful concert.

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

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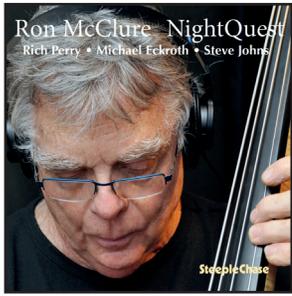
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**NightQuest**  
**Ron McClure (SteepleChase)**  
 by Ken Dryden

Bassist Ron McClure turns 81 this month and hasn't lost a step. After nearly six decades on the jazz scene, McClure is recognized for inventive improvising, creative compositions in a wide variety of settings and immaculate tone. This session with tenor saxophonist Rich Perry, pianist Michael Eckroth and drummer Steve Johns is a celebration of the withdrawal of COVID-19 restrictions, which kept New York-based musicians like McClure unable to perform for far too long. Perry is a frequent collaborator of the bassist and a prolific leader himself for SteepleChase while Johns' discography includes recordings with George Russell, Billy Taylor and Sonny Fortune. Eckroth is the rising star of the group, obviously making an impression on McClure as he contributed three originals to the date.

McClure has often stated his preference for songs with great melodies and harmonies. He gives a lot of the solo space to Perry and Eckroth, sticking mostly to a supporting role. All of the tracks have their appeal, but there are a few highlights. McClure's bluesy "Talkin' Turkey" would be at home on a soul jazz date, giving his solo a potent groove to set up Eckroth. The latter shows promise as a composer, his leisurely jazz

waltz "Bystander" the kind of melody that sticks in the listener's mind while giving the soloists lots of possibilities. Perry's playfulness comes out in rousing Johns to the forefront with his swinging breaks. McClure's hip title track is a perfect closer, alternating between brooding bop and a Latin vibe, with the leader contributing a subtle, all too brief solo as its centerpiece.

For more information, visit [steeplechase.dk](http://steeplechase.dk). McClure is at Smalls Nov. 10th. See Calendar.



**Sparkle Beings**  
**Angelica Sanchez (Sunnyside)**  
 by John Sharpe

Pianist Angelica Sanchez recruits a starry cast for *Sparkle Beings*. Bassist Michael Formanek has been a fixture of her trios for several years alongside a revolving cast of drummers, that seat being taken this time by veteran Billy Hart, whom Sanchez first met while she was still a teenager. They combine on a program alternating a series of four astutely chosen and unusual covers with three group inventions. Sanchez' achievement is that, in spite of the disparate sources, it all sounds 100% Sanchez, as well as engaging.

What helps foster that cohesion is the attention Sanchez pays to on-the-fly structure. On display

everywhere is her synthesis of now dazzling, now pensive lyricism with a muscular post-Cecil Taylor angularity. She employs insistent patterns as unifying devices to anchor the freewheeling communion, especially notable at the close of "Phantasmic Friend", a piece which begins in meditative territory, before Sanchez' incessantly unspooling runs take flight.

The title cut is the apogee of this approach, as it evolves from a purposeful solo introduction by Hart through intricate staccato dialogue between Sanchez and Formanek into a passage of emphatic chording and an extemporized flow of reiterated motifs. Hart's unaccompanied spot is also the best place to appreciate his creativity as he contrasts cymbals, which whisper, crash and shimmer, with tuneful drum cadences. He uses such timbral command to add color, shade and nuance to the interplay throughout. Formanek provides equally sensitive accompaniment, but also so much more, as his nimble contrapuntal lines relentlessly complement Sanchez' trajectory.

Mary Lou Williams' knotty "A Fungus Amungus", her response to the '60s New Thing, acts as an energetic and percussive opener. You could expect a piece by Cecil Taylor to display similar virtues, but Sanchez' arrangement of "With (Exit)" instead draws out the drama inherent in the material rather than the fire. Feel is also paramount in "Preludio A Un Preludio" by Mexican composer Mario Ruiz Armengol. But it is the finale, melding Sanchez' febrile "Before Sleep" with the celebratory dance of Duke Ellington's "The Sleeping Lady And The Giant That Watches Over Her", which so jubilantly reinforces the sparkle of the title.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Sanchez is at The Jazz Gallery Nov. 5th and Clemente Soto Velez Cultural Center Nov. 11th. See Calendar.

**ROULETTE**  
 NOVEMBER

|                                                                                                              |                                                                                                                      |                                                                     |
|--------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| <b>11.3 SCOTT ROBINSON/WADADA LEO SMITH</b>                                                                  | <b>11.11 JOANNA MATTREY</b>                                                                                          | <b>11.16 ISABEL CRESPO PARDO</b>                                    |
| <b>11.6 MV CARBON</b>                                                                                        | <b>11.13 WILLIAM HOOKER</b>                                                                                          | <b>11.20-21 YUKO FUJIYAMA</b>                                       |
| <b>11.7 MYRA MELFORD'S FIRE AND WATER (w/ Mary Halvorson, Ingrid Laubrock, Tomeka Reid &amp; Lesley Mok)</b> | <b>11.14 JERRY GRANELLI MEMORIAL</b>                                                                                 | <b>11.22 ALFREDO COLÓN</b>                                          |
| <b>11.8 KELLY MORAN</b>                                                                                      | <b>11.15 SYLVIE COURVOISIER w/ Christian Fennesz, Wadada Leo Smith, Nate Wooley, Drew Gress &amp; Kenny Wollesen</b> | <b>11.27 JOHN ZORN'S NEW MASADA QUARTET</b>                         |
| <b>11.10 ROBIN HOLCOMB/SARA SCHOENBECK &amp; WAYNE HORVITZ</b>                                               |                                                                                                                      | <b>11.28 KIRK KNUFFKE TRIO w/ Matthew Shipp &amp; Michael Bisio</b> |
|                                                                                                              |                                                                                                                      | <b>11.29 WEBBER/MORRIS BIG BAND</b>                                 |

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|--------------|-------------------------------------------------------------------------------|-----------------------------|
| TUE<br>11/1  | Tango at the Django<br>Los Hacheros with Jeremy Bosch                         | 7:30PM<br>10:30PM           |
| WED<br>11/2  | Jason Tiemann Trio<br>Eric Alexander Quartet                                  | 7:30PM<br>10:30PM           |
| THR<br>11/3  | Tim Ries Presents<br>Joe Farnsworth Quartet                                   | 7:30PM<br>10:30PM           |
| FRI<br>11/4  | Conrad Herwig Quintet<br>Joe Saylor & "The Kingdom"<br>After Dark with KENNER | 7:30PM<br>10:30PM<br>1:00AM |
| SAT<br>11/5  | Joe Magnarelli Quintet<br>Hudson Horns<br>Late Nite with Sam Dillon           | 7:30PM<br>10:30PM<br>1:00AM |
| SUN<br>11/6  | Craig Handy Quartet<br>Mike LeDonne Trio                                      | 6:30PM<br>9:30PM            |
| MON<br>11/7  | Naama Gheber Album Release<br>Marcos Varela Quartet                           | 7:30PM<br>10:30PM           |
| TUE<br>11/8  | Alexander Brown Quartet<br>Chino Pons                                         | 7:30PM<br>10:30PM           |
| WED<br>11/9  | Viviam Sessoms<br>Joe Strasser Quartet                                        | 7:30PM<br>10:30PM           |
| THR<br>11/10 | Tim Ries Presents<br>Mark Whitfield                                           | 7:30PM<br>10:30PM           |
| SUN<br>11/13 | Michael Kanan Trio<br>Gregoire Maret Quartet                                  | 7:30PM<br>10:30PM           |
| MON<br>11/14 | Alex Tremblay Album Release<br>Gabrielle Stravelli Quartet                    | 7:30PM<br>10:30PM           |
| TUE<br>11/15 | Itai Kriss & Telavana<br>Hector Martignon's Foreign Affair                    | 7:30PM<br>10:30PM           |
| WED<br>11/16 | Dan Aran Band<br>Rachel Z Quartet                                             | 7:30PM<br>10:30PM           |
| THR<br>11/17 | Tim Ries Presents<br>Lee Taylor                                               | 7:30PM<br>10:30PM           |
| SUN<br>11/20 | Alexander Claffy Quartet<br>Michael Kanan Trio                                | 6:30PM<br>9:30PM            |
| MON<br>11/21 | Adam Moezinia & Folk Element Trio<br>Far West ft. Haidu & Bernstein           | 7:30PM<br>10:30PM           |
| TUE<br>11/22 | Helio Alves Trio<br>Carlos Abadie's Latin Jazz Express                        | 7:30PM<br>10:30PM           |
| WED<br>11/23 | Champion Fulton Trio<br>Nick Hempton Band                                     | 7:30PM<br>10:30PM           |
| FRI<br>11/25 | Erena Terakubo Quartet<br>Freddie DeBoe Band<br>After Dark with KENNER        | 7:30PM<br>10:30PM<br>1:00AM |
| SUN<br>11/27 | John Lee Quartet<br>Joe Block Trio                                            | 6:30PM<br>9:30PM            |
| MON<br>11/28 | Brian Charette Quintet<br>Sarah Hanahan Quintet                               | 7:30PM<br>10:30PM           |
| TUE<br>11/29 | Samuel Torres' Latin Jazz Quintet<br>Los Hacheros with Jeremy Bosch           | 7:30PM<br>10:30PM           |
| WED<br>11/30 | Rachel Z Trio<br>Sachal Vasandani Presents                                    | 7:30PM<br>10:30PM           |

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*Let's Save The World Suite*  
**Gene Pritsker's Sound Liberation**  
 (Composers Concordance)  
 by John Pietaro

Gene Pritsker is the kind of left-wing composer who proliferated in the 1930s within organizations like the John Reed Club and its offshoot, the Composers Collective of New York, which boasted the talents of Aaron Copland, Elie Siegmeister, Marc Blitzstein, Ruth Crawford, Charles Louis Seeger, Henry Cowell and other modernist radicals. Pritsker, founder of Composers Concordance, has often featured messages of social justice within his work and uses activism as inspiration for compositions and albums.

Pritsker's muse is a restless one and through it he very successfully balances the roles of artist and militant, contemporary composer and free improviser, guttural rocker and aerial jazzier. The seven-movement *Let's Save The World Suite* is realized by his Sound Liberation ensemble, the band name recalling Charlie Haden's Liberation Music Orchestra, but the suite's title recalling "Change the World", *The Daily Worker* column by Mike Gold. Even with so much history inherent, this suite is based on the poetry of "prose-poet-performer" Erik T. Johnson, whose words and declamation are utterly contemporary. Behind and through Johnson's powerful spoken word performances (on three movements), Pritsker's music soars, testifies and exemplifies the struggle.

The work opens with a gripping prelude, commencing with a haunting, mildly atonal guitar intro and the somber melody heard via resounding trumpet (Franz Hackl) and tenor saxophone (Paul Carlon). This edition of Sound Liberation is rounded out by Jose Moura (electric bass) and Damien Bassman (drumset) and, of course, the central voice of Johnson. He enters, proclaiming:

*Listen honey, there's not enough pain in the world.  
 If there was someone would notice,  
 Do something about it, give it a pulpit,  
 Found it a faith, pay dearly to take its name in vain;  
 Then in reason, overthrow it...*

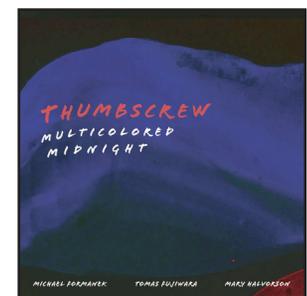
The music, in kind, attaches itself to his reading, coating word and breath, until the melodic content seems to transform into the speaker's own voice. This opening line becomes the title of the suite's second movement, one built on an early '70s groove. Carlon takes the first solo of the set, far too briefly, resounding in old-school Blue Note as much as R&B, culminating in a harrowing guitar improv, rapid-fire fretwork, squealing octave-leaps and distortion claiming the piece as something post-Altamont. An instrumental interlude follows and the quasi-bossa rhythm and open harmonies of the horns contrast beautifully with the leader's deftly dropped sus chords, bass-laden, the effect being ominous in the way only the ancient modes can wield. Part IV, "We Don't Have Much Time Left", has a lingering modal quality raked over a vexing, funky odd-time signature, which glides from a rough 7/8 to a 5/8 and back to common time. It is the right traverse for poetry, which begins: "The train is waiting but we're too poor for the ticket."

Once the improv section takes flight, Pritsker channels the expressionist soundscapes of Robert Fripp, but one hears John McLaughlin and bits of Jimi Hendrix too. This sets off the progressive rock and fusion woven

through the next interlude, biting unisons culminating in a sizzling, crackling drum solo. However, movement VI, "Or Pretend to Beauty" slows the atmosphere with a throbbing two-beat recalling Weimar-era Berlin, Pritsker doing his best plectrum banjo mimicry and Bassman leaning into toms and snare. Yet with the horns sounding like a hardbop frontline, the already complex melody grows outward with rhythmic twists as the work expands. The album closes with Postlude, a sister to Prelude but with new musical forays and poetry so darkly speaking to the ages:

*Said the man to a woman, said the man to the man,  
 Went with the children; held them in his hand.  
 Over cloud black hills, there's a stream running white;  
 It don't slate no thirst or pretend to beauty.  
 The stream is shut up.  
 "I'm taking you there," said the woman to the child.  
 "The hell you will," said the man to them all.  
 Cried the children to the mother; cried the sister to the dead.  
 Laugh the man to them all; put them  
 In his hand.*

For more information, visit [composersconcordance.com](http://composersconcordance.com). Pritsker is at Kostabi World Nov. 7th with Kristijan Randalu. See Calendar.



**Multicolored Midnight**  
**Thumbscrew (Cuneiform)**  
 by George Grella

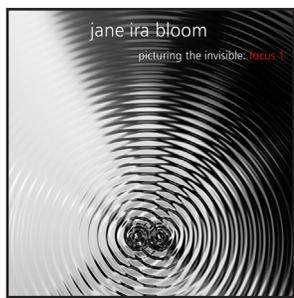
Thumbscrew, at its core, is a groove band, one that is slightly abstract. They don't play around with harmony or—much—with form, but with rhythm. That starts with guitarist Mary Halvorson. See this as a new version of a classic power trio with the guitar hero in the front. But Halvorson is a unique musician, a mix of Wes Montgomery, Marc Ribot, Piet Mondrian, *The Twilight Zone* and more. Her weighty sound is the prime rhythmic voice and it is the mix of that, bassist Michael Formanek and drummer Tomas Fujiwara becoming both the groove and the abstraction.

The three together are not just playing different rhythms but different ideas about pulse and style. There is swing and funk for bass and drums while Halvorson plays with an emphasis more like Paul Motian than anything else. The accents come in what seem to be all the wrong places, almost wrong-footed, but with space and bounce and she lands right in the pocket the three are stitching.

This is their seventh album on Cuneiform and in many ways their best. The material comes out of a three-week residency at City of Asylum in Pittsburgh and tracks like "I'm A Senator!" have the exciting sound of collaboration in real time to make structure and form out of individual patterns and the interplay of that. The logic is almost Monk-like, with Halvorson's short phrases and whammy bar hits fitting succinctly into a handful of beats. Fujiwara also adds vibraphone, which is a superb timbre along with the strings.

In other ways, the music draws away from the band's strongest points and doesn't settle on a particular point. Freer tracks like "Shit Changes" aren't bad, but in this context sound more like Thumbscrew is screwing around a little. But the good stuff, like the quietly rocking title track, is winning.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com). This project is at The Jazz Gallery Nov. 11th-12th. See Calendar.



**Picturing the Invisible: Focus 1**  
**Jane Ira Bloom (s/r)**  
 by Jim Motavalli

Soprano saxophonist Jane Ira Bloom's latest album, the download-only *Picturing the Invisible: Focus 1*, features two long-time collaborators in bassist Mark Helias and drummer Allison Miller with koto player Miya Masaoka rounding out the band.

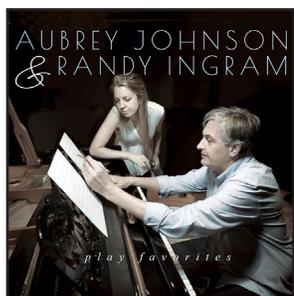
"Walk Alone" starts out on Lonely Street and stays there. Bloom's soprano might not make it home safely. Helias and Miller are listening closely and barely intruding. The former offers an occasional foreboding bow and pluck and the latter some spare tribal percussion. "Walk Alone" is not an outlier track; "Where the Light Gets In" (through the cracks, says Leonard Cohen) is more of the same. "RCA" is Bloom and Helias dialoguing, still in somber mode. "Daredash" is brighter, however, opening with solo saxophone playing a catchy figure and segueing into an intriguing drum session before saxophone reenters, alone, serenading the birds in the trees. The two don't actually play together until the piece is half over, but then they are closely intertwined. Miller and Bloom are ideal collaborators.

The title piece builds until it is nearly swinging, Bloom playing neat circular phrases, but then it backs off. Miller's always-interesting percussion choices slowly build it up again, challenging Bloom to play something urgent.

Is there a touch of "Round Midnight" in "Rowing in the Dark"? Thelonious Monk left a lot of space in his music, but not this much! "The Shape of Space" is the koto feature. The cross-cultural interplay is reminiscent of the quieter portions of Martin Simpson and Wu Man's album *Music for the Motherless Child*.

This is a spare album, with less being more. The group went into the studio with Bloom's compositional outlines, but where the music went is solely the result of the creative interplay among the attentive musicians.

For more information, visit [janeirabloom.com](http://janeirabloom.com). Bloom is at Roulette Nov. 14th as part of a Jerry Granelli Memorial. See Calendar.



**Play Favorites**  
**Aubrey Johnson/Randy Ingram (Sunnyside)**  
 by Dan Bilawsky

Sometimes two people just click. Such was the case when vocalist Aubrey Johnson and pianist Randy Ingram were paired up for a faculty performance at a jazz camp in 2015. There was clear musical chemistry, leading both to realize that an artistic partnership was definitely worth pursuing. As Johnson and Ingram came to know each other better, they discovered they had an affinity for much of the same music—jazz classics, Great American Songbook fare, Brazilian beauties, sophisticated pop—so they opted to draw

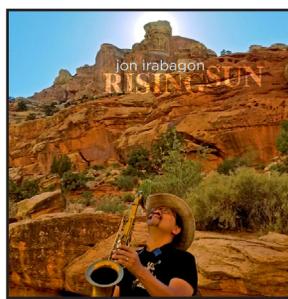
from those sources in lieu of focusing on originals.

Having cherry-picked a wonderful baker's dozen for this program, Johnson and Ingram left few styles and stones unturned. The duo deals with themes of self-realization while broadening harmonic pathways on the album-opening interpretation of Billie Eilish's "My Future". Johnson takes to the sky in wordless flight following part of her lovely lyrical reading—and before Ingram's memorable stand—on Frederick Loewe-Alan Jay Lerner's "If Ever I Would Leave You". These two offer a welcome taste of jazz-laced folk while looking back to Joni Mitchell's *Ladies of the Canyon* for "Conversation". And Johnson's pure-voiced Portuguese and Ingram's mastery of the 88s share the spotlight in balance on Antônio Carlos Jobim's "Chovendo Na Roseira".

While both artists primarily look to outside influences in this joint venture, each finds an opportunity to pull from within: Ingram contributes the lone original, the evocative "Prelude"; and Johnson pays tribute to her uncle, the legendary Lyle Mays, with a Portuguese-language rendition of his familiar "Close to Home" (titled "Quem é Você"). Those numbers prove to be highlights, which, despite carrying a slightly different status, completely complement their neighbors.

In intently listening to the aforementioned material along with various other standouts—a model-and-contrafact merger between Gene de Paul-Patricia Johnston-Don Raye's "I'll Remember April" and Lennie Tristano's "April", an appropriately heartrending trip through Jimmy Webb's "Didn't We" and the indigo-shaded take of Robert Wells-Mel Tormé's "Born to Be Blue" included—it becomes abundantly clear that there is little-to-nothing this team doesn't do well. Having heard Johnson and Ingram live in the very recent past, this writer can attest to their combined gifts and charms.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at Mezzrow Nov. 17th. See Calendar.



**Rising Sun**  
**Jon Irabagon (Irrabagast)**  
 by George Kanzler

"These songs are as expansive as the western US rock formations, roads and skies that inspired them," writes Jon Irabagon about his six originals on this album, music inspired by a family road trip through Western mountain states in the summer of 2020.

The reed-versatile Irabagon sticks to tenor saxophone, helming his new quartet of keyboardist Matt Mitchell (a colleague of his in Dave Douglas' quintet), bassist (electric and acoustic) Chris Lightcap and drummer Dan Weiss. Augmenting the quartet on two tracks each are guitarist Miles Okazaki and trumpeter Adam O'Farrill.

Aside from one short, centrally placed quartet track, Dizzy Gillespie's "Bebop", rendered convincingly in the style of the title, the songs here, more like mini-suites, are indeed expansive. "Sundance", the opener, is also one of the most impressive tracks. Irabagon jumps into a fast rhythmic maelstrom of percolating postbop grooves, punctuated by staccato piano probes, reeling off skeins of ferocious tenor choruses with a fervor reminiscent of Sonny Rollins. A series of quick trades between tenor and piano segues into a Mitchell solo of swift right-

hand runs over quirky, Monk-ian, left-hand chords. Then, in suite fashion, the tempo slows considerably and Irabagon contributes a ruminative solo, followed by one from Lightcap until tenor returns over an accelerating tempo paced by cowbell toward a frenzied ending. The other quartet track, "Alliance", opens with drum (a cappella) and piano solos, over ticking rhythm, before tenor rises up and plays a unison theme with piano, then launching into a compelling solo.

Okazaki brings contrasting styles to his two appearances. Irabagon's opening solo cadenza on "Hoodootoo" leads to repeated phrases over the rhythm, high-fret chords from the guitar expanding into rock-like shredding as he and Irabagon mix it up. "Rising Sun", marked by racing rhythms, finds the guitar tightly fretted, with steely staccato notes and runs, Mitchell's Fender Rhodes adding more sonic strains to the heady mix.

"Mammoth", the longest track (12 minutes) journeys from a deliberate, slow tempo marked by triplets, tenor joined by muted trumpet, through heavier beats for Irabagon's solo, leading to double-time for a piano solo then to a stuck-record like repeating phrase resolved by a blat-smearing open trumpet solo before the piece ends with decelerating beats behind tenor and muted trumpet. Bass and drums create a fast, roiling rhythm cum tandem solo behind trumpet and tenor on "Needles", which also showcases paradiddles and press rolls from Weiss behind the horn solos. The piece ends, like a desert road on the horizon, abruptly while Fender Rhodes is soloing.

For more information, visit [jonirabagon.com](http://jonirabagon.com). Irabagon is at The Stone at The New School Nov. 19th. See Calendar.

## THE MARGARET SLOVAK TRIO

CD Release Concert for Guitarist/Composer  
 Margaret Slovak's New Album *BALLAD FOR BRAD*

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Margaret Slovak – guitar  
 Harvie S – bass  
 Michael Sarin – drums

Performing Margaret's Original Compositions

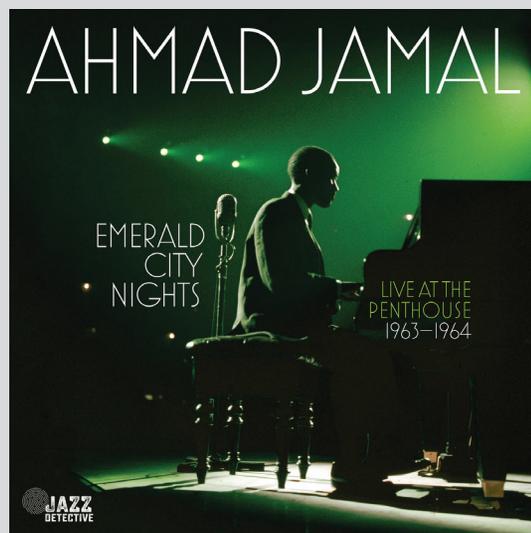
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"Ballad for Brad is a lovely CD – most impressive  
 of all of Margaret's recordings thus far."  
 Guitarist/Composer DALE BRUNING

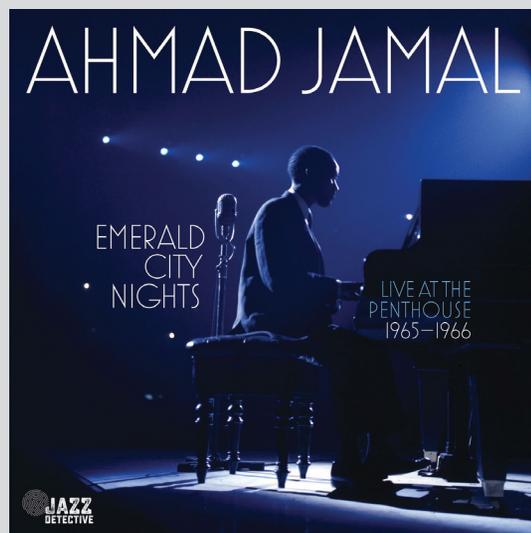
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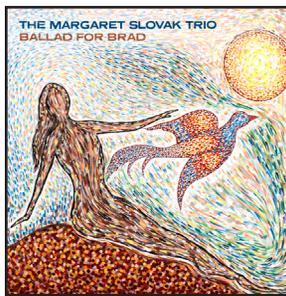


This is the first release of **Jazz Detective** a new imprint born out of **Deep Digs Music Group**, a joint venture between **Zev Feldman** and **Elemental Music** focused on releasing previously unissued treasures from jazz greats and unsung heroes.

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**The New York Times**

"... packed with combustive overlays of rhythm - and a connection to musical history so deep and expansive that, in fact, it foresaw the future."  
**Giovanni Russonello**



**Ballad For Brad [with Harvie S, Michael Sarin]  
Margaret Slovak Trio (Slovak Music)  
by Anna Steegmann**

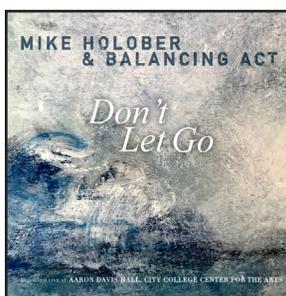
*Ballad for Brad* is guitarist Margaret Slovak's fourth CD, her comeback album following her long recovery from injuries from a 2003 car accident, which required eight corrective surgeries over 12 years to regain most of the use of her right hand. She dedicated this album to her husband Brad Buchholz' brave battle with cancer. Slovak composed all ten tracks, plays nylon-string and electric guitars and is joined by bassist Harvie S and drummer Michael Sarin.

Slovak's style is distinctive, profoundly personal and expressive. A melancholy mood permeates the recording and the superb chemistry among the musicians produces a gorgeous texture. Alternating between acoustic and electric guitars, Slovak creates beauty out of tragedy and triumph. The album opens with "Again", a gentle and hopeful tune inspired by her second move to New York and life in a small guest house in the backyard of a Russian family's home in Coney Island. Both "Again" and the final tune "Will You Ever Know?" feature a fine lead on bass.

The title track opens with exquisite, warm guitar and is contemplative, bittersweet, emotionally restrained and noteworthy for a tender duet between bass and guitar. "Thirty-Three", written on her 33rd birthday when she lived in Portland, Oregon, evokes the city's easy-going ambiance and features an expressive bass solo complemented by sparse drums. "Song for Annie" expresses a complex dark tale (inspired by her sister's mental illness and substance abuse problems) with persuasive guitar. "Forty-Four" is a profoundly moving solo guitar piece expressing grief, loneliness and a search for understanding.

Slovak expressed her hope that *Ballad For Brad* would touch people's hearts and bring comfort in the midst of our complicated modern lives. She has achieved that. In the words of guitarist Jack Wilkins, this is "a record worth listening to over and over."

For more information, visit [margaretslovak.com](http://margaretslovak.com). This project is at The Jazz Gallery Nov. 21st. See Calendar.



**Don't Let Go  
Mike Holoher & Balancing Act (Sunnyside)  
by Marco Cangiano**

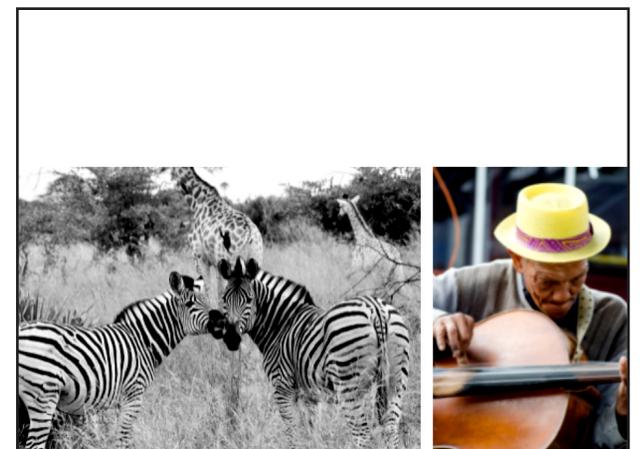
*Balancing Act* is one of the many projects showcasing Mike Holoher's versatility as arranger and composer. The group was established in 2015 and maintains its original frontline (alto/soprano saxophonist Dick Oatts and tenor saxophonist/clarinetist Jason Rigby, trumpeter Marvin Stamm and trombonist Mark Patterson) while changing the rhythm section (bassist Mike McGuirk and drummer Dennis Mackrel) and replacing singer Kate McGarry with Jamile.

Holoher describes the album, funded by a grant from Chamber Music America's New Jazz Works

program, as a 14 song-cycle exploring the "nuances and complexities of the concept of 'hope' in the context of current social, political and environmental realities." It was recorded live at Harlem's Aaron Davis Hall in October 2019, shortly before the pandemic broke out. Compared with *Balancing Act's* debut *Book of Sigh*, this new album is more homogenous, perhaps less angular and at times pensive if not even elegiac. Further, Jamile's voice sounds better integrated than McGarry within *Balancing Act's* already wide palette. Finally, there is more space for Holoher's piano, including delightful solo introductions (as in "I Wonder" and the "Don't Let Go").

Opener "Breath Deep" aptly sets the scene with a brief brass-led intro followed by a suspenseful piano interlude leading to the main theme carried by Jamile. The rest of the group takes over with tasteful solos by McGuirk and Stamm prior to a return to the main theme. The remainder of the two-CD set follows similar high standards while conveying the congenial live atmosphere: the more boppish "Touch the Sky" features a tight dialogue between trumpet and piano; "Letting Go" has an underlying bossa nova inflection; and "Smile Slow" with breathy tenor confirms Holoher's knack for writing wonderful ballad-like interludes. Among the many highlights are the John Coltrane-inspired "Kiss the Ground" with fierce soprano cast against drums soon joined by the brass, reminiscent of *Africa/Brass*; tenor crying in "Four Letter Words"; and supple trombone in "Necessary" and "Long Way from Home". Although he does not have much solo space, Mackrel's incisive and yet light touch underscores a wonderful evening of music.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Holoher is at Mezzrow Nov. 30th. See Calendar.



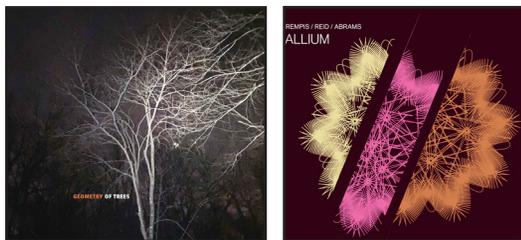
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**Geometry of Trees**  
**Geometry (Relative Pitch)**  
*Allium*

**Dave Rempis/Tomeka Reid/Joshua Abrams**  
**(Aerophonic)**  
 by John Sharpe

Cellist Tomeka Reid has increasingly forged a path that trucks no limitation. Dates with forebears such as Roscoe Mitchell and Anthony Braxton have been supplemented by acclaimed sessions under her leadership and fertile collaborations. Her stock has risen yet higher with the recent news of a MacArthur Fellowship.

Geometry finds Reid with vocalist Kyoko Kitamura, cornet player Taylor Ho Bynum and guitarist Joe Morris. *Geometry of Trees* is the foursome's third album since 2016's *Geometry of Caves*. It remains a notably selfless collective where a group credo of unconventional technique and taut exchange of sound prevails. Each member seems connected in a tensile web of edgy interaction. At times that can lead to a remarkably controlled tension, as in the pithy "Re: berth" where sudden gestures erupt from space as cornet growls reply to bowed cello oscillations and vocal susurrations, while elsewhere, as on the exuberant "Spotted Lantern Fly Attacks At The Water Gap", the result better resembles four simultaneous streams in spate. Occasional fleeting rejoinders, as when Bynum mirrors a phrase by Kitamura on "Imaginary Donuts", vouchsafe a keen listening, which more readily expresses itself in oblique ripostes. Unaccompanied sections are typically concise, although one voice may briefly assume prominence in the restless flow. Reid features prominently on "Bending Skies", inaugurated by her swoops and slurs, where her poised interplay first with Bynum and later with Morris, seems to lie at the heart of the piece. It is a multifaceted outing, by turns moody, hectic, hushed and turbulent, but always engrossing.

Also high on empathy is *Allium*, the second album by the co-operative of Reid and the Chicago pairing of saxophonist Dave Rempis and bassist Joshua Abrams. If expectations are based on Abrams' Natural Information Society or Reid's leadership records, then listeners could be in for a surprise as rather than hypnotic grooves, the nine cuts revolve around chamber-inflected textural improvs. Reid and Abrams' strings combine especially well, whether rippling, sawing or rattling. Adventurous intent is signaled straight away by the opening "Petiole", a restrained scene-setter of wavering drones. In other

places a nervy energy holds sway, though one with a jazzy slant in no small part thanks to Rempis' barely suppressed freewheeling invention. Everyone checks their ego at the door in a responsive ethos, such that the pieces can feel if not quite composed, then certainly working towards a common goal. The programming suggests an arc from the understated and abstract to the spirited and emphatic, although with any number of digressions en route. Among the highlights are "Tepal", where cello, bass and saxophone blend into a swelling hum before a subsequent exploration of extreme timbres; "Anther" a braided colloquy developing from a scratchy undertow; and Rempis' fragmentary figures and "Butomissa", elevated by interwoven string accents. Perhaps sensing magic at work, Rempis holds back his entry, but when he does join it leads to a lovely extemporized elegiac air, with Reid and Rempis at their most lyrical.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com) and [aerophonicrorecords.com](http://aerophonicrorecords.com). Reid is at Roulette Nov. 7th with Myra Melford. See Calendar.



**Folks**  
**Russ Lossing (Sunnyside)**  
 by Ken Dryden

Throughout his long career, pianist Russ Lossing has performed and composed compelling music within a wide stylistic range. This 2017 trio session is with two of his longtime collaborators, bassist John Hébert and drummer Michael Sarin, both of whom share a musical ESP with the leader. They anticipate where the pianist is going while being more than up to the challenge of creating unique rhythmic textures in every setting.

Lossing penned several provocative originals inspired by the typically simple melodies of folk music, though he explains in his liner notes that the potential of traditional folk songs should not be underestimated, as they are often launching pads for skilled improvisers.

The lush opener, "Heaven Above", is the sole exception, as the improvising takes place in a circular form utilizing a planned harmonic sequence and tempo. The pastoral "Village Folk" has an impressionistic air, conjuring images of gentle winds blowing through fields of grain, Hébert and Sarin providing off-center accents to Lossing's captivating song. "Village Folk II" has a similarly slow tempo but is much more abstract, only reverting to the theme of the earlier song at its conclusion. The jagged "Grey" sounds as if it was improvised on the spot.

The extended work "Country Folk" has a bittersweet air suggestive of loneliness or loss, though the central section of the piece changes the mood with Lossing's free-spirited playing. "Call Now" has a hip swagger with a tension that keeps a listener on edge, a perfect soundtrack for a crime drama. The overlapping lines between Lossing and Hébert make "Mountain Folk" shine, as do Sarin's percussive effects. The wild card is the dramatic, hard-charging "Lightning Bug", which utilizes a repeated uptempo riff as the inspiration for some lively freeform while bringing drums to the forefront prior to an abrupt conclusion.

Lossing's intriguing compositions demand total attention and the adventuresome playing all around bring them to life.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Lossing is at Bar Bayeux Nov. 19th. See Calendar.



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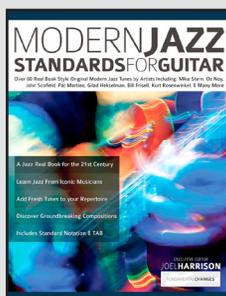
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## IN PRINT



### Other Zones

Michael Formanek, Tim Berne,  
Craig Taborn, Gerald Cleaver (Circular File)  
by John Sharpe

**New Standards: 101 Lead Sheets by Women Composers**  
Terri Lyne Carrington (Hal Leonard)  
**Modern Jazz Standards For Guitar**  
Joel Harrison (Fundamental Changes)  
by Tom Greenland

Back in the mid '70s, students at Boston's Berklee College of Music compiled a self-transcribed compendium of Great American Songbook and newer, hipper jazz 'standards': *The Real Book*. Two recent books hope to update and revise the canon of songs enshrined in this jazz improvisers 'Bible'.

Master drummer and head of Berklee's Institute of Jazz and Gender Justice Terri Lyne Carrington's *New Standards: 101 Lead Sheets by Women Composers* is not only a political grab to put the many long-neglected works of female composers into wider circulation, it is a highly practical anthology of great tunes, ready for the practice room or bandstand. The efficiently condensed head charts show each song's most pertinent specs: melody + harmony; any essential chord voicings and/or bass parts; suggested tempos, grooves, roadmapping; and lyrics (if any). Divided by genre (Blues, Bop, Even 8ths, Graphic, Groove, Medium Swing, Odd Times & Mixed Meters, Post Bop, Slow/Ballad, South American/AfroCuban/Global, Three-Four, Up Tempo, Vocal), all indexed by title/composer, it lets bandleaders concoct well-paced, varied setlists. From Lil Hardin Armstrong's 1922 "Perdido Street Blues" through works by Mary Lou Williams, Melba Liston, Toshiko Akiyoshi, Abbey Lincoln, Carla Bley, Alice Coltrane, Maria Schneider and Geri Allen, up through very recent titles by Renee Rosnes, Tineke Postma, Charenée Wade and others (101 songs/composers, all told), coverage is broad but refreshingly inclusive, as it is meant to be.

Founder/director of Alternative Guitar Summit Joel Harrison's *Modern Jazz Standards for Guitar* compiles 64 tunes by 39 contemporary guitarists, head charts with the same specs as Carrington's book (melody + harmony, etc.) but with the crucial addition of tablature notation. As such it serves as both a repository of hip tunes by hip guitarists and a method book. Although fingerings and ornaments (hammers, pull-offs, slides, etc.) aren't indicated, the visual/spacial information provided by tabs affords valuable insight into the composer's creative headspace. Charts vary: Bill Frisell's "The Great Flood" is spare while Wolfgang Muthspiel's "The Henrysons" contains three separate guitar parts with detailed chord voicings. Most songs groove in 4/4, but Adam Rogers' "Absalom" jumps from 3/4 to 4/4 to 5/4, Rez Abbasi's "Up On the Hill" from 7/4 to 4/4 to 3/4 while Miles Okazaki's "Wheel" obfuscates conventional metric divisions. David Fiuczynski's "MiCrOY Tyner" has precise indications for microtonal pitches. Compared with Carrington's book, Harrison's has less songs overall but over half the guitarists contribute two tunes. Sheryl Bailey, Mary Halvorson and Leni Stern are represented in both books, but not by the same songs.

For more info, visit [berkleepress.com](http://berkleepress.com) and [fundamental-changes.com](http://fundamental-changes.com)

Often when record companies trumpet "The Great Lost This" or "The Undiscovered That", it is accompanied by the sound of barrels being scraped. However when a musician finds something that merits attention in the archives, it is time to sit up and take notice. So it is with bassist Michael Formanek's *Other Zones*, a set of improvisations by his quartet with pianist Craig Taborn, alto saxophonist Tim Berne and drummer Gerald Cleaver recorded at the same time as 2009's *The Rub And The Spare Change*.

The chemistry that made this one of Formanek's most potent units shines brighter still in the absence of charts. The pieces inhabit the same universe as the tunes, but create their own form in the moment, hitting a sweet spot of lucidity and invention. At this point Taborn and Cleaver enjoyed near telepathic communication, honed to a tee in outfits like the pianist's longstanding trio and the cooperative Farmers By Nature, while Berne and Formanek share a similarly deeply-grounded backstory. It helps that Formanek's fierce propulsion blended with muscular commentary meshes so well with Cleaver's crisp chatter and pulsation and together with Taborn they lock into mesmerizing grooves as if predetermined as on "Vibrant Tones", to pick just one example (all the titles comprise rhyming phrases).

But it is not only in the headlong dash where their talents lie, as proven by "Porcelain Thrones", which is full of controlled tension. When he is not extemporizing motifs landing somewhere between riff and melody—his ruminative refrain on "Evil Clones" appears seemingly fully formed—Berne proves liable to hit the extremes, his multiphonic shrieks capping staggered lines in a formidable solo on the initially wistful "Metal Drones". If one test of how well improvisers work together is whether they negotiate satisfactory endings, then Formanek's crew ace the game. Here the cuts finish as if the product of rigorous rehearsal; witness how the interlocking layers on "Skipping Stones" gradually reduce until just drums remain, or in the accomplished bass coda crowning "Solid Bones".

For more information, visit [circularfilerecords.bandcamp.com](http://circularfilerecords.bandcamp.com). Formanek is at The Jazz Gallery Nov. 11th-12th with Thumbscrew. See Calendar.



### Quiet Passion

Yuko Fujiyama/Graham Haynes/Ikue Mori (Intakt)  
by Jim Motavalli

These three are New Yorkers with roots in jazz and experimental music. Graham Haynes, the son of drummer Roy, has placed his cornet and electronics in a dizzying range of music, including early straightahead

dates. Japan-born pianist Yuko Fujiyama, the ostensible leader of this recording, had her life turned around by hearing Cecil Taylor in 1980 and his music remains a strong influence. Mori (electronics, just announced as a 2022 MacArthur Fellow) may be most known for working with Arto Lindsay in the downtown no-wave band DNA. Together, they are in a word, free.

The pieces are mostly short, with Fujiyama's interjections in Japanese and English. On "Kurikaesu", the longest composition, cornet and piano engage in spare interplay, with a gently bubbling electronic bed and words from Japanese poet Shuntaro Tanikawa. "Dialogue" also features their contrasting playing. The short "Whispering Universe" finds Fujiyama going inside her instrument to play the strings while Mori provides atmospheric electronics and Haynes gets moody. "Agitato" is all piano and electronics and nearly violent for a whole minute and a half; here the aforementioned Taylor looms large. Fujiyama has two piano solos on the disc and they reveal her own darting and idiosyncratic style. It is a good way to hear this uncompromising musician, who hasn't recorded all that much (and took a long sabbatical between 2000 and 2017).

The first half of "Improvisational Suite" has Haynes playing through echo effects under busy piano and electronics. Miles Davis isn't in the building, but he is down the road a piece. The second half is far more sparse. The three parts of the title track live up to their name, full of space and meditative, a touch sad, with the musicians in various combinations. The long third segment has all three working together to round out the disc...quietly.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Fujiyama is at Roulette Nov. 20th-21st. See Calendar.

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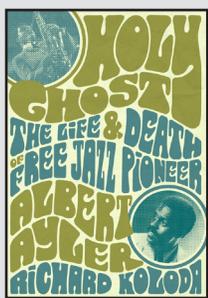
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## IN PRINT



### *Holy Ghost:*

*The Life and Death of Free Jazz Pioneer Albert Ayler*  
Richard Koloda (Jawbone Press)

by Kevin Canfield

Albert Ayler played the saxophone with tremendous intensity. This is well-known. But as Richard Koloda demonstrates in this thoroughly reported biography, the late musician's endurance was just as remarkable. Bassist Mutawaf Shaheed tells the author that he accompanied Ayler during an arduous pre-show warmup: "We played for four hours: one song." On such nights, if Ayler saw a bandmate losing zip, "he would get behind them with the horn," Shaheed says, "and you could actually feel the force of the horn in your back." In *Holy Ghost*, Koloda, an Ohio lawyer and jazz writer, seeks "to draw attention away from the circumstances surrounding Ayler's death and bring it sharply back to the legacy he left behind." His efforts have yielded a perceptive book.

Koloda doesn't underplay Ayler's tragic final days. He recounts the professional disappointments and apparent depression that dogged Ayler before his body was found in the East River 52 years ago this month; though an apparent suicide, his death at 34 has stirred rumors ever since. But Koloda's focus remains on Ayler's creative breakthroughs and setbacks. As all biographers must, he discusses his subject's youth and family life—Ayler teamed, then split with his trumpeter brother Donald—but Koloda's staunch commitment to Ayler's music is commendable.

Influenced by New Orleans jazz, his daring '60s musical counterparts and a desire to access the divine by speaking in tongues through his horn, Ayler famously took his music "further out than what many felt was acceptable," Koloda writes. His book attentively charts Ayler's multifarious musical journey, from the spontaneous honks and squawks heard in his soundtrack for the 1964 film *New York Eye and Ear Control* to the off-kilter R&B of his 1968 album *New Grass*. Whether Ayler was, in his words, playing "geometric shapes and forms displayed musically" or aiming for relative accessibility, he elicited vastly different reactions from critics and audiences. He was well-received in Europe, but when he returned home Ayler was for a time "largely barred from playing the New York City clubs," which wanted safer music, Koloda writes. An Ayler album would reliably receive both critical raves and pans. His stated goal remained consistent: to play music that evoked "true spiritual feeling or jubilation," as Ayler wrote.

Koloda's book includes many new interviews and a vast bibliography, no surprise considering, as he writes in a preface, his book "has been in the works for over 20 years." He uses many long quotations, an approach that occasionally gives *Holy Ghost* the feel of a middling oral history. More often, though, this is an engaging biography worthy of the fascinating musician at its heart. Those who saw Ayler play without interruption for hours at a time never doubted his commitment to his art. Nor will anyone who reads this admirable biography.

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



*Sweet Nothings (for Milford Graves)*  
Joe McPhee/Evan Parker (Corbett vs. Dempsey)  
*The Art of Flight: For Alvin Fieldler*  
Survival Unit III (Astral Spirits/Instigation)  
*No Questions No Answers*  
*A Pride of Lions (RogueArt)*  
by Stuart Broomer

Joe McPhee, who turns 83 this month, is one of the great travelers of free jazz, a musician whose innate lyricism moves freely between reeds and brass instruments. Over the past 60 years, he has taken initial inspirations from Sonny Rollins, John Coltrane, Ornette Coleman and Albert Ayler and carried those messages forward, creating global bands and bonds in the process. The pointed communicative focus of his work is evident from *Sweet Freedom - Now What?*, his 1994 homage to Max Roach's Civil Rights projects, to his collaborations with many significant European tenor saxophonists of his own generation and beyond, including Peter Brötzmann, Evan Parker, Daunik Lazro, Mats Gustafsson and Rodrigo Amado. These three recent releases, covering the past two decades, represent long-standing partnerships.

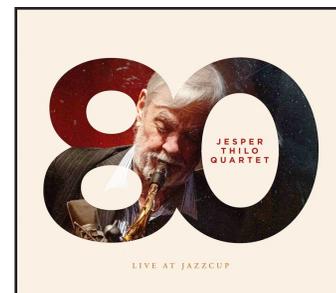
Following *Chicago Tenor Duets* from 1998, *Sweet Nothings for Milford Graves* presents a meeting of McPhee and Parker, this one from the 2003 edition of Chicago's Empty Bottle Festival. There is a broader sonic spectrum here, though, with McPhee and Parker both playing soprano saxophone as well as tenor and McPhee adding pocket cornet. There's a sense of deep breathing and contemplation. "Sweet Nothings 1" has both on soprano, taking turns playing long tones against the other's developed melodic lines, their oboe-like sounds suggesting shehnai master Bismillah Khan. Their tenors on "2" are deeply reflective, sustained interaction the result. If the saxophone matching suggests resemblance enough, the relationship is even maintained on "3" and "4" when McPhee matches his pocket cornet with Parker's soprano and tenor. As the performance proceeds, segments expand and grow in power. There is heightened intensity on "V", whether the two are matching tenor multiphonics or developing individual perspectives, Parker with a harder edge, McPhee with a gentler, rounder sound. "VI" finds the two mirroring and varying each other's high-pitched soprano lines, suggesting birdsong.

First launched 20 years ago, *Survival Unit III* is a trio with McPhee, cellist Fred Lonberg-Holm and percussionist Michael Zerang. Recorded at the 2018 Instigation Festival in New Orleans, *The Art of Flight* is the band's first release to present Lonberg-Holm without electronics, but it also highlights the trio's combination of empathy and expressionism. The five-part improvisation shifts among leads with support and ensemble play, solos, duos and trios, but welded together by a kind of spiritual yearning, a stretching toward meaning. It is there initially in McPhee's spiky trumpet eruptions, then his explosive, broad-toned tenor, with Lonberg-Holm bending his arco lines to provide horn-like counterpoint. It is there in Zerang and Lonberg-Holm's brilliant sonic abstraction, with the cellist sounding electronic without electronics. McPhee proceeds with ever-greater fervor, launching "Part III" simultaneously playing raw tenor saxophone while vocalizing his own duet through the horn, bridging individual and collective lamentation.

The high points of free jazz possess a kind of grandeur and *A Pride of Lions' No Questions No Answers*, recorded at Jazzfestival Saalfelden in 2018, is a tribute to the acuity of writer Alexander Pierrepont's Bridge project, linking the Chicago and Paris free jazz

communities. *A Pride of Lions* is a family given to calm reflection, but also capable of some mad expressionism. Here McPhee is occasionally heard in full cry, but he can also represent structural contrast to longtime associate Lazro's flights into chaos and rapture. The 35-minute "Unanswered Question" begins with a mood-setting confluence of bowed and plucked basses (Joshua Abrams and Guillaume Séguron) and spare drum strokes (Chad Taylor) before launching a series of rich and shifting textures, with both potent individual statements and strong dialogues by McPhee on soprano and alto saxophones and Lazro on tenor and baritone, all of it supported by shifting rhythmic backdrops. Along the way fresh textures emerge, with Abrams' guembri and Taylor's mbira invoking Africa. The special mark of this particular brotherhood is a quotation from Albert Ayler's "Spirits", which arises in the relatively brief (at 12 minutes) "An Unquestioned Answer". McPhee plays pocket trumpet and also vocalizes through his alto while Lazro openly assumes Ayler's compound voice, singing highs cutting to pitch-bending lows. The concluding "Enough" focuses on an intense and taut dialogue between the two saxophonists, McPhee on soprano and Lazro on baritone.

For more information, visit [corbettvsdempsey.com](http://corbettvsdempsey.com), [astralspirits.bandcamp.com](http://astralspirits.bandcamp.com) and [roguart.com](http://roguart.com)



*Live at Jazzcup*  
Jesper Thilo Quartet (Stunt)  
by Scott Yanow

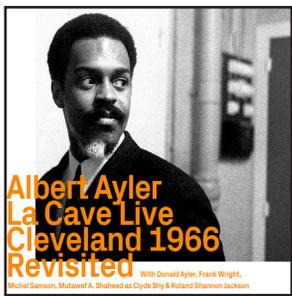
Dane Jesper Thilo, who turns 81 this month, is a hard-swinging tenor saxophonist who blends together elements of Coleman Hawkins and Zoot Sims. He has led over 20 albums, virtually all for European labels and sticking exclusively to playing spirited swing, and has yet to let listeners down.

For this 2022 set, Thilo is joined by an excellent rhythm section of pianist Soren Kristiansen, bassist Daniel Franck and drummer Frands Riffbjerg. The leader is heard throughout in prime form, performing straight-ahead jazz with passion, fire and creativity within the genre. The set begins with Matthew Gee's catchy "Oh Gee" (a blues with a bridge), "Body And Soul" (during which the tenor shows obvious affection for the melody) and a cooking "Just Friends". Thilo originally began his career as a swing clarinetist and he returns to his roots on warm renditions of "If I Had You" and "Memories Of You".

"Blue 'N' Boogie" is taken quite uptempo, "Sweets To the Sweet" is a feature for Franck, Kristiansen displays the inspiration of Oscar Peterson on "Tenderly" and Riffbjerg excels throughout on heated tradeoffs with Thilo. Other selections include a Hawkins-influenced "Stardust", melodic "Like Someone In Love" and hard-swinging explorations of "I Remember April" and "Lester Leaps In". The latter finishes up as "Anthropology" and is followed by a chorus of "Montmartre Blues" during which Thilo cuts loose with some surprising high notes.

Thilo, who in Denmark had preceded Scott Hamilton and the comeback of small-group swing in the United States, sounds pretty ageless throughout the club date. *Live at Jazzcup* will be a delight for those who love spontaneous swing-oriented jams on standards.

For more information, visit [sundance.dk](http://sundance.dk)



**La Cave Live Cleveland 1966 Revisited**  
**Albert Ayler (hatHUT - Ezz-thetics)**  
 by Marc Medwin

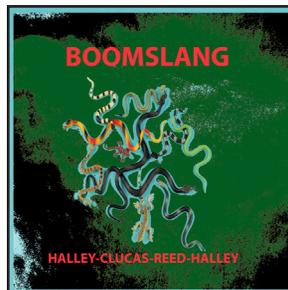
Seasoned listeners will be wary of the word "Remastered". It is the carrot so frequently dangled by record companies in front of eager ears ensuring that we'll buy a recording already purchased several times in hope of hearing that trumpet phrase or bassline in starker relief. Far too often, the results are disappointing and sometimes maddening. Capturing Albert Ayler's working group on home turf in the middle of 1966, *La Cave Live, Cleveland 1966 Revisited* should be a model for anyone wishing to play the sound restoration game. Performances now quite familiar come off as brand new.

From its first release, a Jimmy Giuffre broadcast, the engineers working for Werner X. Uehlinger's Ezz-Thetics imprint have worked minor miracles, opening up environments considered irrevocably closed and liberating details seemingly consigned to aural oblivion. With this release, the game has been changed. Was there a new source used? It is not mentioned in the booklet, but from the opening notes of the first disc, one of several versions of the anthemic "Spirits Rejoice", the music emerges with a shocking clarity and fullness hardly imagined. Any hardcore Ayler fan remembers the astonishment and raptures of 2004's *Holy Ghost*, the Revenant set that first brought this material to public attention, but please, listen again! Pick any metaphor wished about doors opening, veils removed or curtains rolling back and they all apply when Ronald Shannon Jackson strikes the snare and cymbals starting at 0:54, a call to arms and a solid statement of purpose now fully foregrounded. Revel in Jackson's crystalline interplay with violinist extraordinaire Michel Samson later, as now, his scalar torrents and rushing tremoloed cascades can be heard! Dig trumpeter Donald Ayler as he tears everything to pieces on "D.C." His playing is as much about dynamic contrast as it is about the emergent freedoms this high-energy aggregate rhapsodizes and, now, each subtle shift rings as true as the societal changes then so obviously afoot. It is a pity that "Zion Hill"'s seamless transition into "Spirits" wasn't retained and that applause and introductory commentaries are sacrificed, but Michael Brandli has done everything possible to ensure that bassist Mutawaf Shaheed's wonderful solo

during that transitional stretch ending "Zion" can be appreciated, some of his best work on the set. We are also afforded the chance to hear the incomparable Frank Wright's tenor as he graced the group for one of these two evenings. He blasts and entreats his way through a rousing solo on "Truth is Marching In", which Ayler would play to heart-rending effect at John Coltrane's funeral, a performance appearing in the aforementioned *Holy Ghost* set.

Brandli has brought a unity to the sound allowing listener focus on the music and on the many transitions therein. One of this group's defining traits involves those transitions. They transgress and even subvert historical boundaries, combining elements of improvised music's history with then-current modes of performance narrative, but that sense of unity in diversity also pervades each piece's gestures. Each cataclysmic thunderbolt and molten river of fire music gives way to passages of piquant serenity, almost resembling chamber music. It is unlikely that this iteration of the April 1966 material will be bettered, so snap it up!

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



**Boomslang**  
**Rich Halley/Dan Clucas/Clyde Reed/Carson Halley**  
**(Pine Eagle)**  
 by Robert Bush

Portland Oregon-based tenor saxophonist Rich Halley, who turns 75 this month, has been creating compelling music (24 albums as a leader) since his debut *Multnomah Rhythms* was released in 1983. Halley is a masterful player who reflects the legacies of Albert Ayler and late-period John Coltrane alongside more traditional icons like Coleman Hawkins in his aesthetic, which manages to scream and swing in equal measure.

Lately he has been doing a lot of trio sessions with his longtime bassist Clyde Reed and drummer son Carson Halley. *Boomslang* adds vital L.A. underground cornet player Dan Clucas and the results are sterling examples of what used to be called "freebop" in the '70s or "time, no-changes" back in the '60s.

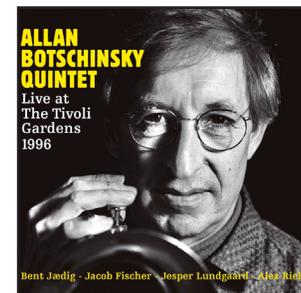
Whatever one chooses to call it, this is an astonishing recording. From the collectively improvised opener "Corroboration", tart cornet meshes seamlessly with garrulous tenor, underpinned by woody bass and joyously vituperative drums. On the Rich Halley original "Northern Plains", drums set everything in motion with suitably tribal rhythms, ratcheting the excitement quotient into a dizzying dance. Clucas is one of Southern California's best-kept secrets and on "Drop Off" (another Halley original) he delivers a superb, smearing soliloquy before handing the baton to Reed, whose compact, violent solo is a definite highlight.

Even though about half of the album is spontaneously composed, there does not seem to be any diminishing returns when it comes to the sense of group cohesion. The difference between the wholly improvised and written material is seamless. This reviewer had to peruse the liner notes to distinguish one from the other.

"The Lean" is a feature for the lithe and muscular Reed, who winds through the compositional landscape with justified confidence. When Halley follows up, one is struck by the conviction that he should be much more widely appreciated. The album closes with the explosive "Quintuplify", with Carson Halley directing

traffic. He switches gears from a scintillating swing to a gutbucket funk to an absolutely free aesthetic before opening up to one more outburst from the elder Halley, whose sound is bigger than a mountain.

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



**Live at The Tivoli Gardens 1996**  
**Allan Botschinsky Quintet (Stunt)**  
 by Ken Dryden

Danish trumpeter Allan Botschinsky, who died two years ago this month, was active since the late '50s, appeared on a number of sessions with American expatriates touring on the continent in the '70s and led the fusion band Iron Office in addition to playing in the Danish Radio Big Band along with other groups.

For this 1996 show at Copenhagen's Tivoli Gardens, Botschinsky sticks to flugelhorn, leading a quintet with veteran tenor saxophonist Bent Jædig, young guitarist Jacob Fischer, plus two better known Danes, bassist Jesper Lundgaard and drummer Alex Riel. While not clear if the group was assembled for this performance or was a working band, the musicians had worked together a number of times in various combinations, so preparation could be kept at a minimum.

Aside from one original by the leader, it would be easy to mistake this quintet for a visiting American band, due to its ability to swing in the extended renditions of so many familiar American standards and timeless jazz works. Almost all of the tracks in this 2-CD set run between 10 and 15 minutes, giving everyone ample time to appear in the spotlight.

The burning set opener of Miles Davis' "Four" is highlighted by passionate tenor. Botschinsky's endless flow of ideas in Jule Styne-Sammy Cahn's "It's You Or No One" is matched by his superb tone. No concert is complete without a ballad and the quintet's soft-spoken treatment of Bob Haggart-Johnny Burke's "What's New" is a gem, with rich harmonic backing for the soloists. After an evening filled with memorable moments, the cooking interpretation of Gene de Paul-Patricia Johnston-Don Raye's "I'll Remember April" no doubt left the audience wanting more. If Botschinsky isn't already on your radar, this set is a great place to start.

For more information, visit [sundance.dk](http://sundance.dk)

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## ON SCREEN



*Live at The Promenade Theater in New York City*  
**Abbey Lincoln (Liberation Hall)**  
 by Monique Ngozi Nri

It is not clear why this video of Aminata Moseka, née Anna Marie Wooldridge, known professionally as Abbey Lincoln, has resurfaced now. Perhaps Liberation Hall, an outfit that deals with studio recordings and live performances from heritage artists, is riding the impact of the award-winning film *Summer of Soul*, which features her with Max Roach at a summer concert in Harlem. Gene A Davis shot several films he included in a series entitled "Great Women Singers of the 20th Century". His comfort zone in and around the jazz musicians and music of that era shines through in this documentation of a resplendent 1991 Lincoln performance. This concert came after she reemerged after a somewhat fallow period when most of her albums were made for Japanese and European labels with *The World is Falling Down* (Verve, 1990).

The film opens in a darkened Promenade Theater (it closed in 2006), with pianist James

Weidman, bassist Michael Bowie and drummer Mark Johnson in the midst of a gentle introduction. Lincoln steps on stage to sustained applause, decked out in a red chiffon-beaded off-the-shoulder dress with a matching robe and red feathers at her wrists. Her hair is in tiny braids and is swept off her face with a diamante clip that matches her sparkling diamond earrings and thin necklace. Every detail seems carefully chosen, down to her red satin shoes.

She launches into "Summer Wishes, Winter Dreams", sitting for the first few lines, perhaps for dramatic effect, then rising while continuing to sing and discards her robe. She beams at her audience and says simply at the end, "I sure am glad to see you all here tonight." It is not only Lincoln who is "clean as the board of health". Her band is also sartorially elegant, something this reviewer sorely misses these days.

Her jubilation—if we can call it that for someone who sings with her intensity—only increases as she dances through the solos of Weidman and alto saxophonist Steve Coleman on the next tune, "Up Jumped Spring", the Freddie Hubbard melody to which Lincoln wrote lyrics: "Hello, my friend indeed!" The applause is rapturous. This is followed by "A Time for Love", the beauty of the words contrasted with Lincoln's bold facial expressions. She is joined on viola by Maxine Roach, Max' daughter from a previous relationship. The latter goes on to open the luscious "Bird Alone" with an exquisite solo. This bird that flies high and low is symptomatic of Lincoln's own struggles and wonder at the trajectory of life, but her singing, which many have likened to her idol Billie Holiday, bends the words and notes to tell a profound story. The power

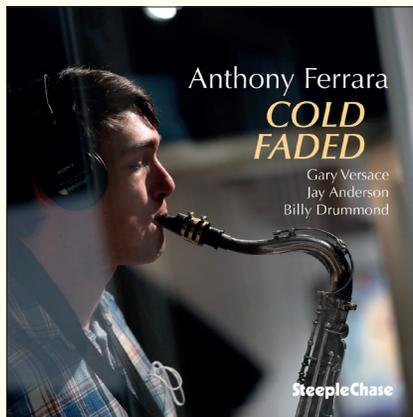
of her lyrics can be heard in the quatrains in ABAB form: "Bird alone, flying high / Flying through a clouded sky / Sending mournful soulful sounds / Soaring over troubled grounds" and the repeated refrain "You're a sight of glory". These lyrics, sung in her plaintive tone, tell the story of a life of transcendence while the film captures Lincoln on the arc of her ascendancy.

Another reason for this film's reemergence may be because the Woman King and Black Girl magic, sentiments that Lincoln pioneered four decades ago, are now major trends. After she was introduced to the world of jazz and jazz musicians, she became a woman warrior in her own words: "The first thing I did—I just started to wear my hair natural. That was a crime in 1960, 1957, 1958. A Black woman wasn't supposed to show that she had hair like she had... And I started singing songs that were more social. I started writing songs. And I found songs that would express what was in my heart because, you know, Billie Holiday was like this. She didn't sing inane things. She sang about the life that she lived... It's the same reason they remember Bessie Smith—because these were social singers."

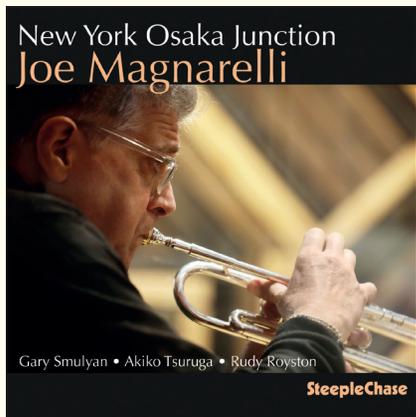
Among other highlights in the film are "You Gotta Pay The Band", which should be the theme song for the music industry, as well as "Brother, Can You Spare a Dime?", "When I'm Called Home" and the closing "I'm in Love". This film captures Aminata Moseka at the height of her power and, as such, serves as an inspiration. It is remarkable that there is no memoir, no biography of this great woman. Perhaps someone will write one now.

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

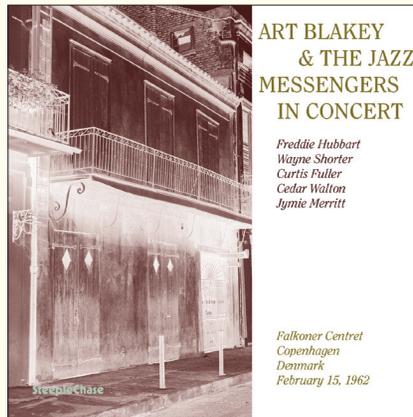
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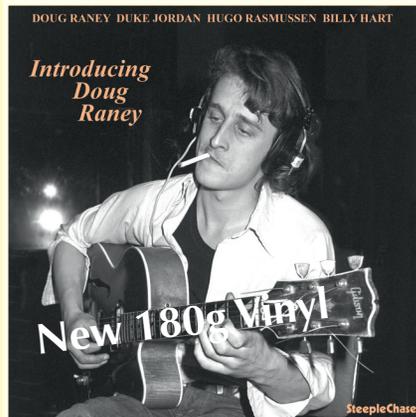
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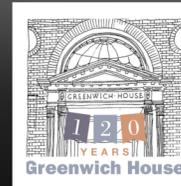
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## BOXED SET



*Aomawa: The 1970s Recordings*  
**The Pyramids (Strut)**  
 by Phil Freeman

The Pyramids, led by alto/soprano saxophonist Idris Ackamoor, was a group formed by students from Antioch College in Ohio. Ackamoor, his then-girlfriend flutist Margaux Simmons and the other members of the ensemble were all students of pianist Cecil Taylor, who was a visiting professor there in the early '70s. But their music, as heard on the three (originally self-released) albums gathered in this set, was not much indebted to Taylor at all. They took from him the freedom to do whatever felt right to them and did it.

*Lalibela*, their 1973 debut, was recorded after the group returned from an extended trip to Paris and then to Ghana. It consists of two extended suites, the six-part title suite (credited to Ackamoor and Simmons with movements entitled "Sheba's Dance", "High Priestess", "Rock Churches", "Dialogue of the Spirits" and "Mesenko Nights") and the three-part "Indigo" by bassist Kwame Asante. Ackamoor and

Simmons are the leaders, with another saxophonist (Masai) and two percussionists (Hekaptah and Marcel Lytle) filling out the lineup. The music has the vamping quality and oceanic, endless polyrhythms of Pharoah Sanders' early '70s albums like *Summun Bukmun Umyun*, but there are additional, unexpected elements, like distorted, fuzzed-out electric bass, which almost sounds like Sonny Sharrock's guitar at times. The music has energy and drama and feels both well rehearsed and open at the same time, like a ritual intended to draw themselves and the audience out of their bodies toward some higher realm.

The following year, they recorded *King Of Kings*, a more polished and expansive effort. There was, if possible, even more percussion, most notably Bradie Speller on congas, but the addition of Jerome Saunders on piano was crucial. The album includes two of their patented long tracks, the three-part "Queen of the Spirits" and the 18-minute "Nsorama (The Stars)", but those are bracketed by the opening "Mogho Naba (King of Kings)" and the closing "My Africa" and the former could be the single best piece in their discography, a churning gospel-meets-Afrospiritual-jazz workout with absolutely pounding piano. "Queen of the Spirits" is an extended work for densely layered percussion, flute, idiophone (a Ugandan harp) and chanting, with some powerful playing by guest cellist Chris Chafe during its third and final movement. "Nsorama" allows Asante to lay down a repetitive bass vamp as the horns squawk and caterwaul and eventually, by about the six-minute mark, we are in full free jazz cry. But Asante also gets a meditative and quite beautiful solo.

The group's third and final album of their initial

run, 1975's *Birth/Speed/Merging*, contains some very mellow moments, at times almost prefiguring some of what the Art Ensemble of Chicago would do when they signed to ECM at the end of the '70s. The four-part title suite has an almost Asian feel with lots of twanging strings and soft, gamelan-like percussion; Simmons' flute is more prominent than Ackamoor's saxophone. The next piece, "Reaffirmation", is also divided into four sections but offers exactly the opposite mood; it is a hard-charging trance-jazz workout with fierce drumming and long passages of squalling saxophone. Unlike previous Pyramids suites, it was assembled in the studio rather than performed straight through, with audible edits and subtle electronic elements and production tricks. The chanted vocals in the final section seem to pan around the listener's head like benevolent spirits.

This set concludes with a half-hour 1975 performance live on KQED, a Bay Area TV station. The band performs shortened versions of "Jamaican Carnival" and "Black Man and Woman of the Nile" from *Birth/Speed/Merging* and two otherwise unreleased pieces.

Because The Pyramids released their own albums, they didn't get the attention that this reissue proves they deserved. Their music was in line with other things going on at the time—Pharoah Sanders, Art Ensemble of Chicago, McCoy Tyner, Alice Coltrane and even early Earth, Wind & Fire were all exploring similar ideas—but its ritualistic intensity and seriousness of purpose make it a must-hear for any fan of spiritually inclined Afrodiasporic music, regardless of genre.

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**JOSH NELSON** LA Stories: Live at Sam First

**JOSH NELSON** piano  
**GABY MORENO** voice  
**WALTER SMITH III** saxophone  
**LARRY KOONSE** guitar  
**LUCA ALEMANNI** bass  
**DAN SCHNELLE** drums

# CALENDAR

## Tuesday, November 1

- Diego Voglino Jam Session Bar Bayeux 8 pm
- Arthur Kell Quartet with Brad Shepik, Nate Radley, Allan Mednard Bar Lunático 8:30, 10 pm \$10
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 7, 9:30 pm \$40
- Loston Harris/Gianluca Renzi Birdland Theater 5:30 pm \$30
- Chris Rob and Friends with guests Grand Puba, CL Smooth Blue Note 8, 10:30 pm \$45
- Zaid Nasser Trio Cellar Dog 7 pm \$10
- Illinois Jacquet Centennial Orchestra: Frank Greene, Freddie Hendrix, Brian Pareschi, Bruce Harris, Danny Kirkhum, James Burton III, Willie Applewhite, Julius Tolentino, Matt Hong, Jay Brandford, Andy Farber, Lance Bryant, Carl Maraghi, Jeb Patton, Clovis Nicolas, Kenny Washington and guest Camille Thurman Dizzy's Club 7:30, 9:30 pm \$25-45
- Pedro Giruado Quartet; Los Hacheros The Django 7:30, 10:30 pm
- Max Kutner/Kevin Shea; Astro Turf: Sam Day Hamet, Sana Nagano, Zachary Swanson Downtown Music Gallery 6:30 pm
- Eduardo Mercuri Quartet Fiction Bar/Café 9 pm
- Jinjoo Yoo Hortus NYC 7 pm
- Sunlight: Kevin Sun, Max Light, Chris Tordini, JK Kim Mezzrow 7:30, 9 pm \$20
- Jihee Heo Lowlands 8, 9:30 pm
- Amir ElSaffar/Lorenzo Bianchi-Hoesch; Amirtha Kidambi/Matteo Liberatore Mezzrow 7:30, 9 pm \$20
- Jennifer Choi/Les Frères Méduses: Randall Avers and Benoit Albert Pioneer Works 8 pm \$25
- Michael Blake Roulette 8 pm \$30
- Coleman Hughes Smalls 7:30, 9 pm \$20
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Trinity Wall Street 1 pm
- Dave Kikoski Trio with Matt Penman, Jeff "Tain" Watts Village Vanguard 8, 10 pm \$40
- Zinc Bar 7, 8:30 pm \$35

## Wednesday, November 2

- Monte Croft Trio 333 Lounge 7:30, 9:30 pm
- Jason Kao Hwang Human Rites Trio with Ken Filiano, Andrew Drury; Nava Dunkelman/Chuck Bettis 411 Kent 8 pm \$15
- Otis Brown III Bar Bayeux 8, 9:30 pm
- Yasser Tejeda Bar Lunático 8:30, 10 pm \$10
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$30
- Frank Vignola's Guitar Night with Gary Mazzaroppi, Vince Cherico and guests Pasquale Grasso, Vinny Raniolo Birdland Theater 8:30 pm \$30
- Tribute to Meghan Stabile: Robert Glasper with Iqmar Thomas and Revive Big Band Blue Note 8, 10:30 pm \$95
- Tom Guama; Leandro Pellegrino Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Tardo Hammer Trio Cellar Dog 7 pm \$10
- Carlos Jimenez Quartet Chelsea Table & Stage 7 pm \$25
- Stéphane Scharlé's OZMA with Julien Soro, Tam de Villiers, Guillaume Nuss, Edouard Séro-Guillaume The Cutting Room 9 pm \$25
- Nation Beat: Scott Kettner, Paul Carlton, Mark Collins, Tom McHugh, Joe Correia, Fernando Saci, Christylez Bacon, Melanie Scholtz Dizzy's Club 7:30, 9:30 pm \$25-45
- Jason Tiemann Trio; Eric Alexander Quartet The Django 7:30, 10:30 pm
- Maximilian Buttner Quartet Fiction Bar/Café 9 pm
- Steve Cardenas Hermans 8:30 pm
- Mali Obomsawin 6tet with Miriam Elhaji, Allison Burik, Noah Campbell, Taylor Ho Bynum, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$20-30
- Richie Vitale Mezzrow 7:30, 9 pm \$20
- Mingus Big Band Midnight Theatre 7, 9:30 pm \$65-75
- Pete McGuinness with Ted Kooshian, Mark Wade, Scott Neumann and guest Andy Gravish Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Sarah Elizabeth Charles Rockwood Music Hall Stage 2 7 pm \$15
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Ed Cherry Smalls 7:30, 9 pm \$20
- Shades of Melba and Benny: TK Blue, Wayne Escoffery, Kuumba Frank Lacy, Dave Kikoski, Paul Beaudry, George Coleman, Jr. Smoke 7, 9 pm \$25
- Parhelion Trio: Andrea Christie, Sarah Carrier, Ashlé Miller The Stone at The New School 8:30 pm \$20
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, November 3

- Terry Waldo's Gotham City Band Arthur's Tavern 7 pm
- Marta Sanchez Bar Bayeux 5 pm
- Joy Hansen Bar Lunático 8:30, 10 pm \$10
- Henry Fraser, Camilo Ángeles, Jason Nazary Barbès 8 pm \$15
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 7, 9:30 pm \$40
- Mingus Orchestra Birdland Theater 8:30 pm \$30
- Blaque Dynamite Blue Note 8, 10:30 pm \$25
- Joe Magnarelli; Mike Camacho Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Philip Harper Quintet; Avi Rothbard Quartet Cellar Dog 7, 11:30 pm \$10
- Timothy Norton Group Divine 8 pm
- The Rodriguez Brothers 20th Anniversary Celebration: Mike and Robert Rodriguez, Anthony Almonte, Ricky Rodriguez, Adam Cruz Dizzy's Club 7:30, 9:30 pm \$25-45
- Giveton Gelin Dizzy's Club 11:15 pm \$15
- Tim Ries and Friends; Joe Farnsworth Quartet The Django 7:30, 10:30 pm
- Gui Duvignau Quartet Fiction Bar/Café 9 pm
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$35-45
- Hank Johnson Trio with Mike Fitzbenjamin, Gary Smith Jazz Museum in Harlem 2 pm
- Andrea Wolper Trio with Pete McCann, Kevin Hailey Kitchen at Cobble Hill 6:30 pm
- WaHi Jazz Festival: Marianne Solivan Le Chélie 8 pm
- JD Walter Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 8 pm
- Colin Stetson solo; Elori Saxl National Sawdust 7:30 pm \$25
- Eric Yves Garcia Pierre Hotel 6 pm
- Interpretations: Scott Robinson with Elliott Sharp; Wadada Leo Smith with Erika Dohi, Jordon Dodson Roulette 8 pm \$20
- John Eckert Smalls 7:30, 9 pm \$20
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$40-60

- Robert Glasper with guests Yasiin Bey, Bilal Sony Hall 10 pm \$50-75
- Scenes from La Ballonniste: Ariadne Greif, Peter Stewart, Lisa Bielawa, Andrea Christie The Stone at The New School 8:30 pm \$20
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Village Vanguard 8, 10 pm \$40
- Slovaks in Concert: Kristína Mihaľová, Jakub Sedivý, Keyon Harold, Harish Raghavan, Martin Valihora; Janoska Ensemble: Ondrej Jánoška, František Jánoška, Roman Jánoška, Julius Darvas, Arpád Jánoška; Biréli Lagrène Zankel Hall 7:30 pm \$39-59

## Friday, November 4

- WaHi Jazz Festival: George Michael and John Albin 181 Cabrini 5 pm
- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Emi Makabe Trio with Thomas Morgan, Vitor Gonçalves Bar Bayeux 8, 9:30 pm
- Birdland Big Band Birdland 5 pm \$30
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 8:30, 10:30 pm \$40
- Mingus Dynasty Birdland Theater 7, 9:30 pm \$30
- Michael Cochrane Group with Joe Ford, Eli Asher, Brandon Vazquez, Calvin Hill, Steve Johns Bloomingdale School of Music 7 pm
- Robert Glasper with guest Yasiin Bey Blue Note 8, 10:30 pm \$45
- Clovis Nicolas Freedom Suite; Dan Aran Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Akiko Tsuruga Quartet; Carol Morgan Quartet Cellar Dog 7, 11:30 pm \$5
- Philip Weberndörfer Trio Chelsea Table & Stage 9:30 pm \$20
- 37th Annual Alec Wilder Concert hosted by David Annram with Karen Blundell, Daniel Spitzer, Gili Sharet, John Roberts, Ken Kresge, Jason Roberts, Madeline Kole, Richard Iacona, Robert Levy, Adira Annram Church of the Blessed Sacrament 7 pm \$25
- The Rodriguez Brothers 20th Anniversary Celebration: Mike and Robert Rodriguez, Anthony Almonte, Ricky Rodriguez, Adam Cruz Dizzy's Club 7:30, 9:30 pm \$25-45
- Giveton Gelin Dizzy's Club 11:15 pm \$15
- Conrad Herwig Quintet; Joe Saylor and The Kingdom; Eitan Kenner The Django 7:30, 10:30 pm 1 am
- Shachar Haleva Trio Fiction Bar/Café 9 pm
- Lars Haake Hermans 8:30 pm
- Matt Mitchell/Tim Berne The Jazz Gallery 7:30, 9:30 pm \$30-40
- WaHi Jazz Festival: Louise Rogers, Mark Kross and WaHi All-Stars Kismet 7 pm
- Marius Ven den Brink/Mike Migliore/Knickerbocker Bar & Grill 9 pm \$3.50
- The Brighter Crooners: Patience Higgins, Rome Neal, Lonnie Plaxico Minton's 7, 9:30 pm \$25
- Hannah Marks Quartet Neighborhood Church of Greenwich Village 8, 9:30 pm
- Timothy Norton Orithology Jazz Club 9 pm
- Antonio Ciacca Pierre Hotel 6 pm
- Michael Feinberg Quartet with Sarah Hanahan, Davis Whitfield, JK Kim The Porch 9 pm \$10
- Fared Haque and His Funk Brothers Rockwood Music Hall Stage 3 10:30 pm \$20
- Max Bessessen; Oscar Perez Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Shades of Django: Stéphane Wrembel with Sarah King, Josh Kaye, Ari Folman-Cohen, David Langlois, Nick Driscoll, Adrien Chevalier, Joe Boga, Joe Correia, Nick Anderson, Scott Kettner and guests Sam Bush, Sean Mason, Cyrille Aimeé Rose Theater 8 pm \$40-170
- WaHi Jazz Festival: Berta Moreno and Matt Wolfe Saggio 9 pm
- Mike Ledonne Smalls 7:30, 9 pm \$20
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$40-60
- Centuries in the Hours and Other Songs: Lisa Bielawa, Leandra Ramm, Michael Delfin, Oriana Hawley The Stone at The New School 8:30 pm \$20
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Village Vanguard 8, 10 pm \$40

## Saturday, November 5

- Adam Kolker/Bruce Barth Bar Bayeux 6 pm
- Greg Lewis' Organ Monk Trio Bar Lunático 8:30, 10 pm \$10
- Hesa Gun: Anders Nilsson, Sam Kulik, David Ambrosio, Vinnie Sperrazza Barbès 6 pm \$20
- Nicole Zuraitis Birdland 5:30 pm \$30
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 8:30, 10:30 pm \$40
- Mingus Dynasty Birdland Theater 7, 9:30 pm \$30
- Robert Glasper with guest Yasiin Bey Blue Note 8, 10:30 pm \$45
- Nov Ken Fowser Group with David Hazeltine; Erena Terakubo Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Will Terrill Quintet; Tad Shull Quartet Cellar Dog 7, 11:30 pm \$10
- Francisco Mora Catlett AfroHORN Sonic Explorations with Román Díaz; William Parker Southern Satellites with Isaiiah Parker, Dave Sewelson, Jason Kao Hwang, Brandon Lopez, Juan Pablo Carletti; Román Díaz Ensemble with Máximo Valdés, Roger Conciglio, Clemente Medina, Rafael Monteagudo Clemente Soto Vélez Cultural Center 7 pm \$35
- Sun Ra Arkestra, Jessie Cox, Laura Cocks, Sam Yulsman, String Noise, Eddy Kwon, Tyler J. Borden The DiMenna Center 7:30 pm \$30
- Sing and Swing—Our American Songbook: Bria Skonberg and Benny Benack III with Jocelyn Gould, Miki Yamanaka, Mark Lewandowski, Charles Gould Dizzy's Club 7:30, 9:30 pm \$25-45
- Giveton Gelin Dizzy's Club 11:15 pm \$15
- Joe Magnarelli Quartet; Hudson Horns; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- Mike Stern Drom 8 pm \$25
- FIDOrtet: Marianne De Prophetis, Ron Horton, Shoko Nagai, Satoshi Takeishi; Jamie Baum Septet; Schapiro17: Alex Jeun, Andy Gravish, Bryan Davis, Candace DeBartolo, Deborah Weisz, Eddie Allen, Matt Hong, Nick Grinder, Walter Harris, Noyes Bartholomew, Paul Carlton, Rob Middleton, Rob Wilkerson, Roberta Piket, Sebastian Noelle, Evan Gregor, Jon Wikan Greenwich House Music School 6 pm \$25
- Joe Fiedler solo Ibeam Brooklyn 8 pm \$20
- Angelica Sanchez Quartet with Adam O'Farrill, John Hébert, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$30-40
- Tammaso Perazzo/Mike Migliore Knickerbocker Bar & Grill 9 pm \$3.50
- WaHi Jazz Festival: Louise Rogers' Jazz for Kids; NYU Steinhardt Jazz Quintet; Cocomama; Cynthia Soriano, Bruce Edwards, Essiet Essiet; Vitor Gonçalves/Gili Lopes Brazilian Jazz Quartet; Sarah Jane Cion/Gottfried Stöger; Jason Yeager Septet; Max Pollak Group; Elijah Shiffer's Robber Crabs Le Chélie 11 am
- Nat Adderley, Jr. Minton's 7, 9:30 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Michael Sarian Group with Santiago Leibson, Marty Kenney, Nathan Ellman-Bell Rockwood Music Hall Stage 3 7 pm \$20
- Shades of Django: Stéphane Wrembel with Sarah King, Josh Kaye, Ari Folman-Cohen, David Langlois, Nick Driscoll, Adrien Chevalier, Joe Boga, Joe Correia, Nick Anderson, Scott Kettner and guests Sam Bush, Sean Mason, Cyrille Aimeé Rose Theater 8 pm \$40-170

- Danny Mixon Ensemble Sistas' Place 9, 10:30 pm \$25
- Mike Ledonne Smalls 7:30, 9 pm \$20
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$40-60
- Broadcast from Home: Rebecca Fischer, Lisa Bielawa, Oriana Hawley, Ilaria Hawley, Anthony Hawley The Stone at The New School 8:30 pm \$20
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Village Vanguard 8, 10 pm \$40
- Edsel Gomez Trio with Lonnie Plaxico, Ronnie Burrage Zinc Bar 7, 8:30 pm \$35

## Sunday, November 6

- WaHi Jazz Festival: Carol Morgan Trio 181 Cabrini 11 am
- Talujon 411 Kent 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Chris Morissey Bar Lunático 8:30, 10 pm \$10
- Leni Stern Barbès 6 pm \$20
- Stéphane Wrembel Barbès 8 pm \$20
- Alexis Cole Birdland 5:30 pm \$30
- Django Reinhardt Festival Allstars: Samson, Stenli and Stefi Schmitt, Pierre Blanchard, Ludovic Beier, Michael Harris, Antonio Licusati Birdland 8:30, 10:30 pm \$40
- Mingus Dynasty Birdland Theater 7, 9:30 pm \$30
- Red Baraat Blue Note 8, 10:30 pm \$35
- Dave Stryker Organ Trio Cellar Dog 7 pm \$10
- Sing and Swing—Our American Songbook: Bria Skonberg and Benny Benack III with Jocelyn Gould, Miki Yamanaka, Mark Lewandowski, Charles Gould Dizzy's Club 5, 7:30 pm \$25-45
- Craig Handy Quartet; Mike Ledonne Trio The Django 6:30, 9:30 pm
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 8 pm
- Stan Killian Trio Industry City 1 pm
- Joachim Mencil Brooklyn Eye with Pete McCann, Ugonna Okegwog, Rogério Boccato The Jazz Gallery 8 pm \$20
- Welf Dorr, Elias Meister, Dmitry Ishenko, Joey Hurt The Keep 9 pm
- Marianne Solivan Mezzrow 7:30, 9 pm \$20
- Lorena Bossio Minton's 7, 9:30 pm \$25
- Dierk Peters' Spring with Adam O'Farrill, Caleb Wheeler Curtis, Walter Stinson, Buz Donald The Owl Music Parlor 8 pm \$12
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- Michael Howell, Jason Clotter, Will Terrill Saint Peter's Church 5 pm
- Simon Moullier Smalls 7:30, 9 pm \$20
- Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Smoke 7, 9, 10:30 pm \$40-60
- Robert Glasper with guests Yasiin Bey, Bilal Sony Hall 8 pm \$50-75
- WaHi Jazz Festival: Tres Gatos Uptown Gamson 5 pm
- Ben Wendel Quartet with Gerald Clayton, Linda May Han Oh, Obed Calvaire Village Vanguard 8, 10 pm \$40
- Brian Charette Trio with Eric Zolan, Jordan Young The Wayland 8 pm



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## Monday, November 7

- Julie Benko and Jason Yeager with Patrick Laslie, Danny Weller, Jay Sawyer  
54 Below 9:30 pm \$25-60
- Grove Street Stompers  
Arthur's Tavern 7 pm
- Sam Reider with guest Jorge Glen  
Bar Lunático 8:30, 10 pm \$10
- Paul Jones Quartet  
The Belfry 7 pm
- Samara Joy  
Blue Note 8, 10:30 pm \$35
- Vanderlei Pereira Trio  
Cellar Dog 7 pm \$10
- Lou Donaldson Birthday Celebration: Champion Fulton, Akiko Tsuruga, Zaid Nasser, Peter Bernstein, Fukushi Tainaka  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Naama Gheber with Ben Paterson, Neal Miner, Evan Sherman; Marcos Varela Quartet  
The Django 7:30, 10:30 pm
- Vince Giordano and The Nighthawks  
Eli's Table 7 pm \$50
- Andrew Haug Quartet  
Fiction Bar/Café 9 pm
- Kristjan Randalu with Gene Pritsker, Larry Goldman, Gerry Brown  
Kostabi World 7 pm \$40
- Spike Wilner  
Mezzrow 7:30, 9 pm \$20
- Myra Melford's Fire and Water with Mary Halvorson, Ingrid Laubrock, Tomeka Reid, Lesley Mok  
Roulette 8 pm \$30
- Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40
- Pasquale Grasso Trio with Ari Roland, Keith Balla  
Zinc Bar 7, 8:30 pm \$30

## Tuesday, November 8

- Diego Voglino Jam Session  
Bar Bayeux 8 pm
- Rogério Boccato, Vinicius Gomes, Gili Lopes  
Bar Lunático 8:30, 10 pm \$10
- Harvey Valdes  
Barbès 7 pm \$15
- Peter Cincotti  
Birdland 7, 9:30 pm \$40
- Loston Harris/Gianluca Renzi  
Birdland Theater 5:30 pm \$30
- Samara Joy  
Blue Note 8, 10:30 pm \$35
- Ehud Asherie Trio  
Cellar Dog 7 pm \$10
- Leni Stern  
Chelsea Table & Stage 9:30 pm \$25
- Yosvany Terry Quintet with Gema Corredera, Fabian Almazan, Yunior Terry, Obed Calvaire  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Alex Brown Quartet; Chino Pons  
The Django 7:30, 10:30 pm
- Petros Klampanis/Kristjan Randalu with guest Gilad Hekselman  
Drom 7 pm \$20
- Rico Jones Quartet  
Fiction Bar/Café 9 pm
- Jinjoo Yoo  
Hortus NYC 7 pm
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon  
Lowlands 8, 9:30 pm
- Zach Brock  
Mezzrow 7:30, 9 pm \$20
- Audrey Silver  
Silvana 7 pm
- Thomas Marriot  
Smalls 7:30, 9 pm \$20
- Samara Joy  
Trinity Wall Street 1 pm
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake  
Village Vanguard 8, 10 pm \$40
- Jim Ridl Trio with Matthew Parrish, Rudy Royston  
Zinc Bar 7, 8:30 pm \$35

## Wednesday, November 9

- Jerome Harris Trio  
333 Lounge 7:30, 9:30 pm
- Seymour Glass; Rump State  
411 Kent 8 pm \$15
- David Berkman  
Bar Bayeux 8, 9:30 pm
- Or Bareket Quartet with Savannah Harris, Godwin Louis, Jeremy Corren  
Bar Lunático 8:30, 10 pm \$10
- Peter Cincotti  
Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band  
Birdland Theater 5:30 pm \$30
- Frank Vignola's Guitar Night with Gary Mazzaroppi, Vince Cherico and guest Olii Soikkeli  
Birdland Theater 8:30 pm \$30
- Weedie Braimah and The Hands of Time  
Blue Note 8, 10:30 pm \$35
- Jerry Weldon; Elijah Balbed  
Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Chris Beck Trio  
Cellar Dog 7 pm \$10
- Andrew Kushnir Trio  
Chelsea Table & Stage 9:30 pm \$20
- Dave Kikoski  
The Cutting Room 7 pm \$25
- Valerie Capers Trio with John Robinson, Doug Richardson  
David Geffen Hall 8 pm
- Yosvany Terry Quintet with Gema Corredera, Fabian Almazan, Yunior Terry, Obed Calvaire  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Vivian Sessoms; Joe Strasser Quartet  
The Django 7:30, 10:30 pm
- Daniel Rossi Quartet  
Fiction Bar/Café 9 pm
- Underground Horns  
Groove Bar & Grill 7 pm
- Jazzmobile: Amina Figarova Sextet with Bart Platteau, Freddie Hendrix, Wayne Escoffery, Luques Curtis, Rudy Royston  
Interchurch Center 7 pm

## NYC NOW

Sat, Nov. 5 *mini-fest*

The Greenwich House Music Hall

46 Barrow Street, NY, NY

6p – 10p Sets @ 6, 7:15, 8:30

\$25, \$15 students for 3 sets

[nycnow.eventbrite.com](http://nycnow.eventbrite.com)



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**Jamie Baum**  
Sextet

**Schapiro17**

- Asen Doykin  
Mezzrow 7:30, 9 pm \$20
- Mingus Big Band  
Midnight Theatre 7, 9:30 pm \$65-75
- Calvin Johnson's A Love Letter to Sidney Bechet  
Minton's 7, 9:30 pm \$25
- Avram Fefer Quartet with Marc Ribot, Luke Stewart, Chad Taylor  
Nublu 151 7:30 pm \$25
- Spacepilot: Elias Meister, Leo Genovese, Joey Hardenstone  
Nublu 151 10 pm \$10
- Tigran Hamasyan  
The Opera House 7 pm \$45
- Nancy Kelly with Dino Losito, Neal Miner, Joe Strasser  
Pangea 7 pm \$25
- Antonio Ciacca  
Pierre Hotel 6 pm
- Peter Brainin and Friends  
Room 623 at B2 Harlem 8 pm \$15
- Ron McClure  
Smalls 7:30, 9 pm \$20
- Shedrick Mitchell Quartet with Alicia Olatuja, Daniel Winshall, Charles Haynes  
Smoke 7, 9 pm \$25
- Gabby Fluke-Mogul, Anthony Coleman, Brian Chase  
The Stone at The New School 8:30 pm \$20
- Odeya Nini; Chris Dingman  
Terri Cultural Institute 8:30 pm
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake  
Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band  
Zinc Bar 8, 9:45 pm

## Thursday, November 10

- Terry Waldo's Gotham City Band  
Arthur's Tavern 7 pm
- Marta Sanchez  
Bar Bayeux 5 pm
- Joy Askev with Andy Hess, Luca Benedetti, Tony Mason  
Bar Lunático 8:30, 10 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary  
Barbès 8 pm \$20
- Peter Cincotti  
Birdland 7, 9:30 pm \$40
- Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka, Andy Stein  
Birdland Theater 8:30 pm \$30
- Weedie Braimah and The Hands of Time  
Blue Note 8, 10:30 pm \$35
- Thomas Linger; Adam Mozenia  
Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Noriko Ueda Quartet; Jinjoo Yoo Quartet  
Cellar Dog 7, 11:30 pm \$5
- Janice Lowe and Namaroon with Olitheia Anglin, Yohann Potico;  
Brandon Lopez/Sylvie Courvoisier; James Brandon Lewis Dvorak Quartet  
Clemente Soto Velez Cultural Center 7 pm \$35
- Timothy Norton Group  
Divine 8 pm
- Renee Rosnes Quartet with Steve Wilson, Peter Washington, Carl Allen  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Joe Block  
Dizzy's Club 11:15 pm \$15
- Tim Ries and Friends; Mark Whitfield  
The Django 7:30, 10:30 pm
- Connor Evan Quartet  
Fiction Bar/Café 9 pm
- Lauren Sevan Quartet with Miki Yamanaka, Marcos Varela, Shirazette Tinnin  
Flushing Town Hall 7:30 pm \$5
- Kendrick Scott  
Jamaica Center for Arts and Learning 8 pm
- Hamish Smith Quintet with Nicola Caminiti, Gilad Hekselman, Lex Korten, Jongkuk Kim  
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Michael Marcus Trio with Warren Smith, Jay Rosen  
Jazz Museum in Harlem 2 pm
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter  
Minton's 8 pm
- Eric Yves Garcia  
Pierre Hotel 6 pm
- Robin Holcomb; Sara Schoenbeck/Wayne Horvitz  
Roulette 8 pm \$30
- Eddie Allen  
Smalls 7:30, 9 pm \$20
- Nicholas Payton The Couch Sessions Trio with Buster Williams, Lenny White  
Smoke 7, 9, 10:30 pm \$40-60
- Julian Kytasty, Anthony Coleman and guests  
The Stone at The New School 8:30 pm \$20
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

## Friday, November 11

- Johnny O'Neal Trio  
Arthur's Tavern 7 pm
- Zach Lapidus  
Bar Bayeux 8, 9:30 pm
- Birdland Big Band  
Birdland 5 pm \$30
- Peter Cincotti  
Birdland 8:30, 10:30 pm \$40
- Frank Catalano Quartet  
Birdland Theater 7, 9:30 pm \$30
- Peter Bernstein/Pasquale Grasso; Sarah Hanahan  
Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Wayne Tucker Quintet; Ai Murakami Quartet  
Cellar Dog 7, 11:30 pm \$10
- Angelica Sanchez/Chad Taylor; Fred Moten; Cooper-Moore Quartet with DoYeon Kim, Matt Mottel, Michael TA Thompson  
Clemente Soto Velez Cultural Center 7 pm \$35
- Chiele Minucci and Special EFX with Jay Rowe, David Livolsi, Joel Rosenblatt  
The Cutting Room 7 pm \$40
- Renee Rosnes Quartet with Steve Wilson, Peter Washington, Carl Allen  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Joe Block  
Dizzy's Club 11:15 pm \$15
- Ed Cherry Quartet; Home Electric Band; Eitan Kenner  
The Django 7:30, 10:30 pm 1 am
- Marcello Cardillo Quartet  
Fiction Bar/Café 9 pm
- Tito Rodriguez Tribute Celebration  
Hostos Center 8 pm \$45-100
- Wildebeest Wind Quintet: Michel Gentile, Katie Scheele, Michael McGinnis, Christopher Foss, Rob Jost  
Ibeam Brooklyn 8 pm \$20
- Thumbscrew: Michael Formanek, Tomas Fujiwara, Mary Halvorson  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Miho Sasaki  
Knickerbocker Bar & Grill 9 pm \$3.50
- Todd Coolman  
Mezzrow 7:30, 9 pm \$20
- Misha Piatigorsky  
Minton's 7, 9:30 pm \$25
- Eva Steinberg's Not Your Mama's Peggy Lee  
Pangea 7 pm \$25
- Antonio Ciacca  
Pierre Hotel 6 pm
- Aimée Allen; Jason Clotter  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Joanna Mattrey/Billy Martin  
Roulette 8 pm \$30
- George Garzone  
Smalls 7:30, 9 pm \$20
- Nicholas Payton The Couch Sessions Trio with Buster Williams, Lenny White  
Smoke 7, 9, 10:30 pm \$40-60
- Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka  
Special Club 8:15, 10 pm
- Survivors Breakfast: Lyra Montoya, Julian Seney, Rihardis Kolmanis, Yoona Kim, Ari Chais, Hannah Joskow Dunton, Henry Wilson, James Paul Nadien, Delfina Cheb Terrab, Anthony Coleman  
The Stone at The New School 8:30 pm \$20
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake  
Village Vanguard 8, 10 pm \$40

ORIGIN RECORDS  
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# TAWANDA SMILE



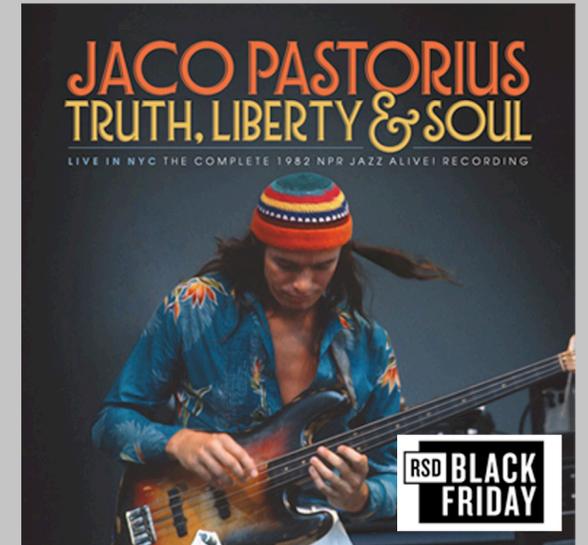
**Smile** is the recording debut from vocalist Tawanda Suessbrich-Joaquim, known simply as **Tawanda**, the co-winner of the 2020 Sarah Vaughan vocal competition. On *Smile*, Tawanda finds the jazz in tunes recorded by popular artists such as **Donny Hathaway**, **Maureen McGovern**, **Sting** and others.

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"Smile CD Release in the Theater"  
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## Saturday, November 12

- Adam Kolker/Glenn Zaleski Bar Bayeux 6 pm
- Anders Nilsson Trio with David Ambrosio, Pete Nelson Barbès 6 pm \$20
- Peter Cincotti Birdland 8:30, 10:30 pm \$40
- Frank Catalano Quartet Birdland Theater 7, 9:30 pm \$30
- Jerome Sabbagh Group with Nicole Glover; James Sarno Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Jade Synstelien Quartet; Richard Clements Quartet Cellar Dog 7, 11:30 pm \$10
- Colors of The Night: Eri Yamamoto, William Parker, Ikuo Takeuchi; Bob Holman; Whit Dickey/Rob Brown; Matthew Shipp solo Clemente Soto Velez Cultural Center 7 pm \$35
- Renee Rosnes Quartet with Steve Wilson, Peter Washington, Carl Allen Dizzy's Club 7:30, 9:30 pm \$25-45
- Joe Block Dizzy's Club 11:15 pm \$15
- Tommy Campbell Trio; Richard Cortez Band; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- Ken Kobayashi, Ayumi Ishito, Eric Plaks; Stephen Gauci, Gasper Piano, Adam Lane, Kevin Shea; Rotem Eylam, Mark Abramovski, Isaac Dubow, Ben Eidson Downtown Music Gallery 6 pm
- Carson Young Fiction Bar/Café 9 pm
- NEA Jazz Masters—The Blues Feeling: Jimmy Owens, Camille Thurman, Wycliffe Gordon, Danny Mixon, Kenny Davis, Terri Lynne Carrington Flushing Town Hall 8 pm \$40
- Tito Rodriguez Tribute Celebration Hostos Center 8 pm \$45-100
- Thumbscrew: Michael Formanek, Tomas Fujiwara, Mary Halvorson The Jazz Gallery 7:30, 9:30 pm \$30-40
- Knickerbocker Bar & Grill 9 pm \$3.50
- Miho Sasaki
- Manhattan School of Music Precollege Jazz Manhattan School of Music Miller Recital Hall 4 pm
- Todd Coolman Mezzrow 7:30, 9 pm \$20
- Ted Nash Minton's 7, 9:30 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Michael Leonhart/JSWISS Rockwood Music Hall Stage 2 9 pm \$20
- Carla Cook and Trio Sistas' Place 9, 10:30 pm \$25
- George Garzone Smalls 7:30, 9 pm \$20
- Nicholas Payton The Couch Sessions Trio with Buster Williams, Lenny White Smoke 7, 9, 10:30 pm \$40-60
- Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka Special Club 8:15, 10 pm
- Anthony Coleman and guest The Stone at The New School 8:30 pm \$20
- AACM New York: David Virelles solo; Reggie Nicholson's Trio Sphere Symphony Space Leonard Nimoy Thalia 8 pm \$30
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake Village Vanguard 8, 10 pm \$40

## Sunday, November 13

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Stéphane Wrembel Barbès 8 pm \$20
- Olli Soikkeli Trio with Paul Sikivie, Dani Danor Barbès 10 pm \$15
- Purchase Latin Jazz Orchestra Directed by David DeJesus Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Frank Catalano Quartet Birdland Theater 7, 9:30 pm \$30
- Adam Bimbaum Trio Cellar Dog 7 pm \$10
- Renee Rosnes Quartet with Steve Wilson, Peter Washington, Carl Allen Dizzy's Club 5, 7:30 pm \$25-45
- Michael Kanan Trio; Gregoire Maret Quartet The Django 6:30, 9:30 pm
- Tatiana Eva-Marie Avalon Jazz Band Drom 8 pm \$25
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 8 pm
- Tito Rodriguez Tribute Celebration Hostos Center 8 pm \$45-100
- Welf Dorr, Elias Meister, Dmitriy Ishenko, Joey Hurt The Keep 9 pm
- Richard Cortez; Naama Gheber Mezzrow 7:30, 9, 10:30 pm \$20
- Noam Weisenberg; JK Kim Trio with Or Bareket, Lex Kortan The Owl Music Parlor 8 pm \$12
- Sue Matsuki/Gregory Toroian's Jazz Brunch Pangea 1 pm
- Sky Creature and Jeff Dolven Rizzoli Bookstore 5 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- William Hooker's The Silver Fleece with Sarah Manning, Charlie Burnham, On Davis, Hilliard Greene Roulette 8 pm \$30
- Miki Yamanaka/Tyrone Allen Saint Peter's Church 5 pm
- Frank Basile Smalls 7:30, 9 pm \$20
- Nicholas Payton The Couch Sessions Trio with Buster Williams, Lenny White Smoke 7, 9, 10:30 pm \$40-60
- Christopher Ryan Williams solo; Andrew Drury solo Starr Bar 6 pm
- Donny McCaslin Quintet with Julian Lage, Gregoire Maret, Scott Colley, Johnathan Blake Village Vanguard 8, 10 pm \$40

## Monday, November 14

- Grove Street Stompers Arthur's Tavern 7 pm
- Saul Rubin Trio Bar Lunático 8:30, 10 pm \$10
- Paul Jones Quartet The Belfry 7 pm
- Andy Farber Quintet Birdland Theater 8:30 pm \$30
- Chief Adjua Christian Scott Blue Note 8, 10:30 pm \$35
- Victor Gould Trio Cellar Dog 7 pm \$10
- Brubeck Brothers: Dan and Chris Brubeck, Mike DeMicco, Chuck Lamb Dizzy's Club 7:30, 9:30 pm \$25-45
- Alex Tremblay; Gabrielle Stravelli Quartet The Django 7:30, 10:30 pm
- Aaron Seiber Quartet Fiction Bar/Café 9 pm
- Todd Rewoldt/Lesi Mei Michiko Studios 7 pm \$30
- Jerry Granelli Memorial with Jay Clayton, Rinde Eckert, Jane Ira Bloom, Brad Shepik, Briggan Krauss, Jamie Saft, Michael Blake, Owen Howard, Michael Sarin, Peter Epstein, Aaron Alexander Roulette 8 pm \$30
- Duduka Da Fonseca Smalls 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Roni Ben-Hur Trio with Harvie S, Sylvia Cuenca Zinc Bar 7, 8:30 pm \$30

## Tuesday, November 15

- Diego Voglino Jam Session Bar Bayeux 8 pm
- Avram Fefer Group with Anders Nilsson, Luke Stewart, Michael Wimberly Bar Lunático 8:30, 10 pm \$10

- The Hot Sardines Birdland 7, 9:30 pm \$40
- Loston Harris/Gianluca Renzi Birdland Theater 5:30 pm \$30
- Chief Adjua Christian Scott Blue Note 8, 10:30 pm \$35
- Brandi Disterheft Trio Cellar Dog 7 pm \$10
- Brubeck Brothers: Dan and Chris Brubeck, Mike DeMicco, Chuck Lamb Dizzy's Club 7:30, 9:30 pm \$25-45
- Itai Kriss and Televana; Hector Martignon's Foreign Affair The Django 7:30, 10:30 pm
- Kuba Cichocki/Brandon Seabrook; Bob Musso/Mark Daterman Downtown Music Gallery 6:30 pm
- Fiction Bar/Café 9 pm
- Tamir Lifshitz Quartet Hortus NYC 7 pm
- Jinjoo Yoo Mezzrow 7:30, 9 pm \$20
- Kevin Sun Quartet with Evan Main, Walter Stinson, Eliza Salem Lowlands 8, 9:30 pm
- Dred Scott Mezzrow 7:30, 9 pm \$20
- Sylvie Courvoisier's Chimeara with Christian Fennesz, Wadada Leo Smith, Nate Wooley, Drew Gress, Kenny Wollesen Roulette 8 pm \$30
- Benny Rubin, Jr. Smalls 7:30, 9 pm \$20
- Theo Walentiny Trio Trinity Wall Street 1 pm
- Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwog, Adam Cruz Village Vanguard 8, 10 pm \$40
- Silvano Monasterios Trio with Ricky Rodriguez, Jimmy Macbride Zinc Bar 7, 8:30 pm \$35

## Wednesday, November 16

- Lafayette Harris Trio 333 Lounge 7:30, 9:30 pm
- Angel Dean/Sue Garner; Doug Weselman, Jane Scarpantoni, Kenny Wollesen 411 Kent 8 pm \$15
- Michael Bates Group with Donny McCaslin, Josh Deutsch, Uri Caine, Michael Sarin Bar Bayeux 8, 9:30 pm
- Tal Mashiach's Tiyul Bar Lunático 8:30, 10 pm \$10
- The Hot Sardines Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$30
- Frank Vignola's Guitar Night with Gary Mazzaroppi, Vince Cherico and guest Tessa Lark Birdland Theater 8:30 pm \$30
- Catherine Christer Hennix's Kamigaku Ensemble with Marcus Pal, Ellen Arkbro, Susana Santos Silva, Amir ElSaffar Blank Forms 7:30 pm \$40
- Chief Adjua Christian Scott Blue Note 8, 10:30 pm \$35
- Rachel Eckroth; Charlie Sigler Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Creative Music Studio Benefit Concert with Nels Cline, Ava Mendoza, Billy Martin, Steven Bernstein, Joe Russo, Gabby Fluke-Mogul, Luke Stewart, Mara Rosenblom, Karl Berger, Ingrid Sertso Brooklyn Bowl 6, 8:30 pm \$200
- Brazilian Grooves Cellar Dog 7 pm \$10
- Keith Loftis Chelsea Table & Stage 9:30 pm \$20
- Guy Minutis Trio with Alon Near, Philippe Lemm Dizzy's Club 7:30, 9:30 pm \$25-45
- Dan Aran Band; Rachel Z Quartet The Django 7:30, 10:30 pm
- Alex Wintz Mezzrow 7:30, 9 pm \$20
- Mingus Big Band Midnight Theatre 7, 9:30 pm \$65-75
- Calvin Johnson's A Love Letter to Erykah Badu Minton's 7, 9:30 pm \$25
- Eden Bareket's Zaman with Chris McCarthy, Tamir Shmerling, Alon Benjamini; DMT Trio: Michael Mayo, Tamir Shmerling, Diego Ramirez Nublu 1517 pm \$20
- CeCe Gable with Roni Ben-Hur, Harvie S, Matt Wilson Pangea 7 pm \$25
- Antonio Ciacca Pierre Hotel 6 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Isabel Crespo Pardo Roulette 8 pm \$30
- Thomas Linger Smalls 7:30, 9 pm \$20
- David Hazeltine Trio with Peter Washington, Louis Hayes Smoke 7, 9 pm \$25
- Hyperunderstanding Quartet: Jonathan Finlayson, Matt Mitchell, Tyrone Allen, Kate Gentile The Stone at The New School 8:30 pm \$20
- Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwog, Adam Cruz Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, November 17

- Intergenerational Jazz Power Jam—Here's to the Ladies Who Swing and Bling: Antoinette Montague with Eli Yamin, Melissa Slocum, Darrell Smith and guests Claire Daly, Annette A. Aguilar, Kim Holmes, Joie St. Hubert Alianza Dominicana Cultural Center 7 pm
- Journey Through Jazz Part II: Jazz at Lincoln Center Orchestra with Wynton Marsalis The Appel Room 7, 9:30 pm \$45
- Terry Waldo's Gotham City Band Arthur's Tavern 7 pm
- Marta Sanchez Bar Bayeux 5 pm
- Adam Kolker, Marc Copland, Jeremy Stratton, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- The Hot Sardines Birdland 7, 9:30 pm \$40
- Tawanda with Dave Kikoski Trio Birdland Theater 8:30 pm \$30
- Catherine Christer Hennix's Kamigaku Ensemble with Marcus Pal, Ellen Arkbro, Susana Santos Silva, Amir ElSaffar Blank Forms 7:30 pm \$40
- Chief Adjua Christian Scott Blue Note 8, 10:30 pm \$35
- The Octet; Elio Coppola Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Eric Wheeler Quartet; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$5
- Ben Price Trio Chelsea Table & Stage 9:30 pm \$20
- Timothy Norton Group Divine 8 pm
- Jeremy Pelt's Birthday Soundtrack with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard Dizzy's Club 7:30, 9:30 pm \$25-45
- Alex Weitz Dizzy's Club 11:15 pm \$15
- Tim Ries and Friends; Lee Taylor The Django 7:30, 10:30 pm
- Gary Jones Quartet Fiction Bar/Café 9 pm
- Jane Bunnett and Maqueque Hostos Center 7:30 pm \$20-25
- Dabin Ryu Sextet with Zoe Obadia, Nathan See, Kevin Scollins, Benjamin Young, Willis Edmundson The Jazz Gallery 7:30, 9:30 pm \$20-30
- Aubrey Johnson/Randy Ingram Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuvo Sotashe, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 8 pm
- Eric Yves Garcia Pierre Hotel 6 pm
- Josh Laurence Smalls 7:30, 9 pm \$20
- George Coleman Quartet with Orrin Evans, John Webber, Joe Farnsworth and guest Peter Bernstein Smoke 7, 9, 10:30 pm \$40-60
- Sara Serpa, Anna Webber, Sara Schoenbeck, Joanna Mattrey, Mariel Roberts, Matt Mitchell The Stone at The New School 8:30 pm \$20
- Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwog, Adam Cruz Village Vanguard 8, 10 pm \$40

## Friday, November 18

- Journey Through Jazz Part II: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
The Appel Room 7, 9:30 pm \$45
- ★ Johnny O'Neal Trio  
Arthur's Tavern 7 pm
- Troy Roberts  
Bar Bayeux 8, 9:30 pm
- Street Life! The Music of The Crusaders: Craig Dreyer  
Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band  
Birdland 5 pm \$30
- The Hot Sardines  
Birdland 8:30, 10:30 pm \$40
- ★ Catherine Christer Hennix's Kamigaku Ensemble with Marcus Pal, Ellen Arkbro, Susana Santos Silva, Amir ElSaffar  
Blank Forms 7:30 pm \$40
- Ronnie Cuber Celebration: Frank Basile and Jason Marshall; Andrew Wagner  
Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Sylvia Cuenca Quintet; Gabriele Donati Quartet  
Cellar Dog 7, 11:30 pm \$10
- ★ Jeremy Pelt's Birthday Soundtrack with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Alex Weitz  
Dizzy's Club 11:15 pm \$15
- Matt Rollings Quartet with Howard Paul; Craig Handy and 2nd Line Smith; Eitan Kenner  
The Django 7:30, 10:30 pm 1 am
- Luke Norris Quartet  
Fiction Bar/Café 9 pm
- Taylor Eigsti Quartet with David "DJ" Ginyard, Jr., Charles Altura  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Jon Davis  
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ The Music of Darcy James Argue: Manhattan School of Jazz Orchestra with guest Ingrid Jensen  
Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- ★ Aaron Diehl  
Merkin Concert Hall 7:30 pm \$30
- Allan Harris  
Mezzrow 7:30, 9 pm \$20
- Micheala Marino Lerman's Love Movement  
National Sawdust 8 pm \$25
- Camille Norment/Craig Taborn  
Park Avenue Armory 7, 9 pm \$45
- Antonio Ciacca  
Pierre Hotel 6 pm
- Zach Adleman; Akiko Tsuruga  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- ★ Zakir Hussain/Niladri Kumar  
Skirball Center 8 pm \$35-85
- Walt Weiskopf  
Smalls 7:30, 9 pm \$20
- ★ George Coleman Quartet with Orrin Evans, John Webber, Joe Farnsworth and guest Peter Bernstein  
Smoke 7, 9, 10:30 pm \$40-60
- Phalanx Ambassadors: Jon Irabagon, Miles Okazaki, Patricia Brennan, Matt Mitchell, Kim Cass, Kate Gentile  
The Stone at The New School 8:30 pm \$20
- ★ Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40
- Charu Suri with Falsa, Joe Lastie, Noshir Moody, Kobi Arad, Justin Lee, Jay O'Brien, Radhika Baskar  
Weill Recital Hall at Carnegie Hall 8 pm \$39-59
- Somi with Mazz Swift, Dana Lyn, Cameren Anai, Dara Hankins, Otis Brown III, Toru Dodo, Michael Olatuja, Myron Walden  
Zankel Hall 9 pm \$54-64

## Saturday, November 19

- C. Spencer Yeh/Kwami Winfield; Thomas Dimuzio/Bob Bellerue  
411 Kent 8 pm \$15
- Journey Through Jazz Part II: Jazz at Lincoln Center Orchestra with Wynton Marsalis  
The Appel Room 7 pm \$45
- Adam Kolker/Russ Lossing  
Bar Bayeux 6 pm
- ★ IN FLUX: Ravi Coltrane, Luis Perdomo, Drew Gress, EJ Strickland  
Bar Bayeux 8, 9:30 pm
- Helio Alves/Guilherme Monteiro  
Bar Lunático 8:30, 10 pm \$10
- Anders Nilsson/Kenny Wessel  
Barbès 6 pm \$20
- The Hot Sardines  
Birdland 8:30, 10:30 pm \$40
- ★ Catherine Christer Hennix's Kamigaku Ensemble with Marcus Pal, Ellen Arkbro, Susana Santos Silva, Amir ElSaffar  
Blank Forms 6:30 pm \$40
- Ronnie Cuber Celebration: Frank Basile and Jason Marshall; Willem Delisfort  
Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Chuck Redd Quartet; James Austin Quartet  
Cellar Dog 7, 11:30 pm \$10
- ★ Arts for Art Fundraiser Celebration: Dan Kurfirst, Daro Behrooz, Rodney Chapman, Dave Sewelson, Mike McGinnis, Claire deBrunner, Dick Griffin, On Ka Davis, Che Chen, Ken Filiano, Lesley Mok, Andrea Wolper, Lisa Sokolov; Luke Stewart, Heru Shabaka-Ra, Tcheser Holmes; Patricia Spears Jones; Zigi Lowenberg; Ava Mendoza, Rob Brown, Jason Kao Hwang, William Parker, Tcheser Holmes; Akash Mittal, Gabby Fluke-Mogul, Leo Chang, Ken Filiano, Dan Kurfirst; Cooper-Moore solo; Ahmed Abdullah, Monique Ngozi Nri, Sam Newsome, William Parker, Francisco Mora Catlett, Davaolis Fearon; James Brandon Lewis, Eri Yamamoto, Brandon Lopez, Michael TA Thompson; Raymond Nat Turner; Yuko Otomo; Avram Fefer, Dick Griffin, Dave Sewelson, Luke Stewart, Michael Wimberly, Lesley Mok; Lisa Sokolov, Andrea Wolper, Ellen Christi, Kyoko Kitamura, Patricia Nicholson, Eri Yamamoto, Michael TA Thompson; Mara Rosenbloom, Karen Borca, Mike McGinnis, Leo Chang, Whit Dickey; William Parker Big Band with Rob Brown, Dave Sewelson, Akash Mittal, James Brandon Lewis, Dick Griffin, Heru Shabaka-Ra, Jason Kao Hwang, Gabby Fluke-Mogul, Lisa Sokolov, Andrea Wolper, Ellen Christi, Kyoko Kitamura, Eri Yamamoto, Brandon Lopez, Ken Filiano, Michael Wimberly, Juan Pablo Carletti, Davaolis Fearon, Patricia Nicholson Clemente Solo Velez Cultural Center 6 pm \$60
- ★ A Tribute to Strata-East: Charles Tolliver, Josh Evans, Bruce Williams, Luis Perdomo, Nat Reeves, Carl Allen  
The Cutting Room 3 pm \$35
- ★ Jeremy Pelt's Birthday Soundtrack with Chien Chien Lu, Victor Gould, Vicente Archer, Allan Mednard  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Alex Weitz  
Dizzy's Club 11:15 pm \$15
- Mariel Bildsten Septet; Sam Dillon Quartet  
The Django 10:30 pm 1 am
- Raphael Silverman Quartet  
Fiction Bar/Café 9 pm
- Zodiac: Palaver Strings with Chris Patishall Trio  
Greenwich House Music School 8 pm
- Taylor Eigsti Quartet with David "DJ" Ginyard, Jr., Charles Altura  
The Jazz Gallery 7:30, 9:30 pm \$30-40
- Jon Davis  
Knickerbocker Bar & Grill 9 pm \$3.50
- Manhattan School of Music Precollege Jazz  
Manhattan School of Music Miller Recital Hall 4 pm
- Geoff Keezer  
Mezzrow 7:30, 9 pm \$20
- Ray Blue  
Minton's 7, 9:30 pm \$25
- ★ Oran Etkin's Timbaloo Jazz for Kids with guest Bobby Sanabria  
National Sawdust 11 am \$20
- Antonio Ciacca  
Pierre Hotel 6 pm
- Christian Fennesz  
Public Records 7 pm \$35
- Vanessa Rubin and Trio  
Sistas' Place 9, 10:30 pm \$25
- Walt Weiskopf  
Smalls 7:30, 9 pm \$20
- ★ George Coleman Quartet with Orrin Evans, John Webber, Joe Farnsworth and guest Russell Malone  
Smoke 7, 9, 10:30 pm \$40-60
- ★ Miguel Zenón, Matt Mitchell, Chris Tordini, Dan Weiss  
The Stone at The New School 8:30 pm \$20
- ★ Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40

## Sunday, November 20

- Rob Garcia solo  
440Gallery 4:40 pm \$10
- Creole Cookin' Jazz Band  
Arthur's Tavern 7 pm
- Wayne Tucker and The Bad Mothas  
Bar Lunático 8:30, 10 pm \$10
- Sunny Jain's Wild Wild East with Ben Parag, Alison Shearer, Ryan Dugre, Almog Sharvit  
Barbès 8 pm \$20
- Daisy Castro Group with Max O'Rourke, Brad Brose, James Robbins  
Barbès 10 pm \$20
- Benny Benack III/Steven Feifke Holiday Show  
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra  
Birdland 8:30, 10:30 pm \$30
- ★ Catherine Christer Hennix's Kamigaku Ensemble with Marcus Pal, Ellen Arkbro, Susana Santos Silva, Amir ElSaffar  
Blank Forms 6:30 pm \$40
- Willem Delisfort Trio  
Cellar Dog 7 pm \$10
- Always Irving Berlin: Debby Boone, Darius de Haas, Anaís Reno, Joe Davidian, Abdias Armenteros, Jay Leonhart, Jerome Jennings  
Dizzy's Club 5, 7:30 pm \$25-45
- Alexander Claffy Quartet; Michael Kanan Trio  
The Django 6:30, 9:30 pm
- Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 8 pm
- Davis Mirarchi Quartet  
Fiction Bar/Café 9 pm
- William Hooker's Let Music Be Your Brunch  
Funkadelic Studios 11 am
- Kelly Green/Luca Soul Rosenfeld and guest Tim Armacost  
Green Soul Studios 6:30 pm \$40
- Intergenerational Jazz Power Jam—Here's to the Ladies Who Swing and Bling: Antoinette Montague with Eli Yamin, Melissa Slocum, Darrell Smith and guests Claire Daly, Annette A. Aguilar, Kim Holmes, Joie St. Hubert  
Jazz Museum in Harlem 2 pm \$10
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller  
The Keep 9 pm
- Carol Morgan  
Mezzrow 7:30, 9 pm \$20
- Ryan Hanseler Trio+1 with Gabrielle Cavassa  
Minton's 7, 9:30 pm \$25
- Triangle Factory Fire: Yale Strom and Hot Pstromi with Fred Benedetti, Peter Stan, Jim Whitney, Elizabeth Schwartz  
The Museum at Eldridge Street 3 pm \$25
- ★ Billy Martin solo; Eric Mingus/Elliott Sharp  
Nublu 151 7 pm \$20
- Marcus Goldhaber; Mimi Jones and Friends  
Room 623 at B2 Harlem 6, 8 pm \$15-20
- ★ Yuko Fujiyama's Contemporary East I with Jen Shyu, Graham Haynes, Reggie Nicholson  
Roulette 8 pm \$30
- Sebastian Noelle, Matt Aronoff, Lee Fish  
Saint Peter's Church 5 pm
- Jochen Rueckert  
Smalls 7:30, 9 pm \$20
- ★ George Coleman Quartet with Orrin Evans, John Webber, Joe Farnsworth and guest Peter Bernstein  
Smoke 7, 9, 10:30 pm \$40-60
- Boney James  
Sony Hall 8 pm \$60-105
- ★ Tom Harrell Quintet with Dayna Stephens, Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40

## Monday, November 21

- Grove Street Stompers  
Arthur's Tavern 7 pm
- Bruce Barth Trio  
Bar Lunático 8:30, 10 pm \$10
- Paul Jones Quartet  
The Belfry 7 pm
- Troy Roberts NU-JIVE with Tim Jago, Silvano Monasterios, Eric England, Dave Chiverton  
Birdland Theater 8:30 pm \$30
- Dizzy Gillespie Afro-Latin Experience  
Blue Note 8, 10:30 pm \$35
- Bruce Harris Trio  
Cellar Dog 7 pm \$10
- Russ Anixter's Hippie Big Band  
The Cutting Room 7 pm \$25
- Always in Pursuit—An Homage to Stanley Crouch  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Adam Moezinia Folk Element Trio; Far West: Noah Haidu/Peter Bernstein  
The Django 7:30, 10:30 pm
- Elijah Shiffer Quartet  
Fiction Bar/Café 9 pm
- ★ Margaret Slovak Trio with Harvie S, Michael Sarin  
The Jazz Gallery 7 pm \$20
- Spike Wilner  
Mezzrow 7:30, 9 pm \$20
- Jorge Glem/César Orozco Duo  
National Arts Club 9 pm \$25
- ★ Yuko Fujiyama's Contemporary East II with Sylvie Courvoisier, Ned Rothenberg, Do Yeon Kim, Satoshi Takeishi  
Roulette 8 pm \$30
- Ari Hoenig  
Smalls 7:30, 9 pm \$20
- ★ Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40
- Oz Noy  
Zinc Bar 7, 8:30 pm \$30

## Tuesday, November 22

- Liz and Ann Hampton Callaway  
54 Below 7 pm \$70-145
- Diego Voglino Jam Session  
Bar Bayeux 8 pm
- Jacob Joliff, Tal Yalom, Tamar Kom  
Bar Lunático 8:30, 10 pm \$10
- Ken Peplowski Quartet  
Birdland 7, 9:30 pm \$40
- Loston Harris/Gianluca Renzi  
Birdland Theater 5:30 pm \$30
- ★ Vince Giordano and The Nighthawks  
Birdland Theater 8:30 pm \$30
- Eddie Palmieri  
Blue Note 8, 10:30 pm \$45
- Ehud Asherie Trio  
Cellar Dog 7 pm \$10
- Steven Bernstein's Millennial Territory Orchestra and Friends  
City Winery 8 pm \$30-55
- Elio Villafranca  
David Rubenstein Atrium 7:30 pm
- Manhattan School of Jazz Orchestra led by Darcy James Argue with guest Ingrid Jensen  
Dizzy's Club 7:30, 9:30 pm \$25-45
- Helio Alves Trio; Carlos Abadie's Latin Jazz Express  
The Django 7:30, 10:30 pm
- Cameron Campbell; Ayumi Ishito, Remi Hasumi, Yuko Togami  
Downtown Music Gallery 6:30 pm
- Agustín Grasso Quartet  
Fiction Bar/Café 9 pm
- Jinjoo Yoo  
Hortus NYC 7 pm
- Hayoung Lyoo with Sunhyun Yoo, Jacob Shulman, Kevin Sun, Thomas Morgan, Vinnie Sperrazza  
Lowlands 8, 9:30 pm
- A Bu  
Mezzrow 7:30, 9 pm \$20
- Alfredo Colón's Blood Burden  
Roulette 8 pm \$30
- Mara Rosenbloom, Gabby Fluke-Mogul, Tcheser Holmes; Stephen Gauci, Santiago Leibson, Adam Lane, Colin Hinton; Kevin Shea, Jonathan Goldberger, Michael Eaton, Max Kutner  
Scholes Street Studio 7:30 pm \$20
- ★ Michael Blake Quartet with Allan Mednard, Ed Cherry, Tony Scherr  
Smalls 7:30, 9 pm \$20
- Edmar Castañeda Quartet  
Trinity Wall Street 1 pm
- ★ Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits  
Village Vanguard 8, 10 pm \$40
- ★ Luis Perdomo Trio with Ugonna Okegwo, Adam Cruz  
Zinc Bar 7, 8:30 pm \$35

# FLUSHING TOWN HALL

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## NEA JAZZ MASTERS: THE BLUES FEELINGS

SAT, NOV 12  
8 PM



## SONGS FOR BARRY HARRIS

with  
Sheila Jordan  
Harvie S and  
Roni Ben-Hur

FRI, DEC 2  
8PM



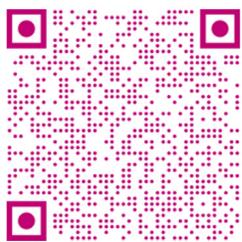
## Louis Armstrong Legacy Monthly Jazz Jam

WED, NOV 9  
WED, DEC 14  
7 PM



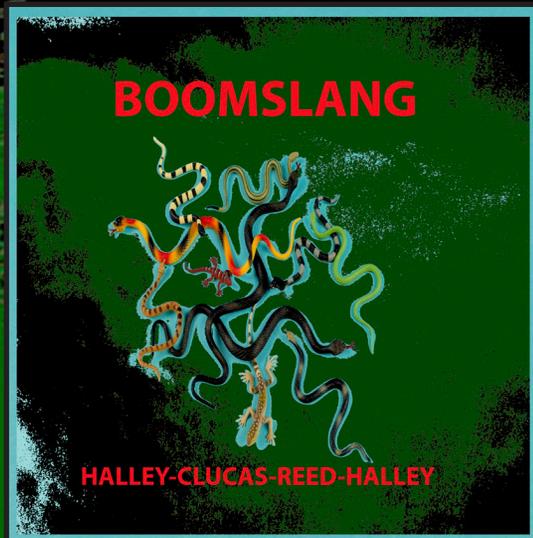
## Lioness: Women in Jazz Concert Series

THU, NOV 10  
THUS, DEC 8  
7:30 PM

NATIONAL ENDOWMENT FOR THE ARTS | NEW YORK COUNCIL ON THE ARTS | NYC CULTURAL AFFAIRS | HOWARD GILMAN FOUNDATION | LOUIS ARMSTRONG EDUCATIONAL FOUNDATION

Booth Ferris Foundation | GURU KRUPA | The Ten Ten and Leslie K. Samuels Foundation, Inc. | MID ATLANTIC ARTS FOUNDATION | CENTER FOR CULTURAL VIBRANCY



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NEW RECORDING BY  
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LOS ANGELES CORNETIST  
DAN CLUCAS,  
CANADIAN BASSIST  
CLYDE REED AND  
LONGTIME DRUMMER  
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COMPOSITIONS AND  
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IMPROVISATIONS THAT  
SHOWCASE THE DEPTH  
AND INVENTIVENESS OF  
THE GROUP'S PLAYING.

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## Wednesday, November 23

- Akiko Tsuruga Trio 333 Lounge 7:30, 9:30 pm
- Liz and Ann Hampton Callaway 54 Below 7 pm \$70-145
- David Weiss Bar Bayeux 8, 9:30 pm
- Luca Benedetti Trio with Tony Scherr, Tony Mason Bar Lunático 8:30, 10 pm \$10
- Ken Peplowski Quartet Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$30
- Frank Vignola's Guitar Night with Gary Mazzaroppi, Vince Chericco and guest Bill Charlapp Birdland Theater 8:30 pm \$30
- Eddie Palmieri Blue Note 8, 10:30 pm \$45
- Saul Rubin Trio Cellar Dog 7 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$25-45
- Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka; Nick Hampton Band The Django 7:30, 10:30 pm
- Mind Open Quartet Fiction Bar/Café 9 pm
- Underground Horns Groove Bar & Grill 7 pm
- Antonio Ciacca Mezzrow 7:30, 9 pm \$20
- Mingus Big Band Midnight Theatre 7, 9:30 pm \$65-75
- Calvin Johnson's A Love Letter to Harlem Minton's 7, 9:30 pm \$25
- Jill McCarron Pierre Hotel 6 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Nate Jones Smalls 7:30, 9 pm \$20
- Lezlie Harrison Quintet with Antoine Drye, Yoshi Waki, John di Martino, Russell Carter Smoke 7, 9 pm \$25
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, November 24

- Liz and Ann Hampton Callaway 54 Below 8 pm \$70-145
- Terry Waldo's Gotham City Band Arthur's Tavern 7 pm
- Ken Peplowski Quartet Birdland 7, 9:30 pm \$40
- Jinjoo Yoo Quartet with Stefano Doglioni, Kihong Jang, Chris Haney Birdland Theater 8:30 pm \$30
- Eddie Palmieri Blue Note 8, 10:30 pm \$45
- Timothy Norton Group Divine 8 pm
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7 pm \$25-45
- House of Jade: Vuyo Sotashes, Jenn Jade, Benny Benack III, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 8 pm
- Eric Yves Garcia Pierre Hotel 6 pm
- Giveton Gelin Smalls 7:30, 9 pm \$20
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

## Friday, November 25

- Liz and Ann Hampton Callaway 54 Below 7 pm \$70-145
- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Birdland Big Band Birdland 5 pm \$30
- Ken Peplowski Quartet Birdland 8:30, 10:30 pm \$40
- Sheila Jordan Trio Birdland Theater 8:30 pm \$30
- Eddie Palmieri Blue Note 8, 10:30 pm \$45
- Stacy Dillard; Russell Hall Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Milton Suggs Quartet; Mariel Bildsten Quartet Cellar Dog 7, 11:30 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$25-45
- Calvin Johnson Dizzy's Club 11:15 pm \$15
- Erena Terakubo Quartet; Freddie Deboe Band; Eitan Kenner The Django 7:30, 10:30 pm 1 am
- Leo Genovese Trio with Giuseppe Cucciara, Jeff Williams Fiction Bar/Café 9 pm
- Max Pollak Group with Felipe Fournier, Alexis Cuadrado The Jazz Gallery 7:30, 9:30 pm \$30-40
- Alexander Leonard/Jay Leonhart Knickerbocker Bar & Grill 9 pm \$3.50
- Jill McCarron Pierre Hotel 6 pm
- Jamile Staeve Ayres; Alex Kautz Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Greg Abate Smalls 7:30, 9 pm \$20
- Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton III, Victor Gould, Rashaan Carter, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$40-60
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

## Saturday, November 26

- Liz and Ann Hampton Callaway 54 Below 7 pm \$70-145
- Adam Kolker Duo Bar Bayeux 6 pm
- Santiago Liebson Bar Bayeux 8, 9:30 pm
- Binky Griptite Orchestra Bar Lunático 8:30, 10 pm \$10
- Ken Peplowski Quartet Birdland 8:30, 10:30 pm \$40
- Sheila Jordan Trio Birdland Theater 7, 9:30 pm \$30
- Eddie Palmieri Blue Note 8, 10:30 pm \$45
- Simon Moullier; Evan Sherman Café Bohemia 7, 9, 10:30 pm 12 am \$20
- Greg Glassman Quartet; Courtney Wright Quartet Cellar Dog 7, 11:30 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$25-45
- Calvin Johnson Dizzy's Club 11:15 pm \$15
- Matt Chertkoff Quartet with Houston Person; Ben Stivers Quartet; Sam Dillon Quartet The Django 7:30, 10:30 pm 1 am
- Mike Moreno's The Standards From Film Quartet with Micah Thomas, Matt Penman, Obed Calvaire The Jazz Gallery 7:30, 9:30 pm \$30-40
- Alexander Leonard/Jay Leonhart Knickerbocker Bar & Grill 9 pm \$3.50
- JC Hopkins Biggish Band Minton's 7, 9:30 pm \$25
- Jill McCarron Pierre Hotel 6 pm
- Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton III, Victor Gould, Rashaan Carter, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$40-60
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

## Sunday, November 27

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Ferenc Nemeth Trio with Dayna Stephens, Massimo Biolcati Bar Lunático 8:30, 10 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- City Rhythm Orchestra Birdland Theater 5:30 pm \$30
- Sheila Jordan Trio Birdland Theater 7, 9:30 pm \$30
- Terry Waldo's Gotham City Band Blue Note 12:30, 2:30 pm \$25
- Eddie Palmieri Blue Note 8, 10:30 pm \$45
- Ned Gould Trio Cellar Dog 7 pm \$10
- Juliet Kurtzman/Pete Malinverni Chelsea Table & Stage 7 pm \$20
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 5, 7:30 pm \$25-45

- John Lee Quartet; Joe Block Trio The Django 6:30, 9:30 pm
- Dan Kurfirst's Arkinetics; Arun Ramamurthy Drom 7 pm \$25
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 8 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Andrea Wolper Trio with Michael Howell, John Lang North Square Lounge 12:30, 2 pm
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8 pm \$15-20
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Roulette 8 pm \$40
- Miki Yamanaka Trio Saint Peter's Church 5 pm
- Dmitry Baevsky Smalls 7:30, 9 pm \$20
- Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton III, Victor Gould, Rashaan Carter, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$40-60
- Jason Moran solo Village Vanguard 3 pm \$40
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Carpathian Impressions: László Borbély, Eva Polgár, Gábor Varga Zankel Hall 7:30 pm \$44-64

## Monday, November 28

- Grove Street Stompers Arthur's Tavern 7 pm
- Paul Jones Quartet The Belfry 7 pm
- Wayne Escoffery Trio Cellar Dog 7 pm \$10
- Armstrong Now: Matthew Whitaker/Alain "Hurrikane" Lature Dizzy's Club 7:30, 9:30 pm \$25-45
- Brian Charette Quintet; Sarah Hanahan Quintet The Django 7:30, 10:30 pm
- Rico Jones Quartet Fiction Bar/Café 9 pm
- Ed Palemo Indium 8:30 pm \$35
- Dmitry Baevsky Mezzrow 7:30, 9 pm \$20
- Aaron Comess Group with Teddy Kumpel, Richard Hammond, Keith Loftis, Leon Gruenbaum Rockwood Music Hall Stage 1 10 pm
- Kirk Knuffke Trio with Matthew Shipp, Michael Bisio Roulette 8 pm \$30
- Joe Farnsworth Smalls 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

## Tuesday, November 29

- The Journey of Jazz: Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Leo Genovese Group with Rodolfo Zanetti, Danielle Germani, Agustín Uriburu, Juan Chiavassa Bar Lunático 8:30, 10 pm \$10
- Tony Glausi Band Birdland 7, 9:30 pm \$30
- Loston Harris/Gianluca Renzi Birdland Theater 5:30 pm \$30
- Vince Giordano and The Nighthawks Birdland Theater 8:30 pm \$30
- Bill Frisell Blue Note 8, 10:30 pm \$45
- Johnny O'Neal Trio Cellar Dog 7 pm \$10
- Manuel Valera's New Cuban Express Big Band with Brian Pareschi, David Smith, Stuart Mack, Alex Norris, Michael Thomas, Patrick Cornelius, Jeremy Powell, Charles Pillow, Andrew Gutauskas, Mike Fahie, Matt McDonald, John Yao, Jeff Nelson, Hamish Smith, Jimmy Macbride, Kiesel Jimenez Dizzy's Club 7:30, 9:30 pm \$25-45
- Samuel Torres Quintet; Los Hacheros The Django 7:30, 10:30 pm
- Hans Luchs Quartet Fiction Bar/Café 9 pm
- Jinjoo Yoo Hortus NYC 7 pm
- Adam Holzman with Franz Hackl, Jane Getter, Arjun Bruggeman Kostabi World 7 pm \$40
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm
- Alicyn Yaffee Mezzrow 7:30, 9 pm \$20
- Brian Charette Trio Ornithology Jazz Club 9 pm
- Takuya Kuroda Public Records 7:30 pm \$30
- Anna Webber/Angela Morris Big Band with Jay Rattman, Caroline Davis, Adam Schneit, Lisa Parrott, John Lake, Jake Henry, Adam O'Farrill, Kenny Warren, Tim Vaughn, Kalia Vandever, Jen Baker, Jennifer Wharton, Patricia Brennan, Dustin Carlson, Marta Sanchez, Adam Hopkins, Jeff Davis Roulette 8 pm \$30
- Hiromi and PUBLIQuartet Sony Hall 7 pm \$50-65
- Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40

## Wednesday, November 30

- Troy Roberts Trio 333 Lounge 7:30, 9:30 pm
- Lorenz Lindner/Julia Santoli 411 Kent 8 pm \$15
- The Journey of Jazz: Peter and Will Anderson with Bruce Harris, Wayne Tucker, Neal Miner, Paul Wells, Dalton Ridenhour 59E59 Theaters 7 pm \$40-65
- Matt Mitchell Trio with Kim Cass, Kate Gentile Bar Bayeux 8, 9:30 pm
- Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi Bar Lunático 8:30, 10 pm \$10
- Kurt Elling/Danilo Pérez Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$30
- Tribute to Vic Juris: Kate Baker Birdland Theater 8:30 pm \$30
- Bill Frisell Blue Note 8, 10:30 pm \$45
- Jason Tiemann; Joe Peri Café Bohemia 7, 8:30, 10, 11:30 pm \$10
- Organ Grooves Cellar Dog 7 pm \$10
- Ulysses Owens, Jr. Big Band with Sarah Hanahan, Sophia Kickhofel, Diego Rivera, Nicole Glover, Andy Gutauskas, Eric Miller, Gina Benalcazar, Seth Weaver, Andrew Kim, Benny Benack III, Walter Cano, David Snider, Noah Halpern, Luther Allison, Philip Norris Dizzy's Club 7:30, 9:30 pm \$25-45
- Rachel Z Trio; Sachal Vasandani The Django 7:30, 10:30 pm
- Mike Stern Drom 8 pm \$25
- Ryan Slatko Fiction Bar/Café 9 pm
- Jazz Composers' Showcase Vol. 17: Ben Kono, Ethan Helm, Jeremy Powell, John Lowery, Jay Rattman, Roger Garcia Jr., Josh Deutsch, David Adewumi, Andrew Stephens, Nick Grinder, Jasim Perales, Sam Blakeslee, Jennifer Wharton, Tammy Huynh, Martha Kato, Olli Hirvonen, Evan Gregor, John Sturino The Jazz Gallery 7:30, 9:30 pm \$20-30
- Mike Holober Mezzrow 7:30, 9 pm \$20
- Mingus Big Band Midnight Theatre 7, 9:30 pm \$65-75
- Calvin Johnson's A Love Letter to New Orleans Minton's 7, 9:30 pm \$25
- Kathleen Landis Pangea 7 pm \$25
- Jill McCarron Pierre Hotel 6 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Sean Nowell Smalls 7:30, 9 pm \$20
- Laurin Talese Smoke 7, 9 pm \$25
- Hiromi and PUBLIQuartet Sony Hall 7 pm \$50-65
- Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

# 100 MILES OUT

## CONNECTICUT

11/2 (6:30 pm) Corinthian Jazz Band  
11/4, 11/11, 11/18, 11/25 (7 pm) Bill's Allstar Jazz Band  
**Bill's Seafood (Westbrook, CT) [www.billseafood.com](http://www.billseafood.com)**

11/2, 11/9, 11/16, 11/23, 11/30 (7 pm) Hartford Jazz Society presents Jazz Jam  
**Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) [www.blackeyedsallys.com](http://www.blackeyedsallys.com)**

11/5 (8 pm) Ken Serio Trio  
11/12 (8 pm) Leala Cyr  
11/17 (7 pm) Ryan Sands Trio  
**Buttonwood Tree Performing Arts Center (Middletown, CT) [www.buttonwood.org](http://www.buttonwood.org)**

11/18 (8 pm) Alex Tremblay; The Dwonzet; Nick Di Maria & Indigo  
**Seven Café Nine (New Haven, CT) [www.cafenine.com](http://www.cafenine.com)**

11/7, 11/14, 11/21, 11/28 (7:30 pm) Hartford Jazz Orchestra  
**Elicit Brewery (Manchester, CT) [www.elicitbrewing.com](http://www.elicitbrewing.com)**

11/2 (7:30 pm) David Chevan, Rex Cadwallader, Will Cleary  
**Garner Hall (New Haven, CT) [www.southernct.edu](http://www.southernct.edu)**

11/6, 11/13, 11/20 (2 pm) Dave Santoro, Larry Ham, Tom Molito  
**Gilson Café & Cinema (Wilsted, CT) [www.gilsoncafeandcinema.com](http://www.gilsoncafeandcinema.com)**

11/11 (7:30 pm) Taylor McCoy + Michael Carabell  
**Hartford Flavor Company (Hartford, CT) [www.hartfordflavor.com](http://www.hartfordflavor.com)**

11/18 (8 pm) Samara Joy  
**Jorgensen Center for the Performing Arts (Storrs, CT) [www.jorgensen.uconn.edu](http://www.jorgensen.uconn.edu)**

11/2 (7 pm) Bill Crow with Dave Childs, Roger Post  
11/9 (7 pm) Howard Britz Trio with Don Falzone, Eric Halvorson  
11/16 (7 pm) Swing Du Jour Gypsy Jazz with Howie Bujese Carlough, Jamie Doris, Daniel Elias, Norman Plankey

11/30 (7 pm) Tim Dehuff Quartet with Rob Aries, Dave Anderson, Tyger MacNeal  
**La Zingara (Bethel, CT) [www.lazingara.com](http://www.lazingara.com)**

11/7 (6 pm) Nat Reeves with Josh Bruneau, Matt DeChamplain, Molly Sayles  
**Local @Parkville Market, The (Hartford, CT) [www.parkvillemarket.com/vendor/the-local](http://www.parkvillemarket.com/vendor/the-local)**

11/2, 11/9, 11/16, 11/23, 11/30 (9 pm) Hawkins Jazz Collective  
**Owl Shop (New Haven, CT) [www.owlshopcigars.com](http://www.owlshopcigars.com)**

11/4 (7/9 pm) Sally Terrell Quartet  
**Palace Theater Poli Club (Waterbury, CT) [www.palacetheaterct.org/shows/jazz](http://www.palacetheaterct.org/shows/jazz)**

11/11 (8 pm) Michael Sarian Quartet with Santiago Leibson, Marty Kenney, Nathan Ellman-Bell  
**Parkville Sounds (Hartford, CT) [www.parkvillesounds.com](http://www.parkvillesounds.com)**

11/13 (2:30 pm) Matthew Shipp with Anna Webber, Joe Morris  
**Real Art Ways (Hartford, CT) [www.realartways.org](http://www.realartways.org)**

11/4 (8:30 pm) Maria De Angelis with Michael Kanan Trio  
11/5 (8:30 pm) Alan Broadbent Trio with Harvie S, Billy Mintz  
11/11 (8:30 pm) Russell Malone Quartet with Rick Germanson, Vincent DuPont, Neal Smith  
11/12 (8:30 pm) Davie Pietro with Gary Versace, Johannes Weidenmueller, Kendrick Scott  
11/18 (8:30 pm) Benito Gonzalez Trio with James Genus, Jeff "Tain" Watts  
11/19 (8:30 pm) Matt Dwonszyk's Dwonzet with Kris Allen, Shenel Johns, Benito Gonzales, Jonathan Barber  
11/25 (8:30 pm) Matthew Parrish Quartet with Houston Person  
11/26 (8:30 pm) Jochen Rueckert Trio with Brian Charette, Troy Roberts  
**The Side Door (Old Lyme, CT) [www.thesidedoorjazz.com](http://www.thesidedoorjazz.com)**

## NEW JERSEY

11/5 (7:30 pm) Billy Martin solo  
**Blackbox PAC (Englewood, NJ) [www.blackboxpac.com](http://www.blackboxpac.com)**

11/21 (8 pm) James Gibbs III with T.K. Blue  
**The Brightside Tavern (Jersey City, NJ) [www.brightsidetavernmenu.com](http://www.brightsidetavernmenu.com)**

11/4 (7:30/9:15 pm) Craig Handy Trio  
11/11 (7:30/9:15 pm) Calvin Hill Trio  
11/18 (7:30/9:15 pm) T.K. Blue "Hue Of Blue"  
11/25 (7:30/9:15 pm) James Gibbs III Quartet  
**Brothers Smokehouse (Ramsey, NJ) [www.brotherssmokehousejnj.com](http://www.brotherssmokehousejnj.com)**

11/5 (3:30 pm) Lars Haake  
11/12 (3:30 pm) Matt Parrish  
11/19 (3:30 pm) Akiko Tsuruga  
11/26 (3:30 pm) Duane Eubanks  
**Candlelight Lounge (Trenton, NJ) [www.candlelighteventsjazz.com](http://www.candlelighteventsjazz.com)**

11/3 (7:30 pm) Brian Betz Quartet with Behn Gillece  
**Collingswood Community Center (Collingswood, NJ) [www.jazzbridge.org](http://www.jazzbridge.org)**

11/19 (12 pm) Aubrey Johnson with Randy Ingram, Matt Aranoff, Jimmy MacBride  
**Count Basie Center's The Vogel (Red Bank, NJ) [www.thebasie.org](http://www.thebasie.org)**

11/20 (11 am/1 pm) Vanessa Rubin Trio  
**Dorthaan's Place @Nico Kitchen + Bar (Newark, NJ) [www.njpac.org](http://www.njpac.org)**

11/12 (8 pm) Yvonnick Prene Trio with Greg "Organ Monk" Lewis, Colby Inzer  
**Flemington DIY (Flemington, NJ) [www.flemingtondiy.org/jazz](http://www.flemingtondiy.org/jazz)**

11/3, 11/4, 11/5 (7 pm) Jazz at the Point 2022 Festival Commemorating Pat Martino:  
Tony Monaco, Eric Alexander, Jeff "Tain" Watts, Chico Pinheiro, Fareed Haque, Kenwood Dennard, Jim Ridd, Sheryl Bailey, Byron Landham, Joel Harrison, Russell Malone, Rick Germanson, Charlie Apicella, Jimmy Bruno, Carmen Intorre, Pat Bianchi, Paul Bollenback, Alex Norris, Nicole Glover, Dave Stryker, Mark Whitfield  
**Gateway Playhouse (Somers Point, NJ) [www.southjerseyjazz.org](http://www.southjerseyjazz.org)**

11/6 (4 pm) Miguel Zenon/Luis Perdomo  
**JazzNights at Jones/Hockaday Barn (Hopewell, NJ) [www.jazznightsprinceton.com](http://www.jazznightsprinceton.com)**

11/5 (5 pm) T.K. Blue with S.O.L.E.  
**Miller Branch Library (Jersey City, NJ) [www.jclibrary.org/locations-a-hours/regional-branches/miller-branch](http://www.jclibrary.org/locations-a-hours/regional-branches/miller-branch)**

11/12 (6 pm) Jon Faddis Quartet  
**New Jersey Performing Arts Center @Bethany Baptist Church (Newark, NJ) [www.njpac.org](http://www.njpac.org)**

11/10 (8 pm) Fantasia with Jazzmeia Horn  
**New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) [www.njpac.org](http://www.njpac.org)**

11/10 (7:30 pm) Terence Blanchard The E-Collective, Turtle Island Quartet  
11/12 (3/7:30 pm) Dee Dee Bridgewater & Savion Glover New Jersey  
11/13 (7 pm) Yellowjackets  
11/18 (7 pm) NJMEA All-State Jazz Band/NJMEA All-State Jazz Choir  
11/19 (3/7:30 pm) Maria Schneider Orchestra  
11/20 (3 pm) Sarah Vaughan International Jazz Vocal Competition with Kristin Lash, Ekep Nkwelle, Lucia Guírrrez Reboloso, Allan Harris, Lucy Yeghiazaryan  
**Performing Arts Center @Victoria Theater (Newark, NJ) [www.njpac.org](http://www.njpac.org)**

11/2 (7 pm) Olii Soikkeli Trio with Paul Sikivie, Joe Peri  
11/3 (7 pm) Mark Wade Trio with Roberta Pickett, Scott Nuemann  
11/11 (7 pm) John Lee with Freddie Hendrix, Karl Latham & Friends  
11/18 (7 pm) Dave Stryker Trio  
11/25 (7 pm) Eric Mintel Quartet's "Vince Guaraldi & The Holidays"  
**Shanghai Jazz (Madison, NJ) [www.shanghaijazz.com](http://www.shanghaijazz.com)**

11/13 (4 pm) Jazz Room Series presents James Chirillo with Jon-Erik Kelloso, Evan Christopher, Harvey Tubbs, Jerome Jennings  
11/20 (4 pm) Jazz Room Series presents Immanuel Wilkins  
**Shea Center for the Performing Arts @William Paterson University (Wayne, NJ) [www.wpunj.edu/wppresents/jazz-room-series](http://www.wpunj.edu/wppresents/jazz-room-series)**

11/19 (8 pm) Giants of Jazz 23 "Honoring Rufus Reid"  
**South Orange Performing Arts Center (South Orange, NJ) [www.sopacnow.org](http://www.sopacnow.org)**

11/1 (7/8:30 pm) Ariana Sowa Quintet  
11/3 (7/8:45 pm) Mark Gross Quartet  
11/8 (7/8:30 pm) Matt Renzo Quartet  
11/10 (7/8:45 pm) Nat Adderley, Jr. Quartet  
11/15 (7/8:30 pm) Donald Solomon Quartet  
11/17 (7/8:45 pm) Victor Jones Quartet  
11/22 (7/8:30 pm) Angelina Kolobukhova Quartet  
11/29 (8/8:30 pm) Dominick Dzielczyk Quintet  
**Tavern on George (New Brunswick, NJ) [www.tavernongeorge.com](http://www.tavernongeorge.com)**

## NEW YORK

11/4 (7 pm) Victor LaGamma Trio  
11/5 (7:30 pm) Peter Hand Trio with Lewis Porter, Yuriy Galkin  
11/11, 11/25 (7 pm) Dinah Vero  
11/12, 11/26 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
11/19 (7 pm) Brazilwood Trio with Geoffrey Morrow, Tim Bayless, Joey "B"  
**Alvin & Friends (New Rochelle, NY) [www.alvinandfriendsrestaurant.com](http://www.alvinandfriendsrestaurant.com)**

11/5 (6 pm) Nat Reeves Trio  
11/11 (6 pm) Dos Belos with Marc Beladino, Paul Beladino, Jon Liebowitz, Dan Pifer, Matthew Norris  
11/12 (6 pm) Valerie Capers Quartet with John Robinson, Alan Givens, Doug Richardson  
11/19 (6 pm) Nova Blue with Al Acosta, Charlie Alletto, Glen Lowe, Joe Mannozi, Thomas Martin Lopez, Mike Viñas  
11/20 (4 pm) Acute Infections  
11/26 (6 pm) Premik's World Music Ensemble  
**Bean Runner Café (Peekskill, NY) [www.beanrunnercafe.com](http://www.beanrunnercafe.com)**

11/3 (7:30 pm) Teri Roiger with Sharp 5: Pete Levin, John Menegon, Jeff Siegel, Nanny Assis  
**Bearsville Theater (Woodstock, NY) [www.bearsvilletheater.com](http://www.bearsvilletheater.com)**

11/5 (7:30/8:45 pm) Gerry Malkin Jazz Collective with Tuomo Uusitalo, Chris Morrison, Mike McGuirk, Bobby Leonard  
11/19 (7:30/8:45 pm) Eric Puente Quintet with Jennie Colabatistto, Sarah Cion, Rich Williams, Ben Basile  
**Elk's Lodge (Ossining, NY) [www.jazzatthelodge.com](http://www.jazzatthelodge.com)**

11/19 (8 pm) Alexis Marcelo with Daniel Carter, JD Parran  
**Elysium Furnace Works @Howland Cultural Center (Beacon, NY) [www.facebook.com/elysiumfurnaceworks](http://www.facebook.com/elysiumfurnaceworks)**

11/12 (8 pm) Robin Holcomb + Wayne Horvitz with Sara Schoenbeck  
**Elysium Furnace Works @St. Andrew's Church (Beacon, NY) [www.facebook.com/elysiumfurnaceworks](http://www.facebook.com/elysiumfurnaceworks)**

11/20 (7 pm) Bill Frisell Trio with Thomas Morgan, Kenny Wollesen  
**Emelin Theatre (Mamaroneck, NY) [www.emelin.org](http://www.emelin.org)**

11/4 (7 pm) Pierre Bensusan  
11/6 (7 pm) Jazz Coalition presents Tim Berne, Gregg Belisle-Chi  
11/13 (7 pm) Steven Bernstein's Millennial Territory Orchestra  
11/17 (7 pm) Juma Sultan's Aboriginal Music Society  
11/19 (7 pm) Jay Collins & Midnight Ramble Horns with Scott Sharrard, Tony Leone, Steven Bernstein, Cochemea Gastelum, Scott Milici, Kyle Esposito  
11/20 (7 pm) Jazz Coalition presents Helen Sung  
**The Falcon (Marlboro, NY) [www.liveatthefalcon.com](http://www.liveatthefalcon.com)**

11/3 (8 pm) Gabrielle Stravelli with Art Hirahara, John Lang  
11/10 (8 pm) Dawn Meloday with Mark Capon, Alex Gressel  
11/17 (8 pm) Chris Byars with John Merrill, John Lang  
**First Name Basis at Divino Cucina (Hastings-on-Hudson, NY) [www.facebook.com/FNBhastingsny](http://www.facebook.com/FNBhastingsny)**

11/6 (4 pm) Creative Music Improvisers Orchestra with Karl Berger, Billy Martin  
**Handbell Studio at The Shirt Factory (Kingston, NY) [www.creativemusic.org](http://www.creativemusic.org)**

11/4-11/5 (7/9:30 pm) Tito Puente, Jr. Latin Jazz Ensemble  
11/6 (4/6 pm) Ed Cherry Trio  
11/11-11/12 (7/9:30 pm) Ray Blue Quintet  
11/13 (4/6 pm) Richard Boukas & Louis Arques  
11/18-11/19 (7:30/9:30 pm) David Amram at 92  
11/20 (4/6 pm) CeCe Gable with Roni Ben-Hur, Harvie S, Matt Wilson  
11/25-11/26 (7/9:30 pm) Duduka Da Fonseca Samba Jazz with Maucha Adnet  
11/27 (4/6 pm) Mark Sherman Quartet with Joe Magnarelli, Dean Johnson, Tim Horner  
**Jazz Forum Arts (Tarrytown, NY) [www.jazzforumarts.org](http://www.jazzforumarts.org)**

11/2 (1 pm) Tom Manuel and Young at Heart Trio Blossom Dearie Tribute  
11/3 (7 pm) Jazz Loft Big Band with Tom Manuel  
11/4-11/5 (7 pm) "Sinatra Las Vegas Revue" with Pete Caldera, Danny Bacher, Tom Manuel  
11/17 (7 pm) Bad Little Big Band with Madeline Kole, Rich Iacona  
11/18 (7 pm) "Drum Summit"  
11/19 (7 pm) Eldad Tarmu  
11/22 (7 pm) Amadis Dunkel  
11/28 (7 pm) Stony Brook University Blowage Big Band with Ray Anderson, Tom Manuel  
**The Jazz Loft (Stony Brook, NY) [www.thejazzloft.org](http://www.thejazzloft.org)**

11/3 (8 pm) Thomas Linger Trio  
11/4 (7/9 pm) Imani Rousselle  
11/5 (7/9 pm) Marissa Mulder with Bill Zeffiro  
11/10 (8 pm) Slideattack  
11/11 (7/9 pm) Lauren Henderson  
11/12 (7/9 pm) Nicole Zuraitis Quartet  
11/17 (8 pm) Art Lillard On Time Trio  
11/18 (7/9 pm) Andromeda Turre  
11/19 (7 pm) Peter Calo Band  
11/25 (7:30/9 pm) Misha Piatigorsky Trio  
11/26 (7/9 pm) Giacomo Gates Trio  
**Jazz on Main (Mt. Kisco, NY) [www.jazzonmain.com](http://www.jazzonmain.com)**

11/15 (7 pm) Jazzstock presents John Menegon's "Sound Embrace" with Leo Genovese, Chet Doxas, Lamy Istrefi  
**Jazzstock @ Senate Garage (Kingston, NY) [www.jazzstock.com](http://www.jazzstock.com)**

11/12 (7 pm) Matt Finck with Jay Anderson, Tony Jefferson  
**Lydia's Café (Stone Ridge, NY) [www.lydias-cafe.com](http://www.lydias-cafe.com)**

11/10 (7 pm) The Jazz Dispatch Series presents Steve Salerno, Tom Manuel  
**Madiron Wine Bar (East Setauket, NY) [www.thejazzloft.org](http://www.thejazzloft.org)**

11/4 (8 pm) Bruce Williams Quartet  
11/5 (8 pm) Jason Clotter Quartet with Joe Farnsworth  
11/5, 11/12, 11/19 (10 pm) David Budway Quintet  
11/11 (8 pm) Frank Perowsky Quartet 88th b-day celebration with David Budway, Jay Anderson, Ben Perowsky + Sarah James; (10 pm) Dawn Melody  
11/12 (8 pm) Evan Amtzen/Conal Fowlkes  
11/18 (8 pm) Martin Pizzarelli and The Mp3s, (10 pm) Mike Torres Trio  
11/19 (8 pm) Kate Baker/Dave Stryker Quartet  
11/25 (8 pm) Richard Baratta Quintet with Craig Handy  
**Maureen's Jazz Cellar (Nyack, NY) [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)**

11/7 (8:30 pm) Joe McPhee "NOT-Birthday" Celebration with Joe Giardullo, Michael Bisio, Jay Rosen

11/13 (8 pm) Cross-Cultural Connection Benefit with Ray Blue  
11/14 (8:30 pm) Eric Person's "Music of Ronald Shannon Jackson" with Neil Alexander, Robert Kopec, Peter O'Brien

11/21 (8:30 pm) Nicole Davis Band  
11/28 (8:30 pm) Joseph Vincent Tranchina  
**Quinn's (Beacon, NY) [www.facebook.com/QuinnsBeacon](http://www.facebook.com/QuinnsBeacon)**

11/5, 11/12, 11/19, 11/26 (3 pm) Hal Galper Trio  
**Rafter's Tavern (Callicoon, NY) [www.rafterstavern.com](http://www.rafterstavern.com)**

11/5 (7 pm) Maeve Gilchrist  
**Tompkins Corner (Putnam Valley, NY) [www.tompkinscorners.org](http://www.tompkinscorners.org)**

11/13 (7 pm) The New Monuments with Camille Dietrich, Don Dietrich, Tony Gordon, Ben Hall + Lemuel Marc solo  
**Tubby's (Kingston, NY) [www.tubbyskingston.com](http://www.tubbyskingston.com)**

11/7, 11/14, 11/21, 11/28 (8pm): Monday Jazz Sessions with John Richmond  
**Turning Point Café (Piermont, NY) [www.piermont.club](http://www.piermont.club)**

## PENNSYLVANIA

11/2 (7:30 pm) Jill Salkin  
**Cheltenham Center for the Arts (Cheltenham, PA) [www.jazzbridge.org](http://www.jazzbridge.org)**

11/2 (8/9:30 pm) Sean Butkovich Quartet  
11/3 (8/9:30 pm) Mike Lorenz Trio  
11/4-11/5 (8/10 pm) "Celebrating The Blue Note Years" with Steve Davis, Steve Wilson, Eric Alexander, Tim Brey Trio

11/8 (8/9:30 pm) Cosmicquartet  
11/9 (8/9:30 pm) Temple University Lab Band with Steve Fidyk  
11/10 (8/9:30 pm) Eric Binder Trio  
11/11 (8/10 pm) Dave Brodie/Victor North Quartet  
11/12 (8/10 pm) Lucy Yeghiazaryan with Grant Stewart Quartet  
11/15 (8/9:30 pm) Momentum with Clifford Morin  
11/16 (8/9:30 pm) Bruce Klauber "Swings Sinatra"  
11/17 (8/9:30 pm) Lora Sherrodd Band  
11/18 (8/10 pm) Josh Lawrence Quintet  
11/19 (8/10 pm) Tony Miceli/Chris Farr Quartet with Paul Bollenback  
11/23 (8/9:30 pm) Dan Wilkins Trio with Adrian Moring, Bill Goodwin  
11/25 (8/10 pm) Benny Benack III Quintet with Anais Reno, Victor North  
11/26 (8/10 pm) Anais Reno Quartet with Victor North  
11/30 (8/9:30 pm) Beau Django  
**Chris' Jazz Café (Philadelphia, PA) [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)**

11/3, 11/10, 11/17 (7 pm) Bill Washer & Friends  
11/4 (7 pm) Skip & Dan Wilkins Quartet with Tony Marino, Bill Goodwin  
11/5 (7 pm) Emily Braden  
11/6 (5 pm) Shepard & Main Quintet with Marty Wilson, Julian Rogai, Jeff Plotnick, Skip Wilkins, Bill Goodwin  
11/11 (7 pm) Nancy Reed & Spencer Reed with Tyler Dempsey  
11/12 (7 pm) Carolyn Leonhart Trio with Jay Leonhart, Jim Ridd  
11/13 (5 pm) Mark Sherman Quartet with Joe Magnarelli, Dean Johnson, Tim Horner  
11/18 (7 pm) Erin McClelland Band with Spencer Reed, Tony Marino, Daniel Gonzalez  
11/19 (7 pm) Carrie Jackson with Radam Schwartz, Takashi Otsuka, Dave Gibson  
11/20 (5 pm) Zach Brock/Jim Ridd  
11/25 (7 pm) Co-op Bop with Alan Gaumer, Nelson Hill, Tom Hamilton, Tom Kozić, Craig Kastelnik, Zach Martin  
11/26 (7 pm) Paul Jost Quartet with Jim Ridd, Dean Johnson, Tim Horner  
**Deer Head Inn (Delaware Water Gap, PA) [www.deerheadinn.com](http://www.deerheadinn.com)**

11/7, 11/14, 11/21, 11/28 (5:30-9:30 pm) Tony Williams Quartet  
**La Rose Jazz Club (Philadelphia, PA) [www.pageantsofloveev.com](http://www.pageantsofloveev.com)**

11/17 (8 pm) Fire Museum presents Amirtha Kidambi/Luke Stewart + Lauren Pakradooni  
**Soloveev Gallery (Philadelphia, PA) [www.pageantsofloveev.com](http://www.pageantsofloveev.com)**

11/7 (8 pm) Fire Museum presents Guðmundur Steinn Gunnarsson + USA Clangers with Liz Meredith, Shayna Dunkelmann & Ben Bennett  
**The Rotunda (Philadelphia, PA) [www.firemuseumrepresents.com](http://www.firemuseumrepresents.com)**

11/11 (8 pm) Jamaaladeen Tacuma Coltrane Configurations with Odean Pope, Marlon Mosez Merriett, Nazir Ebo, June Lopez  
11/12 (8 pm) Jamaaladeen Tacuma Quartet with James Carter, Jake Morelli, G. Calvin Weston  
11/18, 11/19, 11/20 (8 pm) ELEW  
**South Jazz Club (Philadelphia, PA) [www.southjazzkitchen.com](http://www.southjazzkitchen.com)**

11/10 (8:30 pm) Ironman Trio  
**World Café (Philadelphia, PA) [www.worldcafelive.com](http://www.worldcafelive.com)**

# CLUB DIRECTORY

- **181 Cabrini 854 W. 181st Street** (212-923-2233) Subway: 1 to 181 Street [www.181cabrininewyork.com](http://www.181cabrininewyork.com)
- **333 Lounge 333 Flatbush Avenue** (718-399-8008) Subway: B, Q to Seventh Avenue [www.333lounge.com](http://www.333lounge.com)
- **411 Kent 411 Kent Avenue** Subway: J, M, Z to Marcy Avenue [www.411kent.org](http://www.411kent.org)
- **440Gallery 440 Sixth Avenue, Brooklyn** (718-499-3844) Subway: F, G to Seventh Avenue [www.440gallery.com](http://www.440gallery.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](http://www.54below.com)
- **59E59 Theaters 59 East 59th Street** (212-753-5959) Subway: 4, 5, 6 to 59th Street [www.59e59.org](http://www.59e59.org)
- **Alianza Dominicana Cultural Center 530 W. 166th Street** (917-242-0811) Subway: 1, A, C to 168th Street [www.facebook.com/ADCC530](http://www.facebook.com/ADCC530)
- **The Appel Room 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](http://www.jazz.org)
- **Arthur's Tavern 57 Grove Street** (212-675-6879) Subway: 1 to Christopher Street [www.arthurtavern.nyc.com](http://www.arthurtavern.nyc.com)
- **Bar Bayeux 1066 Nostrand Avenue** (347-533-7845) Subway: 2, 5 to Sterling Street [www.babayeux.com](http://www.babayeux.com)
- **Bar Lunático 486 Halsey Street** (917-495-9473) Subway: C to Kingston-Throop Avenues [www.barlunatico.com](http://www.barlunatico.com)
- **Barbès 376 9th Street at 6th Avenue, Brooklyn** (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- **The Belfry 222 E. 14th Street** (212-473-6590) Subway: L to Third Avenue [www.belfrynyc.com](http://www.belfrynyc.com)
- **Birdland and Birdland Theater 315 W. 44th Street** (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](http://www.birdlandjazz.com)
- **Blank Forms 468 Grand Avenue, 1D** Subway: C to Clinton-Washington Avenues [www.blankforms.org](http://www.blankforms.org)
- **Bloomingdale School of Music 323 W. 108th Street** (212-663-6021) Subway: 1 to Cathedral Parkway [www.bsmny.org](http://www.bsmny.org)
- **Blue Note 131 W. 3rd Street at 6th Avenue** (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](http://www.bluenotejazz.com)
- **Brooklyn Bowl 61 Wythe Avenue** (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](http://www.brooklynbowl.com)
- **Café Bohemia 15 Barrow Street** Subway: 1 to Christopher Street [www.cafebohemiannyc.com](http://www.cafebohemiannyc.com)
- **Cellar Dog 75 Christopher Street at 7th Avenue** (212-675-6056) Subway: 1 to Christopher Street [www.cellardog.net](http://www.cellardog.net)
- **Chelsea Table & Stage Hilton Fashion District Hotel, 152 W. 26th Street** Subway: C, E to 23rd Street; R, W to 28th Street [www.chelseatableandstage.com](http://www.chelseatableandstage.com)
- **Church of the Blessed Sacrament 152 W. 71st Street** (212-877-3111) Subway: 1, 2, 3 to 72nd Street [www.blessedsacramentnyc.org](http://www.blessedsacramentnyc.org)
- **City Winery 25 11th Avenue (at 15th Street)** (646-751-6033) Subway: A, C, E to 14th Street [www.citywinery.com](http://www.citywinery.com)
- **Clemente Soto Velez Cultural Center 107 Suffolk Street** Subway: F, J, M, Z to Delancey Street [www.csvcenter.com](http://www.csvcenter.com)
- **The Cutting Room 44 E. 32nd Street** (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](http://www.thecuttingroomnyc.com)
- **David Geffen Hall 10 Lincoln Center Plaza at 65th Street** (212-875-5030) Subway: 1 to 66th Street - Lincoln Center [www.lincolncenter.org/venue/david-geffen-hall](http://www.lincolncenter.org/venue/david-geffen-hall)
- **David Rubenstein Atrium Broadway at 60th Street** (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lincolncenter.org/venue/atrium](http://www.lincolncenter.org/venue/atrium)
- **The DiMenna Center 450 W. 37th Street** (212-594-6100) Subway: A, C, E to 34th Street-Penn Station [www.dimennacenter.org](http://www.dimennacenter.org)
- **Diwine 41-15 31st Avenue** (718-777-1355) Subway: E, M, R to 46th Street [www.diwineonline.com](http://www.diwineonline.com)
- **Dizzy's Club 33 W. 60th Street, 5th floor** (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](http://www.jazz.org)
- **The Django 2 Sixth Avenue** (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.thedjangonyc.com](http://www.thedjangonyc.com)
- **Downtown Music Gallery 13 Monroe Street** (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **Drom 85 Avenue A** (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
- **Eli's Table 1413 Third Avenue** (212-717-9798) Subway: 6 to 77th Street [www.elizabar.com/Elis-Table.aspx](http://www.elizabar.com/Elis-Table.aspx)
- **Entwine Wine Bar 765 Washington Street** (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street [www.entwinenyc.com](http://www.entwinenyc.com)
- **Fiction Bar/Café 308 Hooper Street** (718-599-5151) Subway: M, J to Hewes Street [www.fictionbk.com](http://www.fictionbk.com)
- **Flushing Town Hall 137-35 Northern Boulevard, Flushing** (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](http://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](http://www.funkadelicstudios.com)
- **Green Soul Studios** Subway: F to 75th Avenue [www.instagram.com/green\\_soul\\_studios](http://www.instagram.com/green_soul_studios)
- **Greenwich House Music School 46 Barrow Street** (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](http://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](http://www.clubgroovenyc.com)
- **Hermana 349 E. 13th Street** Subway: L to First Avenue [www.hermananyc.com](http://www.hermananyc.com)
- **Hortus NYC 271 Fifth Avenue** (646-858-3784) Subway: N, Q, R, to 28th Street [www.hortusnyc.com](http://www.hortusnyc.com)
- **Hostos Center 450 Grand Concourse** (718-518-6700) Subway: 2, 4, 5 to 149th Street [www.hostos.cuny.edu](http://www.hostos.cuny.edu)
- **Ibeam Brooklyn 168 7th Street between Second and Third Avenues** Subway: F to 4th Avenue [www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **Industry City 220 36th Street** (718-965-6450) Subway: D, N, R to 36th Street [www.industrycity.com](http://www.industrycity.com)
- **Interchurch Center 475 Riverside Drive at 120th Street** Subway: 1 to 116th Street [www.interchurch-center.org](http://www.interchurch-center.org)
- **Iridium 1650 Broadway at 51st Street** (212-582-2121) Subway: 1,2 to 50th Street [www.theiridium.com](http://www.theiridium.com)
- **Jamaica Center for Arts and Learning 161-04 Jamaica Avenue, Queens** (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.org](http://www.jcal.org)
- **The Jazz Gallery 1160 Broadway, 5th floor (212-242-1063)** Subway: N, R to 28th Street [www.jazzgallery.org](http://www.jazzgallery.org)
- **Jazz Museum in Harlem 58 W. 129th Street between Madison and Lenox** (212-348-8300) Subway: 6 to 125th Street [www.jmih.org](http://www.jmih.org)
- **The Keep 205 Cypress Avenue, Queens** (718-381-0400) Subway: L to Jefferson Street [www.thekeepnyc.com](http://www.thekeepnyc.com)
- **Kismet 603 Fort Washington Avenue** (212-795-8633) Subway: 1 to 191st Street [www.kismetnyc.com](http://www.kismetnyc.com)
- **Kitchen at Cobble Hill 254 Court Street** (347-599-1887) Subway: F, G to Bergen Street [www.kitchenatcobblehill.com](http://www.kitchenatcobblehill.com)
- **Knickerbocker Bar & Grill 33 University Place at 9th Street** (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- **Kostabi World 225 W. 22nd Street** Subway: C, E to 23rd Street
- **Le Chélie 839 W. 181st Street** (212-740-3111) Subway: A to 181st Street [www.lecheilienyc.com](http://www.lecheilienyc.com)
- **Lowlands 543 Third Avenue, Brooklyn** (347-463-9458) Subway: R to Prospect Avenue [www.lowlandsbar.com](http://www.lowlandsbar.com)
- **Manhattan School of Music Miller Recital Hall Broadway and 122nd Street** (212-749-2802) Subway: 1 to 116th Street [www.msmnyc.edu](http://www.msmnyc.edu)
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802, ext 4428) Subway: 1 to 116th Street [www.msmnyc.edu](http://www.msmnyc.edu)
- **Merkin Concert Hall 129 W. 67th Street between Broadway and Amsterdam** (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [www.kaufman-center.org](http://www.kaufman-center.org)
- **Mezzrow 163 W. 10th Street** (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](http://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](http://www.michikostudios.com)
- **Midnight Theatre 75 Manhattan West Plaza** Subway: 7 to 34th Street-Hudson Yards [www.midnighttheatre.com](http://www.midnighttheatre.com)
- **Minton's 206 W. 118th Street** (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](http://www.mintonsharlem.com)
- **The Museum at Eldridge Street 12 Eldridge Street at Canal Street** (212-219-0888) Subway: F to East Broadway [www.eldridgestreet.org](http://www.eldridgestreet.org)
- **National Arts Club 15 Gramercy Park South** (212-475-3424) Subway: 6 to 23rd Street [www.nationalartsclub.org](http://www.nationalartsclub.org)
- **National Sawdust 80 N. 6th Street** (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](http://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](http://www.ncgv.net)
- **North Square Lounge 103 Waverly Place at McDougal Street** (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- **Nublu 151 151 Avenue C** Subway: L to First Avenue [www.nublu.net](http://www.nublu.net)
- **The Opera House** 288 Berry Street Subway: L to Bedford Avenue
- **Ornithology Jazz Club 6 Suydam Street, Brooklyn** (917-231-4766) Subway: J, M, Z to Myrtle Avenue [www.ornithologyjazzclub.com](http://www.ornithologyjazzclub.com)
- **The Owl Music Parlor 497 Rogers Avenue, Brooklyn** (718-774-0042) Subway: 2, to to Sterling Street [www.theowl.nyc](http://www.theowl.nyc)
- **Pangea 178 Second Avenue** (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](http://www.pangeanyc.com)
- **Park Avenue Armory 643 Park Avenue** (212-616-3930) Subway: 6 to 68th Street [www.armoryonpark.org](http://www.armoryonpark.org)
- **Pierre Hotel Fifth Avenue at 61st Street** (212-940-9109) Subway: 4, 5, 6 to 59th Street [www.thepierrenyc.com](http://www.thepierrenyc.com)
- **Pioneer Works 159 Pioneer Street, Brooklyn** (718-596-3001) Bus: B61 [www.pioneerworks.org](http://www.pioneerworks.org)
- **The Porch 750A St. Nicholas Avenue** (646-895-9004) Subway: A, B, C, D to 145th Street [www.theporchnyc.com](http://www.theporchnyc.com)
- **Public Records 233 Butler Street** Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue [www.publicrecords.nyc](http://www.publicrecords.nyc)
- **Rizzoli Bookstore 1133 Broadway** (212-759-2424) Subway: R, W to 28th Street [www.rizzolibookstore.com](http://www.rizzolibookstore.com)
- **Rockwood Music Hall 196 Allen Street (212-477-4155)** Subway: F, V to Second Avenue [www.rockwoodmusichall.com](http://www.rockwoodmusichall.com)
- **Room 623 at B2 Harlem 119th Street** (212-280-2248) Subway: B, C to 116th Street [www.b2harlem.com](http://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](http://www.jazz.org)
- **Roulette 509 Atlantic Avenue** (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](http://www.roulette.org)
- **Saggio 827 W. 181st Street** (212-795-3080) Subway: A to 181st Street [www.saggionyc.com](http://www.saggionyc.com)
- **Saint Peter's Church 619 Lexington Avenue at 54th Street** (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](http://www.saintpeters.org)
- **Scholes Street Studio 375 Lorimer Street** (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetstudio.com](http://www.scholesstreetstudio.com)
- **Silvana 300 W. 116th Street** (646-692-4935) Subway: B, C, to 116th Street [www.silvana-nyc.com](http://www.silvana-nyc.com)
- **Sistas' Place 456 Nostrand Avenue at Jefferson Avenue, Brooklyn** (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](http://www.sistasplace.org)
- **Skirball Center 566 LaGuardia Place at Washington Square** (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street [www.nyuskirball.org](http://www.nyuskirball.org)
- **Smalls 183 W 10th Street at Seventh Avenue (212-252-5091)** Subway: 1 to Christopher Street [www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Smoke 2751 Broadway between 105th and 106th Streets** (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](http://www.smokejazz.com)
- **Sony Hall 235 W. 46th Street** (212-997-5123) Subway: N, R, W to 49th Street [www.sonyhall.com](http://www.sonyhall.com)
- **Special Club 43 MacDougal Street** Subway: 1 to Houston Street [www.specialclubnyc.com](http://www.specialclubnyc.com)
- **Starr Bar 214 Starr Street** (718-821-1100) Subway: L to DeKalb Avenue [www.starrbar.com](http://www.starrbar.com)
- **The Stone at The New School 55 W. 13th Street** (212-229-5600) Subway: F, V to 14th Street [www.thestonenyc.com](http://www.thestonenyc.com)
- **Symphony Space Leonard Nimoy Thalia 2537 Broadway at 95th Street** (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](http://www.symphonyspace.org)
- **Tenri Cultural Institute 43A W. 13th Street between Fifth and Sixth Avenues** Subway: F to 14th Street [www.tenri.org](http://www.tenri.org)
- **Trinity Wall Street 89 Broadway** (212-602-0700) Subway: 4 to Wall Street [www.trinitywallstreet.org](http://www.trinitywallstreet.org)
- **Uptown Garrison 821 W. 181st Street** (917-261-4680) Subway: A to 181st Street [www.theuptowngarrison.com](http://www.theuptowngarrison.com)
- **Village Vanguard 178 Seventh Avenue South at 11th Street** (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](http://www.villagevanguard.com)
- **The Wayland 700 E. 9th Street** (212-777-7022) Subway: L to First Avenue [www.thewaylandnyc.com](http://www.thewaylandnyc.com)
- **Weill Recital Hall (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue** (212-247-7800) Subway: N, R to 57th Street [www.carnegiehall.org](http://www.carnegiehall.org)
- **Zankel Hall 881 Seventh Avenue at 57th Street** (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](http://www.carnegiehall.org)
- **Zinc Bar 82 W. 3rd Street** (212-477-8337) Subway: A, B, C, D, E, F to W. 4th Street [www.zincjazz.com](http://www.zincjazz.com)

(INTERVIEW CONTINUED FROM PAGE 6)

*Innervisions* and *Talking Book*. And Meshuggah is one of my favorite bands. *The Violent Sleep of Reason*, which is their most recent record, is incredible. *Destroy, Erase, Improve* is a classic, one of my favorite albums of all time. *Stengah*, I love.

TNYCJR: Anything else you'd like readers to know?

CS: Nope, I'm easy. Just so long as everybody knows that *The Menu* is coming out November 18th, I believe the soundtrack will be coming out right around that same time. And I have a new drone record called *Chimaera* that will be released in November as well. I believe it's on the 11th. ❖

For more information, visit [colinstetson.com](http://colinstetson.com). Stetson is at *National Sawdust Nov. 3rd*. See *Calendar*.

#### Recommended Listening:

- Colin Stetson–*New History Warfare, Vol. 1* (Aagoo, 2007)
- Colin Stetson/Mats Gustafsson–*Stones* (Rune Grammofon, 2011)
- Colin Stetson–*New History Warfare, Vol. 3: To See More Light* (Constellation, 2013)
- Colin Stetson–*Sorrow (A Reimagining of Gorecki's 3rd Symphony)* (52hz, 2015)
- Colin Stetson–*All This I Do For Glory* (52hz, 2017)
- Payton MacDonald, Billy Martin, Elliott Sharp, Colin Stetson–*Void Patrol* (Infrequent Seams, 2021)

(LEST WE FORGET CONTINUED FROM PAGE 10)

be heard more than Percy France. Especially in today's world of playing notes just to play notes. Percy never played a note he didn't mean. He never played a solo he didn't mean. He was always for real." ❖

For more information, visit [percyfrance.info](http://percyfrance.info)

#### Recommended Listening:

- Bill Doggett–*Hot Doggett* (King, 1952-56)
- Jimmy Smith–*Home Cookin'* (Blue Note, 1958-9)
- Sir Charles Thompson–*Sir Charles Thompson and The Swing Organ* (Columbia, 1960)
- Freddie Roach–*Down To Earth* (Blue Note, 1962)
- Percy France Trio–*I Should Care* (Endgame, 1980)
- Oliver Jackson–*Presents Le Quartet* (Black & Blue, 1982)

(LABEL CONTINUED FROM PAGE 11)

A distinctive characteristic of releases in the 2010s was the metal case the albums came in. "I adopted the metal tins for the Collectors Series when it launched in 2013," says Wastell. "I wanted to use a utilitarian format, neat and functional but one where the music was paramount. The sturdiness and weight of the tins gave each release an air of seriousness. And of course, there was no dispute, from release to release, that it was a Confront album, offering up a kind of unity to the growing catalogue. After six years and reaching the 100th release it was a perfect time to stop that format."

Confront's latest is from Wastell, *Cello-Intern Solos*, using material recorded during his monthly residency at the Hundred Years Gallery. Perhaps his words about this monthly series illustrate the aesthetic of the label in some oblique manner: "There is no pressure to 'perform'. This is not a gig. But it's also not a rehearsal. Play. Develop a new method. Sounds. Movement. Make mistakes. Listen. Learn. Leave." Ultimately Confront may serve as a conduit through which one can engage the continuing process of the creative act. ❖

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

## JACK DEJOHNETTE

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[www.shapeshifterplus.org](http://www.shapeshifterplus.org)

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November 18th, 2022

Friday 6 pm

Ask ShapeShifter Plus for location  
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Members exclusive - Free

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An homage to the progenitors of the trio while also looking toward the future

#### GENERATIONS SUITE PROJECT -

A CMA presentation with Ravi Coltrane (tenor saxophone), Matthew Garrison (bass and electronics), and Marcus Gilmore (drums and cymbals).



December 15th, 2022

Thursday 8 pm

@ Ulster Performing Arts Center  
Kingston, NY

\$65, \$85, \$100, \$120

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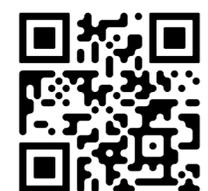
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# **The Art of Counterpoint**

## **8 Musicians Make Art**

November 10, 2022 –  
January 10, 2023



Wadada Leo Smith, *Orange, Green with Blade and Color Loops*, 2019



Matana Roberts, *Shadow Tree*, 2018



Bill Dixon, *For John Coltrane*, 1994

Marion Brown  
Bill Dixon  
Douglas R. Ewart  
Ted Joans  
Oliver Lake  
Matana Roberts  
Cecile McLorin Salvant  
Wadada Leo Smith



Ted Joans, *Outograph*, 1993



Douglas R. Ewart, *George Floyd Bundt Staff*, 2020

## **Zürcher Gallery**

33 Bleecker Street  
New York, NY 10012



Oliver Lake, *Mixed*, 2022