

DECEMBER 2016—ISSUE 176

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK JAZZ RECORD

**FREDDY
COLE**

HEIR TO THE THRONE

**HOLIDAY
GIFT
GUIDE**

**G. CALVIN
WESTON**

**DEZRON
DOUGLAS**

**DONALD
BROWN**

**PÉREZ
PRADO**

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

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

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

General Inquiries:
info@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

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

Staff Writers

David R. Adler, Clifford Allen,
Duck Baker, Fred Bouchard,
Stuart Broomer, Thomas Conrad,
Ken Dryden, Donald Elfman,
Philip Freeman, Kurt Gottschalk,
Tom Greenland, Anders Griffen,
Alex Henderson, Marcia Hillman,
Terrell Holmes, Robert Iannapallo,
Suzanne Lorge, Mark Keresman,
Marc Medwin, Ken Micallef,
Russ Musto, John Pietaro,
Joel Roberts, John Sharpe,
Elliott Simon, Andrew Vélez,
Ken Waxman. Scott Yanow

Contributing Writers

Tyran Grillo, Laurel Gross,
Matthew Kassel, Marilyn Lester,
Ivana Ng, Eric Wendell

Contributing Photographers

Tim Dickeson, Abby Dotz, Enid Farber,
Olympiad Ioffe, Maarit Kytöharju,
Alan Nahigian, Hiroshi Nishioka,
R.I. Sutherland-Cohen, Clay Walker

Fact-checker

Nate Dorward

nycjazzrecord.com



DECEMBER 2016—ISSUE 176

NEW YORK@NIGHT	4	
INTERVIEW : G. CALVIN WESTON	6	BY ANDERS GRIFFEN
ARTIST FEATURE : DEZRON DOUGLAS	7	BY RUSS MUSTO
ON THE COVER : FREDDY COLE	8	BY ALEX HENDERSON
ENCORE : DONALD BROWN	10	BY KEN DRYDEN
LEST WE FORGET : PÉREZ PRADO	10	BY M.J. LESTER
LABEL SPOTLIGHT : HUBRO	11	BY KEN WAXMAN
VOXNEWS	11	BY SUZANNE LORGE
IN MEMORIAM	12	
FESTIVAL REPORT	13	
HOLIDAY GIFT GUIDE	14	
CD REVIEWS	16	
MISCELLANY	38	
EVENT CALENDAR	40	

The holidays couldn't get here fast enough, if you ask us. Months upon months of America divided against itself, which sadly will not stop anytime soon, will be put on hold for a few days, first with Thanksgiving late last month and now holidays celebrated by the diversity that is America's best natural resource. Or let's hope so...

We can do our part by continuing to celebrate the diversity through jazz, an art form that seems even more important now to celebrate. As such, we present our Big Three features: vocalist/pianist Freddy Cole has long since stepped out of his brother's shadow though he does celebrate his legacy. Cole will ring in the holidays at Birdland this month. Drummer G. Calvin Weston was baptised as a teenager in the cauldron of Ornette Coleman and continues his innovative path with a new solo album, released and celebrated as part of the 577 Forward Festival. And bassist Dezron Douglas has himself a merry little December with a typically busy schedule as a sideman as well as leading a trio at Mezzrow.

And to complete our December issue is our annual Holiday Gift Guide, packed with suggestions for your jazzy loved ones (and yourself!).

On The Cover: Freddy Cole (photography by Clay Walker)

Corrections: In last month's NY@Night, the trumpeter with Ches Smith was Herb Robertson. In last month's CD reviews, the pedal steel guitarist on Ryan Blotnick's album was Jonny Lam.

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

Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT

DECEMBER 2016

WWW.BLUENOTEJAZZ.COM

CHICK COREA

75TH Birthday Celebration



December 1 - 4

Music Of Return to Forever Acoustic

Ft. Ravi Coltrane, Hubert Laws, Avishai Cohen, and Lenny White

December 8 - 11

Return to Forever meets Mahavishnu

Ft. John McLaughlin, Victor Wooten and Lenny White.

December 7

Chick Corea & John McLaughlin Duet

CHRIS BOTTI

12TH ANNUAL HOLIDAY RESIDENCY

DEC 12 THRU JAN 8



MCCOY TYNER QUARTET DECEMBER 5 & 6

SPECIAL SUNDAY JAZZ BRUNCH

\$35 INCLUDES BRUNCH, MUSIC & COCKTAIL



@bluenotenyc

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592 • WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM



AMERICAN EXPRESS
PREFERRED SEATING
TELECHARGE.COM
TERMS, CONDITIONS AND RESTRICTIONS APPLY

JAZZ STANDARD

"TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" (2015) - NEW YORK MAGAZINE



THU-SUN DEC 1-4

THE POWER QUINTET

JEREMY PELT - STEVE NELSON - DANNY GRISETT - PETER WASHINGTON - BILL STEWART

TUE-WED DEC 6-7

GERALD CLAYTON TRIO

WITH MIGUEL ZENON
JOE SANDERS
KENDRICK SCOTT



THU-SUN DEC 8-11

PETER BERNSTEIN QUARTET

HAROLD MABERN - JOHN WEBBER - JIMMY COBB

TUE DEC 13

CHRISTIAN SANDS QUARTET

GILAD HEKSELMAN - YASUSHI NAKAMURA - JEROME JENNINGS



WED DEC 14

JAZZ HOUSE COLLECTIVE



THU-SUN DEC 15-18

THE O'ROURKE STRAYS SINATRA

DIRECTED BY DAVID O'ROURKE FEATURING SACHAL VASANDANI

JEREMY PELT - PHILIP HARPER - DYLAN CANTERBURY - RYAN KEBERLE - PAUL DUNLEA
CLARK GAYTON - JAMES BOROWSKI - TIM RIES - DAVID LEE JONES - JONATHAN RAGONESE
DOUG DEHAYS - NEAL KIRKWOOD - PETER BERNSTEIN - PETER WASHINGTON - LEWIS NASH



MATT WILSON'S CHRISTMAS TREE-O

TUE-WED DEC 20-21

WITH VERY SPECIAL SURPRISE GUESTS

JEFF LEDERER - PAUL SIKVIE



THU-FRI DEC 22-23

HOLIDAY SWING

FEATURING MICHAEL MWENSO - JAMISON ROSS - CHARENNE WADE
BRIANNA THOMAS - VUYO SOTASHE - CHRIS PATTISHALL - RUSSELL HALL
GABE SCHNIDER - JULIAN LEE - MICHELA MARINO-LEMAN

SAT-SUN DEC 24-25 ★ CLOSED. HAPPY HOLIDAYS!

TUE DEC 27

MAURICE "MOBETTA" BROWN & FRIENDS

CHRIS TURNER - MARCUS STRICKLAND - JAMES FRANCIS
MARCUS MACHADO - BEN WILLIAMS - JOE BLAXX



CELEBRATE THE NEW YEAR WITH US!

WED-SUN DEC 28-JAN 1, 2017

★ A NEW YEAR'S WEEK GALA WITH ★

DR. LONNIE SMITH

ANDY GRAVISH - JOHN ELLIS - ANDRE MURCHINSON - JASON MARSHALL
DAVE STRYKER - JOHNATHAN BLAKE - KHALIL KWAME BELL



★ MINGUS MONDAYS ★ MINGUS MONDAYS ★ MINGUS MONDAYS ★

MON DEC 5, 12, 19 & 26

MINGUS BIG BAND



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

116 East 27 Street 212-576-2232 www.jazzstandard.com

ENJOY THE BLUE SMOKE MENU BEFORE & DURING THE SHOW!

PIANO BY

SETS NIGHTLY AT 7:30PM & 9:30PM

ticketweb

FOLLOW US ON TWITTER @JAZZSTANDARDNYC

STEINWAY & SONS

SPEND A JAZZY
CHRISTMAS WITH

VOCALIST
**JOAN
BELGRAVE**

FEAT. MUSIC FROM HER CHRISTMAS CD
WITH LATE HUSBAND JAZZ MASTER,
MARCUS BELGRAVE ON TRUMPET

WITH
TK BLUE (ALTO)
GREG GLASSMAN (TRUMPET)
SHARP RADWAY (PIANO)
ENDEA OWENS (BASS),
SANAH KADOURA (DRUMS)
SPECIAL GUEST ALEX RYBECK

FRIDAY, DECEMBER 9TH - 9:30 PM

METROPOLITAN ROOM
34 W. 22ND STREET
TICKETS: 212-206-0440
METROPOLITANROOM.COM

"BELGRAVE'S VOICE IS SO SOOTHING AND SEXY,
SHE COULD GIVE A PIT BULL GOOSE BUMPS"
- DETROIT METRO TIMES

"VERSATILE JAZZ VOCALIST JOAN BELGRAVE KNOWS
HER WAY AROUND A LOT STYLES, AND SHE'S
A LIVELY ENTERTAINER TO BOOT"
- MARK STRYKER DETROIT FREE PRESS

"(SHE) REACHES FOR UPPER OCTAVE LEVELS
WITH HER FLEXIBLE VOICE THAT RECALLS
GREATS MAHALIA JACKSON, DINAH
WASHINGTON, AND ETTA JONES"
- HOT HOUSE

JOANBELGRAVE.COM



Pianist Andrew Hill (1931-2007) was a favorite of Blue Note founder Alfred Lion, but didn't catch ears outside the cognoscenti until after his '60s floruit. His compositions also haven't quite made the repertory rounds, despite the fact that many contemporary musicians value his work. Trumpeter **Ron Horton** and reed player **Marty Ehrlich**, alumni of Hill's bands, have assembled a sextet that could change that and their deep love for this music was in spectacular form for two sets at The Stone (Nov. 10th). They were joined by pianist Frank Kimbrough, drummer Michael Sarin, bassist Dean Johnson and tenor saxophonist Marc Mommaas on a program of six Hill originals spanning decades of work. They opened with "Cantarnos" off of 1963's *Black Fire*, a splayed and jagged calypso leading into Ehrlich's snaky vibrato and the slow, curious burns of Horton and Mommaas, who often played like Warne Marsh or John Tchicai had inhabited Joe Henderson's brain. "Noontide" played off the sinewy funk of an earlier piece, "Catta", Kimbrough eventually overlaying tendrils of smoke and metal with the rhythm section's shimmering harmonics toward an unaccompanied rhapsody. A fragment of Hill's bop leanings, "Laverne" was treated with an uptempo crackle, Ehrlich's bass clarinet sounding full and explosive atop brushy jubilation. If ever a reminder was needed of the vitality and originality of this music, not to mention its accessibility, the Horton-Ehrlich Sextet provided it in spades. — Clifford Allen

© R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG



Ron Horton & Marty Ehrlich at The Stone

In the nights leading up to what turned out to be an ultimately wrenching occasion, as xenophobic business magnate Donald Trump would defeat former New York senator and Secretary of State Hillary Clinton for the presidency on Nov. 8th, Jazz Standard hosted the **Liberation Music Orchestra** for a four-night stand. The ensemble was founded in 1970 by bassist Charlie Haden (1937-2014) and pianist Carla Bley, bringing in the cream of New York musicians to record an album of protest songs and shouts for the Impulse! label. They would convene multiple times thereafter, in the face of the Reagan administration, first Iraq war, George W. Bush's ascendancy and to stand in the face of political and environmental calamities becoming more frequent by the year. In honor of their latest disc, *Time/Life* (Impulse!), a 12-strong ensemble performed seven pieces (Nov. 6th) with Scott Colley holding down the bass chair. The title cut brought inspired saxophonist Tony Malaby to the fore with a thick Ben Webster-ian croon and choppy calls, picking out thematic elements in a robust caress. Haden's "Sandino" began with unaccompanied guitar, Spanish in feel, from Steve Cardenas before being picked up by French horn, flute, tenor and ensemble, Vincent Chancey's piquant chortle given a great degree of room while trumpeter Dave Smith echoed Mike Mantler and Enrico Rava in his cutting, spirited natter throughout the set. Beautiful though the set is, we hope fewer dark occasions for Liberation Music lie in our future. (CA)

To celebrate (belatedly) his 75th birthday, pianist **Chick Corea** has been hosting an (almost) two-month retrospective residency this fall at Blue Note, a club he's called his "second home". Nov. 4th featured bassist Eddie Gomez and drummer Steve Gadd with a younger frontline (reed player Steve Wilson, trumpeter Michael Rodriguez, trombonist Steve Davis) revisiting tunes from *The Leprechaun*, *Friends*, *The Mad Hatter*, *My Spanish Heart* and *3 Quartets*. After chatting up the crowd, the wiry, indefatigable Corea launched the late set with "Humpty Dumpty", a convoluted but perky theme culminating in an intense piano-drum exchange. Gadd's soulful, in-the-pocket timekeeping spurred "Hairy Canary", a Monk-ish blues. "The One Step" contained fine soprano saxophone work by Wilson and several nimble solos by Corea, his elbows arching sideways as his lines accelerated, his ideas bell-clear even at doubled or tripled tempos. Gomez conjured up cello-like timbres during his solo ballad reading of Jimmy Van Heusen-Johnny Burke's "But Beautiful", followed by the swinging premiere of "A Chinese Butterfly". Corea moved from acoustic to electric keyboards for a pair of full-throttle fusion charts, "Nite Sprite" and epic "Dear Alice", his jaw hinged in a frozen half-smile, hands a blur of motion. Finally, to chase these high-proof 'shots', he played a delicate Scarlatti sonata then "Armando's Rhumba", an ultra-funky duet with Gadd, laced with three-finger, guitar-like *rasgueados*. — Tom Greenland

© ENID FARBER



Chick Corea @ Blue Note

Grief and joy sat side by side at the memorial celebration for pianist **Connie Crothers** at Roulette (Nov. 13th). Running over 5 hours with 75-plus musicians, speakers, visual artists, poets and a dancer paying their respects, the event was a living-improvising—testament to an artist who touched so many, not only with her ferocious creativity, but also with her gentle, empowering demeanor. One friend described her as an "angelic badass". From Charley Krachy's opening solo saxophone lament to the final quartet composed of Crothers' young protégés, 26 sets in all, the music consistently reflected the sincerity of the occasion. Particularly memorable moments occurred during alto saxophonist Richard Tabnick's ending of "I Remember You", pianist Kazzrie Jaxen's musical adaptation of an Emily Dickinson poem, pianist Carol Liebowitz' group's cover of Crothers' tune "Roy's Joy", an avant-blues featuring pianist Mara Rosenbloom, bassist Adam Lane's solo on a cover of "All the Things You Are", a multi-media presentation led by dancer/spoken-word artist Patricia Nicholson Parker and a poignant duet by bassist Michael Bisio and drummer Michael Wimberly to accompany a projected montage of Jeff Schlanger's improv-paintings of Crothers—along with myriad collectively improvised episodes too fleeting to itemize. It was an experience that embodied, as poet Steve Dalachinsky put it, all the things she was and still is; it was, as she might have put it herself, "dimensional". (TG)

Trumpeter Don Cherry was a peripatetic pied piper, helping rewrite the jazz tradition with each landing in a different country. In 1966 he led a quartet at Copenhagen's Café Montmartre that included German vibraphonist/pianist Karl Berger. 50 years later Berger, co-founder of the Creative Music Studio (CMS), in which Cherry took regular part, returned the favor by devoting an evening to Cherry the composer at Greenwich House Music School (Nov. 5th). The band was the **CMS Improvisers Octet**, which included several musicians who had worked with Cherry over the years (tuba player Bob Stewart, trumpeter Steven Bernstein, saxophonist Peter Apfelbaum, vocalist Ingrid Sertso and cornet player Graham Haynes) along with a rhythm section that had not (bassist Adam Lane and drummer Tani Tabbal). The set was derived from three of Cherry's most famous recordings, the whole of his output for Blue Note: 1965's *Complete Communion* and 1966's *Symphony for Improvisers and Where is Brooklyn?* (the latter recorded 50 years minus six days before the Greenwich House gig). Given the musicians' familiarity with Cherry's concepts and that most were CMS veterans as well, the concert was hardly a repertory recital. Themes from the aforementioned albums were littered like fall leaves on the winding path the band followed, blown about, literally, by the force of the horn frontline, sharpened by Berger's piano or leavened by his vibraphone, Lane and Tabbal in constant rhythmic celebration. —*Andrey Henkin*



Graham Haynes, Steven Bernstein & Bob Stewart @ Greenwich House

The intimate confines of Mezzrow might not seem like the ideal environment for a drummer to ply his craft, but during years of experience performing with a host of jazz masters **Billy Drummond** has honed his skills to a degree that allows him to shine wherever he finds himself behind the kit. Leading a trio of pianist Adam Birnbaum and bassist Dezron Douglas, Drummond initiated the Saturday night (Nov. 5th) proceedings ringing out time on the bell of his ride cymbal, then chopping out woody tones on the rim of his snare to kick off a bluesy rendering of Monk's "We See". Douglas walked a steady bass counterline to Birnbaum's lyrical improvisation, then picked up the tag of the pianist's solo to begin his own, as Drummond switched from sticks to brushes then back to sticks to ring the melody out to a dramatic close. The trio melded tightly in their sensitive reading of Alec Wilder's seldom heard "Moon And Sand" with drums dynamically driving the mood of the piece as it moved from melodic modality into a Spanish-tinged bridge. Drummond paid homage to his longtime employer Bobby Hutcherson with a pair of Blue Note classics associated with the recently departed vibraphonist: Grachan Moncur III's soulfully grooving "The Coaster" and Hutcherson's jazz waltz "Little B's Poem". He then gave tribute to another of his mentors, Horace Silver, with a stirring reading of the pianist's "Peace", before closing out the set hitting hard on his angular "Changes For Trane And Monk". —*Russ Musto*



Billy Drummond @ Mezzrow

Another gold anniversary was celebrated at the visually stunning and aurally fabulous National Sawdust (Nov. 13th) with a performance by three of the founding members of **Musica Elettronica Viva** (MEV): Richard Teitelbaum, Frederic Rzewski and Alvin Curran. The threesome (all born within 13 months of each other) were arrayed on the low stage in a line, Teitelbaum and Curran seated at Casio and Korg keyboards and armed with laptops flanking Rzewski at the Bosendorfer. This arrangement was not just an aesthetic one; it reinforced the interesting hierarchy that developed across the 55-minute improvised set. Rzewski was the stately Christmas tree upon which Teitelbaum and Curran hung their bizarre electronic decorations, which included apocalyptic foghorn blasts, processed harmonica and shofar, transmogrified vocals and several kitchen sinks' worth of samples, including Beavis and Butthead to the amusement of some of the younger members of the audience, which was otherwise silent, a sneeze capable of breaking the spell. When MEV began in Rome in 1966, their type of music required a lot of elbow grease when it came to sound generation and manipulation, contact mics, primitive synthesizers and oscillators abounding. 50 years later, that stuff is easy, available at the local K-Mart, just as smartphones dwarf the capabilities of early mainframe computers. But what is not easy and takes decades of work is the transcendence of MEV's vision and how much detail goes into its creation. (AH)

"This is going to be fun," a jovial **John Zorn** declared in the kitchen/dressing room of the Village Vanguard before ambling through the packed house to take his place at the corner of the stage, joining bassist **Christian McBride** and drummer **Milford Graves** for a rare Sunday matinee at the venue (Nov. 13th). With a ghostly blast from his alto, Zorn kicked off the historic meeting of three most singular artists. McBride, who may be thought of as the odd man out, quickly proved himself to be well within his element, answering Zorn's call by freely strumming and plucking rhythms, prompting a melodious fanfare from the saxophonist that morphed into a Middle Eastern-tinged line ending with a circular breathed climax. Graves soon joined the fray, seated at center stage, surrounded by his multi-colored drum arsenal, his sock cymbal pulsating furiously as he knocked out untempered tones on his snare and floor toms. For 15 minutes the threesome engaged in a collective improvisation that closed with McBride tapping on the body of his bass and Graves responding in kind with a smile. The set's second spontaneous improv began just as the first one ended, with McBride tapping on the wood of his bass, then bowing low notes answered by Graves' rumbling drums to begin a rhythmic dialogue that Zorn joined with polyphonous squeals and squalls. Two more pieces, the second with a decidedly Swing Era feel, followed. A two-minute encore ended the set. (RM)

WHAT'S NEWS

Bassist Christian McBride will receive the annual **Bruce Lundvall Visionary Award** during the January 2017 Jazz Connect Conference. The award, founded in 2015 in recognition of individuals who demonstrate "extraordinary leadership and vision in expanding the audience for jazz", is named for late Blue Note executive Bruce Lundvall. McBride joins previous winner Randall Kline, SFJAZZ founder and Executive Director, and Brice Rosenbloom, founder of the BOOM Collective. For more information, visit jazz-connect.com.

Winners of this year's **Latin Grammys** have been announced. Winner of Best Latin Jazz Album was *Cuba: The Conversation Continues*—Arturo O'Farrill & The Afro Latin Jazz Orchestra (Motéma Music).

Composer/bandleader **Maria Schneider** will receive the ASCAP Foundation Life in Music Award at an event this month for "outstanding accomplishments as a composer, songwriter, performer, arranger or vocalist in any genre." For more information, visit ascapfoundation.org

Programming at the **Jazz Museum in Harlem** this month includes Beyond Category: Nina Simone hosted by Jeff Lieberman (Dec. 6th at 7 pm) and The Year in Jazz: A Critics Roundtable hosted by Nate Chinen (Dec. 8th at 7 pm). For more information, visit jazzmuseuminharlem.org.

Greenpoint, Brooklyn performance venue **The Firehouse Space** will move to a new permanent location in Sunset Park, with concerts at the current space ending in February 2017 towards an anticipated reopening in Fall 2017. For more information, visit thefirehousespace.org.

Cornelia Street Café has undergone a bit of rebranding, its downstairs performance space now called **Cornelia Street Underground**.

German label **Pirouet Records** is pausing its operations after 13 years and nearly 100 releases. Its final release is pianist Frank Kimbrough's *Solstice* (reviewed on pg. 30). For more information, visit pirouet.com.

Argentine pianist and film and television composer **Lalo Schifrin** was honored as Commandeur of France's Ordre des Arts et des Lettres during November's Cinematheque Festival.

Drummer **Billy Martin** undertook a Kickstarter campaign last month to raise funds towards the construction of The Herman House, a "venue dedicated to music, education, creative art and performance" in Edgewood, NJ. For more information, visit billymartin.net.

Vibraphonist **Stefon Harris** has been named Associate Dean and Director of the Jazz Arts program at Manhattan School of Music, his alma mater, a position he will occupy beginning July 2017.

The **2017 Next Generation Jazz Festival** is now accepting applications for middle school big bands; high school big bands, combos, vocal jazz ensembles and composers; high school vocal soloist; conglomerate high school big bands and combos; college big bands, combos; and vocal jazz ensembles through Jan. 15th, 2017. The Next Generation Jazz Festival takes place in Monterey Mar. 31st-Apr. 2nd, 2017. For more information, visit montereyjazzfestival.org/NGJF.

Pianist **Randy Weston** has donated his musical archive of papers, scores, recordings, and photographs to Harvard University, which celebrated the acquisition in a concert and conversation with Weston last month.

Submit news to info@nycjazzrecord.com

HIROKI NISHIOKA



G. CALVIN WESTON

BY ANDERS GRIFFEN

G. Calvin Weston is a drummer from Philadelphia, where he became an active musician as a teenager. He joined Ornette Coleman's Prime Time band at 17 and went on to work with James "Blood" Ulmer, John Lurie's Lounge Lizards, Tricky, Marc Ribot, Derek Bailey and many others. He's recorded several albums and *Improv Messenger* is the latest under his own name. When we spoke, he was just heading out the door for a last-minute show in New York with vocalist Kaylé Brecher before leaving in the morning for a European tour with John Medeski and David Fiuczynski playing John Zorn's *Bagatelles*. This part of the conversation goes back to Philadelphia and Weston's musical origins.

The New York City Jazz Record: How did your audition with Ornette Coleman's Prime Time come about in the first place?

G. Calvin Weston: Charlie Ellerbe is a guitar player that played with Ornette for years and he lived two blocks from me. He mentioned that Ornette was looking for a drummer, so he took me up to New York and that's how that went. I also played in a band with Charlie in north Philly when I was still in high school, so I had to go to New York, catch a late train back, go to school in the morning, but after music class, I'm outta there and I went straight to a rehearsal hall where I had my drums set up and I just played for the rest of the day. I was also in a band back then called The Bad Influence, from 1970-75, so I was always at the rehearsal hall after school rehearsing and playing.

TNYCJR: I saw a photo you had with Michael Hines and Stanley Miller. Were they the Bad Influence cats?

GCW: Yes! That was The Bad Influence: Michael played bass, Stanley played guitar and is actually a very multi-talented musician. He still plays guitars and keyboards and Mike still plays bass. We lived in the same neighborhood. I lived on the 2500 block of Chadwick Street and they lived on the 2600 block of Bancroft. We all went to the same elementary school, M. Hall Stanton. We had a band at the age of 15, 16 years old. We played with this blues and R&B singer Chuck Jackson; he used to do that song "Any Day Now". We also used to play with the soul singer Barbara Mason; she sang that song "Yes, I'm Ready". She saw us on the street playing and...

TNYCJR: ...and told you she was ready [laughs]

GCW: She hired us as her band and we weren't even old enough to go into bars yet. Back then, every neighborhood had a band, two or three bands. We were doing cabarets, ballrooms and stuff like that and we weren't even really supposed to be in ballrooms. I never had a regular job. This has been what I've been doing all the time, through the ups and downs, the high struggles and low struggles and everything, you know?

TNYCJR: Since you were a kid.

GCW: Since I was a kid. I actually started playing at the age of six. My uncle used to take me up to the Uptown Theater where every Sunday they had a matinee show where the Motown review came through. I saw everybody on Motown in the '60s: The Jackson 5, Little Stevie Wonder, The Temptations, The Four Tops. That theater still stands, actually abandoned today, right up there on Broad between Susquehanna and Dauphin, and I go by every day. I hope they name it a historical site and start building it back up.

TNYCJR: So, coming from the funk and R&B thing, Mahavishnu Orchestra, Billy Cobham and Narada Michael Walden opened your musical mind, right?

GCW: Yeah, because, to tell you the truth, I didn't listen to a lot of standard jazz, like bebop and Coltrane, Charlie Parker, until after I got out of Ornette Coleman's band. So, the Mahavishnu Orchestra really opened me up at the right time, when I was getting into Ornette's group, because it was different—different kinds of time signatures and it was a total different kind of energy. When I went to play with Ornette, the truth of the matter is I had no concept or had even heard his name before. So, when I went to audition for him, I didn't know what to play. It was so out and different sounding—two guitars, two basses, two drummers and a horn—I didn't know what to do. So I went home for a week after the first night to listen to some stuff—mind you, I'm just this 17, 18 year old, young teenager—I just listened to a whole bunch of Mahavishnu Orchestra. I just had to come up with something to play on his music. Because, like I said, coming from playing funk and R&B, I had to go out, I had to turn my head totally in another direction. Ornette had given me a list of his tunes. So, every tune that I heard of Mahavishnu, I would write down the name of that tune beside one of Ornette's tunes. So, when Ornette would call out, "fellas, let's play 'Song X'", right next to it, I had "Birds of Fire". So when he played "Song X", I was actually playing "Birds of Fire" from Mahavishnu. And he called out two more tunes and I had another Mahavishnu tune written beside that and then, by the time we got through some tunes, Ornette looked at me and said, "Calvin, that's good, I figured you went home, listened to some stuff and you actually learned something." But I never told him I was playing Mahavishnu tunes to his tunes. As years went on, I kind of grasped what Ornette really wanted. He wanted me to play melody, improvise around the melody of every instrument and improvise around the solos while also keeping a beat. So, to go in and out, in and out of the rhythm and play the melody sporadically throughout the tune.

TNYCJR: You worked with guitarist James "Blood" Ulmer at the same time you worked with Ornette?

GCW: No. Well, yes. I met Blood at one of Ornette's rehearsals. When Ornette was moving in another direction I started playing with Blood. I had come into Ornette's band after [drummer] Ronald Shannon Jackson left and formed the Decoding Society. Blood had two drummers at one time too: it was myself and Ronald Shannon Jackson. Amin Ali was on bass, son of Rashied Ali, and he lives in Philly too and I hook up with him sometimes. Then Shannon went on and kept doing more things with Decoding Society and I still play with Blood to this day. After that era, that's when I had some kind of audition with John Lurie and the Lounge Lizards.

(CONTINUED ON PAGE 46)

NEW YORK JAZZ WORKSHOP
SCHOOL OF MUSIC

18 Weekly Workshops

Trimester Courses

Eartraining, Transcription, Rhythm

Private Lessons • Student Concerts

NEWS: online courses now available

50+ stellar educators to choose from
In our studio, in your home or online

REGISTER NOW AT
www.newyorkjazzworkshop.com

THE VILLAGE VANGUARD
www.villagevanguard.com

★ NOVEMBER 29TH - DECEMBER 4TH ★
DONNY McCASLIN GROUP
JASON LINDNER, NATE WOOD, MARK GUILIANA

★ DECEMBER 6TH - DECEMBER 11TH ★
BARRY HARRIS TRIO
RAY DRUMMOND, LEROY WILLIAMS

★ SUNDAY, DECEMBER 11TH - 3PM MATINEE! ★
JOHN ZORN IMPROV MATINEE
FEATURING
JOHN ZORN - JOE LOVANO - CRAIG TABORN - JOE MORRIS - TREVOR DUNN - KENNY WOLLESEN - DAN WEISS - IKUE MORI

★ DECEMBER 13TH - DECEMBER 18TH ★
KENNY BARRON TRIO
KIYOSHI KITAGAWA, JOHNATHAN BLAKE

DECEMBER 20TH - DECEMBER 25TH ★
KENNY BARRON QUINTET
STEVE NELSON, DAYNA STEPHENS
KIYOSHI KITAGAWA, JOHNATHAN BLAKE

★ DECEMBER 27TH - JANUARY 1ST ★
THE BAD PLUS
ETHAN IVERSON, REID ANDERSON, DAVE KING

COMING IN JANUARY

★ FRED HERSCH ★
★ CHRISTIAN McBRIDE ★
★ ETHAN IVERSON FEATURING TOM HARRELL ★
★ AMBROSE AKINMUSIRE ★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA

MONDAY THRU SUNDAY
8:30PM & 10:30PM
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037

DEZRON DOUGLAS

BY RUSS MUSTO

PHOTO COURTESY OF THE ARTIST



In the decade since he made his recording debut with drummer Michael Carvin, Dezron Douglas has emerged as one of the busiest, most versatile bassists on the jazz scene today, whether playing straightahead, contemporary or Latin jazz. Douglas has proven himself as a full-time member of the Cyrus Chestnut Trio, Ravi Coltrane Quartet, Papo Vazquez' Mighty Pirates Troubadours and Louis Hayes' Jazz Communicators and Cannonball Legacy Band ensembles. He has had stints with Pharoah Sanders, Kenny Garrett, Nicholas Payton and Eric Reed and recorded with J.D. Allen, Abraham Burton, George Cables, Duane Eubanks, Keyon Harrold, Willie Jones III, Meg Okura, Neal Smith, Brandee Younger, Nir Felder and Glenn Zaleski. He leads his own group, Black Lion Quartet, and co-leads the New Jazz Workshop with saxophonist Lummie Spann.

"I've played a bunch of different styles, different formats," Douglas says from his Harlem home, taking a break from an often hectic schedule. He explains, "There's the trio format: there's the piano trio format and there's the [saxophone] pianoless trio format, which I feel that I'm comfortable enough in to adapt well in both of those formats," he continues. "The quartet/quintet format, I can do that. Big bands, I've done big bands. I've done the Latin jazz thing and traditional music—bomba, plena, salsa, in different contexts. And no matter what, my main goal is to play some bass within all of that."

The Hartford, Connecticut native recalls, "I grew up playing gospel music with my father and one thing I noticed is that a band is only going to sound as great as the bassist. The bass is what's making everything dance. The drums are the engine. The bass is driving the bus—leading the way wherever we're going. I feel like it's always my responsibility when I step on to the bandstand to take everybody into the big room. If that's where we're gonna go, I'm going to be the one to open up the door. That's just the way I feel." He continues, "Jackie used to talk about the big room. He said, 'I've always got the key.' And I've taken that from him because I always feel like I have the key to the big room. My goal is to constantly go to the big room no matter what tune that we're playing."

Jackie is, of course, the late alto saxophonist Jackie McLean, an important mentor to a young Douglas. "Growing up in Hartford I always knew about Jackie, but I didn't really know him. Of course I used to go see him play in the park all the time, Bushnell Park. Paul Brown used to have these Monday night concerts during the summer and, of course, on the jazz festival Jackie performed maybe every other year. So I grew to love his playing and his music, but I didn't really know him well. He did come by my grandparents' house a few times when I was a kid because he was very tight with my uncle Walter Bolden and my Uncle Walter was working up at the Artists Collective with him. When I was 17-18 years old I had gotten into a few schools but when I graduated high school I decided to get a

job. I was working in this bar band and I was playing gigs with Lummie's band and Haneef Nelson and Dan Faulk and all these kids who were students at Hartt [School of Music] in Jackie's program. So in early December, Jackie called my house and my mom says, 'Dezron, Jackie McLean is on the phone.' And so I thought it was a joke. I picked up the phone and immediately I hear [imitating McLean's voice] 'Dezron, hey man, what you doing? How come you aren't in my program? What are you doin'? I hear all my students talking about this bass player named Dezron. I know you; I know your family, I know the pedigree you come from. You need to play in my program.'"

The following spring, even before officially enrolling, Douglas was playing in McLean's advanced ensemble. "That began what was probably one of the most fruitful five to six years of my life," he says with understandable pride. "I learned so much from him and so much from the staff at the University of Hartford, the Hartt School of Music... Jackie brought in so many deep cats, cats that were heavy in politics, in law and justice. You learned from so many cats and Jackie himself taught the history class my freshman year. I sat in the classroom with Jackie every Monday and he taught us about Africa, ancient antiquity, from the beginning all the way up to bebop. You know, about this music. Eventually he started calling my house and talking about Mingus and calling me up and just dropping knowledge on me."

The wisdom Douglas garnered via McLean has helped make him the mature-beyond-his-years young man that he is today. "I've always been in search of the masters," he says with characteristic humility. These days he speaks of his relationship with drummer Louis Hayes in much the same way as he did of his years with McLean. "Lou actually helped me to figure out what I'm doing now," he declares remembering, "We were sitting in the airport on this first gig that I had with him and he said to me, 'You know I can tell whether it's going to be a good gig or not with the bass player from the first two notes we play. I know whether it's going to be a long night or a great night. But I can just look at you and tell that everything is going to be mellow-dee.' And man it was like a weight was lifted off of my shoulders. I just wanted to play bass."

November found Douglas in the studio with Hayes for the drummer's debut Jazz Communicators date for Blue Note, recording the bassist's arrangements of the music of Horace Silver, in between gigs with Vazquez at Dizzy's Club and Billy Drummond at Mezzrow. At the end of the month he was off to Japan to tour with Black Lion into December, after which he returns to Mezzrow for a weekend fronting a trio with pianist Donald Brown and drummer Willie Jones III in preparation for leading a Venus Records date that will add saxophonist Jimmy Greene to the group. And he finishes off the year at Blues Alley with Cyrus Chestnut. Another busy month for a busy bassist, who is always ready to take the music into that "big room". ❖

For more information, visit dezrondouglas.com. Douglas is at Jazz at Kitano Dec. 2nd with Mike DiRubbo, Mezzrow Dec. 9th-10th as a leader and 22nd with Simona Premazzi, Smalls Dec. 9th-10th with Eric McPherson and The Jazz Gallery Dec. 21st with James Carney. See Calendar.

Recommended Listening:

- Michael Carvin—*Marsalis Music Honors Series* (Marsalis Music-Rounder, 2005)
- Eric McPherson—*Continuum* (Smalls, 2007)
- Cyrus Chestnut—*Journeys* (Jazz Legacy Prod., 2010)
- Dezron Douglas—*Walkin' My Baby Back Home* (Venus, 2011)
- George Cables—*Icons & Influences* (HighNote, 2013)
- Duane Eubanks—*DE3: Live at Maxwell's* (Sunnyside, 2015)

JENTSCH GROUP NO NET TOPICS IN AMERICAN HISTORY

MICHEL GENTILE (FLUTES), MICHAEL MCGINNIS (REEDS)
JASON RIGBY (SAXES), DAVID SMITH (TRUMPET)
BRIAN DRYE (TROMBONE), JACOB SACKS (PIANO)
CHRIS JENTSCH (GUITAR & COMPOSITIONS)
JIM WHITNEY (BASS), ERIC HALVORSON (DRUMS)
JC SANFORD (CONDUCTOR)

SHAPESHIFTER LAB

PREMIERE PERFORMANCE

FRIDAY, DECEMBER 2ND
9:30 PM \$10

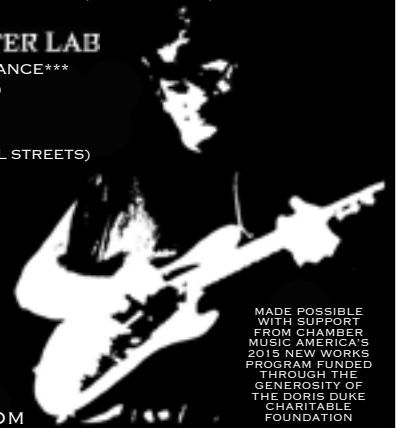
18 WHITWELL PLACE
BROOKLYN, NY 11215
(BETWEEN 1ST & CARROLL STREETS)
SHAPESHIFTERLAB.COM

IBeam

SUNDAY, JANUARY 8TH
8 PM \$15

168 7TH STREET
BROOKLYN, NY 11215
(BETWEEN 2ND AND
3RD AVENUE)
IBEAMBROOKLYN.COM

CHRISJENTSCH.COM



MADE POSSIBLE
WITH SUPPORT
FROM CHAMBER
MUSIC AMERICA'S
2015 NEW WORKS
PROGRAM FUNDED
THROUGH THE
GENEROSITY OF
THE DORIS DUKE
CHARITABLE
FOUNDATION

JAZZ VESPERS SUNDAYS AT 5 PM

DEC 4: CAROL MORGAN QUARTET

DEC 11: JP JOFRE QUINTET

DEC 18: GENE BERTONCINI &
STRINGS

DEC 24: CHRISTMAS EVE VESPERS
W/ IKE STURM & BALINT KAROSI

MIDDAY JAZZ MIDTOWN WEDNESDAYS AT 1 PM

DEC 7: SAUNDRA SILLIMAN
QUARTET

DEC 14: YULETIDE CELEBRATION I
WITH BEN CASSARA / MARLENE VERPLANCK /
MATT BAKER / JOYCE BREACH / CAROL FREDETTE /
RONNY WHYTE

DEC 21: YULETIDE CELEBRATION II
WITH SAUNDRA SILLIMAN / ROZ CORRAL / ALEX
LEONARD / DARYL SHERMAN / RONNY WHYTE

DEC 28: JAY LEONHART WITH
TOMOKO OHNO

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

FREDDY COLE

HEIR TO THE THRONE

BY ALEX HENDERSON



PHOTO COURTESY OF THE ARTIST

Freddy Cole, who celebrated his 85th birthday on Oct. 15th, has had a complex relationship with the music of his older brother, the legendary Nat King Cole. On one hand the veteran singer/pianist has included songs associated with Nat in his repertoire and isn't shy about singing his praises but is quick to point out that he is his own person. In fact, one of his albums is titled *I'm Not My Brother, I'm Me*.

Although Cole has often included Nat-associated songs on his albums, he avoided devoting an entire album to his brother's legacy – that is, until he recorded his most recent album, *He Was the King*, released by HighNote earlier this year and produced by Todd Barkan and Katherine Miller.

"So many people have done so-called tribute albums to my brother," explains Cole, a Chicago native who spent a lot of time in Los Angeles and New York City but now lives in Atlanta. "For a long time, I would hear, 'So and so just did this song by Nat.' People would ask me when I was going to record an album for Nat King Cole and I got to thinking that it was time for me to do it. I finally said, 'All these other people have done tribute albums to Nat. Why not me?'"

Everyone from guitarists John Pizzarelli and George Benson and pianist Oscar Peterson to R&B star Marvin Gaye has recorded a Nat King Cole tribute album, not surprisingly as Nat, only 45 when he died of lung cancer in 1965, is one of the most iconic jazz pop singer/pianists of the 20th Century, making his mark playing straightahead swing with his intimate trio before shifting his focus to traditional pop with orchestral hits like "Nature Boy" in 1948, "Mona Lisa" in 1950 and "Unforgettable" and "Too Young" in 1951.

He Was the King finds Cole acknowledging different periods of his brother's career. He remembers the trio with his versions of Harold Arlen's "It's Only a Paper Moon" and Cliff Burwell's "Sweet Lorraine" and explores his traditional pop recordings with "Mona Lisa". But Fred Wise's "The Best Man" and Benny Benjamin-George David Weiss' "Jet" weren't among Nat's more famous recordings, which is exactly the point: Cole wanted to offer some surprises and not restrict himself to his brother's major hits.

"My brother was a very talented man and he used his talents well," Cole asserts. "But he did what he did and I do what I do. I could have done something else on *He Was the King*. I could have succumbed to formality and done the same things that everyone else has done. But we came up with our own ideas."

Freddy paid homage to Nat in the past on stage with another one of his siblings: the late pianist Ike Cole. "I did one tour with my brother Ike before he passed," he recalls. "Ike was a great piano player who sang also. We used to do a couple of things together. We would sing and we would say, 'This was Nat King Cole from the beginning.' We did it in stages, from here to there – we would start out doing the trio things and we moved on to songs Nat did in the '50s. It was a lot of fun and people liked it very much when we did it over in Europe."

Cole has not hesitated to acknowledge that he

recently turned 85. This past October, he performed 85th birthday shows in Philadelphia, Detroit and Cleveland as well as at New York City's Jazz Standard and Pittsburgh's Manchester Craftsmen's Guild, where he was joined by singer Nnenna Freelon. The fact that he has been vocal about turning 85 is not insignificant; with a recording history that spans over 60 years, Cole rightly wears his age like a badge of honor.

Cole was only six years old when he began studying the piano in 1937 and was surrounded by music growing up; his musical family is multi-generational with older brothers Nat and Ike (1927-2001), son Lionel, a pianist/songwriter known for his work with Teena Marie, Mariah Carey, Sam Moore (of Sam & Dave fame) and other R&B stars, and superstar niece Natalie Cole (1950-2015). *He Was the King*, arguably, is to Cole what 1991's *Unforgettable With Love* was to Natalie. Throughout much of her career, she focused primarily on R&B/pop and downplayed the fact that she was Nat's daughter. With *Unforgettable With Love*, however, she finally took the plunge and recorded a full-fledged Nat King Cole tribute album after avoiding it for so long.

Although Cole was active on the Chicago jazz scene in the '40s, his recording career officially started in 1952 with the release of his first single, "The Joke's on Me". He has recorded for many different labels over the years, with most of his recent albums coming out on New York City-based HighNote Records. Cole likes the fact that label president Joe Fields and others at the company have encouraged him to take some chances with his projects.

"HighNote has been very good with me and with what they let me do," Cole stresses. "I don't like to be recording just to be recording. So when we get our heads together, I will make a suggestion to Joe Fields or to Todd Barkan or whoever else is involved. I'll say, 'You bring in five songs, I'll bring in five songs – and we'll start picking from those groups of songs.' That way, you can get some variety into what you're doing. I have no complaints about HighNote... *Freddy Cole Sings Mr. B* [a 2010 tribute to singer Billy Eckstine] was one of my favorite CDs I've ever done. And that blues album [2014's *Singing the Blues*] came about because everybody likes the blues. *Freddy Cole Sings Mr. B* and *Singing the Blues* were two of the top albums I did for HighNote. I think those CDs will be around for a while."

The veteran isn't sure what his next HighNote project will be. One idea he has tossed around is recording an album of Nat King Cole Trio-associated repertoire, but instead of using a trio as his brother did in the '30s-40s, he would oversee a big band. And he hasn't ruled out the possibility of recording an instrumental album at some point. "You know, I thought about doing an instrumental CD," Cole notes. "I really did. I just might do that. I might take a day or so, go into a studio with a rhythm section and do it. It's crossed my mind. We'll have to see about it, but it's one of those projects that I just might do. It would be good, but there are so many great piano players out

there that you take your heart in your hands."

Despite the stylistic similarities between Freddy and Nat, there are striking differences as well. The former favors a rougher, darker, smokier edge. And while Nat's style of piano playing was rooted in swing, Cole is much more of a bop pianist. Another important difference is that while Nat is remembered for both his instrumental recordings and his vocal performances, Freddy is seldom described as an instrumentalist, though he performs the occasional instrumental.

Looking back on his long career, Cole has many fond memories of musicians he knew along the way, from saxophonist Grover Washington, Jr. (who featured him on parts of his 1994 album *All My Tomorrows*) to singer Billy Paul. And at 85, he finds it interesting that young musicians are embracing the type of jazz he was playing 60 years ago. "Sometimes, I'll have to laugh when I go someplace for dinner and they're playing jazz music – and the young guys are playing the same things I used to play when I was 18, 19, 20 years old playing bebop. They're doing the same things I was doing when I was that age. But they're playing good music. As Duke Ellington used to say, there's only two kinds of music: good and bad. And they're playing good."

He is always happy to tell younger musicians about great improvisers from the past. "I get a kick out of the fact that the young guys respect me enough to come up and ask me about things," Cole says. "That's very rewarding: to know that somebody's paying attention to what you're doing. The other day, the driver who picked us up at the airport was a young musician and he wanted to know about this guy and that guy. And I asked him if he had ever heard of Lucky Thompson. No, he hadn't. Not too many people these days have, but Lucky was one of my favorite saxophone players. So musical and so warm with his sound. We talked about Lucky the other day – Lucky and Stanley Turrentine. To me, Lucky Thompson and Stanley Turrentine had a lot in common."

He continues, "You'll find that throughout the world, the music is the telling force. If you're doing the right music – or not the right music, good music – you can reach out and touch someone. If you can reach out and touch someone while you're working, your job is done." ❖

For more information, visit freddycolemusic.com. Cole is at Birdland Dec. 20th-24th. See Calendar.

Recommended Listening:

- Freddy Cole – *Waiter, Ask The Man To Play The Blues* (Dot-Verve, 1964)
- Freddy Cole – *The Cole Nobody Knows* (First Shot - Audiophile/Sonorama, 1976)
- Freddy Cole – *I'm Not My Brother, I'm Me* (Sunnyside - HighNote, 1990)
- Freddy Cole – *A Circle of Love* (Fantasy, 1993/95)
- Freddy Cole – *The Dreamer In Me (Live at Dizzy's Club Coca-Cola)* (HighNote, 2008)
- Freddy Cole – *He Was the King* (HighNote, 2015)

SMOKE SESSIONS RECORDS

NEW RELEASES FOR 2016



RENEE ROSNES

STEVE NELSON / STEVE WILSON / PETER WASHINGTON / BILL STEWART

Written in the Rocks

RENEE ROSNES piano
STEVE WILSON saxophones & flute
STEVE NELSON vibraphone
PETER WASHINGTON bass
BILL STEWART drums



JIM ROTONDI

JOE LOCKE / DAVID HAZELTINE / DAVID WONG / CARL ALLEN

Dark Blue

JIM ROTONDI trumpet & flugelhorn
JOE LOCKE vibraphone
DAVID HAZELTINE piano & rhodes
DAVID WONG bass
CARL ALLEN drums



GEORGE COLEMAN

MIKE LEDONNE / BOB CRANSHAW / GEORGE COLEMAN, JR.

A Master Speaks

GEORGE COLEMAN tenor saxophone
MIKE LEDONNE piano
BOB CRANSHAW bass
GEORGE COLEMAN, JR. drums



PETER BERNSTEIN

GERALD CLAYTON / DOUG WEISS / BILL STEWART

Let Loose

PETER BERNSTEIN guitar
GERALD CLAYTON piano
DOUG WEISS bass
BILL STEWART drums



ONE FOR ALL

ERIC ALEXANDER | JIM ROTONDI | STEVE DAVIS | DAVID HAZELTINE | JOHN WEBBER | JOE FARNSWORTH

The Third Decade

ERIC ALEXANDER tenor saxophone
JIM ROTONDI trumpet
STEVE DAVIS trombone
DAVID HAZELTINE piano
JOHN WEBBER bass
JOE FARNSWORTH drums



STEVE TURRE

KENNY BARRON | RON CARTER | JIMMY COBB + JAVON JACKSON | CYRO BAPTISTA

Colors for the Masters

STEVE TURRE trombone
KENNY BARRON piano
RON CARTER bass
JIMMY COBB drums
plus
JAVON JACKSON tenor saxophone
CYRO BAPTISTA percussion



THE COOKERS

EDDIE HENDERSON | DAVID WEISS | DONALD HARRISON | BILLY HARPER | GEORGE CABLES | CECIL McBEE | BILLY HART

The Call of the Wild or Peaceful Heart

EDDIE HENDERSON trumpet
DAVID WEISS trumpet
DONALD HARRISON alto saxophone
BILLY HARPER tenor saxophone
GEORGE CABLES piano
CECIL McBEE bass
BILLY HART drums



ORRIN EVANS

KURT ROSENWINKEL | KEVIN EUBANKS | LUQUES CURTIS | MARK WHITFIELD, Jr. | CALEB CURTIS | M'BALIA SINGLEY

#knowingishalfthebattle

ORRIN EVANS piano
KURT ROSENWINKEL guitar
KEVIN EUBANKS guitar
LUQUES CURTIS bass
MARK WHITFIELD, JR. drums
plus
CALEB CURTIS saxophone & flute
M'BALIA SINGLEY vocals



DONALD BROWN

BY KEN DRYDEN

Donald Brown is one of many jazz piano greats to emerge from Memphis, though he was born Mar. 28th, 1954 in Mississippi. Brown gained international exposure from his tenure in drummer Art Blakey's Jazz Messengers and afterward emerged as an important pianist, composer, leader, producer and jazz educator.

He was already hearing music in early childhood, as several of his sisters played piano. But it wasn't his first instrument, as he explained. "My older brother was a drummer, so was a good friend of mine. After playing drums for a while, I began playing trumpet, tuba and baritone horn in junior high. I started to use piano in junior high to arrange for marching band. When I got into Memphis State University [now the University of Memphis], I switched to piano."

The pianist had many musical mentors during his time in Memphis. "Phineas Newborn was playing there. So was Charles Thomas, who was under-appreciated and also an influence on Harold Mabern, another great Memphis player." But it was his friendship with the late pianist James Williams that helped him focus on his career choice. "James was the sweetest guy. He was very giving and believed in me. He turned me on to jazz records and took me around to clubs. He spent a lot of time playing two pianos with me. He supported me in the right direction. They offered the University of Tennessee job to Ellis Marsalis and then to James first. Both of them turned it down, but James recommended me to them." Another Memphis pianist became a good friend as well: "Mulgrew Miller also played an important part in my development."

Like many jazz musicians, Brown was interested in many styles of music and played in a variety of bands during his college years, doing studio work for Stax Records and Hi Records artist Willie Mitchell. He didn't have to go to New York to play under a veteran jazz leader. "[Saxophonist] Bill Easley was one of the first major jazz artists to hire me for a gig after he

moved to Memphis. I was very fortunate to share the bandstand with him. He played with George Benson and was one of a number of jazz musicians who worked with Isaac Hayes."

By the time Brown left for New York, he already had a job. "I did two stints with Art Blakey, in 1982 and again in 1986. James recommended me as he was leaving the band. What was interesting playing with Art is that we maybe rehearsed four to five times in the two years I was with him. He had a way of talking that helped me play what he wanted. Watching him was an educational experience. I learned about pacing a band and my solos, as well as building a set. My time with Freddie Hubbard and the Eddie Lockjaw Davis/Johnny Griffin band also provided similar lessons on the job. With each leader I learned how to prepare and carry myself, both on and off the bandstand."

A prolific composer whose works have been performed or recorded by many of his peers, Brown spends a lot of time writing new pieces. "I have a list of song titles to build music around. I want to have songs honoring each member of my family and some of my favorite musicians. I've written two for James Williams and I want to honor Mulgrew Miller, Ahmad Jamal, Phineas Newborn, Cedar Walton, Wynton Kelly, McCoy Tyner, Herbie Hancock and Chick Corea." Brown's ability to play a number of instruments has helped him as an arranger. "Knowing the transpositions for each instrument and where each of them sounds best makes writing charts easier."

A variety of medical issues with Brown's shoulder and hands have limited his availability to tour, though he seems to be on the mend. "I haven't performed much in the last two to three years. I've had shoulder surgery and dealt with tendonitis and carpal tunnel syndrome. But an experimental six-month stem cell procedure seems to be helping."

Brown's discography includes a series of acclaimed CDs for Muse and Space-Time, in addition to being part of the Contemporary Piano Ensemble, a rotating cast of five pianists originally organized by Williams. Brown's pace of recording has fallen off in recent years, but not due to lack of demand. "Xavier Felgeyrolles of Space Time has been wanting to record me." Brown is

composing new music for several projects. "In February or March, I hope to record a CD of new compositions with Jamie Baum, Billy Pierce, Nicholas Payton, Russell Malone, Bob Hurst and Jeff 'Tain' Watts. I also am writing for Christmas and gospel CDs."

Brown's schedule is also picking up at a rapid pace. "I'll be in New York in December to record with Dezron Douglas and I'll be busy after the new year. I'm writing music for a tribute to James Williams and Mulgrew Miller for a tour with Bobby Watson, Ray Drummond and Smitty Smith. I was supposed to do one earlier, but my son Keith took my place." Brown has also produced many CDs over the years, including several for Kenny Garrett ("My son Donald, Jr. plays on two songs on Kenny's new CD *Do Your Dance!*"), in addition to CDs by various vocalists.

A veteran jazz educator like Williams and Miller, Brown taught at Berklee College of Music for several years after leaving Blakey, where his students included Cyrus Chestnut, Danilo Pérez, Sam Newsome and Billy Kilson. Brown relocated to The University of Tennessee in 1988, where he has done much to nurture their jazz program. "The last two to three years have been really fun. The students have been super talented and performing well. One young man, Luther Allison, auditioned on both drums and piano, excelling on both. He plays with soul and conviction, reminding me of a young Mulgrew. He has a 4.0 average and he has performed and recorded on both instruments with trombonist Michael Dease." ❖

For more information, visit music.utk.edu/faculty/brown.php. Brown is at Mezzrow Dec. 9th-10th with Dezron Douglas. See Calendar.

Recommended Listening:

- Art Blakey and The Jazz Messengers – *Keystone 3* (Concord, 1982)
- Donald Brown – *Early Bird* (Sunnyside, 1987)
- Donald Brown – *Sources of Inspiration* (Muse, 1989)
- Wallace Roney – *Obsession* (Muse, 1990)
- Donald Brown – *Piano Short Stories* (Space Time, 1995)
- Donald Brown Trio – *Autumn in New York* (Space Time, 2000)

LEST WE FORGET



PÉREZ PRADO

BY MARILYN LESTER

Although his fame was fleeting in mainstream America, Dámaso Pérez Prado, aka "The Mambo King", was for more than four decades a popular and successful pianist, arranger and composer in the world of Latin music. During the mambo craze of the late '40s-early '50s he achieved a status as one of the most influential pop orchestra leaders of the time.

Prado was born one hundred years ago this month on Dec. 11th into a middle class family in Mantanzas, Cuba. He studied classical piano at an early age and first worked professionally as an organ player and pianist at local cinemas and clubs. In 1942 he moved to Havana where he began arranging and composing, working with some of the most famous Cuban bands of the day. At this time, Prado began to develop his concept of the mambo, which he did not invent, but certainly furthered. In 1947 he was compelled to leave Cuba after being denounced by Fidel Castro for debasing Cuban music. Prado made a tour of South America, finally settling in Mexico City where, by 1948, he became a regular and popular performer at Club 1-2-3, earning the nickname "Glenn Miller of Mexico" (during his first U.S. tour in the early '50s he

was also called the "Stan Kenton of Mexico"). Savvy listeners in New York and Southern California first heard Prado's mambo music on Latin radio stations and rejoiced when the tunes crossed over to mainstream pop broadcasts. When "Mambo Jambo" became a hit in 1950, Prado launched his own tour of the States.

Prado was diminutive in stature but a big, brassy showman. Early on in his career he was given to wearing a zoot suit and later on became known for his signature grunt and high kicks. In the studio he developed a reputation for being an ultra-perfectionist and hard-edged taskmaster. He never learned to speak English and used an interpreter or sign language and full-body gesticulations to communicate.

Prado's first gig in the U.S. was in the Bronx in April-May 1951. As his popularity grew, he moved downtown to the Palladium Ballroom on 53rd Street, bypassing the Park Plaza Ballroom at 110th Street and Fifth Avenue, preferred by the Latin community. In 1954 (the "Year of the Mambo" with hits such as Perry Como's "Papa Loves Mambo" and Rosemary Clooney's "Mambo Italiano"), Prado began a residency at the tony Starlight Roof of the Waldorf-Astoria Hotel. The result of Prado's southern migration was that his popularity increased among white audiences but diminished in the Latin community, where less pop-oriented musicians such as Machito, Tito Puente and Tito Rodriguez prevailed.

In 1955 Prado struck gold on the Billboard pop

chart with his #1 hit "Cherry Pink and Apple Blossom White" (by French composer Louiguy). His final success, the 1958 #1 hit "Patricia", marked the end of the mambo craze and of Prado's popularity as its king. His label, RCA, continued to support him even as his music grew increasingly gimmicky. Eventually his output in the U.S. became limited to small labels and anthologies. Yet, in Latin America, Prado's career and popularity remained strong. In the early '70s, Prado returned permanently to Mexico City with his family, continuing to tour and release music in Mexico, South America and Japan.

On Sep. 14th, 1989, at age 72, Prado died of a stroke in Mexico City. The Prado name continues on, however, with his son Pérez Prado, Jr. still leading the Pérez Prado Orchestra in Mexico City. ❖

Recommended Listening:

- Pérez Prado – *Mambo Mania* (RCA Victor - Bear Family, 1949-54)
- Pérez Prado/Shorty Rogers – *Voodoo Suite* (RCA, 1954-55)
- Pérez Prado – *Havana, 3 a.m.* (RCA Victor - Bear Family, 1956)
- Rosemary Clooney/Pérez Prado – *A Touch of Tabasco* (RCA-Bear Family, 1959)
- Pérez Prado – *Exotic Suite of the Americas* (RCA Victor, 1962)
- Pérez Prado – *Concierto Para Bongo* (United Artists, 1966)

HUBRO

BY KEN WAXMAN

After nearly 20 years in the music business, Andreas Risanger Meland, label manager of the Norwegian imprint HUBRO, admits that he must deal with a paradox. “The streaming revolution is definitely threatening the economy of the business, but I feel that we’re living in a golden age when it comes to art and music. There’s so much creativity and so many great acts to discover.” So despite the fact that digital accounts for about 80% of Norway’s total domestic market, HUBRO continues to release the attractively designed CDs and LPs it has since the label’s founding in 2009. “The number of releases each year has been plus or minus 15 over the past two or three years,” he relates. “I can’t release more than that, but I also find it difficult to release less than that. Presenting music I love and that challenges me has always been the driving force for me, both when I organized the first Safe as Milk festival in Haugesund in 1999 and in the day-to-day work with HUBRO,” he adds.

Located in Haugesund, on Norway’s west coast, 45 minutes by plane—or an eight-hour drive—from Oslo, the label, which so far has 80 releases, is a serendipitous compromise among Meland’s musical enthusiasm, the support of a larger entity and his desire to relocate to his hometown after more than a decade in Oslo. Originator of the now defunct Safe as Milk festival and record label while still in his teens, after moving to the Norwegian capital, Meland first worked part-time

for Rune Grammofon, then became local ECM label manager for Grappa Musikkforlag AS in 2004, the country’s largest independent record company. After moving back to Haugesund in 2009, he decided that “it was getting very tempting to work more directly with artists and their projects from scratch. I asked my boss if I could start a sub-label for jazz and improvised music and he said ‘yes’ immediately. It’s a huge benefit being part of a bigger, but still quite small, system when it comes to distribution, media attention and, of course, economy.”

Part of his work at HUBRO is applying for grants. “Because of the political model we have, the government actually does support a lot of ‘marginal’ art and culture,” he notes. “That’s not something we take for granted, but it makes a big difference.” HUBRO’s first signing was the band Splashgirl, which is still with the label, and since that time it has put out discs by about 50 other artists. In Norwegian “Hubro” means Eurasian Eagle-owl and the name was chosen because Meland wanted a short name and distinctive logo. HUBRO’s art direction, including its stylized owl symbol, is handled by design office Yokoland. “Having a strong and personal visual identity has helped the label reach a bigger audience and more recognition,” explains Meland.

“I feel a great commitment to the scene in Norway,” declares Meland, “So far all the leaders of HUBRO discs have been Norwegian, but it’s not an absolute rule. I live in a quiet, remote place in Norway and travel a lot to Oslo to meet the musicians, so I want it to be easy for my artists to get a coffee appointment with me. Working with artists living outside Norway would make that more challenging.” As HUBRO’s only full-time employee, who still performs other functions for Grappa

Musikkforlag AS, Meland produces some albums, but often receives a completed project from the artist. “Some albums we finance from A-Z, but we also do license deals, where the artist finances everything up to a finished master and we take everything from there,” he elaborates.

“With my projects, Andreas usually doesn’t get involved until after the recording is done. So sometimes the first time he hears the music is when he gets the finished master,” explains Bergen-based drummer Øyvind Skarbø, who has recorded eight discs for HUBRO with both his Bly de Blyant band and his 1982 trio. “Most times though, I’ll send him the rough mixes and ask for his feedback on selection and track order. I feel I have pretty much free rein and don’t feel he wants to veto anything, if I believe in it.”

HUBRO artists can also release sessions elsewhere. Oslo-based keyboardist Christian Wallumrød, who has four recent HUBRO CDs, has also recorded extensively for other labels. “At present it feels both very natural and somehow urgent to follow all possible directions that catch my interest,” he explains. “The various ways of making music with various great people really is a big privilege and to collect these works on one label feels very good. Andreas is a passionate and competent listener. He shows a tremendous openness to music and a great trust in our work, which makes it easy to propose, discuss and collaborate.” Posits Skarbø: “I know Andreas was a fan of the 1982 group, having heard our 2009 LP. But once I saw how his operation worked, how much backup he gave us, the number of reviews he was able to get, there have never been other options. Economically, the deal was way better than any other

(CONTINUED ON PAGE 46)



Hibernation
Splashgirl



Det Andre Rommet
Erlend Apneseth Trio



Ulu Ulu
Moskus



Here I Sit, Knowing All of This
Monkey Plot



Kurzsam and Fulger
Christian Wallumrød Ensemble

VOXNEWS

REAL MEN

BY SUZANNE LORGE

In *Real Men Don’t Sing: Crooning in American Culture* (Duke University Press), author Allison McCracken posits that white male singers in the Jazz Age turned the social order of the day on its head by covertly challenging existing hyper-masculine norms. These crooners “showed an unseemly degree of ardent emotion and vulnerability for white men and they used microphones and amplifiers to enhance their soft, trembling, often sensually breathy sounds,” she writes. Male crooners wouldn’t have been a problem were they just a passing phase in American popular culture. But the rapid rise of home radios from the ‘20s onward allowed for private listening to these seductive male voices—and women loved them. To distraction. Hence the problem. McCracken contends that a groundswell of female fans made these jazz crooners the first pop idols ever, disrupting long-held notions of how men should relate to women and demonstrating just how socially transformative music can be. While McCracken’s book presents a case for how the singing voice transmits and sometimes upends social signifiers (race, class, gender, etc.), it also whispers the message that these things shouldn’t matter. Clearly, some here

in America would take issue with this position. But perhaps we can all agree on this: the U.S. has given the world some superlative male vocalists.

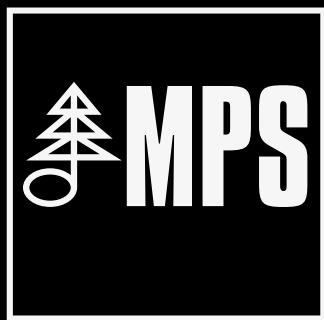
Grammy-winner **Kurt Elling** certainly qualifies as one of these. With his most recent release, *The Beautiful Day—Kurt Elling Sings Christmas* (Okeh/Sony Music Masterworks), Elling set out to make a secular Christmas album that captures the reverence of the holiday (for some) without triggering any unhappy associations (for others). In delivering this tall order, Elling relies on the power of his magnificent voice, artful arrangements that defy stereotypes of holiday music and humility befitting the season. “The human capacity for quiet transcendence, born within each of us, is a concept that...ought to resonate for people of every faith tradition,” writes jazz critic Neil Tesser in the liner notes. Even those without a faith tradition can appreciate the quiet transcendence of “The Michigan Farm (Cradle Song, Op. 41/1)”, a contemporary setting of Edvard Grieg’s haunting lullaby featuring Elling’s own lyrics, and the medley “The Snow Is Deep On The Ground/Snowfall” by John Hollenbeck/Kenneth Patchen and Claude/Ruth Thornhill, respectively. Christmas is a dark time of year, Elling is quoted as saying, a time of pondering mysteries. This album can help with that.

Singer **Kenny Washington** recorded *Moanin’: Live at Jazzhaus Montmartre Copenhagen* (Storyville) a little over a year ago. This recording gives the listener a glimpse into Washington’s enormous talent: just five

tunes, each one nonpareil. First up is the title track, a soul-charged gospel take on the Art Blakey hit. Next is “What Is This Thing Called Love”, full of dexterous scatting and littered with direct Ella references. Then “I Got It Bad And That Ain’t Good”, a fervid ballad to give the best of the crooners pause, and “Sitting On The Dock Of The Bay”, an R&B marvel concluding with a virtuosic whistling solo. But for the final tune—just when you’re wondering if Washington can launch rockets with his voice—he sings “Do You Know What It Means To Miss New Orleans” as simple and smooth as a warm brandy. Washington will perform in “Home For The Holidays” at Dizzy’s Club (Dec. 9th-11th).

Two bona fide crooners and regular fixtures on the New York vocal jazz scene will be offering year-end tidings of goodwill: **Freddy Cole** celebrates the holiday with his quartet at Birdland (Dec. 20th-24th) and **Marcus Goldhaber** presents “Mostly Marcus”, his regular duo-plus-guest-vocalist, at Symphony Space’s Bar Thalia (Dec. 4th and 11th).

Breaking news: **Judi Silvano** and Bruce Arnold just dropped their latest recording, *Listen To This* (s/r). “It’s a spur-of-the-moment release,” Silvano says. “We finished recording it and thought, why not release it digitally? Does anyone release CDs anymore anyway?” An oft-heard question these days. The project pairs Silvano’s signature vocal improv with Arnold’s expansive explorations on electric guitar. For digital downloads of one or more tracks, visit muse-eek.com. ❖



JAZZMAS



The re-issues of great classics of jazz history from the legendary label MPS. Also available High Voltage by the Count Basie Orchestra. Audiophile, analogue re-masters on vinyl, CD and as download.

www.mps-music.com

REFOREST THE LEGEND

BOBBY WELLINS

BY ANDREY HENKIN



Bobby Wellins, the Scottish tenor saxophonist whose decades-long career began in the late '50s London area with Buddy Featherstonhaugh, continued with Tony Crombie, John Dankworth, Tubby Hayes, the co-led New Departures Quartet, Stan Tracey, Charlie Watts and others to go along with a number of leader releases, died Oct. 27th at 80 after a long illness.

Wellins was born Jan. 24th, 1936 in Glasgow into a musical family (his father was also a saxophonist and mother a singer). He became a professional musician after serving in the Royal Air Force, working with various groups, including those of Crombie, Dankworth, Tony Kinsey and Tommy Whittle. In a 2006 interview with John Fordham for *JazzUK* magazine, Wellins explained his move south by saying that "all the people you admired or wanted to play with were in London then." It was in Crombie's group that he would make one of his most important associations: pianist Stan Tracey. The two were part of the New Departures Quartet (alongside bassist Jeff Clyne and drummer Laurie Morgan), which recorded an album for Transatlantic in 1964; Wellins was on Tracey's classic 1965 recording *Jazz Suite (Inspired By Dylan Thomas' Under Milk Wood)*; and the pair continued to work with each other through the '60s.

Unfortunately – and sadly typical – Wellins became heavily addicted to barbiturates, cocaine and heroin, derailing his career at its seeming peak. To Fordham, Wellins said, "We were shot to hell at that time, in absolute chaos because of drugs...there was a pressure on us, as successful British jazz musicians, to try to make it in the States...then I let Stan down a couple of times and things started to come apart." From the mid '60s to mid '70s, Wellins was out of music, working as a civilian while kicking his habits. He returned to playing in the late '70s, co-leading a group with fellow saxophonist Don Weller and reconnecting with Tracey. It was during this period that Wellins established himself as a leader and regular member of various British big bands, including the one convened by Rolling Stones drummer Charlie Watts in the mid '80s. Wellins released albums on various labels from 1989 onwards, including Hep, Jazzizit and Trio. 2014's *Culloden Moor Suite (Spartacus)* celebrates his roots with Wellins as the featured soloist with the Scottish National Jazz Orchestra on a piece he wrote in 1961 about the 1746 Battle of Culloden.

Wellins' working schedule was busy through 2015 with appearances at the London Jazz Festival, Southcoast Jazz Festival and club dates at The Vortex and 606 Club. Perhaps it was the years lost to drugs that made Wellins reflective when speaking with Fordham: "My dad taught me to always ask. What did you do just then, why did you play that?...I'm still learning. I still feel I haven't reached my potential yet."



PHIL CHESS (Mar. 27th, 1921 – Oct. 19th, 2016) The producer's eponymous label was known for rock and blues but did release albums by Ramsey Lewis, Gene Ammons and Jack McDuff and compilations by Max Roach/ Art Blakey, Sonny Stitt/Zoot Sims, Ahmad Jamal and Kenny Burrell. Chess died Oct. 19th at 95.



MIKE DANIELS (Apr. 23rd, 1928 – Oct. 18th, 2016) The British trumpeter helped popularize the trad-jazz movement in England during the late '40s-50s with his Delta Jazzmen and, later, Mike Daniels Big Band. Daniels died Oct. 18 at 88.



BRUCE DEMOLL (Jul. 13th, 1930 – Oct. 12th, 2016) The saxophonist was part of the Glenn Miller Orchestra in the '60s, during which time he earned his music degree, becoming a teacher to go along with gigs in his adopted home of West Virginia. Demoll died Oct. 12th at 86.



EDMOND HARNIE (Sep. 18th, 1920 – Oct. 14th, 2016) The trumpeter was a mainstay in the big bands of his native Belgium as well as neighboring France and Germany, including a stint with the Kenny Clarke-Francy Boland Big Band. Harnie died Oct. 14th at 96.



GUY NADON (Jan. 29th, 1934 – Oct. 9th, 2016) The drummer spent his whole career in his native Montréal, earning the name "Quebec's King of Drums" for work with locals and visiting stars and over 30 appearances at the Montréal Jazz Festival. Nadon died Oct. 9th at 82.



PINISE SAUL (Dec. 31st, 1941 – Oct. 26th, 2016) The South African vocalist worked in Dudu Pukwana's Zila, Trevor Watts' Moire Music, Chris McGregor's Brotherhood of Breath, David Murray's M'Bizo and numerous Township jazz projects. Saul died Oct. 26th at 75.



AL STEWART (1926 – Oct. 17th, 2016) The trumpeter could be found in the '50s-60s brass sections of numerous famed big bands led by Benny Goodman, Machito, Maynard Ferguson, Woody Herman and Gene Krupa. Stewart died Oct. 17th at 89.



EDGEFEST

BY JOHN SHARPE



ABBY DOTZ

Ingrid Laubrock & Peter Evans

For the 20th edition of Ann Arbor's forward-looking annual Edgefest (Oct. 26th-29th), thanks to generous sponsorship, Artistic Director Deanna Relyea and her team were able to pull out all the stops. Alongside impressive local improvisers and outfits on tour, top-notch acts were invited especially for the event. In addition there was a fringe spotlighting yet more local groups, a concert by the University of Michigan (UoM) Jazz Ensemble and, to kickstart the last day, a parade through town. The vast majority of the shows took place in the Kerrytown Concert House nestling in the heart of the historic downtown.

Unsurprisingly, the established names, most of them well known to NYC audiences, accounted for many of the highlights. Among them, pride of place should go to Trio 3, the venerable collective of alto saxophonist Oliver Lake, bassist Reggie Workman and drummer Andrew Cyrille, which had the honor of presenting two sets on the final day. They mined an extensive repertoire, yet did not rest on laurels, as they reworked familiar tunes into uncompromising and stimulating guises. They formed a tight unit, not only in their proximity on stage, but through the authority with which they played and interacted. From the opening "Bonu", Lake's bat-register whistles, snarls and multiphonic dissonances vied with motifs reiterated in his unique sweet-and-sour-toned delivery. Cyrille's exuberant solo spot, "For Girls Dancing", summed up his appeal—all buoyant polyrhythms and embellishments, sometimes sensitive, sometimes brash—a one-man drum choir. In many ways the anchor, Workman bent and slurred his fat resonant notes or bowed deep counterpoint.

In another finely honed yet unpredictable performance profiting from years of shared experience, trumpeter Wadada Leo Smith and bassist John Lindberg revisited their *Celestial Weather* (TUM, 2015) duo. Smith's majestic fanfares and Lindberg's almost classical purity of tone made for a lovely blend. As ever with Smith, at times equivalent amounts of silence threw the notes into even sharper relief. But to mix it up they also juxtaposed unconventional textures such as hoarse strangulated cries and bow bouncing and drawled notes. On "Malachi Favors Maghostut", dedicated to the late bassist, they contrasted Americana-tinged sadness with spluttering exhalations and harsh arco scrapes in a show of uncanny communication.

Ingrid Laubrock's Serpentes featured a distinguished crew in an idiosyncratic lineup: Craig Taborn (piano), Peter Evans (trumpet), Dan Peck (tuba), Tom Rainey (drums), Miya Masaoka (koto) and Sam Pluta (live processing). Although multi-sectional, each of the stunningly unorthodox pieces allowed

(CONTINUED ON PAGE 47)

PANCEVO

BY THOMAS CONRAD



TOM DICKESON

Enrico Rava

Jazz festivals are different in Europe. There are more of them. They are more important to the social, economic and creative health of the art form. They are even held in months like November (3rd-6th), in places like Pančevo, Serbia, a town of 90,000, 15 kilometers from Belgrade. It is always in danger of being dwarfed by the Belgrade festival, the most important in Eastern Europe, which immediately precedes it. But Pančevo stubbornly sustains its own little niche. The town, like all of Serbia, looks austere and down-at-heel. But the confluence of two rivers (Danube and Tamiš) improves the cityscape. Pančevo has some pleasant parks and excellent cheap restaurants. Its festival vibe is much mellower than that of Belgrade. Concerts take place in a 380-seat auditorium in the Kulturni Centar. Jam sessions go down after hours in the foyer. In Pančevo, at three in the morning, you can get the best hamburger of your life from a street kiosk for 220 Serbian dinars (\$2). It's called a gurmanska.

The same person, Vojislav Pantić, books the Belgrade and Pančevo festivals. He is a passionate jazz polymath (by day a math teacher). There were four memorable concerts this year. Guitarist John Scofield's Country for Old Men opened, his best project since his Hollowbody Band with Kurt Rosenwinkel. Whereas so many of today's jazz musicians only want to play their own stuff (good or not), Scofield has tapped into a rich preexisting cultural repository. His versions of country tunes are not as ethnic, not as steeped in Americana, as those of Bill Frisell. Scofield uses them as nostalgic, elemental melodies to blow on and as opportunities to swing his ass off. He recited the lyrics to "Mama Tried" by that redneck Wordsworth, Merle Haggard, then got all nasty with the song. He teased the crowd with snatches of Dolly Parton's "Jolene", then smoked it. His huge, brilliant, biting electric guitar sound, identifiable in one note, owned the Kulturni Centar, all the way out to the street. The band (organ player Larry Goldings, bassist Steve Swallow and drummer Bill Stewart) was tight.

The best concert was by Enrico Rava's new quartet, wherein he played flugelhorn exclusively. In the auditorium's favorable acoustics, his golden, round notes took a long time to decay. Rava's new guitar player, Francesco Diodati, is a badass, providing suggestive backgrounds and implicit, arcane harmonies (in keeping with the gestalt of a Rava band), or playing with a rawness and freedom that takes a Rava band into uncharted waters. Diodati admires Charlie Christian and The Edge. He has contemporized Rava while respecting his jazz roots. They played mostly tunes from their only album *Wild Dance* (ECM, 2015). On "Infant", Diodati took a solo of rasping, sublime skronk and

(CONTINUED ON PAGE 47)

TAMPERE

BY IVANA NG



MAARIT KYTÖHARJU

Håkon Kornstad

Winter arrived early in Finland this year, but that didn't stop music lovers from gathering in Tampere, a major cultural hub in the south, to enjoy the 35th annual Tampere Jazz Happening (Nov. 3rd-6th). Year after year, TJH draws loyal audiences and international acclaim with its thoughtful curation and well-produced shows in intimate venues. Though the days became progressively more frigid, with snow showers on most evenings, it was nothing a strong cup of coffee (preferably spiked with Estonian rum) and a quick session in the sauna—two of Finland's finest pastimes—between sets couldn't remedy.

TJH kicked off with a free show at Klubi, the spacious nightclub inside the Old Customs House. In a genre that is heavily male-dominated, it was refreshing to see three projects led by women. The program, a showcase of Swedish talent, ranged from straight-ahead jazz to rock fusion to dream pop. Gothenburg-based pianist Naoko Sakata's trio (with bassist Alfred Lorinius and drummer John Birgenius) took some time to get into their groove, but once they got going, their improvisations soared effortlessly. Susanna Risberg, a Berklee-trained guitarist who, at age 24, has already won several jazz prizes, brought bluesy timbres and frenetic rock to the stage with bassist Ale William Sjöström and drummer Jonathan Lundberg. Nuaia (Sofie Norsling, vocals; Mika Forsling, electric guitar, mbira, handdrum and live electronics; Michala Østergaard-Nielsen, drums, percussion, vibraphonette) closed out the night with pop soundscapes from their latest album *Belong to the Moon*. While they were a bit over-reliant on vocal looping and electronic distortions, it did contribute effectively to an aesthetic of ethereal industrialism and Nordic mysticism.

As per tradition, the festival dedicated one stage—cozy ski-lodge-esque bar Telakka—to Finland's top contemporary artists. Friday night played host to the younger generation of Finnish talent, who are heavily influenced by American swing and rock'n'roll. Kaisa's Machine (bassist Kaisa Mäensivu, saxophonist Max Zenger, pianist Mikael Myrskog, drummer Jonatan Sarikoski) played energetic bebop that could have just easily wafted out of a hole-in-the-wall NYC bar. In a more cinematic thread, pianist Aki Rissanen's trio with bassist Antti Lötjonen and drummer Teppo Mäkynen explored electronic minimalism and lyrical melancholy with pieces from their critically acclaimed album *Amorandum* (Edition Records, 2016). Rissanen also starred in bassist Lauri Porra's Flyover Ensemble, alongside guitarist Tuomo Dahlblom, trumpeter Kalevi Louhivuori, trombonist and percussionist Juho Viljanen and drummer Ville Pynssi, for a prog-rock set.

Guitarist Raoul Björkenheim and reed player

(CONTINUED ON PAGE 47)



**COUNT BASIE AND LESTER YOUNG—
CLASSIC 1936-1947
STUDIO SESSIONS**

Another whopper from Mosaic, this eight-CD boxed set brings together music, all remastered and some tracks never previously released, from Aladdin, Bluebird, Brunswick, Columbia, Commodore, Decca, Keynote, Mercury, Philo, Signature, Victor and Vocalion releases by two jazz giants in collaboration: Count Basie and Lester Young.

mosaicrecords.com—\$136



**THE NEW YORK CITY
JAZZ RECORD**

Hey, we have gifts to buy too! So support the city's only homegrown jazz gazette by purchasing a yearly subscription for a friend, who will get a crisp edition mailed to them monthly.

nycjazzrecord.com—\$40-50



Do you know a budding musician looking to work with some of the city's best players to hone their craft? The New York Jazz Workshop is a community-based music school for students of all ages located in midtown Manhattan near Times Square. The NYJW offers semester-long courses, weekly workshops, summer programs and private lessons.

**NEW YORK
JAZZ WORKSHOP**

newyorkjazzworkshop.com



**THE NATIONAL
JAZZ MUSEUM
IN HARLEM**

Founded in 1997, the museum's mission is to "preserve, promote and present jazz by inspiring knowledge, appreciation and the celebration of jazz."

A wide array of events are held each month, from concerts and critics roundtables to film screenings and book readings. Gift memberships begin at only \$35!

jazzmuseuminharlem.org

**GREGORY PORTER:
LIVE IN BERLIN**

The Grammy Award-winning vocalist's latest release is a DVD/double-CD set documenting a 2016 concert in Berlin and featuring tunes from the critically acclaimed *Liquid Spirit*. The set includes an interview with Porter and his band among its bonus features.

eagle-rock.com—\$18-21



JAZZ FESTIVAL

This book's simple title belies its significance. Jim Marshall (1936-2010) was an iconic music photographer and many of his amazing shots are gathered here, functioning as both a personal history and a history of jazz itself. The book brings together imagery from six years of the Monterey Jazz Festival (1960-66) and a year at Newport (1963), with portraits of Louis Armstrong, Count Basie, Dave Brubeck, Ornette Coleman, John Coltrane, Miles Davis, Duke Ellington, Dizzy Gillespie, Stan Getz, Coleman Hawkins, Charles Lloyd, Buddy Rich, Ben Webster and many many others, including charming images of festival goers. Also included is a forward by President Bill Clinton and essay by noted jazz critic Nat Hentoff.

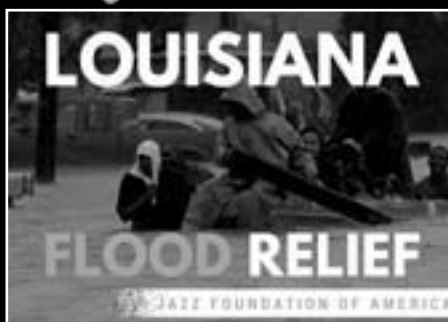
reelartpress.com—\$75



JAZZ FOUNDATION OF AMERICA

Remember those less fortunate during these holiday times and contribute, in your name or that of a loved one, to the JFA's Louisiana Flood Relief effort.

jazzfoundation.org/donate



Latin Jazz Christmas in Havana

Aguankó (s/r)

The Classic Big Band Christmas Album

Various Artists (Legacy)

Christmastime in New Orleans

The NOLA Players (AimHigher/Verve)

by Andrey Henkin

50 YEARS AT THE VILLAGE VANGUARD: THAD JONES, MEL LEWIS AND THE VILLAGE VANGUARD ORCHESTRA

In celebration of the band's 50th anniversary (and coming on the heels of the club's 85th birthday in 2015), this impressive tome documents five decades worth of musical

magic, with interviews from dozens of current and former members, a complete discography and personnel list, tons of photos and ephemera and an exhaustive analysis of the music of Thad Jones, Bob Brookmeyer and Jim McNeely. Pre-order this release now for special offers.

thadmeljvjobook.com—\$65-250

RAHSAAN ROLAND KIRK: THE CASE OF THE THREE SIDED DREAM

Saxophonist and player of all sorts of strange reeds (sometimes at the same time), Rahsaan Roland Kirk, blind since childhood, was one of jazz' true iconoclasts, whether on his own records or work with Charles Mingus. This award-winning documentary by Adam Kahan traces Kirk's life, captures his indomitable spirit and, most importantly, celebrates his wonderful music, shining a special light on a special player. An added bonus on this blu-ray disc is an interview with producer Joel Dorn.

arthaus-musik.com—\$30



EARL HINES— PIANO GENIUS AT WORK

Another wonderful set from Storyville Records, this time focusing on the work of Earl Hines, often called the "Father of Modern Jazz Piano". This seven-CD boxed set includes solo recordings from 1928-74, Hines with Louis Armstrong in 1948, Hines' own groups from 1954, 1955 and 1959 and a DVD of a 1970 solo performance. Included is an illustrated booklet with complete recording information, photos and an essay by jazz historian Dan Morgenstern,

storyvillerecords.com—\$60

For some it is the tree and the strings of lights and balls. For others it is gingersnap cookies and eggnog. Still others can't be without the mistletoe candle. But without Christmas music, it is all a silent tableau, singularly bereft of cheer.

Two of this stocking-full of Christmas jazz albums come from places where snow is a rarity but holiday spirit is clearly in abundant supply. The third takes literally that maxim of Christmas that bigger is better, from the tree to the size of the bow (meaning the box), by compiling classic holiday recordings by some of the legendary big bands.

Aguankó is led by the jovial congas of Alberto Nacif and timbales (Jose "Pepe" Espinosa), bass (Patrick Prouty), piano (Rick Roe) and small horn section of saxophonist/flutist Russell Miller, trumpeter Paul Finkbeiner and trombonists Matt Martinez and Chris Smith. *Latin Jazz Christmas in Havana* is just what it promises: some of the best-loved Christmas songs reimagined for sand rather than snow. "Santa Baby" thankfully loses some its creepiness while "It's Beginning To Look A Lot like Christmas" is made for dancing. "The Little Drummer Boy" begins charmingly only with percussion and flute before the band enter to liven up the solemnity. "Jingle Bells" is less, well, jingly and more suave and "We Three Kings" are kings of the Mambo. The album ends on a highnote with an expansive interpretation of "The Christmas Song" and a send-the-kids-off-to-wait-for-Santa peaceful "What Child Is This?".

Christmas music's timeless melodies are perfect for scaling up, which is why so many big bands have dipped into the varied songbook over the decades. *The Classic Big Band Christmas Album* is a vinyl-only compilation of some of the biggest hits of the genre as played by the biggest names in the business: "Winter Weather" by Benny Goodman; "A Wonderful Winter" by Charlie Spivak; Woody Herman performing "Let It Snow! Let It Snow! Let It Snow!"; Claude Thornhill doing "Snowfall". The other names included here are Red Norvo, Glenn Miller, Eddy Duchin, Isham Jones, Sammy Kaye, Kay Kyser, Harry James, Les Brown, Russ Morgan, Spike Jones, Frankie Carle and Vaughn Monroe. All you are missing is Rudolph! These remastered recordings were made between 1938-52 for Okeh, Brunswick, Bluebird, Columbia and RCA Victor during a time when big bands ruled so not only do you get to celebrate all this wonderful Christmas music, you also get to revel in the heyday of large-ensemble jazz.

The NOLA Players is an 18-piece ensemble based out of The Crescent City and *Christmas Time in New Orleans* falls somewhere between the two previous entries, blending the force and nuance of a big band with cultural adaptations of classic tunes. The interpretations of such songs as "Silver Bells", "Deck The Halls", "Joy To The World", "Silent Night" and "God Rest Ye Merry Gentlemen" are pithy, with only one of 14 tunes cresting the six-minute mark. But these are not appetizers for your office party; they are full, fleshy arrangements chock full of solo spots reminding everyone that jazz started right here in New Orleans. It is hard to choose highlights among such consistently strong performances but if not doing so means no presents for this reviewer this year, check out the heavy swing of "Joy To The World", exotic, almost Latin feel bestowed upon "God Rest Ye Merry Gentlemen" and the yule-log-slow burn of the title track.

For more information, visit aguanko.com, legacyrecordings.com and aimhigherrecordings.com



Beyond Now
Donny McCaslin (Motéma Music)
by Eric Wendell

Saxophonist Donny McCaslin's *Beyond Now* is dedicated to the late David Bowie, fitting as McCaslin and the album's core ensemble of keyboard player Jason Lindner, bassist Tim Lefebvre and drummer Mark Guiliana were the backing band on the legend's final album *Black Star*. The group was already perfecting their blend of jazz, rock and electronic textures when they recorded *Black Star* and *Beyond Now* feels like an organic extension of that work with Bowie.

From the opening salvo of "Shake Loose", McCaslin and Co. showcase a propulsive sound that festoons the record with excitement and power. What McCaslin does so well is balance the controlled with the chaotic, the destructive with the fragile and the experimental with the expected. This is evident on the title track, a slow boil building to a large, cacophonous finish with a hard-hitting motif to drive the force of the ensemble home.

This power is especially evident on "FACEPLANT", Lefebvre opening the track unaccompanied with a dirty punk rock riff, which McCaslin then doubles, resulting in a fun dialogue between the pair. And it's the dialogue that McCaslin has with his group that is the most satisfying, especially noteworthy on "Bright Abyss", where the leader and Lindner weave in and out of each other's lines in a gentle balance between their respective timbres.

Beyond Now features three covers: Bowie's "A Small Plot of Land" and "Warszawa" and Deadmau5's "Coelacanth 1". It is here that the group is at its strongest and weakest. "A Small Plot of Land" is an early highlight featuring the ethereal vocals of Jeff Taylor while "Warszawa" from the Bowie masterpiece *Low* is just as haunting and superb as the original, perhaps more so as the group taps deeper into the emotional core of the piece. However, "Coelacanth 1" meanders, never reaching any emotional or compelling heights but this is only a mere slight on an otherwise rock-solid record that satisfies with every listen.

For more information, visit motema.com. This project is at Village Vanguard through Dec. 4th. See Calendar.



High Art
The Power Quintet (HighNote)
by Joel Roberts

Aptly named The Power Quintet brings together five of the most powerful mid-career players on the New York mainstream jazz scene: trumpeter Jeremy Pelt, vibraphonist Steve Nelson, pianist Danny Grissett, bassist Peter Washington and drummer Bill Stewart. All are highly sought after as sidemen, with Pelt probably the best known as a leader.

On their inaugural release, the group, which toured together in Europe before stepping into the

studio late last year, covers a set of mostly original material fitting neatly within a straightahead/postbop context. A hint at the band's cooperative nature is offered on the first number, Pelt's "Look at Here", a catchy hardbop blues on which Washington states the opening theme, before giving way to convincing solos from Pelt, Nelson and Grissett.

What makes the group distinctive, besides the unique personalities and general excellence of the musicians involved, is the unusual trumpet-vibraphone frontline. Pelt has won widespread acclaim for his firebrand trumpet skills and delivers as expected here. He turns in one blistering solo after another, reaching a peak with an explosive turn on Grissett's "Mr. Wiggleworm" that favorably recalls the likes of Freddie Hubbard or Lee Morgan. But it is Nelson, more of a journeyman throughout his three-decade-long career, who really impresses with his intricate, harmonically complex work. His adventurous solo on Stewart's "Tincture", for example, easily places him among the premier vibraphonists working today. Nelson's ballad skills, along with the rest of the band's, are on clear display on a subtle and flawless reading of the standard "But Beautiful", with Washington, Grissett and Pelt all contributing moving solos.

Though not a particularly trail-blazing group, The Power Quintet is a highly accomplished and interesting one. This brand of music, while familiar, has seldom been played so well.

For more information, visit jazzdepot.com. This project is at Jazz Standard through Dec. 4th. See Calendar.



Perfectly Out of Place
Will Vinson (5Passion)
by Matthew Kassel

Perfectly Out of Place is saxophonist Will Vinson's sixth album as a leader, but is also a debut in many regards. The record showcases Vinson's first use of overdubbing, synthesizers, vocals and strings. "I wanted to explore writing some music that was just a touch more through-composed and to add some sounds in addition to those made by the quintet format that accounts for 5 out of 6 of those records," Vinson writes in the liner notes. With the help of a quintet supplemented by the singer Jo Lawry and the Mivos String Quartet, Vinson has succeeded in producing an album rough enough around the edges to maintain some improvisational frisson but also sufficiently polished to give off a vivid, cinematic quality.

The core group is Gonzalo Rubalcaba (piano, Fender Rhodes and synthesizers), Mike Moreno (guitar), Matt Penman (bass) and Jeff Ballard (drums); Vinson, who mostly plays alto, tackles a number of instruments outside his usual bailiwick, including soprano, flute, synthesizers and celeste. The album is a compendium of upbeat tracks, slow tunes and sweeping compositions spanning the emotional spectrum, coming off, in many ways, as a kind of soundtrack to a movie. In its fusion-y approach, the album somewhat recalls the early efforts of Return to Forever featuring Brazilian singer Flora Purim and Chick Corea's electric piano, though Vinson's album certainly stands on its own.

Highlights of the album include: Moreno's watery chords, which add an emulsifying quality to the mix; Rubalcaba's dexterous, satisfying solos on acoustic piano; Ballard's quiet-storm drumming and fluttery

stick-work, never to be underrated; and Vinson's full-bodied sound, grainy with bluesy undertones. Opener "Desolation Tango" is subdued and foreboding, making the best use of the guest string quartet (violinists Olivia De Prato and Lauren Cauley, violist Victor Lowrie, and cellist Mariel Roberts). The title track builds slowly, stuttering its way to an ominous climax. "Limp of Faith" and its short introduction—presented as another track—are melancholy tone poems, with an excellent saxophone-piano duo bringing to mind a noirish crime drama.

For more information, visit 5passion.com. Vinson is at Smalls Dec. 1st. See Calendar.

AGUANKO
LATIN JAZZ CHRISTMAS IN HAVANA

"THIS IS A RECORDING YOU'LL INSTANTLY FALL IN LOVE WITH."
MARK HOLSTON, LATINOMAGAZINE.COM, FALL 2016

ORDER FROM WWW.AGUANKO.COM
CHECKS OR PAYPAL

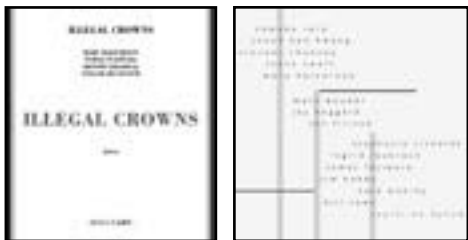
RECOMMENDED NEW RELEASES

- Harry Allen's All Star New York Saxophone Band—*The Candy Men* (Arbors)
- BassDrumBone—*The Long Road* (Auricle)
- Carsten Dahl Experience—*Caleidoscopia* (Storyville)
- Don Friedman—*Strength and Sanity* (Newvelle)
- Frank Kimbrough—*Solstice* (Pirouet)
- Yusef Lateef—*Live at Ronnie Scott's* (Gearbox)
- Living Things—*Upwind Circles* (Barefoot)
- Ken Schaphorst Big Band—*How To Say Goodbye* (JCA)
- Bria Skonberg—*Bria* (Okeh)
- Laura Toxvaerd—*Compositions Part 1* (ILK Music)

Laurence Donohue-Greene, Managing Editor

- dMu—*Synaptic Self* (Iluso)
- Pierre Dørge New Jungle Orchestra—*Ubi Zaa* (SteepleChase)
- John Escreet—*The Unknown* (Sunnyside)
- Jonathan Finlayson & Sicilian Defense—*Moving Still* (Pi)
- Free Nelson MandoomJazz—*The Organ Grinder* (RareNoise)
- Dizzy Gillespie & Friends—*Concert of the Century (A Tribute to Charlie Parker)* (Justin Time)
- Charlie Haden Liberation Music Orchestra—*Time/Life (Song For The Whales and Other Beings)* (Impulse!/Verve)
- Yusef Lateef—*Live at Ronnie Scott's* (Gearbox)
- John Lindberg Raptor Trio—*Western Edges* (Clean Feed)
- Michel Pilz/Jean-Noël Cognard—*Ressuage* (JazzHausMusik)

Andrey Henkin, Editorial Director



Eponymous
Illegal Crowns (Rogue Art)
Enter the PlusTet
Taylor Ho Bynum (Firehouse 12)
 by Ivana Ng

Prolific and ambitious as ever, cornet player Taylor Ho Bynum debuts two new projects this year: *Illegal Crowns*, an experimental jazz quartet, and *PlusTet*, a 15-piece anarchist big band. He deftly navigates the intersections between structure and improvisation in his role as conductor, composer and bandmember.

Illegal Crowns brings together Bynum and longtime collaborators Mary Halvorson (guitar) and Tomas Fujiwara (drums), with a new dynamic element: French pianist Benoît Delbecq. Though Bynum, Halvorson and Fujiwara have worked together in many projects in the past decade, they had only admired Delbecq's work from afar. But, as Bynum writes in the liner notes, they "quickly [recognized they] were members of the same extended musical family."

Recorded in Paris in 2014, *Illegal Crowns* features six original compositions, all written by members of the quartet, embracing the infinite potential of the whole, making space for collaborative chaos as well as individual improvisation. Delbecq's imaginative piano preparations in his "Colle & Acrylique" evoke a tropical timbre, laying the groundwork for sultry cornet lines and slick percussive rhythms. In Bynum's "Thoby's Sister", off-kilter guitar adds a frenetic fragility that crackles against tonal piano abrasions. Sweet yet sinister strings are the perfect foil to mentholated hi hat in Halvorson's title track. She also excels as a composer in her second piece on the record, "Solar Mail", constructing a colorful narrative wherein Bynum explores the turbulent range of his cornet while Fujiwara dives into theatrical high-octane rhythms. "Wry Tulips", written by Fujiwara, opens with a solemn soliloquy by Bynum and crescendos into a delightfully unexpected swing. This quixotic exploration of harmony and tonality is what makes *Illegal Crowns* distinctly experimental yet also accessible.

For *Enter the PlusTet*, Bynum gathered more of his extended musical family—colleagues from Positive Catastrophe and SpiderMonkey Strings and fellow alumni from Anthony Braxton and Cecil Taylor's large ensembles—to supplement his core sextet (Halvorson, Fujiwara, bass trombonist Bill Lowe, alto saxophonist Jim Hobbs and bassist Ken Filiano). Where *Illegal Crowns* feels tentative, like uncharted territory, *Enter the PlusTet* is a big family reunion: boisterous, chaotic and comforting.

Using Braxton's Language Music conducting principles, Bynum navigates through modular compositions, allowing ample space for individual contributors to improvise and explore. In "Sleeping Giant", vibraphonist Jay Hoggard's dreamy, waltz-like sequence defuses the tonal chaos of Nate Wooley's blustery trumpet. Violinist Jason Kao Hwang has a standout solo in this wide-reaching piece, an exquisitely understated yet powerful arch over the brass-heavy instrumentation. The latter half of the 20-minute piece is a Prince-inspired pop melody, a mashup of purple-hued nostalgia and Charles Ives-influenced horn flourishes.

Bynum pays homage to the varied big-band tradition of Duke Ellington, Sun Ra, Brotherhood of Breath and many others in "Three (for Me We & Them)", which he had written originally for James "Jabbo" Ware's Me We and Them Orchestra.

Halvorson's psychedelic fretwork and Hoggard's spiritual sequences are lifted up by a swinging horn section. French horn player Vincent Chancey and saxophonist Matt Bauder embark on a bluesy call-and-response while Fujiwara's marching-band beats bookend the piece. The concluding "That Which Only... Never Before" is a meditation on mortality and perseverance, fueled by Bynum's glib vocalizations on the cornet and cellist Tomeka Reid's dark, introspective solo.

Bynum describes the final piece as "inspired by something [late trumpeter/composer] Bill Dixon said moments before we took the stage for his final concert: 'Do that which only you could do, but that you've never done before.'" This seems to be his mantra in music and in life. *Illegal Crowns* and *Enter the PlusTet* are equally imaginative and revolutionary in their own right, characterized by a dogged exploration of the ebb and flow between composition and spontaneity. Hopefully, Bynum and his extended musical family continue to follow Dixon's advice.

For more information, visit roguart.com and firehouse12records.com. Bynum is at *The Jazz Gallery Dec. 1st* and *New Revolution Arts Dec. 10th*, both with Tomas Fujiwara. See *Calendar*.



Brooklyn Aura
Dave Scott (SteepleChase)
 by Ken Dryden

Trumpeter Dave Scott is a well-kept secret to many jazz fans who aren't close to the New York metropolitan area. The veteran composer and jazz educator was a resident of Brooklyn prior to its artistic renaissance in recent years and wanted to pay tribute to his longtime borough. One of the strengths of Scott's music is that it resists easy classification and allows his musicians considerable freedom to flesh out his themes. The music within *Brooklyn Aura* is like an abstract painting, requiring multiple hearings over several days to appreciate the nuances of each piece fully.

Scott composed six originals for the session and is joined by frequent collaborators like tenor saxophonist Rich Perry, bassist John Hébert and pianist Jacob Sacks, along with seasoned drummer Satoshi Takeishi. Scott's ominous "Prologue" introduces the more extended works to follow with a dramatic flair. The interaction in "Persistence" is fueled by the ostinato undercurrent of Sacks and Hébert, as fiery trumpet ranges from explosive free exploration to tight unison lines, Perry's intriguing solo featuring dissonant piano backing. "Non Adherence" is another intense workout with adventurous interaction between Scott and Perry, reminiscent of the music of Mal Waldron in the early '60s. "Eccentricities" lives up to its name, the theme repeatedly changing direction in unanticipated ways, highlighted by Sacks' intense solo and the brilliant support of Hébert and Takeishi, who keep things off-center for both the pianist and Scott.

The title track is a bit more conventional, a multi-faceted work slowly taking shape in an impressionistic background for the leader and Perry. "11th Street Obstruction" provides a terrific contrast to the preceding piece with its dissonant, overlapping horns and punchy, abstract rhythm section.

For more information, visit steeplechase.dk. Scott is at *Greenwich House Music School Dec. 2nd*. See *Calendar*.

UNEARTHED GEM



Savory Collection, Vol. 1: Body and Soul
 (Coleman Hawkins & Friends)
Various Artists (National Jazz Museum in Harlem)
 by Joel Roberts

There is a truly remarkable story behind this important collection of never-before-issued Swing Era gems, available as a digital download from Apple and The National Jazz Museum in Harlem. The 18 tunes included here (and many others slated for future release) come from the legendary treasure trove of the late Bill Savory, an audio engineer who recorded hundreds of hours of live radio shows featuring the biggest names in jazz in the late '30s-early '40s. These long-lost performances have been cleaned, scrubbed and remastered after more than 70 years and sound (for the most part) quite exceptional, especially given their tangled history.

Vol. 1 features historic performances by tenor saxophonist Coleman Hawkins, vocalist Ella Fitzgerald, pianist Fats Waller and vibraphone player Lionel Hampton, as well as worthwhile selections from a couple of lesser-known Swing musicians: guitarist Carl Kress and violinist Emilio Caceres. The three Hawkins numbers are probably the most eagerly awaited, including a sublime 1940 live version of his signature tune "Body and Soul", which expands on the legend's famous studio recording of a year earlier. A rousing big-band take on "Basin Street Blues" features more tenor magic from Hawkins, as well as a fine turn from vocalist Thelma Carpenter. A 21-year-old Fitzgerald, meanwhile, sounds both youthful and self-assured on a 1938 date with her mentor Chick Webb's orchestra, romping through a pair of tunes, including her big early hit "A-Tisket, A-Tasket".

Also from 1938, vibraphone master Lionel Hampton is heard with a hard-swinging allstar octet in what is believed its only recorded session as a unit. The group includes notable names like Charlie Shavers (trumpet), Basie stalwart Herschel Evans (tenor), Milt Hinton (bass) and Cozy Cole (drums). It's a jam session-type setting and the band doesn't disappoint, delivering rip-roaring takes on "Dinah" and "Rosetta". Evans, who would pass away suddenly just two months later at the age of 29, is featured to fine effect on the gorgeous Hoagy Carmichael ballad "Stardust".

Finally, Waller, the premier all-around entertainer of his era, draws on his full bag of tricks, as he sings, jokes and shows off his superior stride piano chops on a half-dozen tunes, including several of his own compositions like "Alligator Crawl" and "Spider and the Fly".

Some will quibble with the format in which the music is being released. And while it would be nice to have a physical copy (especially given the fine liner notes from National Jazz Museum in Harlem Director Loren Schoenberg), the music is what it's all about and is cause for celebration. These are performances, after all, by some of the giants of jazz that haven't been heard by the public since they were broadcast nearly eight decades ago. And best of all, more (much more) is said to be on the way.

For more information, visit AppleMusic.com/SavoryCollection

GLOBE UNITY: INDIA



All Terrain Guitar
Prasanna (Susila Music)

Assi Ghat

Trio Benares (Jazzsick)

No Money in Art

Frank Carlberg's Word Circus (Red Piano)
by Tom Greenland

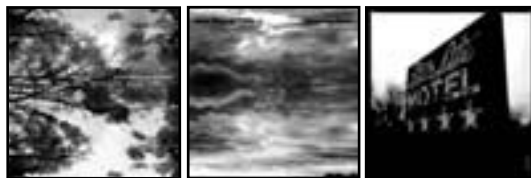
India's distinctive music, especially the rhythmic (*tala*) and melodic (*raga*) aspects of North and South Indian classical music (Hindustani and Carnatic, respectively) have had a profound influence on Western jazz artists, even as Indian-born improvisers have embraced jazz. Three recent albums bear the fruits of these bi-cultural exchanges.

Growing up in Chennai, guitarist Prasanna was steeped in the eclectic soundtrack music of Tamil films, studied Carnatic melodies and had an affinity for Western rock and metal. *All Terrain Guitar* is his genre-confounding project with jazz luminaries like Dave Douglas (trumpet), David Binney and Rudresh Mahanthappa (alto saxophones) and Vijay Iyer (piano), but also distinctively Indian elements, evident in Shalini Lakshmi's *sargam* (solfège) vocalizations ("Song for the Wind", "Pinch Pennies in Monaco" and reggae-fied "The Keyword Is Love"); Prasanna's unique sliding technique inspired by the *gamaka* (vocal ornaments) of Carnatic singers; and on "Lava", which mimics the *alapana* (opening) section of a raga. "Springtime in New York", "Nap of the Earth", "31" and "Electron Dance" all are intricately phrased tunes powered by high-octane riffs.

Trio Benares is sitar player Deobrat Mishra, seventh-generation member of the Benares *gharana* (musical lineage), his tabla-playing nephew Prashant Mishra and Köln-based alto saxophonist Roger Hanschel. *Assi Ghat*, the group's debut, introduces a compelling hybrid of Hindustani-style breakneck-speed *gats* (compositions) set to different *talas*, doubled by sitar and saxophone over throbbing tabla strokes. Hanschel's themes reveal a penchant for the *tihai* (triple) and *chakradhar* (triple-*tihai*) rhythmic cadences common to Hindustani music but his solos range further, exploring chromatic territory more germane to postbop. Mishra's sitar work ranges from ornate lines that mount to incisively picked climaxes ("Jog", the title track and "Greenfire") to subtle, pensive passages ("Charlie's Reverberation" and "Bhairavi"). On "Kajari", alto and sitar swap phrases then intertwine ideas in a playful *jugalbandi* (duet).

Bombay-born vocalist Christine Correa grew up listening to her father's swing big band, later moving to the States, where she has thrived in ongoing musical collaboration with husband/pianist Frank Carlberg, known for his musical settings of contemporary poetry. *No Money in Art* encases the poems of Jim Gustafson, Ron Padgett, Ken Mikolowski and Anselm Hollo within sparse, chamber-like vignettes. Correa's supple voice is the focal point, easily negotiating the jagged themes, repeating short haikus with subtle variations or vamping with rock-inflected 'yodels'; her immaculate microtonal pitch control is heard to best effect on "Nothing". Carlberg's acoustic and electric pianos (on several tracks one overdubs the other) provide texture and nuance and alto saxophonist John O'Gallagher's in/out solos are a strong asset.

For more information, visit guitarprasanna.com, jazzsick.com and redpianorecords.com



Strength & Power

Roswell Rudd/Jamie Saft/

Trevor Dunn/Balazs Pandi (RareNoise)

Sunshine Seas

Jamie Saft's New Zion (with Cyro Baptista) (RareNoise)

Awosting Falls

Starlite Motel (Clean Feed)

by Ken Waxman

Jamie Saft has built up an impressive resumé as keyboardist, guitarist, composer, producer and engineer who crosses musical boundaries with the surefootedness of a mountain goat with ADHD. One of these new CDs has him fitting a noise-rock garment over the free-music outfit worn by a jazz legend; a second joins reggae-accented improvisation to Brazilian percussion; the third brews a potion adding equal parts metal and psychedelic rock to non-idiomatic improvisation.

Roswell Rudd emanates both qualities on the cooperative release *Strength and Power*. 60 years since he first recorded with Eli's Chosen Six (as Roz Rudd), the trombonist has the others—Saft, bassist Trevor Dunn and drummer Balázs Pándi, both about 40 years younger—following his lead, playing modern jazz infused with the joy absorbed from his Dixieland beginnings and early stints alongside Cecil Taylor, Steve Lacy and Archie Shepp.

On a track like "Dunn's Falls", the bassist, known for his work with John Zorn and stint in Mr. Bungle, is smacking his strings with the woody intonation of a Paul Chambers. As for Hungarian Pándi, usually a rock drummer, he does a Dracula-like transformation to materialize as a jazz timekeeper. Saft, who has worked with masters like Steve Swallow, quickly adapts; on "The Bedroom", for instance, he uses internal stops and keyboard pressure to hold off the climax suggested by Rudd's yearning yelps. The title track maintains symmetry with tough drum crunches and bass power chords while Saft and Rudd cunningly shift the program in many directions like sprinters Usain Bolt and Andre De Grasse trying to outflank each other. Rudd's passion wins the race with a swaggering solo quoting "La Marseillaise" and "Rosmosis".

Brazilian Cyro Baptista brings his percussion collection and voodoo-like chanting to *Sunshine Seas*, an effort by Saft's New Zion trio, which already links Rastafarian reggae and Kabalah mysticism.

Initially the trio—bassist Brad Jones and drummer Craig Santiago—shows that it is confident enough adapting Latin rhythms on tunes such as "Mystics" and "Growing Grow" that echoes of Ahmad Jamal's south-of-the-border efforts abound. Once Baptista's quavering vocals and crackling percussion intersect with tremolo keyboard lines, the carnival links between Rio, Kingston and New Orleans become obvious. Not that the influences stop there. By the time "Ranking" comes along, the timbres of outer-space soundtracks surface as well. Creating an Afrofuturistic take on the genre, the reggae ostinato is supplemented with Telstar-like guitar twanging from Saft, who could be an astronaut making contact with the alien that is Baptista, who communicates through jaw harp plonks resembling a strummed slinky. Although "Onda" may affect the most South American groove, encompassing Baptista's ceramic drum jangles and whispering vocals, electronic keyboard sizzles move the tune far away from bossa nova. Closer "Samba Jahmekya" pinpoints more of *Sunshine Seas'* genre-crossing: Brazilian conga and bongo swats brush against swaying Jamaican beats, until organ-like pulses conjure up the mental picture of a Carioca and a Rasta dueling with laser swords in a '70s discotheque.

The best instance of Saft playing well with others is as part of the Starlite Motel quartet whose members are around his own age rather than 80 (Rudd) or 65 (Baptista). Saft's long reach from dub to metal to jazz is matched by three Norwegians: saxophonist Kristoffer Berre Alberts is a noise and free music devotee; drummer Gard Nilssen is at home with rock-oriented bands like Bushman's Revenge and jazz groups like Cortex; and bassist Ingebrigt Håker Flaten is a charter member of the free jazz-free rock trio The Thing.

Awosting Falls starts with "A Beautiful Nightmare", the quartet bringing out Saft's rock-blues side. His slashing organ solos reflect mid '60s Stax-Volt, Nilssen's beat is unrelenting and Alberts' coiled altissimo could as easily come from James Chance as Arthur Doyle. Calling upon his inner Geezer Butler, Håker Flaten ups the emotional level to a frenzy on "The Prince of the Face of the Bull", as the saxophonist stutters out near-inchoate bombast. But the key is how each player's timbres make a fulfilling statement as effectively as interlocking Lego bricks construct an object. Unlike some ecstatic jazz bands, Starlite Motel doesn't degenerate into formula. "A Thousand Thousands", for instance, ends the album uniquely as guitarist and bassist trade twanging rockabilly licks on a tune shaped by Alberts' banshee-like screams. On the extended "Suspended Veil", while organ crescendos initially envelop the saxophonist's irregular vibrations, Saft's subsequent calm chording regularizes the others' efforts as if they were a gospel choir's joyful exclamations. Instances of Saft's adaptability, these discs suggest he can even do much more.

For more information, visit rarenoiserecords.com and cleanfeed-records.com. Saft is at HappyLucky no.1 Dec. 2nd. See Calendar.

austrian cultural forum nyc

Upcoming concerts at the
Austrian Cultural Forum NY

Dec 06, 07:30 PM

Miklin Trio

jazz legends Billy Hart,
Ron McClure,
Karlheinz Miklin

Jan 12,
07:30 PM

Phil Yaeger
"Hunter"

jazz, improv,
modern rock

Kompost 3

Jan 19, 07:30 PM

improv, avant-groove, funk

at the Austrian Cultural Forum New York
11 East 52nd Street (btw. 5th and Madison)
NY 10022

get your **free tickets** at www.acfny.org

JEROME JENNINGS

“...DRUMMER OF INGENIOUS AND WITTY ACCOMPLISHMENT...” -THE PLAIN DEALER (CLEVELAND)

“THE CRISP AND EFFECTIVE JEROME JENNINGS...” -ALYN SHIPTON (LONDON TIMES)



“A LIST PERFORMER...THE ELECTRIC JEROME JENNINGS...” -DAVID WIEGAND (SF CHRONICLE)



FEATURING:
SEAN JONES - TRUMPET
HOWARD WILEY - SAX
DION TUCKER - TROMBONE
CHRISTIAN McBRIDE - BASS
CHRISTIAN SANDS - PIANO
JAZZMEIA HORN - VOCALS

9 TRACKS 6 ORIGINALS
LOVE THE DRUMS / COOL IT NOW / ICE CREAM DREAMS
YOU DON'T KNOW WHAT LOVE IS
(FEATURING JAZZMEIA HORN)
DID YOU CALL HER TODAY / THE CORE / CAMMY'S SMILE
THE BEAST / NEW BEGINNINGS

AVAILABLE AT

amazon.com  iTunes  cdbaby
DISCOVER MUSIC



IOLA
RECORDS

JEROMEJENNINGS.COM



Hip-Bone Big Band
Michael Davis (Hip-Bone Music)
 by George Kanzler

As the name implies, the Hip-Bone Big Band is a showcase for trombones; only one of the 12 tracks doesn't feature one or more trombonists improvising and that one, "Show Up", has extensive trombone section work, including an extended trombones soli. But this is no all-trombones and rhythm band like Slide Hampton's World of Trombones or Steve Turre's Shell Choir; this is a full-throated big band with saxophone and trumpet sections, all powered by a driving rhythm section. Leader Michael Davis, who wrote all but two tunes, including the standard "Sentimental", his take on the Tommy Dorsey theme, favors riff-based themes with propulsive, often funky, backbeat heavy rhythms. And the band plays with enthusiasm and the requisite energy to bring the charts to life.

Davis is the first trombonist we hear on the snappy opening track, "Butter Ball", filling a break in the theme, punctuated with a trombones soli, then soloing, along with bass trombonist Bob Reichenbach. He's also the main trombone soloist on three others, most distinctively on his evocative "Fog City", employing a felt mute over staccato lines from the ensemble. Five tracks feature guest shots by prominent trombonists: Bob McChesney channels the Dorsey sound on a brassy "Sentimental"; Conrad Herwig romps through the ratchety beats of "Zaq Attack"; Andy Martin negotiates the slithery undulations of "Pacific Daylight"; Marshall Gilkes soars over riffy saxophone lines on "San Jose"; and Michael Dease applies slippery fluidity on "Giant", a postbop swinger framed by brass chorales.

Two tracks spotlight the trombones throughout. "Trombone Institute of Technology" is a tour de force, through-composed piece featuring trombones playing a theme and soli joined by other brass and reeds, unaccompanied by rhythm section. And "CRB's 76 Trombones", Meredith Wilson's standard from *The Music Man*, becomes a swinging showcase for all four trombones on the track: Davis, Gilkes, Nick Finzer and bass trombonist Jeff Nelson.

For more information, visit hip-bonemusic.com. This project is at SubCulture Dec. 4th. See Calendar.



Counteract This Turmoil Like Trees and Birds
Eloping with the Sun (Rogue Art)
 by Stuart Broomer

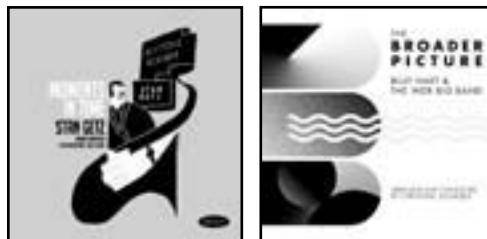
Eloping with the Sun is the specially purposed trio of William Parker, Joe Morris and Hamid Drake that previously appeared on an eponymously-titled CD on Morris' Riti label in 2003. Every member of the group has a long-standing interest in the music and instruments of Africa (a riti is a Sudanese fiddle) and in this group, their usual instruments—particularly Parker's bass and Morris' guitar—play relatively minor roles. Parker also plays shakuhachi flute, thumb

piano and bass and treble African lutes (sintir and n'goni kemlah n'goni, respectively). Morris covers an even broader range, playing banjouke (a tiny banjo pitched like a ukulele), banjo, double bass, fiddle, pocket trumpet and whistles. Drake plays frame drum and gongs in addition to his usual kit.

The pieces are essentially jams—occasionally sounding excerpted from longer events. There's a strong focus on complex, evolving, rhythmic grooves, instrumentation and textures changing from track to track. The opening "Sky Was Purple Blue" is rapid-fire string improvisation over aggressively polyrhythmic drumming, treble lute passing the lead to banjo, the piece shaped in part by the movement from strongly inflected pitches to a chromatic instrument, as if Morris is taking a now-fretted banjo back to its African source. "Profound Branches" is flute, whistles and metallic percussion including gongs. "Elixir" foregrounds fiddle with sintir and hand percussion. "Grass beneath the Cracked Shells" has pocket trumpet over what sounds like a log drum.

The pattern of shifting instruments carries on throughout, always emphasizing immediacy and sonic intimacy. It's not a matter of surrendering virtuosity—there's never any question of the level of musicianship here—but an election to pursue softer and perhaps less secure sounds in the interest of dialogue and new contours and balances, all done with great spirit. The kinship ties of this music are everywhere, both specific and general, including the ostinato-based music of the Moroccan Gnawa people, Don Cherry's *Brown Rice* and early 20th century African-American string bands. As the CD progresses, the music grows in depth, its hypnotic powers increasing, until it achieves a transcendent pulsing stillness on pieces like "The Rhythm of Butterflies" and "Exact Intuition".

For more information, visit roguart.com. William Parker is at Roulette Dec. 4th with Steve Swell and Scholes Street Studio Dec. 10th as part of 577 Records NYForwardFestival. Joe Morris is at Happylucky no.1 Dec. 2nd with Jamie Saft, ShapeShifter Lab Dec. 8th with Stephanos Chytiris, Village Vanguard Dec. 11th with John Zorn and The Stone Dec. 14th. See Calendar.



Moments in Time
Stan Getz (Resonance)
The Broader Picture
Billy Hart/WDR Big Band (Enja/Yellowbird)
 by Andrew Vélez

A rich sampling of how the just-turned 76-year-old Billy Hart has evolved from a young lion on the drums to an internationally sought after player and composer can be heard on these gems. Hart's early professional work was with saxophonist Buck Hill and another great mentor, singer and pianist Shirley Horn. Through the years he learned with many of the best in jazz, a variety that has included Eddie Harris, Jimmy Smith, Pharoah Sanders, Wes Montgomery on a European tour, Marian McPartland, Herbie Hancock Sextet, McCoy Tyner and Stan Getz from 1974-77. He has freelanced with a wide variety of musicians in the United States and Europe, blending his no-nonsense playing with a gifted impressionistic approach.

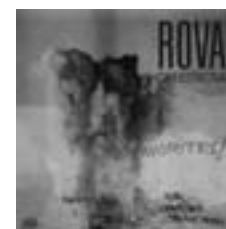
From the period in which Hart played with the Stan Getz Quartet comes *Moments in Time*, a newly discovered 1976 live recording from San Francisco's Keystone Korner. Drawn from a tape collection amassed by Todd Barkan, legendary jazz impresario and owner of the iconic club, the album is culled from a week of performances. The opener is Harry Warren-

Al Dubin's gem "Summer Night". Getz sails in with a memorably sweet tenor saxophone solo and pianist Joanne Brackeen keeps warm company before matters heat up and swing with Hart and bassist Clint Houston. A trailblazer for women piano players then and now, Brackeen fills every crevice musically with sounds as rich as they are powerful. Even in a set crammed with amazing music, the quartet's take on Gillespie's "Con Alma" is heroic. With Getz driving the proceedings the others add inventive accompaniment. It is followed by Ellington's dreamy "Prelude to A Kiss", on which Getz and Brackeen pair for a lovely opening duet. These unearthed "moments" really are music for the ages.

The Broader Picture is Hart with Germany's WDR Big Band, arranged and conducted by Swiss trombonist and leader Christophe Schweizer. It's a treasure chest of Hart melodies in a symphonic setting. Bassist John Goldsby opens "Teule's Redemption", taking a pensive solo before other instruments begin to pour in a cascade of sounds. The large ensemble arrangement can expand densely at times although guitarist Paul Shigihara manages to stand out from the mass of sound. It's no small compliment to say tenor saxophone soloist Paul Heller evokes memories of early Coltrane. "Lullaby for Imke" is a recently written ballad, with Andrew Haderer (flugelhorn) and Johan Horlen (alto flute) creating an engaging, bucolic mood, joined by Frank Chastenier's piano to swing the proceedings. The simplicity of the bluesy "Tolli's Dance" exemplifies Hart's lovely way with melody. Rich and varied overall, this soundfest of Hart's music, punctuated by his own playing, invites listening and listening again.

For more information, visit resonancerecords.org and jazzrecords.com/enja. Hart is at Austrian Cultural Forum Dec. 6th with Karlheinz Miklin. See Calendar.

New World Records



ROVA :: ORKESTROVA

No Favorites!
 (for Lawrence "Butch" Morris)

80782-2

Rova: Bruce Ackley, soprano sax; Steve Adams, alto sax; Larry Ochs, tenor sax; Jon Raskin, baritone sax

+
 Tara Flandreau, viola; Christina Stanley, violin; Alex Kelly, cello; Scott Walton, acoustic bass; John Shiurba, electric guitar; Jason Hoopes, electric bass; Jordan Glenn, drums; Gino Robair, conduction (on *Nothing Stopped / But A Future*)

No Favorites pays homage to one of the most original creators in improvised music, Lawrence "Butch" Morris (1947–2013), inventor of Conduction, a method for organizing large-ensemble improvisation that he took to the world.

The program represents a working relationship that Rova began with Morris in 1988 and also reflects parallel working processes reaching back to the mid-1970s. Each of the three extended pieces here includes a high degree of improvisation while embodying different compositional principles, the first and third (*Nothing Stopped / But a Future* and *Contours of the Glass Head*) employing conduction, the second graphic notation and simultaneity.

www.newworldrecords.org



Saturday Morning

Sonny Criss (Xanadu-Elemental Music)
Changes & Things

Sam Jones (Xanadu-Elemental Music)

Live in Tokyo

Charles McPherson (Xanadu-Elemental Music)
by Duck Baker

These reissues showcase the talents of the great pianist Barry Harris, born Dec. 15, 1929 in Detroit, in three intimate postbop settings, alongside likeminded musicians of comparable stature. They are typical of the fare Xanadu was serving up in the mid '70s, in keeping with the kind of things most of these musicians had been doing for Riverside or Prestige during the previous decade.

Sonny Criss and Charles McPherson both came of age when every aspiring alto player had to deal, one way or another, with the influence of Charlie Parker. Criss, in fact, had just turned 18 when Parker and Dizzy Gillespie hit Los Angeles in 1945. From the beginning, one thing that set him apart from beboppers like Bird or Sonny Stitt was his brilliant tone, which owed more to Ellington stalwart Johnny Hodges. He also had an impressive command of the horn, which made him a fearsome opponent at cutting contests and a crowd favorite at Norman Granz' Jazz at the Philharmonic shows. But it took Criss some time to mature as an artist and he only really hit his stride on a string of late '60s dates for Prestige. Dating from 1975, *Saturday Morning* is one of Criss' last strong outings.

Backed by Harris, bassist Leroy Vinnegar and drummer Lenny McBrowne, Criss demonstrates how he had learned to modify his great tone for moving ballad performances like "Until the Real Thing Comes Along", down-home blues like "Jeannie's Knees" and pieces like "Tin Tin Deo", where he relies on the brilliant tone and dazzling execution of his younger days. Harris, as ever, provides superb support and the pianist gets to show his mettle on two fine trio features.

Some listeners might wish that the bass was not so prominent in the mix on both *Saturday Morning* and *Changes & Things*. Whether this reflects the switch from gut to steel strings that had become near-universal among bassists, the preference of musicians or engineers or simply adherence to a new trend, we hear a lot more bass on records from this period than had been the norm. Leroy Vinnegar and Sam Jones were always world-class players, but many would argue that they sounded better on earlier recordings. Still, both dates have more than enough going for them to make up for this fairly minor distraction and everything else to do with Jones' *Changes & Things* is good news. Every track is strong, the program nicely varied and the feeling that everyone was having a blast is unmistakable. Blue Mitchell (trumpet), Slide Hampton (trombone) and Bob Berg (tenor saxophone) make up the frontline and all prove their worth as soloists while Harris and Louis Hayes join Jones in the rhythm section, as they had many times before, most notably in the 1960 edition of Cannonball Adderley's band. The collective sound of bright, pungent trumpet, grainy trombone and full, extroverted tenor is something to savor and the arrangements merit close attention. The reading of fellow bassist Oscar Pettiford's "Laverne Walk", with Mitchell and Hampton sitting out, is a high point and Hampton's "Trane Changes", based

on "Lazy Bird", is another. Hayes and Jones push things as well as any rhythm tandem in the business and Harris holds everything together perfectly.

Charles McPherson's *Live in Tokyo* dates from a 1976 tour of Japan by artists associated with the Xanadu label. The concerts featured sets by Harris' trio with Jones and drummer Leroy Williams, as well as by McPherson and guitarist Jimmy Raney, for which the trio served as rhythm section. Excellent recordings by all three formations were released later that year. Though McPherson was 12 years younger than Criss, he was a much closer disciple of Charlie Parker for most of his career. That he and Harris work together especially well is no surprise; both are Detroiters and the pianist was something of a mentor to the younger man in the '50s. Their mutual affinity for bop is apparent throughout, especially on a hard-charging version of "Bud's Bubble", but also for two original blues tunes, two standards and even Jobim's "Desafinado". The CD ends with blistering renditions of "Groovin' High" and "Blue 'n' Boogie", with Raney joining in for what were obviously encores. One certainly wishes there were more on record of the guitarist playing with musicians like McPherson and Harris. Not that he wasn't great with Stan Getz, Al Cohn or Zoot Sims, but we hear him a different way in this context.

As is the case with all the titles in the exemplary reissue series, we get not only the original liners but supplementary notes going into further detail about things. This adds considerably to our understanding and appreciation of the recordings, especially in the case of *Saturday Morning*.

For more information, visit elemental-music.com. Barry Harris is at Village Vanguard Dec. 6th-11th. See Calendar.

CRAIG HARRIS'
God's Trombones
HARLEM 2016

December 22nd and
December 23rd
8PM - 9:30pm

House doors open: 7:15pm
Location:
Mt. Olive Baptist Church, 201 Lenox Avenue
New York, NY 10027

Get your tickets at
www.harlemjazzbox.com or www.welcometoharlem.com
or pay at the door. For more information call (212) 662-7779
or email us at info@welcometoharlem.com

dizzy's club *Coca-Cola*

DEC 1
swing collective
with melissa aldana, etienne charles, elio villafranca, yasushi nakamura, and ulysses owens, jr.

DEC 2-4
randy weston's african rhythms quintet

DEC 5
msm afro-cuban jazz orchestra

DEC 6
maurice hines is "tappin thru life" with the diva jazz orchestra

DEC 7
jorge luis pacheco campos trio

DEC 8
bria skonberg

DEC 9-11
home for the holidays featuring kenny washington

DEC 12
julliard jazz ensembles

DEC 13
new york youth symphony

DEC 14
ted rosenthal trio
wonderland holiday show

DEC 15-18
duduka da fonseca and helio alves featuring maucha adnet: samba jazz and the music of jobim

DEC 19-20
dick hyman: solo piano

DEC 21-24
sherman irby:
a new christmas story

DEC 26-JAN 1*
cécile mclorin salvant and the aaron diehl trio
* dec 31 sets at 7:30pm & 11pm; menu included, special pricing applies

swing by tonight 212-258-9595 set times 7:30pm & 9:30pm jazz.org/dizzys **jazz**

Jazz at Lincoln Center's Frederick P. Rose Hall • Broadway at 60th Street, 5th Floor, NYC

100 SINATRA

THE Frank Sinatra COLLECTION



HAPPY HOLIDAYS WITH FRANK & BING

VINTAGE SINATRA

AVAILABLE NOW ON DVD & DIGITALLY!

HAPPY HOLIDAYS WITH FRANK & BING

This timeless Christmas favorite features the magical combination of Frank Sinatra and Bing Crosby in an early color television special from 1957.

The two legends swap stories and Christmas carols, including "The Christmas Song" and "White Christmas"!

VINTAGE SINATRA

This compilation brings together black and white footage taken from Frank Sinatra's television shows in the 1950s with color commentary and reminiscences from his three children: Nancy, Tina and Frank Sinatra Jr.

Features performances of many of Sinatra's most popular songs including: "Come Fly With Me," "I Get A Kick Out Of You" and many more.

ALSO AVAILABLE ON DVD & DIGITALLY:

- Ol' Blue Eyes Is Back / The Main Event
- At The Royal Festival Hall / Sinatra In Japan
- A Man And His Music / A Man And His Music Part II
- Concert For The Americas with Buddy Rich
- Sinatra And Friends / The Man And His Music
- A Man And His Music+Ella+Jobim / Francis Albert Sinatra Does His Thing

100 SINATRA eagle vision

www.franksinatra.com www.eagle-rock.com

© Frank Sinatra Enterprises, LLC, exclusively licensed to Eagle Rock Entertainment Ltd. All rights reserved. Eagle Vision is a division of Eagle Rock Entertainment Ltd, a Universal Music Group company.



Dialectrical (feat. Barry Altschul)
Elliott Sharp *Aggregat* (Clean Feed)
by Mark Keresman

Multi-instrumentalist/composer Elliott Sharp is one of those characters that has a sizable discography with few similar stylistic entries. *Aggregat* is one of Sharp's jazz-oriented avenues of expression and this time out the band includes one of the legends of avant garde jazz drumming, Barry Altschul, a frequent accompanist of Anthony Braxton and Sam Rivers with many sessions as leader.

While Sharp is generally known as a guitarist he also plays saxophone and clarinet and here he is exclusively on the latter two. "Off-Objekt" features a repetitive, fractured theme calling to mind Thelonious Monk and Steve Lacy in its construction. There's an invigorating squall of horns, Sharp's soprano swirling and snapping like the first cold wind in November while Altschul and bassist Brad Jones kick up a mighty swing-laden ruckus. "We Control the Horizontal" begins with the delicate braying of Terry L. Greene's trombone, squeezing out all sorts of wails, smeared notes and cartoonish squawks in the manner of Duke Ellington's '20s-30s brass section; compositionally it is a pensive dirge, but Altschul provides drolly dramatic counterpoint and then there's Sharp's squiggly, energetic bass clarinet solo. "Oh See (For Ornette Coleman)" is a wonderful tribute to the late saxophonist, horns rich with blues feeling, testifying and conversing, rising and falling, finally settling into a march-like tempo. Sharp gets to sear and shine on tenor with a gem of a booting, agitated solo and trumpeter Taylor Ho Bynum has some of the cry of Coleman's frequent bandmate Don Cherry.

Altschul is persuasive and propulsive, interacting with soloists throughout without ever sounding overly busy. *Dialectrical* is a solid chunk of inspired avant jazz with plenty of swing and oomph.

For more information, visit cleanfeed-records.com. Sharp is at *The Firehouse Space Dec. 1st*. See Calendar.



Another Day in Fucking Paradise
Fred Frith Trio (Intakt)
Oakland/Lisboa
MMM Quartet (Rogue Art)
Everybody's Somebody's Nobody
Fred Frith/Darren Johnston (Clean Feed)
by John Pietaro

Exploratory British guitarist Fred Frith's career is one of constant motion. Forays around the globe and across his fretboard produce a uniquely improvisational music with no loss of aesthetic for the emoting. Collaborations with a peerless cadre including Anthony Braxton, Derek Bailey, John Zorn, Chris Cutler, Bill Laswell, Evan Parker, Han Bennink, Ikue Mori and ensembles Henry Cow, Skeleton Crew, Naked City, Material, the Golden Palominos and Massacre saw his legend flourish over a period encompassing nearly 50 years.

On *Another Day in Fucking Paradise*, Frith's trio with Jason Hoopes (basses) and Jordan Glenn (drums/

percussion) brings dark, heavy textures reminiscent of the Downtown scene in which the guitarist thrived. Streams of feedback dance through arching, valley-wide guitar lines at once dissonant and gorgeous. The album opens with "The Origin of Marvels", a brief piece featuring Glenn's orchestral chimes, bells and clay pots against Frith's ECM-esque volume pedal phrases. The album is a study in conflict: near-gentle melodies alternate with raceways of raucousness. Frith spares little when searching for the right sound, including use of vocalized cries and neologisms. Most of the pieces are short with the central work, "Yard With Lunatics", as the standout epic. Throughout, Glenn fleetingly rolls over a drumset that includes brake drums and small percussives, responding to and rephrasing even the subtlest nuances before him while Hoopes' role, thrusting, guttural and deeply effective, often recalls Jah Fobble more than Jamaaladeen Tacuma. This is a trio fans of Frith will devour soundly.

MMM Quartet's *Oakland/Lisboa* is evocative of European free improv (Music Improvisation Company comes to mind). Frith, French bassist Joëlle Léandre and American keyboard player Alvin Curran have served as professors at Mills College, hence the moniker Mills Music Mafia. The fourth member is Swiss saxophonist Urs Leimgruber. The liner notes by Israeli critic Eyal Hareuveni cite the music as "dangerous" due to its power to transcend. And, somewhere within, over its 53 minutes, there is a story here, evoking the score to a film never made. From *klangfarben* whispers and pained laments to odd spoken statements and soundscapes indicating hazardous travel over scalding sands, the effect is deeply visual. The brief "Barrio Alto" presents the quartet in bursts of motion, with piano acting as prime agitator and then, without warning, enveloping the MMM Quartet in a bucolic, mournful coda.

Everybody's Somebody's Nobody, Frith's duo with Bay Area trumpet player Darren Johnston, brings the listener into an intimate musical exchange. Masterful use of dynamics and atmospheric room sound color the beckoning lonesomeness in these disparate voices. Johnston's searching melodies, carefully interweaving bits of the blues and a Spanish tinge, conjures memories of *In a Silent Way*-era Miles Davis, especially on "Luminescence", "Morning and the Shadow" and dotted throughout. Frith largely offers terra firma to Johnston, casting delicate tapestries, responsorial lines and rather reticent industrial sounds over and under the trumpet. He revels in it all. The pair allow the music to breathe within the space about them, trusting implicitly in each other's ears and avant derring-do.

For more information, visit intaktrec.ch, roguart.com and cleanfeed-records.com. Frith curates and is at *The Stone Dec. 6th-11th*. See Calendar.



NJPAC

Where the greatest stars
in jazz come out to play!

Dorthaan's Place Sunday Jazz Brunches

NJPAC's series of intimate jazz brunches returns, curated and hosted by jazz champion and WBGO legend Dorthaan Kirk, Newark's "First Lady of Jazz."

NICO Kitchen + Bar • 11am & 1pm



Toshiko Akiyoshi and Lew Tabackin Quartet

January 22

Hear one of the greatest
marriages in jazz over brunch!



Kevin Mahogany

February 12

The renowned jazz
baritone performs.



Rob Paparozzi

March 12

Blues, harmonica
and more from NJ's
Rob Paparozzi.



The Bucky Pizzarelli and Ed Laub Duo

April 2

The accomplished guitar
duo perform American
Songbook selections.

Coming this April—Wayne Shorter Weekend!

You may also enjoy!



Herbie Hancock

Cécile McLorin Salvant
with Sullivan Fortner
and The Emmet Cohen
Trio • 4/21

*Weather Report and
Beyond Reimagined*
Christian McBride,
Rachel Z, Joe Lovano,
Steve Wilson,
Omar Hakim and
Manolo Badrena • 4/22

Christian McBride
& Esperanza Spalding:
One on One • 4/23

Wayne Shorter Quartet
with special guests
Herbie Hancock and
Gretchen Parlato • 4/23



Paul Anka

Paul Anka • 12/16

Dance Theatre of Harlem • 1/14

Patti LaBelle • 2/12

Alvin Ailey
American Dance Theater • 5/12-14

For tickets & full schedule visit njpac.org or call 1.888.GO.NJPAC
Groups 973.297.5804 • One Center Street, Newark, NJ



★ ★
 ★ the ★
DJANGO
 This Month!
 Live!

THU 12/1	BALDIE: SONGS OF BLONDIE	DOORS 8PM
FRI 12/2	KEN FOWSER QUINTET SAMBA DE GRINGO	7:30PM 10:30PM
SAT 12/3	CONAL FOWKES EHUD ASHERIE	7:30PM 10PM
WED 12/7	ALLEGRA LEVY DONALD VEGA	7:30PM 10PM
THU 12/8	ALITA MOSES IAN HENDRICKSON-SMITH	7:30PM 10PM
FRI 12/9	KEN FOWSER QUARTET DOMINICK FARINACCI	7:30PM 10:30PM
SAT 12/10	TODD HERBERT QUARTET HOLIDAY SWING WITH SVETLANA & THE DELANCEY FIVE	7:30PM 10:30PM
WED 12/14	ANTOINE DRYE QUARTET JOE MAGNARELLI	7:30PM 10PM
THU 12/15	BEN PATERSON CHRIS NORTON	7:30PM 10PM
FRI 12/16	KEN FOWSER QUARTET COLE RAMSTAD	7:30PM 10PM
SAT 12/17	DONALD VEGA TRIO JALEEL SHAW	7:30PM 10:30PM
TUES 12/20	ANGELA MCCLUSKEY: TIME WARP	DOORS 7:00PM
WED 12/21	JOHN IANUZZI TRIO PETER BRENDLER & FRIENDS	7:30PM 10PM
THU 12/22	DIDA PELLED CHRIS NORTON	7:30PM 10PM
FRI 12/23	KEN FOWSER QUARTET BRUCE HARRIS	7:30PM 10:30PM
SAT 12/24	THE DJANGO WILL BE CLOSED	7:30PM 10PM
WEDS 12/28	ELIJAH BALBED QUARTET GILAD HEKSELMAN	7:30PM 10PM
THURS 12/29	AKIKO TSYRYGA ORGAN TRIO MARK WHITFIELD	7:30PM 10PM
FRI 12/30	KEN FOWSER QUARTET LOS HACHEROS	7:30PM 10:30PM

Reservations
 (212)519.6649
 Information
 THEDJANGONYC.com
 The Roxy Hotel
 2 AVE. OF THE AMERICAS
 Cellar Level
 Tribeca

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



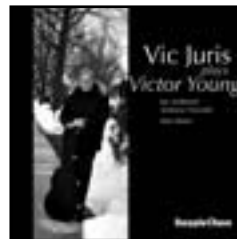
Time In
 Blaise Siwula/Eric Plaks (nofrillsmusic)
Past the Future
 Blaise Siwula/Carsten Radtke/Joe Hertenstein
 (nofrillsmusic)
 by Terrell Holmes

Multi-saxophone threat Blaise Siwula thrives in a world where the outré is routine. His musical language is based on bold explorations of tonality and structure, with unconventional concepts of musical ground.

Time In reunited Siwula and pianist Eric Plaks, who hadn't collaborated since the late '90s. They are hand-in-glove from the first tune, "Einstein's Train (Passing)", where rapid-fire single notes perfectly complement strident tenor. On "Sydney Bechet Types a Letter to His Mistress in the Middle of the Night" the bluesiness of soprano snakes through pulsing block chords and undulating arpeggios. Siwula puts some burlesque in his tenor on "The Ecstasy of Rain on the Window", where he and Plaks dive in like prospectors mining new territory. There's a moment on "Descent to Destiny" where the delightfully splintered narrative slides into a funhouse mirror version of "Summertime". The workmanlike core and jolting lyricism of "When Gangsters Needed Running Boards" sounds like a riff on Raymond Scott's "Manhattan Minuet". Plaks uses robust chords on "Stars Are Falling in a Brooklyn Diner" to push Siwula's streams of consciousness on soprano. "Glorious Miracle" is a gospel tune where tenor evokes a fierce sermon about a battle against Satan. After the story is told and the battle is won, song and album alight triumphantly.

The improvisational daring continues on *Past the Future*, a date with guitarist Carsten Radtke and drummer Joe Hertenstein. Siwula siren wailing on alto opens the title cut and Radtke and Hertenstein are initially tentative but then proceed to raise single-note hell. Hertenstein's sparkling expanded percussion buoys "Sand Steps" while Radtke's evocative plucking brings to mind the pealing of bells on the elegy "Are Caught in a Moment". "Of A Shadow" is a boiling cauldron of frenzied soprano, bass drum fusillades and quick-witted chord combos. Sometimes Siwula uses simple but effective enhancements to complement his playing, such as a Khoisan-esque mouthpiece click song ("To Signal") or blowing gently into his mouthpiece ("On One Beat"). "Beginning an Omelet" approximates a standard melodic structure but there's nothing standard—that is, conventional—about Siwula's music and the album ends with his strident blues coda on tenor followed by a spirited group vamp.

For more information, visit nofrillsmusic.com. Siwula is at *Taller LatinoAmericano* Dec. 10th with Karl Berger. See Calendar.



Blue / *Plays Victor Young*
 Vic Juris (SteepleChase)
 by Tom Greenland

With 40-plus years in the jazz business, Vic Juris can play just about anything on his guitar, from straightahead to fusion. *Blue* is a trio date with bassist Jay Anderson, a frequent collaborator for 20 years, and

drummer Adam Nussbaum, who had only worked with Juris once before, though one would never guess from their obvious compatibility.

Unlike previous 'barnburner' sessions, where Juris has held his own with 'hi-tech' guitarists like Biréli Lagrène and Larry Coryell, here he reveals another kind of virtuosity, that of the balladeer. With the exception of the original title track, all of the songs are covers played at leisurely tempos. Some, like Jerome Kern's "All the Things You Are", are ubiquitous to the jazz repertoire while others, such as Marvin Gaye's "What's Goin' On", Tom Jobim's "Tereza My Love" (a close cousin of the composer's better-known "Wave") and Henry Mancini's "Slow Hot Wind", are surprises. Although Juris has a Wikipedic grasp of guitar techniques—reverse bends, sweep picking, arpeggiated harmonics, open-string chords, legato chord passages—his use of these is never forced, but rather always in service of a larger artistic goal; casual listeners, when caught up in the pensive atmosphere of these pieces, may not realize just how accomplished a player he really is. Juris' improvising, consistently excellent, is complemented by Anderson, whose wide-arching solos project well from the lower register. On tracks like Bill Evans' "Remembering the Rain", the threesome achieve a collective spontaneity similar to that achieved by the composer's famous trio with bassist Scott LaFaro and drummer Paul Motian.

Plays Victor Young is another trio session with Anderson, Anthony Pinciotti now sitting on the drum throne and a cameo by vocalist Kate Baker.

The setlist showcases the prolific film composer's evergreen standards and a few that may better be classified as 'deciduous': along with "Stella by Starlight" (the ubiquitous jam session tune, here a vehicle for full-throttle blowing, the melody withheld until the very end), "My Foolish Heart", "Beautiful Love" (played here as a waltz, the bass taking the melody), "When I Fall in Love" and "Weaver of Dreams" are lesser-played fare like "Johnny Guitar" (a flamenco-esque mood piece from Nicholas Ray's same-name film) and "Golden Earrings" (another film title theme). The latter, played solo on acoustic steel-string guitar, is a delight, showing Juris' mastery of layered textures and ability to juggle melody, chords and basslines without ever seeming to break a sweat, avoiding the usual scratchings heard when guitarists wrestle this vigorously with their instrument. As on *Blue*, he improvises throughout with agility and intelligence, often fleshing out inner moving lines implied by the harmonies, the sheer difficulty of his musical accomplishments invariably overshadowed by the listenability of his musical results.

For more information, visit steeplechase.dk. Juris is at *Dizzy's Club* Dec. 15th-18th. See Calendar.

ON ENNArecords
TELL A STAR
 Maryanne de Prophetis Ron Horton
 Frank Kimbrough Satoshi Takeishi
 Tell a Star is an extraordinarily imaginative set of music
 Donald Elfrman, The New York Jazz Record, Nov 2016
www.ennarecords.com



Flux
Quinsin Nachoff (Mythology)
 by Donald Elfman

Quinsin Nachoff's group and recording are both called Flux, a most fitting name to describe the way both the playing and the compositions constantly evolve. It's an intriguing group built on two powerful pairings: the tenor saxophone of the leader and alto of David Binney and the two pillars that are keyboardist Matt Mitchell and drummer Kenny Wollesen. The four are breathtakingly inventive as group members and as individual players.

"Tightrope" begins the session with swirling keyboard, soon joined by the vibrant colors of the two saxophones, which provide a foundation for an angular four-note theme; all four players are drawn to make sounds somehow both funky and abstract. Structured composition and imaginative improvisation coalesce to form a work that sounds like a bridge between modern classical and creative free jazz. Mitchell's disjointed chords hold the proceedings together.

"Complimentary Opposites", like the opener, was taken from a commissioned suite and begins as if it will be a funky dance piece—almost akin to a Weather Report groove. Things develop to encompass complex lines and even a reggae feel thrown in for good measure.

The saxophone work by both players is precise and powerful, strengthened yet moderated by Wollesen's finely measured drumming.

Flux is packed with influences but always subtle and unanticipated. "Astral Echo Poem" is an anagram for Hermeto Pascoal and the quirky shifts are a reflection of the Brazilian composer's style in a celebration without mimicry. "Mind's Ear" is in two parts: the first utilizes Mitchell's marvelous sense of pacing and shaping on acoustic piano and moves into almost quiet contemplation; the second is more jarring and finds Mitchell beginning on ominous electric keyboard and then moving to piano to back the almost pained wail of Nachoff's tenor.

For more information, visit quinsin.com. This project is at 55Bar Dec. 18th. See Calendar.



Altadena (featuring Albert "Tootie" Heath)
Richard Sears Sextet (Ropeadope)
 by Phil Freeman

Pianist Richard Sears composed these five pieces, which flow together as a suite, in tribute to drummer Albert "Tootie" Heath. Sears was 26 when the album was recorded and Heath had just turned 80. The other sextet members—cornet master Kirk Knuffke, alto

saxophone/bass clarinet player Steven Lugerner, tenor saxophonist Patrick Wolff and bassist Garret Lang—fall somewhere in between.

The music incorporates ideas spanning the full range of the drummer's six-decade career. The first movement kicks the album off with seriously swinging hardbop, horns squealing and caterwauling in a manner recalling Charles Mingus. This is followed by an almost droning rubato ballad, underneath which Heath improvises—not quite a drum solo, just a constantly shifting rhythmic bed—as the horns sway softly, like trees in the wind. There are outbursts of early '60s freedom on the third track while the fourth section is a lush, romantic ballad showcasing cornet, with tenor and bass clarinet shadowing like backup singers. Sears takes the spotlight a few times, but functions here primarily as composer, opting for big chords rather than melodic flourishes. A bass solo, with plenty of Jimmy Garrison-esque strumming, leads the listener into the suite's final movement, which returns to groove. Bass and drums strut and fracture the rhythm, as the horns wind their way through one of those long, meandering melodies so popular with the young people these days. Still, when Wolff takes the first solo, Heath is dead on it, spurring him onward with martial snare attacks and almost threatening fills.

Heath has never been the most explosive drummer around. But his restrained, swinging style has powered decades' worth of incredible records. This album treats him as the living treasure he is while making it clear that he's still a vital presence.

For more information, visit ropeadope.com. Sears is at *The Owl Music Parlo* Dec. 3rd, *Carroll Music Studios* Dec. 11th and 18th with *Muhai Richard Abrams* and solo at *The Cell* Dec. 16th. See Calendar.

JAZZ messengers

Your specialty jazz store since 1980

BRIDGE THE GAP EASILY FOR EUROPEAN JAZZ LABELS



www.jazzmessengers.com

excellent customer service and worldwide shipping

BECAUSE WE CARE ABOUT JAZZ!!

LISA HILTON

SOLO PIANO

DAY & NIGHT



DAY & NIGHT TOUR DATES:

1/10 WEILL RECITAL HALL AT CARNEGIE HALL / 8PM NYC

2/3 THE OLD CHURCH / 8PM / PORTLAND, OR

2/18 EDYE SECOND SPACE AT THE BROAD THEATRE / 7PM
 SANTA MONICA, CA

CONNECT: LisaHiltonMusic on Twitter, Instagram or Facebook
 SHOP: Amazon, iTunes, CDBaby, LisaHiltonMusic.com Distributed by AEnt.com

DEC 26-JAN 1
CÉCILE MCLORIN SALVANT AND THE AARON DIEHL TRIO
 Grammy Award-winner Cécile McLorin Salvant performs with the Aaron Diehl Trio for New Year's week
DIZZY'S CLUB COCA-COLA

PHOTO BY ELIZABETH LETZEL

DEC 9-10, 7PM & 9:30PM
ROSA PASSOS WITH SPECIAL GUEST KENNY BARRON
 Brazilian vocalist Rosa Passos with NEA Jazz Master and pianist Kenny Barron
THE APPEL ROOM

DEC 9-10, 8PM
STEVE MILLER & JIMMIE VAUGHAN: T-BONE WALKER A BRIDGE FROM BLUES TO JAZZ
 Rock & Roll Hall of Fame singer and guitarist Steve Miller returns for an evening of the blues with Jimmie Vaughan, Shelly Berg, Brianna Thomas, and more
ROSE THEATER

DEC 14-17, 8PM • DEC 18, 2PM
BIG BAND HOLIDAYS
 Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guest vocalist Catherine Russell
ROSE THEATER

JAN 20-21, 7PM & 9:30PM
LUCKY PETERSON: ROOTS OF ACOUSTIC BLUES
 Vocalist, organist, and guitarist Lucky Peterson makes his Appel Room debut
THE APPEL ROOM

venue
 frederick p. rose hall

box office
 broadway at 60th st., ground fl.

centercharge
 212-721-6500

JAZZ.ORG
 @jazzdotorg

jazz at lincoln center



New Spring (Live at the Village Vanguard)
Enrico Pieranunzi Quartet (CAM Jazz)
 by Laurel Gross

A dazzling pianist by any calculation, Enrico Pieranunzi is also masterful at taking stories from intimate spaces within himself and transforming them into deeply affecting music appealing to a wide audience of enraptured listeners.

Distilled from April 2015 performances at the Village Vanguard, *New Spring* hits the ground running with the high-energy original "Amsterdam Avenue", followed by the winning and vibrant title track and doesn't let go of the listener's captive heart and attention until the very last note. Rome-based Pieranunzi and his excellent colleagues ensure that the overall forms of his compositions (five of seven tracks) are maintained while allowing opportunities for stunning improvisation.

Pieranunzi doesn't simply play but orchestrates the entire instrument, eliciting myriad voices, textures and colors as well as summoning an outstanding lyricism, expressing complexities and changes of feeling, which, in turn, stir the emotions of listeners. Pieranunzi seems to have found an ideal partner in saxophonist Donny McCaslin. Throughout they are magical together, producing a flow of varying moods and conversations. This interaction is especially touching in Pieranunzi's ballad "Loveward". Bassist Scott Colley and drummer Clarence Penn offer flawless and appropriately sensitive support, with the former's "Out of the Void" an excellent fit for Pieranunzi's repertoire of exquisitely beautiful and intricately crafted music.

A return to the Village Vanguard in late October with almost the same band—saxophonist Seamus Blake ably taking up McCaslin's post—celebrated the CD with pieces from the recording such as the pulsatingly rhythmic but also melodic "Permutation". They also unveiled an evocative new song which Pieranunzi has titled "Dolce Declina Il Sole" ("Gently the Sun Goes Down") after a verse by Italian poet Giuseppe Ungaretti. Additionally included was "No-nonsense", Pieranunzi's tension-inducing exploration of what he calls "chromatic and dissonant harmony", and his charming Federico Fellini-inspired "Blue Waltz".

For more information, visit camjazz.com



In Memoriam Buschi Niebergall
Rudi Mahall/Jürgen Wuchner/Jörg Fischer (Sporeprint)
One Man's Trash Is Another Man's Treasure
Kasper Tom/Rudi Mahall (Barefoot)
Zero
Rotozaza (Leo)
 by Clifford Allen

Rudi Mahall, one of the rare jazz instrumentalists (other than Michel Pilz and Jason Stein) to focus solely on the bass clarinet, celebrates his 50th birthday on Dec. 23rd. Hailing from Nuremberg, Mahall came to prominence in the '90s working with Die Enttäuschung, a rugged quartet with Axel Dörner's trumpet also in

the frontline and a penchant for subversively spry Monk covers. He's also worked with pianists Alexander von Schlippenbach and Aki Takase and large ensembles like Globe Unity Orchestra and Berlin Contemporary Jazz Orchestra. But apart from his pedigree—which runs deep in the modern German jazz/free music scene—Mahall is an extremely interesting improviser, spinning out soli as detailed and witty as those from a Steve Lacy or an Eric Dolphy, peppering vertical squawks with bullish, popping swing.

In Memoriam Buschi Niebergall collects six improvisations recorded in September 1997 by the trio of Mahall, bassist Jürgen Wuchner and drummer Jörg Fischer, all in homage to the masterful contrabassist who died in 1990 at 51. The format recalls one of the late bassist's finest recordings, *Celeste* (Trion, 1979), a trio with Pilz and drummer Uwe Schmitt. While the brief liner notes make apologies for the recording quality, not to fear—the result is a stripped-down series of parallel, unified inventions at oft-shimmering tempi, with only occasional two-track grit. Mahall instantly blabs with a furrowed jubilation and exacting control, his spiraling digs having commonality with straight-horn brethren like Perry Robinson. The celebrant's gutsy arco is often recalled as Wuchner dives in with strong, draped tugs and harmonic slices, gently nipped by woody pops and sizzled clang. While certainly an open trio, their conversations, especially between foregrounded bass clarinet and bass, are dynamic, rich and full of consistent motion.

On *One Man's Trash Is Another Man's Treasure*, a semi-regular confrère, Danish drummer Kasper Tom, joins Mahall on a program of nine relatively brief and crisply rendered dialogues. The longest piece here, "Drummer Queen", hangs at just shy of nine minutes, brushy grumble and blurred flights eventually weaving in scraps of Monk's "Friday the 13th" with Tom's dry reshaping of resonant and limber beats. "Frühaufersteher" ("Early Riser") pits cymbal scrapes and clipped, dim percussive movements against gravelly harmonic whines and pensive, chalumeau drips, the pair embodying dusky finger-paint mixed with scribbles. For the most part, however, Tom and Mahall act as a bright and warped minimal unit shimmying with an easygoing, occasionally globular swing—the drummer a tumbling metronome on "Die Flexatarier" as bass clarinet makes perceptible shifts between saccharine calm and elbowed cycles. Despite a rather limited instrumental palette, Mahall and Tom are a resourceful pair and whether sparring in subtone or more tuneful guises, there's enough music here to keep most listeners on their toes.

Rotozaza's *Zero* is another German-Danish meeting, this time between Mahall, drummer Christian Lillinger, guitarist Nicola L. Hein and Danish bassist/electronic artist Adam Pultz Melbye, who also calls Berlin home. Both Melbye and Hein characterize their independent work as straddling the line between improvised music and sound art, though the brush of 'free music' is broad enough to encompass all of what Rotozaza does. Opening with reverberant, droning strums and pulsative allover time, the rhythm section's stark grunge is reminiscent of Sonny Sharrock, Jerome Hunter and Eric Gravatt on "Anwendung Herzstärkender Mittel", Mahall gradually adding upper-register trills as icing. Between Lillinger's exacting bombs, Melbye's distorted thrum and Hein's telescoping, gooey chordal blocks and feedback slurry, there is quite a massive wall to break through, even in airier moments. It's an interesting contrast that puts a notoriously weighty reed in the position of grace and filigree. Sometimes Mahall leads the quartet into busted singsong phraseology, as in the closing third of "Engel Mit Schutzanzügen". Rotozaza presents an aesthetic merger that finds commonality in odd contrast.

For more information, visit joerg-fischer.net/sporeprint.html, barefoot-records.com and leorecords.com

HighNote Records • Savant Records

Setting the Standard in Jazz



TOM HARRELL'S new HighNote release features trumpeter Ambrose Akinmusire along with guitarist Charles Altura and others in a selection of imaginative new compositions by Tom with a mesmerizing version of "Body and Soul." Tom's last HighNote CD was in the Top Ten Best Jazz albums of 2015 in the 64th Annual Downbeat Critic's Poll.



"Chemistry" is an apt title for the latest **HOUSTON PERSON - RON CARTER** duo album. Every tune is imbued with a rare feeling of intimacy and almost telepathic sense of communication. One of the last recordings worked on personally by the late RUDY VAN GELDER, Person and Carter here deliver music-making of the highest order.



When **FREDDY COLE** is asked why he is finally releasing a tribute to his legendary older brother, who left this world 50 years ago, his answer is hardly surprising. "Because I felt the time was right." Anytime is the right time for a new Freddy Cole CD but this one is particularly welcome as it is sure to be the definitive Nat King Cole tribute album.



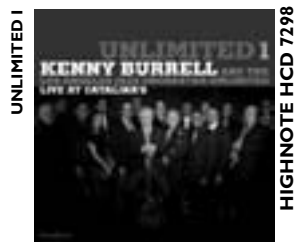
ERIC ALEXANDER is back with another pedal-to-the-metal session featuring his own intense style. A unique setlist played by a close-knit ensemble of Eric's regular buddies, coupled with the bass-clef contributions of the extraordinary BOB CRANSHAW, make for a listening experience not soon forgotten.



GEORGE CABLES' new album illuminates his gifts as a composer as much as his abilities as a pianist. The sensational vocalist Sarah Elizabeth Charles has written lyrics for some of Cables' instrumental numbers and she joins the ensemble for eight never-recorded songs.



If **ABBEY LINCOLN** was overwhelmed by the responsibility of being proclaimed "the last of the jazz singers", she never let it show. She steadfastly maintained her dignified, intensely serious focus and her commitment to music that dug deeper into social issues of the day. This volume of Lincoln at the Keystone Korner puts the emphasis on her own compositions.



KENNY BURRELL has appeared on so many essential jazz recordings that jazz history and his biography seem to be interwoven. Here Kenny is captured live at the famed jazz club Catalina's with a well-oiled big band made up of some of the West Coast's finest players.



MIKE LeDONNE has earned himself a place in the elite club of great organists. Here he appears with his acclaimed Groover Quartet, this time with alto saxophonist VINCENT HERRING along for a swinging ride through an unhackneyed set of nine numbers all of which receive the unmistakable LeDonne treatment.



With **JERRY BERGONZI** at the helm, you know this isn't going to be your parent's organ & tenor gig. Bergonzi takes these standards down new harmonic paths and uses them as a launching pad for fertile and impressive improvisation. The playing is always intense and distinctive, fresh and spontaneous.



Whether **WALLACE RONEY** performs up-tempo original compositions or mainstream ballads, he is always compelling in his idiosyncratic, post-bop playing. With the Grammy-winning composer/pianist Patrice Rushen on hand with guest reedman Gary Bartz this new recording is a welcome addition to the Wallace Roney discography.

HighNote RECORDS INC.

Jazzdepo@ix.netcom.com • www.jazzdepot.com
Available at Fine Retailers Nationwide

SAVANT RECORDS INC.

Laubrock is a dauntless, unafraid player and a sharp conceptualist. —DOWNBEAT

- Ingrid Laubrock
- Peter Evans
- Miya Masaoka
- Craig Taborn
- Sam Pluta
- Dan Peck
- Tyshawn Sorey

Ingrid Laubrock is the winner of the 2015 Downbeat 63rd annual Critics Poll/ Soprano Saxophone Rising Star Category

INGRID LAUBROCK / SERPENTINES
Intakt CD 272, www.intaktrec.ch,
Distribution: Naxos USA. Available at
Downtown Music Gallery NYC, naxosdirect.com,
intaktrec.bandcamp.com, ingridlaubrock.com

this ad made possible by
ROBERT D. BIELECKI FOUNDATION



PHOTO: REUBEN RADDING

**Ingrid Laubrock Septet:
Serpentines Album Release**

THURSDAY, DECEMBER 15, 8PM AT ROULETTE

Roulette • 309 Atlantic Avenue • Brooklyn • roulette.org



Push Pull

Jimmy Lyons (hatHUT-Corbett vs. Dempsey)
by John Sharpe

Originally issued in 1979 as a triple LP set on the Swiss hatHUT imprint, *Push Pull* represented only the second leadership date for the late alto saxophonist Jimmy Lyons. For much of his career Lyons (who would have turned 85 this month) was best known as the inseparable foil to pianist Cecil Taylor's expansive genius. But in the decade before his death in 1986 he also waxed a series of albums that sought to establish his place in the saxophone pantheon and made clear how much of his own creativity he brought to bear on Taylor's behalf.

The two-CD set captures the entirety of a sprawling 110-minute 1978 concert from New York City by Lyons' quintet (pianoless as were all his groups) of partner Karen Borca on bassoon, bassist Hayes Burnett, cellist Munner Bernard Fennell and drummer Roger Blank. In contrast to the unison heads prevalent at the time, Lyons' themes are typically built from contrapuntal playing between alto and bassoon. It's an appealing blend and one of the main attractions of this session. Lyons later calls on the constituent motifs during his solos, repeating them with artful variation, often at pace, before moving on in a stream of bebop-inflected

inventiveness that drew comparisons with both Charlie Parker and Ornette Coleman.

While Burnett and Fennell contribute to the densely woven rhythmic carpet, it is Blank who most assiduously stokes Lyons' smoldering coals. Features for Borca and Fennell follow in the same order on almost every cut, but lack the pulse-quickening excitement of the leader, suffering from a general tonal murkiness. On "After You Left", the slower tempo and more open structure allows greater appreciation of Borca's gruff musings while Fennell's dashing upper-register bowing shines on the title track. The highlights come when Lyons holds the spotlight and his corkscrewing keening provides the other main selling point here.

For more information, visit corbettvsdempsey.com



Storming Through The South

Stan Kenton Legacy Orchestra (Summit)
by Marcia Hillman

Storming Through The South is the latest release by The Stan Kenton Legacy Orchestra, just in time to celebrate the 105th anniversary of Kenton's birth (Dec. 15th). Recorded during their 2015 "Big Band Bus" tour through Texas, Louisiana, Mississippi, Arkansas and

Oklahoma, the album is a collection of standards and originals by various bandmembers.

The 19-piece orchestra (which now has found its official title) was organized by trumpeter Mike Vax (who first recorded with Kenton in 1970) as an alumni band consisting of musicians who had played with Kenton alongside players not even born when Kenton was alive. The current group has 12 of the former and 7 of the latter. The sound of the orchestra is the unmistakable high-energy "wall of sound" Kenton built with a fiery brass section, smooth woodwinds and pulsing rhythm section. The new arrangements are done in Kenton-style but two tracks use the original arrangements: "I'm Glad There Is You", arranged by Kenton himself, and Ernesto Lecuona's "Malagueña" as arranged by Bill Holman.

There are many notable moments: the opener, a brisk tune by Pat Metheny called "Beat 70", where pianist Charlie Ferguson shines and trombonist Scott Whitfield smokes; Phil Hilger's smooth baritone saxophone on "Roy's Blues Revisited"; "Shell Game (A Tribute To Clark Terry)" with its fine trumpet work by Vax and scatting by Vax, Whitfield and Jonathan Dane à la Terry's humorous "mumbles"; and boy/girl duets by Ginger Berglund and Whitfield on "Come Out Swingin'!" and Frank Loesser's "Slow Boat To China".

The blockbuster is the aforementioned "Malagueña", featuring the blistering trumpet section. It is preceded by Vax' telling of an anecdote where a high school band director on one of the tours stepped up to ask a question after learning that the orchestra usually plays "Malagueña" as a closer after an entire concert: "How do 19 old guys play louder than my 200-piece marching band?"

For more information, visit summitrecords.com

REZ ABBASI

2016 DOWNBEAT CRITICS POLL TOP-TEN GUITARIST

CHAMBER MUSIC AMERICA, ASIA SOCIETY
AND DUKE UNIVERSITY PRESENT:
REZ ABBASI & INVOCATION

DECEMBER 15 AND 16 - ASIA SOCIETY, NY
DECEMBER 17 - DUKE UNIVERSITY, NC

Rez Abbasi (guitar/composition)
Rudresh Mahanthappa (alto saxophone) Vijay Iyer (piano)
Johannes Weidenmüller (bass) Dan Weiss (drums)
Elizabeth Means (cello)

"Abbasi is a forward-thinking guitarist, a composer with a sense of history, and a musician who busts through boundaries regularly."
- POPMATTERS.COM

"Compelling intensity...packs a visceral wallop...laced with evocative touches..."
- JAZZTIMES

"Walks the line between the mathematic precision and discipline of South Asian music and the more treewheeling creativity of jazz."
- STAR TRIBUNE



REZTONE.COM

PHOTO: JOHN ROGERS

"This is some Beautiful Cosmic Music created by two of the most inventive musicians on the scene today." - Joe Lovano, 2016



JUDI SILVANO
BRUCE ARNOLD

GUITAR AND VOICE DUETS
ADVENTUROUS ELECTRONIC EXCURSIONS
RUMINATIONS AND SOUNDSCAPES:

LISTEN TO THIS

Muse Eek Publishing Company
MSK 303
to order digital download or CD:
<http://muse-eek.com/listen-to-this/>





Walking The Line
Oscar Peterson Trio (MPS-Edel)
Chasin' Oscar: A Tribute to Oscar Peterson
Michael Blum Quartet (s/r)
 by Scott Yanow

MPS was a major jazz record label based in Germany that released hundreds of recordings during the '60s-70s, documenting American and European jazz artists in styles ranging from Swing to free jazz. Recently, MPS releases have been reissued as downloads but some have also been getting physically reissued including an LP version of Oscar Peterson's *Walking the Line*. While the great pianist, who died 10 years ago this month at 82, recorded many of his finest sessions for Norgran, Verve and Pablo, his MPS releases (16 between 1963-71) should not be overlooked.

Of all Peterson's trios, the least known is his trio with Czech bassist George Mraz (then known as Jiri) and drummer Ray Price. That unit was only documented on two albums in 1970 of which *Walking The Line* was the first. Truth is, though, there is not much difference in the sound of this trio from the previous ones. Mraz was a virtuoso even at that early stage in his career and while not quite possessing Ray Brown's definitive sound was possibly even more fluent as a soloist. Price played in a similar style as Ed Thigpen, somehow managing to swing even at the most extreme tempos.

As for Peterson, his consistent brilliance is very much on display. While some listeners have criticized him for playing ten notes when two may do, the fact that he could play ten that fit so well was a skill few others had. He rips through such tunes as "Just Friends", "I Love You" and "Teach Me Tonight", digs into a pair of Michel Legrand songs ("Once Upon A Summertime" and "The Windmills Of Your Mind", the latter including many stunning double-time runs) and jams on a blues ("Rock Of Ages"), a relaxed rendition of "I Didn't Know What Time It Was" and "All Of You". As in the case of his early piano influence Nat King Cole, Peterson always keeps the melody close by even when he is piling on the notes.

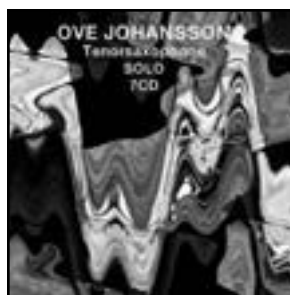
Chasin' Oscar is a most unusual tribute. Guitarist Michael Blum is the lead voice in the group, completed by bassist Jim Stinnett and drummer Dom Moio. A melodic and boppish player, Blum performs Peterson's "Nightingale", songs from the pianist's repertoire ("I Loves You Porgy", "You Look Good To

Me" and "The Girl From Ipanema") and an impressive transcription of Peterson's recording of "Tristeza" plus four other songs not in direct tribute to Peterson. Pianist Brad Smith is only on a few numbers.

Blum's playing (other than on "Tristeza") does not sound that similar to Peterson's so subtling his set "A Tribute To Oscar Peterson" was probably a mistake. In fact, his rendition of "The Girl From Ipanema" has the group sounding closer to that of the George Shearing Quintet. One should largely forget the Peterson connection and simply enjoy Blum's distinctive chord voicings, close interplay with Stinnett (whom he considers his mentor and most important teacher) and relaxed phrasing.

Of the additional four songs, Blum takes pleasing vocals on "East Of The Sun" and "Tenderly" (an early hit for Peterson) and debuts a pair of Stinnett originals ("Pine" and "Whisper"), both vehicles for lyrical modern jazz. This is an impressive outing for the young guitarist on only his third CD as a leader.

For more information, visit mps-music.com and michaelblumguitar.com



Tenorsaxophone SOLO
Ove Johansson (LJ)
 by Tyran Grillo

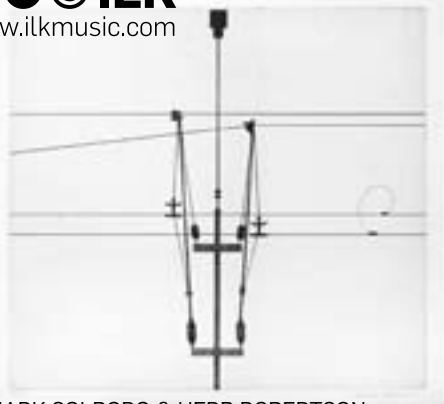
On Christmas Eve, 2015, Swedish jazz lost an undisputed maverick in Ove Johansson. All the more fitting then that the tenor saxophonist's swan song should span seven discs in as many hours. Although just as comfortable tying his laces on straight as he was yanking them off his shoes and throwing them in the listener's face, over the years Johansson settled into a trademark solo style, marrying long-form improvisations with electronics. While on paper this may recall John Surman's classic reed-and-synthesizer experiments of the '80s, in practice Johansson's is a less cohesive art. Which is not to say it doesn't bond in accordance with its own clandestine rules. For while the electronics – which range from drum machine beats to impressionistic waves – at first seem like a cheap application of retrospective blush, over time their dated quality reflects these *danses macabre* with clarity. Still, seven hours of such clarity will test your resolve, if only because Johansson's playing is so engaging on its own that anything added to it feels secondary at best and, at worst, intrusive.

The first four discs, along with the last, consist of hour-long improvisational treks over amorphous landscapes. Each is named after a month, November and December being the synth-heaviest and most meandering of the bunch. Discs five and six, which together boast 45 tracks, are the most exciting, spotlighting Johansson as they do in live settings. The compactness of these pieces makes them visceral, so that one can almost smell the sweat of their kinesis. All of this feeds into the seventh disc, which reveals the album's sharpest edges and rewards the journey with rawness.

Just as Johansson was a self-taught musician, so too does his music require self-taught listening. There's no roadmap or manual: just a splattered terrain that begs the tread of an adventurous ear. Listening to this set is like breaking a hermetic seal, out of which come spilling years of pent-up energy, which in light of his death reads like messages from the other side.

For more information, visit lj-records.se

ILK US distribution by Stateside
www.ilkmusic.com



MARK SOLBORG & HERB ROBERTSON
TUESDAY PRAYERS

"Lines so beautiful, they shine like a light. Sound becomes a hymn. Music becomes a prayer. Every day is a gift." - All About Jazz



OUT
NOW!



Christian Wallumrød
Ensemble:
Kurzsam and Fulger (CD/LP)



Geir Sundstøl
Ensemble:
Langen Ro (CD/LP)



Bly de Blyant:
The Third Bly de Blyant Album
 (CD/LP)



Kim Myhr:
Bloom (CD/LP)



Monkey Plot:
Here I Sit, Knowing All of This
 (CD/LP)



Moskus:
Ulv, Ulv (CD/LP)



Stein Urheim:
Strandebarm (CD/LP)



Trondheim Jazz Orchestra,
Kim Myhr, Jenny Hval:
In the end his voice will be the
sound of paper (CD/LP)

www.hubromusic.com



No Favorites! (For Lawrence "Butch" Morris)
ROVA Orkestrova (New World)
 by Eric Wendell

Butch Morris is the focus on the ROVA Saxophone Quartet's new release. Morris, who passed away in 2013, spearheaded "conduction", where a person shapes the music of an ensemble based on a set of hand directives. Unfortunately here, it doesn't translate to record.

On *No Favorites!*, ROVA (Bruce Ackley, soprano; Steve Adams, alto; Larry Ochs, tenor; Jon Raskin, baritone) expands to include a string quartet and an electric power trio to become ROVA Orkestrova. Consisting of three pieces, the group squawks, squeals and bursts to limited avail. On the opener "Nothing Stopped / But A Future (for Buckminster Fuller)", the group flounders to find a general sense of fluidity amid the forced ebb and flow of chaos and cohesion, failing to sound like a fully formed unit.

The group is at their best on "The Double Negative". The track begins with the string quartet, which takes the first three minutes of the song to expand on their harmonic prowess. The ROVA saxophonists enter the arrangement at 3:30, where they play beautifully by reflecting and refracting ideas off one another. The added power trio at 6:48 provides just the right amount of subtlety, but feels a bit aimless,

which is not helped with the guitarist's flashes of distortion breaking the song's otherwise fun vibe. When the three groups convene, they don't blend well.

The album concludes with "Contours of the Glass Head", a nearly 28-minute long smattering of processes that don't take the musical shape of anything in particular. With such a large ensemble, the length of abstraction should be vast but ultimately feels tethered, not quite yielding a complete voice. Perhaps seeing the "conduction" and interaction of the group in person and in real time would have a more desired result than what *No Favorites!* has to offer.

For more information, visit newworldrecords.org. Larry Ochs is at The Rosemont Dec. 13th. See Calendar.



Solstice
Frank Kimbrough Trio (Pirouet)
 by Ken Dryden

Frank Kimbrough has built a reputation as an innovative pianist in a wide range of jazz styles. In addition to his impressive work as a leader, he has played in duo settings with Lee Konitz, Paul Bley, Scott Robinson and Joe Locke and is a member of Maria Schneider's Orchestra and the collective Herbie Nichols Project. The pianist's discography is filled

with memorable recordings and his latest CD is among his best. He is accompanied by two old friends in bassist Jay Anderson and drummer Jeff Hirshfield for their first recording as a trio.

The sidemen saw the songs for the first time at the studio, a number of emotional themes worthy of greater attention. Carla Bley's "Seven" is a marvelous, unusual opener, with Kimbrough conveying a pastoral air in contrast to Anderson's spacious bass notes and Hirshfield's distant, offbeat percussion. The rhythm section is more aggressive in his arrangement of George Gershwin's "Here Come The Honey Man" (written for *Porgy and Bess* and published as "Here Come De Honey Man") and Kimbrough's imaginative flight proves to be dramatic. The title track was composed by vocalist Maryanne de Prophetis and the trio gives life to her haunting melody, achieving a meditative air suggestive of mourning in private. Annette Peacock's "Albert's Love Theme" honors avant garde saxophonist Albert Ayler and Kimbrough packs a punch with his brooding interpretation, exploring its many twists with Hirshfield's soft brushes and Anderson's sporadic accents providing an engaging backdrop.

Kimbrough contributed the ballad "Question's the Answer", a breezy, angular jazz waltz with a bluesy undercurrent, and salutes the late pianist Andrew Hill, a mentor early in his career, with a shimmering, interactive interpretation of "From California With Love". Kimbrough appeared on Schneider's earlier recording of her "Walking By Flashlight" and this glistening, lyrical treatment provides the perfect closure to this essential CD.

For more information, visit pirouet.com. This project is at Jazz at Kitano Dec. 8th. See Calendar.



He's available now! Call Steve's cell at 630-865-6849.

Manhattan's Only Independent Drum Shop

- Great vibe
- Friendly, knowledgeable staff
- Vintage and custom specialists
- Stock always changing
- Always buying

Midtown Manhattan

723 Seventh Avenue, 3rd / 4th Floor
 New York, NY 10019 Ph: 212-730-8138

www.maxwelldrums.com



2017 NYC WINTER JAZZFEST



THURSDAY JANUARY 5 AT LPR
PHAROAH SANDERS
 WITH SHABAKA & THE ANCESTORS + MORE



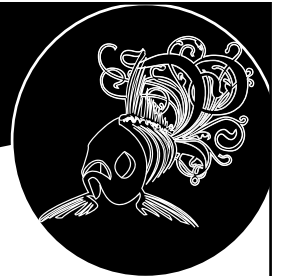
FRIDAY JANUARY 6 + SATURDAY JANUARY 7
NYC WINTER JAZZFEST MARATHON
 150+ GROUPS AT MULTIPLE NYC VENUES



MONDAY JANUARY 9 AT LPR
SAM AMIDON EXTENDED
 FT. SHAHZAD ISMAILY, BEN GOLDBERG + MORE

WINTERJAZZFEST.COM • #NYCWJF

COMING SOON FROM LE POISSON ROUGE



WEDNESDAY DECEMBER 14 AT LPR
SHOBLEADER ONE FEATURING SQUAREPUSHER
 WITH COREY KING & MANTRA PERCUSSION



JANUARY 16, 17 & 18 AT LPR
MEDESKI MARTIN & WOOD
 3 NIGHTS CELEBRATING 25 YEARS TOGETHER



FRIDAY FEBRUARY 17 AT THE TOWN HALL
GREGORY PORTER
 VALENTINE'S CONCERT WITH KANDACE SPRINGS

LPR.COM • #LIVEATLPR • #LPRPRESENTS

HOUSING & EMERGENCY ASSISTANCE

Averaging 25 cases per day, we are there when illness, hunger, accidents, or other crises strike

JAZZ IN THE SCHOOLS

Create dignified work and pass on the legacy of jazz and blues

MEDICAL CARE

We provide free medical care and operations through our Angels at Englewood Hospital & Medical Center

GIG FUND

Make jazz and blues freely accessible to underserved audiences



SAVING JAZZ AND BLUES ...ONE MUSICIAN AT A TIME

WE NEED YOUR SUPPORT
 WWW.JAZZFOUNDATION.ORG

THIS AD MADE POSSIBLE BY:
ROBERT D. BIELECKI



photos: Avi Bonime DireWolf Photography

ECM

ARTISTS IN CONCERT

DECEMBER 3RD, 7PM

ECM @ National Sawdust, Concert 1

TIM BERNE | DAVID TORN | CHES SMITH

SUN OF GOLDFINGER

NATIONAL SAWDUST | 80 NORTH 6TH ST. BROOKLYN, NY

TICKETS AT WWW.NATIONALSAWDUST.ORG

DECEMBER 9TH, 7.30PM

DAVID VIRELLES
ANTENNA
MARCUS GILMORE
RAFIQ BHATIA + OTHERS

CD RELEASE CONCERT

LE POISSON ROUGE • 158 BLEECKER ST, NYC

TICKETS AT LPR.COM

DECEMBER 20TH, 7PM

ECM @ National Sawdust, Concert 2

VIJAY IYER / WADADA LEO SMITH

NATIONAL SAWDUST | 80 NORTH 6TH ST. BROOKLYN, NY

TICKETS AT WWW.NATIONALSAWDUST.ORG

ecmrecords.com [facebook.com/ecmrecords](https://www.facebook.com/ecmrecords) [@ECMRecords](https://twitter.com/ECMRecords)

© 2016 ECM Records GmbH / Verve Label Group, a Division of UMG Recordings, Inc.



Modular Systems

Jeff Platz/Blaise Siwula/Dmitry Ishenko/
Dave Miller (Setola di Maiale)

Low Light Filter

Jeff Platz/Dmitry Ishenko/Dalius Naujokaitis (Glitch)
by Ken Waxman

Jeff Platz is a deceptive guitarist. No matter how voluble his associates become, he retains an unruffled composure. And when cast in standard productions, he subverts expectations by outputting progressive concepts only revealing their subversion on reflection.

Saxophonist Blaise Siwula, a free jazz true believer, is Platz' partner on *Modular Systems*, alongside bassist Dmitry Ishenko and drummer Dave Miller, who animate the tracks with chunky string thumps and subtle drum accents.

With Siwula's extroverted multiphonics, expressed most stunningly in the unaccompanied coda to the closing "Raw Vision", Platz is in the position Jim Hall had with Sonny Rollins. High-energy tracks such as "Just Say So" or "Free Standing" bristle with exaggerated reed slurps and snorts backed by modular basslines and drum rumbles yet Platz follows a singular passage, interpolating relaxed chording when appropriate.

This construction usually involves reed mastication, which shatters narratives into echoing pieces while the guitarist, with magician-like skill, uses accents and plucks to reconstitute figuratively the scraps into a solid object. On "Astronomy, Etcetera", for instance, focused traverse licks evolve into downwards strums to patch the thematic holes gashed by Siwula's shamanistic cries. On the title track Platz matches the saxophonist's whistled echoes and flutter tonguing with slurred fingering, rugged string slashes and broken-octave pulses to meld into one sustainable climax.

If *Modular Systems* is Tai Chi then *Low Light Filter* is more like Zen meditation. Platz and Ishenko, joined by drummer Dalius Naujokaitis, create almost a standard jazz guitar trio session, the masterful exposition expressed through nuanced communication.

From opener "Prefix", the guitarist's movement is nonchalant. Yet with the counterweight of drum rolls and walking bass, Platz is like Superman in his Clark Kent disguise, letting loose with echoing flamenco struts and cutting licks. These extensions add deadline intensity to the program but not enough to overturn the organization of the Daily Planet newsroom.

Often trading lines with Ishenko, Platz is confident enough to work in a guitar manual's worth of allusions. "Nomadic Tree" creates a carpet of forest greenery with baroque coloration from bowed bass and delicate guitar strokes. Wiggling electronic effects on "Semicircle" suggest that the circle is completed by an overdubbed guitar part with one string set scratching and the other vibrating, the bassist's positioned crunches setting up a Platz solo alluding to pop-folk tunes of the '60s. Best of all is "Continuo", whose bluesy melody would be a perfect soundtrack for a mid-century private eye series. Logical thematic variations are striking in themselves but revert back to the head, so it is the musical equivalent of power mixed with suavity that those TV detectives projected.

Straight up modulated jazz or the same with a free jazz overlay, Platz conquers both styles here.

For more information, visit setoladimaiale.net and jeffplatz.com. *Low Light Filter* is at Nublu Dec. 9th. See Calendar.



Serpentines
Ingrid Laubrock (Intakt)
by Stuart Broomer

German saxophonist Ingrid Laubrock has developed an impressive profile since settling in Brooklyn in 2008. With *Serpentines*, Laubrock introduces a new grouping, a septet, and with it a fresh approach. Compositional and improvisational strategies have merged and blurred: sometimes near-unison passages arise in the midst of improvisation; at others, electronics take over. Frequently unusual sub-groupings (e.g., koto and electronics) come to the fore in a musical world as playful and animated as it is subtle and creative.

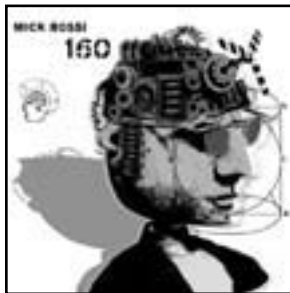
It's impossible to separate the music from the group that Laubrock has assembled to create it: trumpeter Peter Evans, pianist Craig Taborn, tuba player Dan Peck, drummer Tyshawn Sorey, koto player Miya Masaoka and Sam Pluta on electronics. Laubrock's pieces are studies in evolving textures, distinctive segments arising within each piece.

The opening "Pothole Analytics Pt. 1" is a long series of overlapping sonic events in which phrases seem to pass from one instrument to another until a rapid collective passage erupts, the winds' pointillist lines ricocheting off one another. "Pothole Analytics Pt. 2" emphasizes the pairing of soprano with piccolo

trumpet, creating a startling density of musical activity in a pitch range both narrow and unusual. "Squirrels" matches the two with Peck's slow bassline, the dialogue moving to a further trio of Peck, Taborn and Sorey emphasizing mixed tempos and counterrhythms. Often functioning as a bassist here, Peck defies every expectation, levitating his instrument's dense sound in defiance of all sonic gravity. There's a fascinating duet of electronics and koto before a brilliant group passage in which tenor dances over accelerated accompaniment. The slow "Chip in Brain" is a sustained setting for Evans' constantly mutating sound, moving in and out of timbre in an abstracted resonant soundscape of electronics, glockenspiel (played by Laubrock), delicate piano flurries and tuba pedal tones, koto appearing as a kind of ultimate geographic marker.

All of Laubrock's instrumental dimensions come together in the closing title track, from pecking soprano to lyric tenor. There's a surface brilliance that keeps one engaged throughout, but there are real depths as well.

For more information, visit intaktrec.ch. This project is at Roulette Dec. 15th. See Calendar.



160
Mick Rossi (Innova)
by Mark Keresman

Mick Rossi is a multi-instrumentalist whose work strides the spheres of jazz, modern classical and pop and film music. His resumé includes stints with Phillip Glass, René Fleming, Dave Douglas, Hall & Oates and Pat Martino, along with over ten discs as a leader or co-leader. His latest album has its origins in the music for a documentary film by Matt Dine about German oboist and instrument maker Albrecht Mayer. The result is a mixture of minimalism and Americana.

"12 No. 2" juxtaposes stately, lyrical piano and what sounds like a ragtag marching band in the distance, gradually marching ever closer. "Doll Fee" – likely an homage to Eric Dolphy – finds Rossi coaxing what sounds much like a bass clarinet from his instrumental arsenal, evoking the improvisational warmth of Dolphy himself amid tinkling chimes and a slightly booming beat. "4 and 5" has a repetitive, cyclic introduction that evolves (deolves?) into a high-pitched, theatrical, circus-like organ swirl and ominous, clattering percussion; Rossi on piano then plays what could well be a variation on one of the themes for Rod Serling's *The Twilight Zone*. "Chinaski" has a lovely, slightly rhapsodic piano melody accompanied by warm, woody, somber cello-like moans, distilling months if not years of regret into approximately three minutes. The dizzying, somewhat irreverent "Ogre Dude" evokes the clash of turn-of-the-century sounds in Charles Ives' symphonic music – a cracking martial drumbeat, an organ entreating us to attend the country fair (or that circus again), jubilant brass, lilting melodies and a bittersweet piano motif.

160 is not among the more jazz-oriented items in the Rossi catalog, yet jazz is part of the whole. If the quirky arrangements and wry songcraft of Randy Newman, Carla Bley and Henry Threadgill, surreal textures of *Low/Heroes*-era David Bowie and/or the entrancing minimalism of Glass and Terry Riley appeal, Mr. Rossi has got your number.

For more information, visit innova.mu. This project is at Spectrum Dec. 10th. See Calendar.



OLDEST CONTINUOUSLY RUNNING JAZZ CLUB
IN THE COUNTRY

DECEMBER SCHEDULE

EVERY THURSDAY JAZZ JAM – NO COVER

- 12/2 – Jay Leonhart Trio
- 12/3 – Nancy Reed Trio
- 12/4 – Bovine Social Club "Jingle, Jingle"
- 12/9 – Vicki Doney Trio
- 12/10 – Eric Mintel Quartet: A Charlie Brown Christmas
- 12/11 – Bob Dorough Quartet with Special Guests Aralee Dorough & Larry Fink
- 12/16 – Philip Catherine, Martin Wind, Bill Goodwin
- 12/17 – Su Terry Special Holiday Show
- 12/18 – Bob Leive & the Wooster Street Trolley Band
- 12/23 – Vinny Bianchi Group
- 12/26 – Delaware Water Gap Jazz Orchestra
- 12/30 – Mitchell Cheng Quartet
- 12/31 – Bill Goodwin & the Resolutions, NYE 2016

JAZZ PACKAGES AVAILABLE

– includes music, lodging, dinner, breakfast

Serving breakfast & lunch at THE MORNING CURE on Saturdays and Sundays

DEER HEAD INN • 5 MAIN STREET • DELAWARE WATER GAP • PA • 18327 • 570-424-2000

WWW.DEERHEADINN.COM



"LIVE AT THE DEER HEAD INN" RECORDINGS

- Phil Woods Quintet
- Five Play
- Nancy Reed & John Coates, Jr.
- Guitar Trio: Bucky Pizzarelli, Ed Laub, Walt Bibinger
- Quartet: Joe Locke, Bill Goodwin, Jim Ridl, Tony Marino
- "Sweet" Sue Terry & Friends
- Clarice Assad & Friends

WWW.DEERHEADRECORDS.COM

PUPPETS RECORDS PRESENTS
AFFAMILY BAND
WITH SPECIAL GUESTS
SHINOBI NINJA
NEW YORK CITY
DEC 17 2016
GRAMERCY THEATRE
GET TICKETS HERE ----->
AND WWW.SHINOBININJA.COM



Cliff Hangin'
Eli Degibri (Blujazz)
by Terrell Holmes

Two things will be clear after hearing Eli Degibri's outstanding *Cliff Hangin'*. First, his reputation as one of the best saxophonists around is well deserved. Second, the jazz scene in Israel is definitely killin', as evinced by the rhythm section of pianist Gadi Lehavi, bassist Barak Mori and drummer Ofri Nehemya.

Three things, actually. Degibri not only plays skillfully but with an inexpressible and barely containable joy. During even-tempered tunes like the title cut, "The Troll" and "Twiced", the rhythm section holds steady and Degibri tries to stay between the lines, but his muscular phrases on tenor won't be denied.

Degibri plays dazzling soprano on "Even Bees Do It", a lighthearted and dazzling rondo. Even on waltzes like "Kind of Blues" and "Ocean View", Degibri kicks it up a notch, with the splendid rhythm section right with him. The only songs where Degibri is relatively quiescent are "The Unknown Neighbor", a reflective ballad with a perfectly mournful Mori arco solo, and "Momento Fugaz", a love ballad energized by the gravelly vocals of guest guitarist Shlomo Ydov. The album ends with the thoroughly danceable "What Am I Doing Here".

When Degibri played an Election Day set at Dizzy's Club last month, his rhythm section was different but no less effective: Tamir Shmerling (bass), Tom Oren (piano) and Eviatar Slivnik (drums). Oren and Slivnik are 22; Slivnik looks younger than that. All are Israelis. According to Degibri, this was the quartet's first time playing together. There were a few moments where the seams showed, particularly during the song "Big Fish", where it took a while for the quartet to find its footing, but they took off once it did. It was also interesting to see how Oren and Slivnik not only spurred each other on but also picked each other up if either stumbled or got tangled in a chord. They played selections from the album. The rhythm section filled the basic melody of the title track with verve and fire, highlighted by some savvy interior keyboard dialogue by Oren. The highlight was an amazing version of "Even Bees Do It", with Degibri playing ferociously on one knee to get to the bottom of what he wanted to say.

Toward the end, Degibri turned to Dizzy's large picture window and gestured to a building across Broadway. "Do you know what that building is over there?" he asked the audience. It was the Trump International Hotel and Tower. "You voted?" He then introduced the next song, entitled "The Cave", adding "Which is the place I'm going to look for if..."

For more information, visit blujazz.com



California Hard
Dolo Coker (Xanadu-Elemental Music)
by Phil Freeman

Pianist Dolo Coker began his career in the '50s, but

didn't record as a leader until 1976, when Xanadu released the first of four albums. Three of them—*Dolo!*, *California Hard* and *Third Down*—were with bassist Leroy Vinnegar and drummer Frank Butler, various horn players filling out the roster. On *California Hard*, recorded 40 years ago this month on the Monday after Christmas 1976, the trio are joined by trumpeter Blue Mitchell and saxophonist Art Pepper, the latter in the early stages of a comeback, having gotten his heroin addiction under control. Of the six compositions on the original album, two—opener "Jumping Jacks" and closer "Tale of Two Cities"—are Coker's while Mitchell contributes "Roots 4FB", Pepper brings "Mr. Yohe" and the band essays two standards, "Gone With the Wind" and "Gone Again". This reissue also tacks on a solo version of Thelonious Monk's "Round Midnight".

Coker's style is unique, but not showily so, playing just a few more notes than a given phrase or line calls for, without ever overstuffing a measure or losing the beat. It's the kind of playing that makes a subtle first impression and only grows in strength over time.

Vinnegar's bass is full and prominent, with the '70s rubber-band sound dialed down. Butler's drums mostly thump and clunk, dry and solid; when he takes an extended solo on the 15-minute "Roots 4FB", his snare—which gets a workout—is crisp and martial.

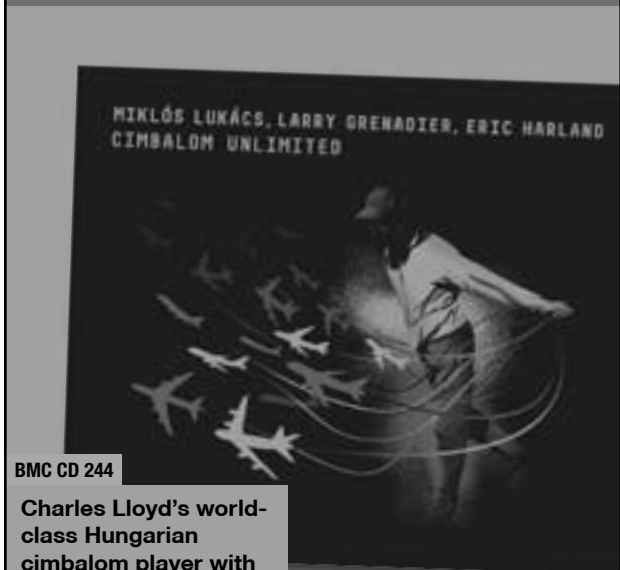
The compositions are all built around basic hardbop forms, so once you've heard the head, you can predict where the solos are going to take you. That knowledge takes nothing away from listener pleasure, of course. Mitchell and Pepper had decades of experience blowing the blues, all of which they brought to bear here, supported by a sharp, gleaming sound delivering excitement on every track.

For more information, visit elemental-music.com



BMC CD 232

Hungarian musical tradition and West-African rhythms meet contemporary jazz



BMC CD 244

Charles Lloyd's world-class Hungarian cimbalom player with one of the best US rhythm sections



BMC CD 235

Hungary's leading ethno-jazz outfit with their long-time friend Chris Potter

BMC RECORDS NEW RELEASES



Budapest Music Center Records
bmcrecords.hu

Distribution:

MVD entertainment group
Serving Artists & Audiences
mvdentertainment.com

88.3fm
WBG.org

LISTENER SUPPORTED SINCE 1979



Live at Ronnie Scott's
Yusef Lateef (Gearbox)
by Clifford Allen

Multi-instrumentalist Yusef Lateef departed this planet three years ago this Dec. 23rd at 93. Unlike some of his peers, Lateef was able to make music of his choosing right up until his departure. Much of his later work was released on his own YAL imprint but from the '50s onward he had the support of major jazz labels like Atlantic, Impulse!, Savoy, Verve, Argo, Prestige and Riverside. A strong 1966 stand at Ronnie Scott's club in London has been undocumented until now, Lateef in a quartet with pianist Stan Tracey, bassist Rick Laird and drummer Bill Eyden on a program of two standards and three Lateef originals. This Gearbox issue, as with most of their catalog, is vinyl-only and marketed toward the audiophile collector.

Lateef's *Eastern Sounds* (Transatlantic) had likely just been released in the U.K. when these cuts were recorded on Jan. 15th, 1966, the leader announcing the record's availability leading into "Blues for the Orient", a jaunty swing moored to pinched oboe trills hitting somewhere between wide-vibrato purr and winnowed bounce. Audience members clapping and snapping along give a celebratory lilt as oboe segues into the pianist's ringing, clustered chunks and Eyden's

splasy swing. "Song of Delilah", composed for the film *Samson and Delilah* in 1949, is given to microtonal flute whoops and a slinky vamp. The second half contains two original numbers, "Last Night's Blues" and "Yusef's Mood", the latter featuring a crisp, albeit distantly audible introductory solo from Tracey and steely, full tenor from the leader, alternating between a robust heel dig and narrow, double-reed-like brays. *Live at Ronnie Scott's* is a welcome example of Lateef's mid '60s work, hopefully paving the way for more discographical curios in short order.

For more information, visit gearboxrecords.com



Cuber Libre
Ronnie Cuber (Xanadu-Elemental Music)
6 Hours with Ronnie
Kazimierz Jonkisz Energy (ForTune)
by Scott Yanow

A list of all-time great baritone saxophonists would be incomplete without Ronnie Cuber, who turns 75 this month. While Gerry Mulligan, Serge Chaloff and Lars Gullin featured light tones that made them sound like tenor saxophonists playing in the lower register, Cuber's guttural sound is closer to that of Harry Carney, Nick Brignola and especially Pepper Adams. His passionate style, hard-driving solos and intense sound are virtually unchanged since the late '60s.

1976's *Cuber Libre* was Cuber's debut as a leader, teaming him with pianist Barry Harris, bassist Sam Jones and drummer Albert "Tootie" Heath. Cuber and Co. really stretch out on "Star Eyes", which is over 11 minutes, and Dizzy Gillespie-Chano Pozo's "Tin Tin Deo". Despite the inclusion of the latter AfroCuban jazz standard and the bossa nova "Samba D'Orfeo", all of the music is swinging and straightforward. Cuber roars through an uptempo rendition of "Rifftide" (Thelonious Monk's take on "Lady Be Good"), his own straightforward blues "Sudwest Funk" and Kenny Dorham's line on "All The Things You Are" ("Prince Albert"). Cuber is calmer on "Misty" but otherwise is quite forceful and consistently pushes the other musicians. The result is a delight for those listeners who love Cuber's high-energy playing and deep sound.

6 Hours with Ronnie was recorded 38 years after *Cuber Libre* but one will have no difficulty recognizing the featured player. Recorded in Warsaw, this set features Cuber uplifting a project led by drummer Kazimierz Jonkisz. The CD, modern hardbop, apparently gained its title because Cuber was only available for six hours for this session. The opener, Elvin Jones' "Three Card Molly", features a sextet with solos from Cuber, both Borys Janczarski and Tomasz Grzegorski on tenors (unfortunately there is no mention of who solos first), pianist Jan Smoczynski and Jonkisz (who emulates Jones a bit). The driving piece shows that the Polish musicians, virtually unknown in the U.S., are world class. Bassist Wojciech Pulcyn brings in his relatively mellow "Different Category", which has spots for Smoczynski and trumpeter Robert Murakowski, Cuber playing flute in the ensembles. Pulcyn also contributed "Ivy", a ballad feature for baritone. Cuber's "Waltz For Geraldus" is a basic if forceful blues in 6/4 time with fine solos from himself, both tenors and Jonkisz. After Cuber is showcased on a relatively brief "Lush Life", a pianoless quartet with the cool-toned trumpet of Murakowski ends the set by joyfully jamming on "Bernie's Tune".

For more information, visit elemental-music.com and for-tune.pl

BLUE CANVAS

Brandi Disterheft
with
Harold Mabern & Joe Farnsworth



Brandi Disterheft Trio 'Blue Canvas' Album Release Party.

Award winning bassist, composer, and vocalist, Brandi Disterheft unveils her fourth recording *Blue Canvas*.

This album tells a story about the escape to freedom and the unyielding feeling of coming alive.

Featuring

Harold Mabern - piano
Brandi Disterheft - bass
Joe Farnsworth - drums

Tuesday January 3rd @
Dizzy's Club Coca-Cola
Broadway and 60th Street
5th Floor

Set Times
7:30 & 9:30pm

Reserve by phone
212-258-9595
In person after 6pm
daily at the club

FACTOR Canada



OVE JOHANSSON
Tenorsaxophone
SOLO 7 CD

LJCD5259 CDbox

Discover the music of
OVE JOHANSSON

Mwendu Dawa LJCD5256	Sudden Meeting LJCD5257 (2CD)	Natural Artefacts LJCD5258

LJ Records iTunes
www.lj-records.se

NAXOS
www.naxosdirect.se/labels/lj-records-420



Moments in Time

David Ambrosio/Russ Meissner (SteepleChase Lookout)
by Ken Dryden

Bassist David Ambrosio and drummer Russ Meissner have worked together in various bands over the past two decades, including a few led by the sidemen heard on this CD, their debut recording as co-leaders. Their familiarity with each other's playing enables a telepathic ability to create the perfect backdrop behind soloists, often so quietly that it might be overlooked. Alto saxophonist Loren Stillman, tenor saxophonist Matt Renzi, pianist Leonard Thompson and guitarist Nate Radley round out this forward-thinking sextet.

Most of the originals by the co-leaders seem to be minimal sketches allowing for group improvisation. The sparse, mysterious introduction to Ambrosio's "Permaculture" initially has a pensive air then segues into free territory before recapping the theme. Meissner's "Hourglass" has a laidback postbop flavor, with the saxophonists' expressive contributions fueled by the lively rhythm section. The bassist's "No V" has a playful flavor due to its tricky vamp undercurrent and inspires some of the most inventive solos of the session by Radley, Stillman and Ambrosio. Thompson penned the wistful ballad "First Time On the Moon", with lush solos by Stillman, Renzi and the composer. There is a whimsical nature to Ambrosio's "12th Street", a Latin feature for the rhythm section (minus Radley) with unexpected twists and off-center accents to keep the listener's attention. Meissner's "Rogers Ave" is another piece that doesn't flow in the anticipated direction; its hypnotic, meandering introduction evolves into a hip Latin vibe with tight yet edgy solos. And the drummer's "Vibey 7" provides an understated finale with its mystic Oriental flavor, featuring Renzi on English horn, the terrific interplay within the sextet making it feel like a prayer chant.

For more information, visit steeplechase.dk. This project is at Smalls Dec. 19th. See Calendar.



Left

Borah Bergman/Peter Brötzmann/Frode Gjerstad (Not Two)
by Ken Waxman

Borah Bergman, who would have turned 90 Dec. 13th, but died in 2012, once said he viewed art as a "fight". But the pugnacious pianist would have viewed this trio session with German reed player Peter Brötzmann and Norwegian alto saxophonist Frode Gjerstad as a cordial skirmish rather than an all-out battle.

Bergman didn't record until he was almost 50. At that point the New Yorker's unique ambidextrous style was fully formed. He recorded prolifically until his death, lining up sparring partners in Europe as well as the U.S. *Left* was recorded at Molde International Jazz Festival in July 1996.

So closely matched are the three that any keyboard sound or reed scream is instantaneously answered by

an equally weighty response. Bergman's exposition may join Cecil Taylor-like dynamism with the speed of player-piano rolls, but his rhythmic intensity also takes on boogie-woogie-like echoes. The saxophonists' acerbity never masks tonal sympathy either, so that some sequences blend melodically as if played by a chamber music trio. On the concluding "Left Out", Bergman showcases distinctive steeplechase jump-like pacing, splashing tremolos and, at points, introduces near-swing.

"Left Us" is the key track. It delineates the logical strength of Gjerstad's peppy tasteful lines, exerting enough pressure to cement the pianist's hurricane-like note showers and Brötzmann's raging screams into triple-gaited ambulatory motion. *Left* leaves us with a proper tribute to the pianist, with the proviso that his best sonic fights took place against equally matched improvisers.

For more information, visit nottwo.com



America's National Parks
Wadada Leo Smith (Cuneiform)
by Stuart Broomer

Trumpeter Wadada Leo Smith has bridged elegy and protest with his recent suites: *Ten Freedom Summers*, *Occupy the World* and *The Great Lakes*. *America's National Parks* is another major work in this vein, an imaginative two-CD set that liberates the notion of the national park. Three movements of the six-part work are dedicated to actual parks: Yellowstone; Sequoia and Kings Canyon National Parks; and Yosemite. The other three are dedicated to conceptual parks, each intimately connected to African-American history: New Orleans; The Mississippi River; and Eileen Jackson Southern, author of *The Music of Black Americans* and founder of the journal *The Black Perspective in Music*, for whom Smith proposes a "Literary National Park". To realize this vision Smith has expanded his Golden Quartet of pianist Anthony Davis, bassist John Lindberg and drummer Pheeroan akLaff to include cellist Ashley Walters. She opens up Smith's compositional palette, adding a complementary lead voice to his trumpet and giving some of the dimension achieved with a small string ensemble on *Ten Freedom Summers*; further, like the other members of the ensemble, she's a gifted improviser, making a substantial personal contribution.

The music is often sparse, dramatic and highly gestural, yet it maintains interest throughout its 96-minute duration. "New Orleans: The National Culture Park USA 1718" invokes its musical subject with Lindberg and akLaff providing a slow groove that appears and disappears, Lindberg at times adding an abstracted slap bass. Similarly, "The Mississippi River: Dark and Deep Dreams Flow the River - a National Memorial Park c. 5000 BC" has insistent cultural roots, Smith describing in the liner notes "a memorial site which was used as a dumping place for black bodies by hostile forces in Mississippi": the suite's longest track, at times it suggests a glacial blues, at others it bursts forth into collective free improvisation.

When the subject turns to natural wonders in actual parks, Smith is true to the scale of his small human ensemble, focusing wonder as individual subjective experience. The sustained pillars of sound that describe the "great forest" and "cave systems" of Sequoia and Kings Canyon National Parks or "the glaciers" of Yosemite focus Smith's personal, expressive voice, the

epic subject matter persisting as other, something outside the self not to be contained or represented.

While Smith has co-lead the band Yo, Miles! in tribute to Miles Davis' electric period, all of his recent suites speak more directly to the influence of Davis' orchestral work with Gil Evans. The intensity and equivalent design of Smith's playing, whether assuming the form of declamatory blast, muffled aside, burred run or achieved exultation, marks one of the signal achievements of contemporary improvised music.

For more information, visit cuneiformrecords.com. Smith is at Harlem Stage Gatehouse Dec. 19th and National Sawdust Dec. 20th. See Calendar.

HARLEM Jazz SERIES

Rendall Memorial Presbyterian Church
59 W. 137th Street
(between Lenox and Fifth Aves.)
FRIDAY, DECEMBER 16, 2016

FIREY STRING SISTAS
FEATURING
Marlene Rice | Nioka Workman | Melissa Slocum
Mala Waldron | Camille Gainer-Jones

2 SETS @ 7 & 8PM
Admission is just \$15!
(discount for students, seniors and groups)

Call 212-662-7779 or purchase at the door
harlemjazzboxx.com & welcometoharlem.com

NEW **USED**

Jazz RECORD CENTER

236 West 26 Street, Room 804
New York, NY 10001

Monday-Saturday, 10:00-6:00

Tel: 212-675-4480
Fax: 212-675-4504

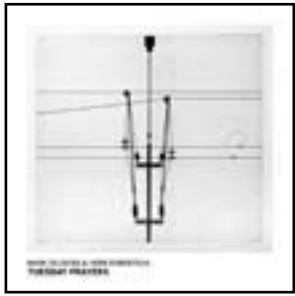
Email: jazzrecordcenter@verizon.net
Web: jazzrecordcenter.com

LP's, CD, Videos (DVD/VHS),
Books, Magazines, Posters,
Postcards, T-shirts,
Calendars, Ephemera

Buy, Sell, Trade

Collections bought
and/or appraised

Also carrying specialist labels
e.g. Fresh Sound, Criss Cross,
Ayler, Silkheart, AUM Fidelity,
Nagel Heyer, Eremite, Venus,
Clean Feed, Enja and many more



Tuesday Prayers

Mark Solborg/Herb Robertson (ILK Music)
by Mark Keresman

Mark Solborg is a Danish guitarist who has made his presence felt as a leader and accompanist for European (Evan Parker, Paal Nilssen-Love) and American (Chris Speed) players; Clarence "Herb" Robertson is an American trumpeter, a leader who also worked with Bobby Previte, Tim Berne and Barry Guy. *Tuesday Prayers* is a live duet set (plus a couple of tracks that are rehearsals?) recorded in a Copenhagen church in July 2014 and is an auditory wonder.

The album is not about themes, choruses and solos—it's about free-ish interaction between musicians, yet it avoids self-indulgence, never exploration purely for its own sake. "I Know You" finds Robertson engaging in earthy, throaty phrasing evoking traditional New Orleans jazz and the brass section of Duke Ellington's orchestras of the '20s-30s, vocal-like cries, blats, smears, growls and moans, all rich with shades of blues feeling, while Solborg plays with a spare, simple, rhythmic twang reminiscent of country blues. The title track is over 17 minutes in length and takes one from the inner mind to the outer limits. Robertson opens with a whip-crack riff, then engages in some craggy, slightly eerie sustained

tones while Solborg plays with simple, driving, undulating rhythm. This gives way to a somewhat vocalized (bird-like, almost chatty, occasionally primal) Robertson solo that sounds like a cello or bowed bass. Solborg engages in unaccompanied ruminative playing, his acoustic axe augmented with a touch of echo, then some heartfelt folkish picking and some wry dissonance. Then both streams converge, with crisp trumpet soaring into the stratosphere, buttressed by rich, surreal guitar, ending as mysteriously as it began.

Tuesday Prayers joyously alternates between tentativeness and immediacy, between fascinating abstraction and punchy, potent playing.

For more information, visit ilkmusic.com. Robertson is at Carroll Music Studios Dec. 11th and 18th with Muhai Richard Abrams. See Calendar.



Inspired

Rale Micic/John Abercrombie/
Peter Bernstein/Lage Lund (ArtistShare)
by Ken Dryden

Late guitarist Jim Hall was renowned for his harmonically advanced playing, lyricism and use of space. Rale Micic, John Abercrombie, Peter Bernstein and Lage Lund join forces in various combinations from solo and duo to a full quartet, without any additional accompaniment, to interpret songs written by and/or recorded by Hall, showing how he influenced their playing to some degree.

Hall's "Dream Steps" is a lively reworking of the standard "You Stepped Out of a Dream", in which Micic and Lund master the intricate theme. Micic's stunning solo setting of the chestnut "Alone Together" (long a part of Hall's repertoire) interweaves spacious chords and dazzling bop lines. The easygoing flow of ideas and rhythmic support between Abercrombie and Micic on "My Funny Valentine" makes them seem like old friends. One of the gems among Hall's many compositions is "All Across the City", arranged by Micic and played by the full quartet. Cast as a samba, it evokes the break of dawn on a quiet Sunday morning. This extended performance allows one to enjoy the contrast between each soloist.

Bernstein's playful setting of "My Ideal" gives the



JAZZ VIOLINIST, AUTHOR AND SONGWRITER
NORA GERMAIN HAS RELEASED A NEW ALBUM
AND INSPIRATIONAL BOOK,
BOTH CALLED "GO FOR IT".

AVAILABLE ON ITUNES, AMAZON
AND NORAGERMAIN.COM

impression that he also has Monk on his mind with its jagged structure. One of the greatest challenges in jazz is to find a fresh approach to the warhorse "Body and Soul" but Lund makes it sound easy with his deliberate rendition, utilizing creative counterlines to flesh out its easily recognized melody in unexpected ways. Abercrombie wraps the date with an imaginative reworking of "Embraceable You", conveying the essence of Hall's style. A follow-up meeting exploring more of Jim Hall's six decades of recordings is merited.

For more information, visit artistsshare.com. Micic is at Symphony Space Bar Thalia Dec. 16th. Bernstein is at Jazz Standard Dec. 8th-11th. Lund is at The Jazz Gallery Dec. 9th-10th. See Calendar.

ON SCREEN



What Happened, Miss Simone? (A Film by Liz Garbus)
(Eagle Rock Entertainment)
by Scott Yanow

Nina Simone was a unique figure in American music. Her prime period was from the late '50s to about 1969. Her life has long been a mystery, making the release of this documentary (produced by her daughter Lisa Simone Kelly) significant. The editing throughout is superb, weaving together performance clips, photos and excerpts from her diaries with interviews, including many from Simone, her long-time guitarist Al Shackman, late husband Al Stroud, various friends and Lisa Simone Kelly. In addition to the fascinating documentary, augmented by seven bonus interviews, a CD is included with the DVD.

Simone's dream was to become the first African-American female pianist to perform at Carnegie Hall. However, she was denied entry to Curtis Institute due to racism, a snub that made her bitter for the rest of her life. Forced to earn a living, she played piano at a local bar. Her recording (from her debut album) of "I Loves You Porgy" caught on and she appeared on the TV show *Playboy's Penthouse* and at the 1960 Newport Jazz Festival. Clips from those appearances are shown although, as in all cases in this documentary, none of the performances are complete. It is a major oversight that the complete renditions were not included as bonuses.

Simone became very involved in the Civil Rights movement and there is footage of her performing at the march on Montgomery in 1965. But Simone's activism hurt her career and she resented not making it to the top of show business. When Martin Luther King, Jr. was assassinated in 1968, Simone soon dropped out of the movement in frustration. The rest of Simone's life was erratic. It turned out she was bipolar. Running out of money, she moved to Paris, where she worked regularly at a café for little money. However, when her early recording of "My Baby Just Cares For Me" became a hit in England due to its inclusion on a TV commercial, Simone's career rebounded for a time. The last clip here features her playing a superior version of that song at the 1987 Montreux Jazz Festival. Simone was given an honorary diploma from Curtis Institute just two days before her death in 2003 at age 70.

For more information, visit eagle-rock.com. A discussion of Simone's career is at Jazz Museum in Harlem Dec. 6th.

Academy Records
& CDs

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

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

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

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

ON THIS DAY

by Andrey Henkin



Watkins At Large
Doug Watkins (Transition)
December 8th, 1956



Eponymous
Sunny Murray (Shandar)
December 8th, 1968



Tricks of the Trade
Frank Lowe (Marge)
December 8th, 1976



Plays Eric Satie
Mal Waldron (Baybridge)
December 8th, 1983



Windward Passages
David Murray (Black Saint)
December 8th, 1993

Bassist Doug Watkins, who died tragically at 27 in 1962, was kept so busy during his brief career (over 300 dates) he had little time to record as a leader. He made this album, his debut, after his two-year tenure with Art Blakey was over and included other Messengers Hank Mobley (tenor) and Donald Byrd (trumpet) plus guitarist Kenny Burrell, pianist Duke Jordan and drummer Art Taylor for tunes by Burrell, Jordan, Thad Jones and Dimitri Tiomkin's "Return to Paradise" and the traditional "Phil T. McNasty's Blues".

One of the class of black avant garde expatriates, drummer Sunny Murray fell right into the Paris scene of the late '60s, members of which join him for this date on the obscure Shandar label: Michel Portal (bass clarinet, tarogato), Bernard Vitet (trumpet), François Tusques (piano) and Béb Guerin (bass) plus fellow ex-pats Kenneth Terroade (tenor), Ambrose Jackson (trumpet), and Hart Leroy Bibbs (poetry on one track). The concert recording, from Maison de la Radio's ORTF, is made up of four Murray compositions.

Prior to recording as a leader, saxophonist Frank Lowe could be found on early '70s sessions by Alice Coltrane and Noah Howard. After albums for ESP-Disk, Freedom and Black Saint, he gave a concert at Rouen's Salle Sainte-Croix des Pelletiers, which became this release on a subsidiary of the French label Futura. Lowe's band is comprised of Butch Morris (cornet, before his famed work with conduction), French bassist Didier Levallet and drummer George Brown on a program of six Lowe originals.

On his 1972 album *On Steinway*, pianist Mal Waldron played his composition "For Eric Satie". The tribute (and misspelling) continued some 11 years later with this trio date, wherein Waldron, bassist Reggie Workman and drummer Ed Blackwell (a group which would record a date for another Japanese label, Paddle Wheel, the next day) perform pieces by the French composer: "Désespoir agréable", "Harmonies", "Première pensée Rose+Croix", "Essais Le Vilain Petit Vaurien" and "Three Gymnopédies, No. 1".

This album, saxophonist David Murray with pianist Dave Burrell, is not to be confused with Burrell's own album of the same name (recorded in 1979 but released in 1994). The pair first recorded together in Murray's late '80s octet and became regular collaborators, a testament to their catholic approaches to their respective instruments. Apart from two takes of John Coltrane's "Naima" and Jelly Roll Morton's "The Crave", the music is all original, including two tunes co-written by and featuring vocalist Monika Larsson.

BIRTHDAYS

December 1

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

December 2

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

December 3

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

December 4

- †Eddie Heywood 1915-89
- Frank Tiberi b.1928
- †Jim Hall 1930-2013
- †Denis Charles 1933-98
- Andy Laverne b.1947
- Cassandra Wilson b.1955
- Andrew Drury b.1964

December 5

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

December 6

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

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

December 7

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

December 8

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

December 9

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

December 10

- †Irving Fazola 1912-49
- †Ray Nance 1913-76
- †George Tucker 1927-65
- †Bob Cranshaw 1932-2016
- Ernst-Ludwig Petrowsky b.1933

December 11

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

December 12

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

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

December 13

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

December 14

- †Budd Johnson 1910-84
- †Spike Jones 1911-64
- †Clark Terry 1920-2015
- †Cecil Payne 1922-2007
- †Phineas Newborn 1931-89
- †Leo Wright 1933-91
- †Jerome Cooper 1946-2015

December 15

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

December 16

- †Andy Razaf 1905-73
- †Turk Murphy 1915-87
- †Steve Allen 1921-2000
- †Johnny "Hammond" Smith 1933-97

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

December 17

- †Ray Noble 1903-78
- †Sonny Red 1932-81
- †Walter Booker 1933-2006
- †John Ore 1933-2014
- Vyacheslav Ganelin b.1944
- Chris Welcome b.1980

December 18

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

December 19

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

December 20

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

December 21

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

- Quinsin Nachoff b.1973

December 22

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

December 23

- †Chet Baker 1929-88
- †Frank Morgan 1933-2007

December 24

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

December 25

- †Louis Cottrell 1878-1927
- †Kid Ory 1886-1973
- †Big Jim Robinson 1892-1976
- †Cab Calloway 1907-94
- †Oscar Moore 1912-81
- †Pete Rugolo 1915-2011
- †Eddie Saffranski 1918-74
- †Don Alias 1939-2006
- †Don Pullen 1941-95
- Ronnie Cuber b.1941

December 26

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

December 27

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

December 28

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

December 29

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

December 30

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

December 31

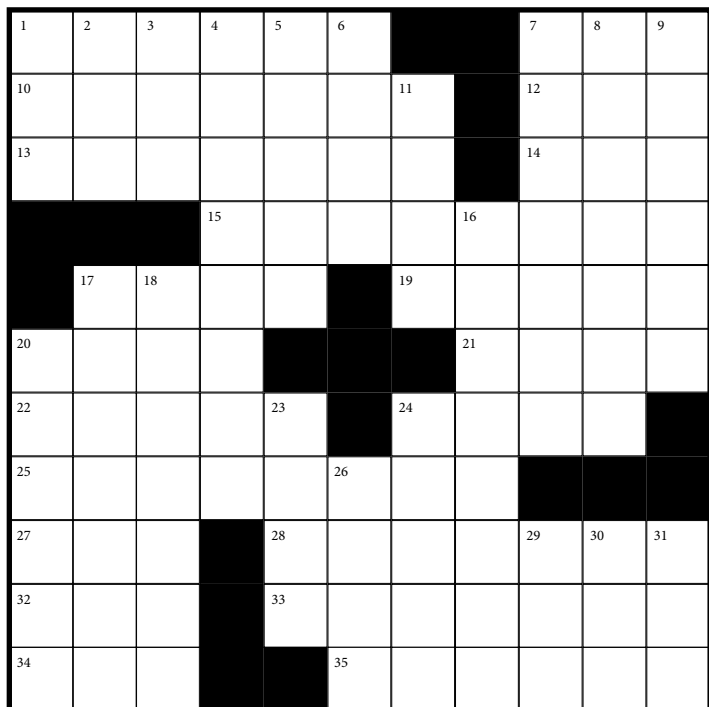
- †John Kirby 1908-52
- †Jonah Jones 1909-2000
- †Peter Herbolzheimer 1935-2010



RONNIE CUBER
December 25th, 1941

From his earliest appearance as part of the Newport Jazz Festival Youth Band to work with Maynard Ferguson, George Benson, Lonnie Smith, Eddie Palmieri, and Charles Mingus and even rock credits with Average White Band and Frank Zappa, baritone saxophonist Ronnie Cuber, a lifelong New Yorker, has been one of the pillars of his instrument. His discography in jazz, Latin and rock continued to be voluminous (over 300 through the new millennium), explaining why he hasn't had the time to record that often as a leader, starting with a pair of sessions in the late '70s on Xanadu and continuing with releases on Electric Bird, Fresh Sound and, more recently, SteepleChase Records as well as being a recent soloist with the Metropole Orkest. -AH

CROSSWORD



ACROSS

1. Along Came Benny?
7. Chris McGregor large ensemble (acr.)
10. Von, Buz or George
12. Sun Ra catalogue prefixes
13. 1974 Charlie Mariano Keytone album
14. Where to find jazz in Salt Lake City?
15. Single-named singer who works with Bobby McFerrin
17. "___ Yellow Ribbon Round the Ole Oak Tree"
19. Landowning British bassist?
20. 1981 Guus Janssen Claxon album ___ Toe
21. 2006 Bruce James Ochestra self-released album ___ Particular Order
22. Bassist Sverrisson
24. German singer and actress Sommer
25. 1979 Charles Mingus Atlantic album ___ An Eye
27. ___ Sextet, early Ab Baars appearance
28. New Orleans musical family
32. 2003 Either/Orchestra Accurate album ___ Modernism
33. Rapidly alternated two tones either a whole or a half tone apart
34. Ethn. of vocalist Youn Sun Nah
35. 1980-81 Masabumi Kikuchi CBS album ___ Traveller

DOWN

1. Paul Horn Golden Flute label cassette prefixes

2. Ambient electronic duo that collaborated with Lox Coxhill in 1998
3. Soul-jazz pianist McCann
4. 1994 Zbigniew Namyslowski Koch album ___ & Confidentially
5. Birthplace of drummer Luigi Waites and trombonist Steve Turre
6. Percussionist Quamar who worked with Nina Simone, Stanley Cowell and Andrew Hill
7. This Han's co-pilot was Misha
8. Alto saxophonist Mike who was a regular member of 7 Across
9. This actor starred in a film with a soundtrack by Barbieri
11. Poet Rome who portrayed Thelonious Monk onstage
16. What no jazz guitarist should be without?
17. "___ To Jamaica", song covered by Freddy Martin, Winifred Atwell and Dan Pawson
18. "From No Part Of Me Could ___ A Voice", track from Colin Stetson 2011 Constellation album *New History Warfare Vol. 2: Judges*
20. This drummer's father's nickname was Sphere
23. "___ It Romantic?"
24. Youngest of the Jones brothers
26. Finnish saxophonist Koivistoinen
29. The U.S. State department needed this airport code when it sent jazz musicians to Malawi's capital
30. Vocalist Barbara who recorded for Audiophile
31. Trumpeter Nils Petter Molvær did the music for this 2005 Stéphan Guérin-Tillié film

DISABILITY PRIDE NYC PRESENTS THE THIRD ANNUAL

JAZZ LEGENDS *For*

DISABILITY PRIDE

2017 DISABILITY PRIDE
PARADE FUND RAISER
IN PARTNERSHIP WITH
THE 2017 NYC WINTER
JAZZFEST

BENNY GOLSON
JIMMY COBB
RON CARTER
HAROLD MABERN
GEORGE COLEMAN
BUSTER WILLIAMS
LOUIS HAYES
BILL CHARLAP
EDDIE HENDERSON
RENEE ROSNES
ERIC ALEXANDER
PETER BERNSTEIN
KENNY WASHINGTON
MIKE LEDONNE
AND MANY OTHERS



JIMMY
COBB

GEORGE
COLEMAN

BENNY
GOLSON

HAROLD
MABERN

RON
CARTER

A NIGHT OF MUSIC YOU WILL NEVER FORGET. GREAT JAZZ SUPPORTING A GREAT CAUSE

You will experience a night of music that features the finest Jazz musicians in the world coming together and donating their talents in support of a very important and worthy cause. When that happens there's a depth that is added to the music, and the night, that is truly unique. Disability Pride NYC is a not for profit started by Jazz pianist/organist Mike LeDonne whose 12 year old daughter, Mary, is disabled. Our goal is to instill a sense of pride in the community and change the public perception of people with disabilities. The proceeds from this fund raiser go directly to The Annual Disability Pride Parade that we founded in New York City.

*"I thank all the musicians on behalf of families who have members who are disabled in someway. My hat goes off to Mike. It's a great pride and honor to be part of this initiative."*Wynton Marsalis, Managing and Artistic Director, Jazz at Lincoln Center

THURSDAY, JANUARY 5, 2017 | 6:30-9:30PM
THE QUAKER FRIENDS MEETING HALL
15 RUTHERFORD PLACE | NEW YORK CITY

ADVANCE TICKETS AVAILABLE AT THE BOX OFFICE 484 W. 43RD STREET #24S | NEW YORK, NY | (212)-505-3474

TO PURCHASE TICKETS ON-LINE: WINTERJAZZFEST.COM/JAZZLEGENDS (ALL TICKET PURCHASES ARE TAX DEDUCTIBLE)



Thursday, December 1

- ★ Music for Agnes Martin: John Zorn with Carol Emanuel, Ikue Mori, William Winant, Ches Smith, Dither Guitar Quartet, American Brass Quintet
Guggenheim Museum 7 pm \$30
- ★ Nat King Cole en Español: David Murray Cuban Ensemble
David Rubenstein Atrium 7:30 pm
- ★ Elliott Sharp/Lukas Ligeti; Hypercolor: Eyal Maoz, James Igenfritz, Lukas Ligeti
The Firehouse Space 8, 9:15 pm \$10
- ★ Music of Return To Forever Acoustic: Chick Corea, Ravi Coltrane, Hubert Laws, Avishai Cohen, Lenny White
Blue Note 8, 10:30 pm \$85
- ★ Dave Holland, Kevin Eubanks, Chris Potter, Obed Calvaire
Birdland 8:30, 11 pm \$40
- ★ Donny McCaslin Quartet with Jason Lindner, Nate Wood, Mark Guiliana
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- ★ Swing Collective: Melissa Aldana, Etienne Charles, Elio Villafranca, Yasushi Nakamura, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Jovan Alexandre
Dizzy's Club 11:30 pm \$10
- ★ Uri Caine; Spike Wilner
Mezzrow 8, 11 pm \$20
- ★ Will Vinson Quintet; Ned Gould Trio; Sarah Slonim
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Jennifer Vincent; Saul Rubin Zebtet; Paul Nowinski
Fat Cat 7, 10 pm 1:30 am
- ★ Lionel Hampton Big Band with Jason Marsalis
The Cutting Room 7:30 pm \$25
- ★ John Pizzarelli/Jessica Molasky
Café Carlyle 8:45 pm \$75-110
- ★ Marc Ribot solo; Marc Ribot Trio with Henry Grimes, Chad Taylor
The Stone 8, 10 pm \$20
- ★ Dan Weiss Trio with Jacob Sacks, Thomas Morgan
Comelia Street Underground 8, 9:30 pm \$10
- ★ Bobby Katz Trio with Perrin Grace, Tim Rachbach; Howard Alden/Warren Vaché
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Jazz at Kitano 8, 10 pm \$17
- ★ Tomas Fujiwara Double Trio with Ralph Alessi, Taylor Ho Bynum, Mary Halvorson, Brandon Seabrook, Gerald Cleaver
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Tidepool Fauna: Kyoko Kitamura, Ingrid Laubrock, Ken Filiano; Jeremy Udden/JC Sanford
Ibeam Brooklyn 8, 9:30 pm \$15
- ★ Emmet Cohen Trio with Russell Hall, Evan Sherman
Smoke 7, 9, 10:30 pm \$12
- ★ Igor Lumpert and Forma Viva with Christopher Hofman, Chris Dingman, Chris Tordini; Jessica Pavone
HappyLucky no.1 7, 9 pm
- ★ Deborah Latz
Le Chélie 8 pm \$15
- ★ Greg Diamond and Amalgama with Stacy Dillard, Mike Eckroth, Peter Slavov, Pablo Bencid, Mauricio Herrera
Zinc Bar 8, 9:30 pm \$15
- ★ Kalia Vanderer; Adam O'Farrill Group with Xavier Del Castillo, Chris Fishman, Jack Guilemetti, Nick Dunston, Russell Holzman
Williamsburg Music Center 9, 10:15 pm
- ★ Valentina Marino Trio with Nitzan Gavrieli, Cameron Brown and guests; The Black Lodge: John Ortega, Johnny Tango, Dan Silverstone, M. Shraga, Rick Ventura
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ Terraza Big Band
- ★ Peter Maness and The Master Keys
Cavatappo Grill 9, 11 pm \$10
- ★ Bivolita with Christina Crowder
Jalopy 8:30 pm \$15
- ★ Dan Furman Duo
Cleopatra's Needle 7 pm
- ★ Tahira Clayton
Shrine 7 pm
- ★ Glenn Makos
Silvana 6 pm
- ★ Jazz Arts Combo Festival
Manhattan School Carla Bossi-Comelli Studio 3 pm
- ★ Breath and Hammer: David Krakauer/Kathleen Tagg
92nd Street Y 9:45, 11:15 am

Friday, December 2

- ★ Randy Weston's African Rhythms Quintet with TK Blue, Billy Harper, Alex Blake, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Jovan Alexandre
Dizzy's Club 11:30 pm \$10
- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugona Okegwo, Nate Smith
Smoke 7, 9, 10:30 pm \$38
- ★ Rossano Sportiello Trio with Frank Tate, Dennis Mackrel; Johnny O'Neal
Mezzrow 8, 11 pm \$20
- ★ Jamale Davis Quartet; Ingrid Jensen Quintet; Eric Wyatt
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Grant Stewart Quintet; Jared Gold/Dave Gibson; Ken Fowser
Fat Cat 6, 10:30 pm 1:30 am
- ★ Johnathan Blake Quartet with Jaleel Shaw, Lage Lund, Ben Street
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Marc Ribot solo; Susie Ibarra, Dave Douglas, Marc Ribot
The Stone 8, 10 pm \$20
- ★ The Jazz Passengers: Roy Nathanson, Bill Ware, Sam Barfield, Curtis Fowlkes, Brad Jones, Ben Perowsky
Bar Lunático 8:30, 10 pm \$10
- ★ Petros Klampanis Βραζιλία with Magda Giannikou, Yotam Silberstein, Julian Shore, Keita Ogawa, Rogério Boccato, Gökçe Erem, Carrie Frey, Adam Fisher
Comelia Street Underground 9, 10:30 pm \$10
- ★ Aryeh Kobrinsky solo; Douglas Bradford Dragonfly with Patrick Breiner, Christopher Hoffman, Sam Osipov; Jason Kao Hwang Sing House with Steve Swell, Chris Forbes, Ken Filiano, Andrew Drury
The Firehouse Space 7, 8, 9 pm \$10
- ★ Mike DiRubbo Quartet with Bruce Barth, Dezzon Douglas, Willie Jones III
Jazz at Kitano 8, 10 pm \$32
- ★ Ronny Whyte/Boots Maleson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Jamie Saft Project with Joe Morris, Charles Downs; Reut Regev's R'time with Mark Peterson, Igal Foni
HappyLucky no.1 7, 9 pm
- ★ Pete McCann Trio with Evan Gregor, Michael Sarin
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Dave Scott Quintet Quintet with Loren Stillman, Leonard Thompson, John Hébert, Satoshi Takeishi
Greenwich House Music School 8 pm \$15
- ★ Chris Jentsch No Net with JC Sanford, Michel Gentile, Mike McGinnis, Jason Rigby, David Smith, Brian Drye, Jacob Sacks, Jim Whitney, Eric Halvorson
ShapeShifter Lab 9:30 pm \$10
- ★ Ole Mathisen Floating Points with Amir ElSaffar, Bobby Avey, Gregg August
Spectrum 8:30 pm
- ★ Gregorio Uribe Big Band
Ginny's Supper Club 8, 10 pm \$20
- ★ Gilad Hekselman Trio
Neighborhood Church of Greenwich Village 8, 9:30 pm
- ★ Ken Fowser Quartet; Samba de Gringo with Maucha Adnet
The Django at The Roxy Hotel 7:30, 10:30 pm
- ★ Masami Ishikawa Trio
Cleopatra's Needle 8 pm
- ★ Devin Bing and the Secret Service; SUM
Club Bonafide 7:30, 9:30 pm \$10
- ★ Music for Agnes Martin: John Zorn with Carol Emanuel, Ikue Mori, William Winant, Ches Smith, Dither Guitar Quartet, American Brass Quintet
Guggenheim Museum 7 pm \$30
- ★ Music of Return To Forever Acoustic: Chick Corea, Ravi Coltrane, Hubert Laws, Avishai Cohen, Lenny White
Blue Note 8, 10:30 pm \$85
- ★ Dave Holland, Kevin Eubanks, Chris Potter, Obed Calvaire
Birdland 8:30, 11 pm \$40
- ★ Donny McCaslin Quartet with Jason Lindner, Nate Wood, Mark Guiliana
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- ★ Shoko Igarashi
Silvana 6 pm
- ★ Carol Morgan Quartet
Saint Peter's 5 pm
- ★ Tim Keiper/Avram Fefer
440Gallery 4:40 pm \$10
- ★ Combo Nuvo
Blue Note 11:30 am 1:30 pm \$35
- ★ Roz Corral Trio with Dave Stryker, Paul Gill
North Square Lounge 12:30, 2 pm

- ★ Michelle Marie
Silvana 6 pm
- ★ Kevin Sun
Shrine 6 pm

Saturday, December 3

- ★ Sun of Goldfinger: David Torn, Tim Berne, Ches Smith
National Sawdust 7 pm \$20-35
- ★ Marc Ribot solo; Milford Graves, Shahzad Ismaily, Marc Ribot
The Stone 8, 10 pm \$20-25
- ★ Arturo O'Farrill solo
Williamsburg Music Center 10 pm \$20
- ★ Ted Brown and Brad Linde Quintet
The Drawing Room 7 pm \$20
- ★ Conal Fowkes; Ehud Asherie with Hilary Gardner, Ken Peplowski
The Django at The Roxy Hotel 7:30, 10:30 pm
- ★ Jay Clayton/Ken Filiano Duo; Milo Tamez with Angelica Sanchez, Andrew Drury
Soup & Sound 8 pm
- ★ Chano Domínguez New Flamenco Sounds with Alexis Cuadrado, Marvin Sewell, Arturo Stable, Wayne Tucker, Roman Filiu, Jay Rodriguez, Frank Lacy, Bill Ware
ShapeShifter Lab 8 pm \$10
- ★ Onaje Allan Gumbs
Club Bonafide 7:30, 9:30 pm \$10-15
- ★ Tony Middleton Quartet with Joe Vincent Tranchina, Iris Ormig, Dwayne "Cook" Broadnax
Jazz at Kitano 8, 10 pm \$32
- ★ TC III
Sistas Place 9, 10:30 pm \$20
- ★ Stefan Zeniuk's Gato Loco
Barbés 8 pm \$10
- ★ Willem Delisfort
Minton's 7:30, 9 pm
- ★ Richard Sears Trio; Ted Reichman solo
The Owl Music Parlor 7:30 pm \$10
- ★ Roberto Quintero Quintet; Raphael D'lugoff Quintet; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am
- ★ Ajoyo with Yacine Boulares
Bar Lunático 8:30, 10 pm \$10
- ★ Paul Robson Trio with Joseph Lepore, Jochen Rueckert
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Tribute to Mal Waldron: Mala Waldron Trio
The Cell 8 pm \$15
- ★ Kayo Hiraki Trio
Cleopatra's Needle 8 pm
- ★ Randy Weston's African Rhythms Quintet with TK Blue, Billy Harper, Alex Blake, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Jovan Alexandre
Dizzy's Club 11:30 pm \$20
- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugona Okegwo, Nate Smith
Smoke 7, 9, 10:30 pm \$38
- ★ Rossano Sportiello Trio with Frank Tate, Dennis Mackrel; Theo Hill
Mezzrow 8, 11 pm \$20
- ★ Ingrid Jensen Quintet; Philip Harper Quintet
Smalls 10:30 pm 1 am \$20
- ★ Johnathan Blake Quartet with Jaleel Shaw, Lage Lund, Ben Street
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Petros Klampanis Quintet with Yotam Silberstein, Itai Kris, Vitor Gonçalves, John Hadfield
Comelia Street Underground 9, 10:30 pm \$10
- ★ Ronny Whyte/Boots Maleson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Music of Return To Forever Acoustic: Chick Corea, Ravi Coltrane, Hubert Laws, Avishai Cohen, Lenny White
Blue Note 8, 10:30 pm \$85
- ★ Dave Holland, Kevin Eubanks, Chris Potter, Obed Calvaire
Birdland 8:30, 11 pm \$40
- ★ Donny McCaslin Quartet with Jason Lindner, Nate Wood, Mark Guiliana
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- ★ Rocco John Quartet
Caffe Vivaldi 6 pm
- ★ Jon Sheckler Trio
Shrine 6 pm
- ★ Christmas Jazz Vespers: Anne Phillips, Maurice Chestnut, Greg Ruvolo, Art Baron, Jon Gordon, Adam Arsanow, Karl Kaminski, Jeff Hirschfield
Resurrection Church NYC 5 pm
- ★ Ai Murakami Quartet
Blank Café & Bistro 1 pm

Sunday, December 4

- ★ Marc Ribot solo; Ceramic Dog: Marc Ribot, Shahzad Ismaily, Ches Smith
The Stone 8, 10 pm \$20
- ★ Steve Swell's Kende Dreams with Rob Brown, Dave Burrell, William Parker, Chad Taylor
Roulette 8 pm \$25
- ★ Adam Rudolph's Go: Organic Orchestra with Kaoru Watanabe, Steve Gorn, Michel Gentile, Ze Luis, Sylvain Leroux, Mariano Gil, Ned Rothenberg, Avram Fefer, Ivan Barenboim, Sean Sonderegger, Batya Sobel, Graham Haynes, Stephen Haynes, Peter Zummo, Libby Schwartz, Charles Burnham, Julianne Carney, Mark Chung, Sana Nagano, Gwen Laster, Melanie Dyer, Stephanie Griffin, Alva Anderson, Marika Hughes, Leco Reis, Emma Alabaster, James Hurt, Tim Keiper, Joe Hertenstein, Keita Ogawa, John Hadfield, Kenny Wessel, Marco Cappelli, Alexis Marcelo, Damon Bank
Brooklyn Conservatory of Music 8 pm \$15
- ★ Makoto Kawabata/Tatsuya Nakatani: TALIBAM!; Matt Mottel/Kevin Shea and guests
TAMIO Shiraiishi, David Watson
JACK 8 pm \$15
- ★ Jacob Sacks/Eric Wobbles
The Firehouse Space 8 pm \$10
- ★ Myron Walden; John Merrill
Mezzrow 8, 11 pm \$20
- ★ Ai Murakami Trio with Sacha Perry; Amos Hoffman Quartet
Smalls 4:30, 10:30 pm 1 am \$20
- ★ Terry Waldo's Gotham City Band; Jade Synsteli's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- ★ Leni Stern with Mamadou Ba, Yacouba Sissoko, Makan Kouyate
Barbés 7 pm \$10
- ★ Michael Davis Hip-Bone Big Band with Dick Oatts, David Mann, Bob Malach, Andy Sneider, Roger Rosenberg, Nick Marchione, Jim Hynes, Tony Kadleck, Scott Wendholt, Zaq Davis, Marshall Gilkes, Conrad Herwig, Keith O'Quinn, Amy Salo, Jeff Nelson, Andy Ezrin, David Finck, Jared Schonig
SubCulture 7:30 pm
- ★ Adam Caine/Louise Dam Eckardt Jensen Duo with guest Nick Lyons; Chris Pitsiokos, Matt Nelson, Nick Lyons, Louise Dam Eckardt Jensen
Downtown Music Gallery 6, 7 pm
- ★ Olli Soikkeli with Julian Labro, Eduardo Belo
Comelia Street Underground 8:30, 10 pm \$10
- ★ NY Jazz Workshop Recital directed by Ron Horton; Giuseppe De Gregorio NYC Gospel Jazz Syndicate; Sofia Ribeiro Group
Club Bonafide 4, 7, 9:30 pm \$10
- ★ Sharik Hasan Trio with Alexander L.J. Tóth, Anthony A. Tóth
ShapeShifter Lab 8 pm \$10
- ★ Wayne Tucker
Minton's 7:30 pm
- ★ Briá Monet; Fuck Squad
Williamsburg Music Center 10, 11:15 pm
- ★ Shrine Big Band
Shrine 8 pm
- ★ Randy Weston's African Rhythms Quintet with TK Blue, Billy Harper, Alex Blake, Neil Clarke
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugona Okegwo, Nate Smith
Smoke 7, 9, 10:30 pm \$38
- ★ Music of Return To Forever Acoustic: Chick Corea, Ravi Coltrane, Hubert Laws, Avishai Cohen, Lenny White
Blue Note 8, 10:30 pm \$85
- ★ Donny McCaslin Quartet with Jason Lindner, Nate Wood, Mark Guiliana
Village Vanguard 8:30, 10:30 pm \$30
- ★ The Power Quintet: Jeremy Pelt, Steve Nelson, Danny Grissett, Peter Washington, Bill Stewart
Jazz Standard 7:30, 9:30 pm \$30
- ★ Shoko Igarashi
Silvana 6 pm
- ★ Carol Morgan Quartet
Saint Peter's 5 pm
- ★ Tim Keiper/Avram Fefer
440Gallery 4:40 pm \$10
- ★ Combo Nuvo
Blue Note 11:30 am 1:30 pm \$35
- ★ Roz Corral Trio with Dave Stryker, Paul Gill
North Square Lounge 12:30, 2 pm

Monday, December 5

- ★ McCoy Tyner Quartet with Gary Bartz, Gerald Cannon, Francisco Mela
Blue Note 8, 10:30 pm \$45
- ★ MSM Afro-Cuban Jazz Orchestra led by Bobby Sanabria
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- ★ David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper
Comelia Street Underground 8:30 pm \$10
- ★ Marcos Varela Trio with Glenn Zaleski, Kush Abadey
Bar Lunático 8:30, 10 pm \$10
- ★ JC4: JC Sanford, Mike Baggetta, Dave Ambrosio, Russ Meissner
Spectrum 7 pm
- ★ 65 Fen Music Two Year Anniversary Party: Patrick Breiner, Caroline Davis, Adam Hopkins, Anaïs Maviel, Jake Henry and guests
Delroy's Cafe and Wine Bar 9 pm
- ★ Andrea Wolper Trio with John di Martino, Ken Filiano
Zinc Bar 7 pm
- ★ Amos Hoffman; Pasquale Grasso
Mezzrow 8, 11 pm \$20
- ★ WOOD: Francesco Cingillo, Aaron Parks, Joe Sanders; Jonathan Barber
Smalls 7:30 pm 1 am \$20
- ★ Abhik Mukerjee; Simona Premazzi Quintet with Philip Dizack, Mark Shim, Pablo Menares, Kush Abadey; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am
- ★ Paul Jubong Lee Trio with Daniel Durst, Zan Tetickovic; Dorian Devins Trio with Lou Rainone, Paul Gill
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Peter Knoll Trio with Mark Peterson, Andy O'Neill
ShapeShifter Lab 7 pm \$10
- ★ Brenda Rudzinski Quartet with Lafayette Harris, Jr., Daniel Ori, John Suntken and guests Kim Leveille, Sarah Gabrielle Saint-Loth, Bearaether Reddy
For My Sweet Restaurant 8 pm \$10
- ★ Kevin Sun; Cole Davis Sextet
Silvana 6, 7 pm

Tuesday, December 6

- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$30
- ★ Simone Dinnerstein/Brad Mehldau P.S. 321 7 pm \$15
- ★ Karlheinz Miklin Trio with Ron McClure, Billy Hart
Austrian Cultural Forum 7:30 pm
- ★ Gerald Clayton Trio with Joe Sanders, Kendrick Scott and guest Miguel Zenón
Jazz Standard 7:30, 9:30 pm \$30
- ★ Stacey Kent
Birdland 8:30, 11 pm \$50
- ★ Maurice Hines and DIVA Jazz Orchestra with Sherrie Maricle, Jackie Warren, Amy Shook, Alexa Tarantino, Roxy Coss, Lauren Sevan, Liesl Whitaker, Jami Dauber, Jennifer Krupa
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Immanuel Wilkins
Dizzy's Club 11:30 pm \$5
- ★ Ches Smith, Fred Frith, Mary Halvorson; Ches Smith, Ikue Mori, Fred Frith
The Stone 8, 10 pm \$20
- ★ Frank Sinatra Tribute: Arnold J. Smith and Janice Friedman
NYC Bahá'í Center 8, 9:30 pm \$15
- ★ Nublu Jazz Fest: Tim Berne, Matt Mitchell, Ben Perowsky
Nublu 8 pm
- ★ Danceable Duke: Dave Chamberlain's Band of Bones with guest Mercedes Ellington
Christ and St. Stephen's Church 8 pm \$20
- ★ Taulant Mehmeti with Baden Goyo, Jill McKenna, Ayman Boujrida; Ayman Boujrida with Gabriel Chakarji, Taulant Mehmeti, Jill McKenna
ShapeShifter Lab 8, 9:15 pm \$10
- ★ Josh Deutsch's Pannonia with Zach Brock, Ryan Keberle, Gary Wang, Ronen Itzik; Kevin Harris Trio with Luques Curtis, Rudy Royston
Korzo 9, 10:30 pm
- ★ IN Trio: Harvie S, Tim Armacost, Christian Finger
Club Bonafide 7:30 pm \$15
- ★ Maucha Adnet; Miki Yamanaka/Adi Meyerson Jam Session
Mezzrow 8, 11 pm \$20
- ★ Peter Zak Trio; Lucas Pino No Net Nonet; Jon Beshay
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Saul Rubin Zebtet; Willie Martinez y la Familia
Fat Cat 7, 9 pm
- ★ Suny Purchase Jazz Vocal Studio Night: Deborah Latz, Alexis Cole, Alex Hamburger, Peter Isaac, Maria Quintanilla, Anne McLean, Emily Blumenthal, Jack Morrison, Gabriella Khoury, Kira Goidel, Jack Redsecker, Michael Migliore, Mike Alfieri; Renato Diz/Maria Quintanilla
Comelia Street Underground 8, 9:30 pm \$10
- ★ Kyle Moffatt Trio with Max Marshall, Josh Roberts; Mike Bono Trio with Jared Henderson, Roberto Giaquinto
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Vinny Raniolo/Frank Vignola
Cavatappo Grill 8, 10 pm \$10
- ★ The Latin Tinge—Ray Barretto, Cal Tjader, and Carlos Henriquez; Juilliard Jazz Ensembles
Juilliard School Paul Hall 7:30 pm
- ★ Takaaki Otomo
Jazz at Kitano 8 pm
- ★ Lenka Lichtenberg
Jalopy 8:30 pm \$15
- ★ McCoy Tyner Quartet with Gary Bartz, Gerald Cannon, Francisco Mela
Blue Note 8, 10:30 pm \$45
- ★ Elise Wood Duo
Silvana 6 pm

Wednesday, December 7

- ★ Chick Corea/John McLaughlin
Blue Note 8, 10:30 pm \$85
- ★ Tim Berne Trio with Matt Mitchell, Dan Weiss
Cavatappo Grill 8, 10 pm \$10
- ★ The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Sinne Eeg/Jacob Christofferson
Jazz at Kitano 8, 10 pm \$17
- ★ William Hooker solo
Videology 7 pm
- ★ Battle in the Bronx: Eric Alexander and Vincent Herring
An Beal Becht Café 8, 9:30 pm \$15
- ★ Gyan Riley/Fred Frith; Sylvie Courvoisier/Fred Frith
The Stone 8, 10 pm \$20
- ★ Marco Cappelli
Bar Lunático 8:30, 10 pm \$10
- ★ Allegra Levy; Donald Vega Quartet
The Django at The Roxy Hotel 7:30, 10 pm
- ★ Roni Ben-Hur; Tony Hewitt and Friends
Mezzrow 8, 11 pm \$20
- ★ Rob Garcia Quartet with Noah Preminger, Gary Versace, Vicente Archer; Sarah Kadoura
Smalls 7:30 pm 1 am \$20
- ★ Raphael D'lugoff Trio +1; Groover Trio; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Charles Turner
Smoke 7, 9, 10:30 pm \$12
- ★ Jorge Luis Pacheco Campos Trio
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Immanuel Wilkins
Dizzy's Club 11:30 pm \$5
- ★ Nathaniel Morgan/Anna Webber; Dustin Carlson Trio with Anna Webber, Sam Osipov
Rye 9, 10:15 pm
- ★ DODO Orchestra
Club Bonafide 7:30 pm \$10
- ★ Matt Malanowski Stories Project with Adam O'Farrill, Rocky Amer, Shai Golan, Cole Davis, Russell Holzman
ShapeShifter Lab 7 pm \$10
- ★ Pablo Aslan/Roger Davidson
Caffe Vivaldi 7:15 pm
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$30
- ★ Gerald Clayton Trio with Joe Sanders, Kendrick Scott and guest Miguel Zenón
Jazz Standard 7:30, 9:30 pm \$30
- ★ Stacey Kent
Birdland 8:30, 11 pm \$50
- ★ Ravi Campbell Quartet
Silvana 6 pm
- ★ Saundra Silliman, George Dulin, Daniel Foose, David Silliman
Saint Peter's 1 pm \$10

Thursday, December 8

- ★Return To Forever meets Mahavishnu: Chick Corea, John McLaughlin, Victor Wooten, Lenny White Blue Note 8, 10:30 pm \$85
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb Jazz Standard 7:30, 9:30 pm \$30
- ★Frank Kimbrough Trio with Jay Anderson, Jeff Hirshfield Jazz at Kitano 8, 10 pm \$17 Club Bonafide 7:30 pm \$10
- Omar Hakim/Rachel Z Bar Lunático 8:30, 10 pm \$10
- Brandon Ross David Rubenstein Atrium 7:30 pm
- Lakecia Benjamin Bria Skonberg Band with Evan Amtzen, Mathis Picard, Corcoran Holt, Jerome Jennings Dizzy's Club 7:30, 9:30 pm \$40
- Immanuel Wilkins Dizzy's Club 11:30 pm \$10
- Mute the commercials: Jeff Miles, Alex Clough, John Gray, Alex Feldman; Stephanos Chytritis Quartet with Joe Morris, Dan Peck, Ingrid Laubrock ShapeShifter Lab 7, 8:15 pm \$10
- ★Souren Baronian's Taksim with Adam Good, Lee Baronian, Mal Stein, Sprocket Royer Barbés 8 pm \$10
- Amina Figarova Sextet with Wayne Escoffery, Alex Norris, Bart Platteau, Luques Curtis, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$12
- Ikue Mori/Fred Frith; Charles K. Noyes, Ikue Mori, Fred Frith The Stone 8, 10 pm \$20
- Ulysses Owens Jr. and Friends with Yasushi Nakamura, Joel Ross, Benny Benack III; Sarah Slonim Smalls 7:30 pm 1 am \$20
- Interpretations: Reinier Van Houdt; Brian Schober/Joan Ross Sorkin Roulette 8 pm \$20
- Joel Forrester Spectrum 7 pm
- James Shipp's Choro Fubar with Vitor Gonçalves, Mike Lavelle, Sergio Krawkowski, Richie Barshay; Jon Singer and Friends with Carmen Staaf, Alexa Barchini, Myk Freedman, Mika Godbole, Noel Brennan, Alby Roblejo Comelia Street Underground 8, 9:30 pm \$10
- Philip Dizack Quintet with Immanuel Wilkins, Aaron Parks, Daryl Johns, Jeremy Dutton The Jazz Gallery 7:30, 9:30 pm \$15
- Sandra Sprecher/Satoshi Takeishi; Ken Butler/Adrian Romero The Firehouse Space 8, 9 pm \$10
- Marc Hannaford, Tom Rainey, Jeremy Viner; Jon Crompton, James Wengrow, Mike Altieri Beam Brooklyn 8 pm
- Alita Moses; Ian Hendrickson-Smith The Django at The Roxy Hotel 7:30, 10 pm
- Molly Tigre: Mitch Marcus, Chris Hiatt, Ezra Gale, Kolipe Camara, Joe Abba Bar Chord 9 pm
- Diego Ramirez; Greg Glassman Quintet Fat Cat 7, 10 pm
- Flavio Silva Trio with Alex Apolo Ayala, Sanah Kadoura; Perry Smith Trio with Sam Minaie, Mark Ferber Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Eugene Marlow's Heritage Ensemble with Michael Hashim, Frank Wagner, Bobby Sanabria, Matthew Gonzalez Baruch Performing Arts Center 7:30 pm \$25
- Angela Morris' Rallidae with LX, Dustin Carlson, Scott Colberg Manhattan Inn 9:30 pm
- Tony Purrone/Matt Criscuolo Project Williamsburg Music Center 9 pm
- King Solomon Hicks Trio Cavatappo Grill 9, 11 pm \$10
- Kuni Mikami Trio Cleopatra's Needle 7 pm
- ★Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Stacey Kent Birdland 8:30, 11 pm \$50
- Matt McDonald Silvana 6 pm

Friday, December 9

- ★577 Records NYForwardFestival: Gene Moore, Daniel Moore, Gene Janas; Mary Anne Driscoll/Daniel Carter; Tobias Wilner solo; Adam Lane Trio with Darius Jones, Vijay Anderson; Daniel Carter, Tobias Wilner, Djibril Toure, Federico Ughi; G. Calvin Weston's Improv Messenger Scholes Street Studio 6 pm \$25
- ★Dezron Douglas Trio with Donald Brown, Willie Jones III; Johnny O'Neal Mezzrow 8, 11 pm \$20
- Tardo Hammer with Lee Hudson, Steve Williams; Eric McPherson Quartet with Abraham Burton, David Bryant, Dezron Douglas; Joe Farnsworth Smalls 7:30, 10:30 pm 1 am \$20
- Rodney Green Quartet; NY Cats Fat Cat 6, 10:30 pm
- Rosa Passos Quartet with guest Kenny Barron The Appel Room 7, 9:30 pm \$70-90
- T Bone Walker—A Bridge From Blues to Jazz: Steve Miller with Jimmie Vaughan, Mike Flanigin, Shelly Berg, Lauren Sevan, Patrick Bartley, Craig Handy, Michael Rodriguez, Yasushi Nakamura, Sonny Emory, Brianna Thomas Rose Theater 8 pm \$45-140
- ★Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash Smoke 7, 9, 10:30 pm \$40
- Sara Serpa/Ran Blake Duo Jazz at Kitano 8, 10 pm \$32
- David Virelles Antenna with Marcus Gilmore, Rafiq Bhatia and guests Le Poisson Rouge 7:30 pm \$20
- Laurie Anderson/Fred Frith; Ava Mendoza, Okkyung Lee, Fred Frith The Stone 8, 10 pm \$20
- Yoshimio, Susie Ibarra, Robert Aiki Aubrey Lowe Roulette 8 pm \$25
- ★Sammy Figueroa with Silvano Monasterios, Gabriel Vivas, Dennis Hernandez, Carlos Averhoff, Jr., Ludwig Afonso Club Bonafide 7:30, 9:30 pm \$10
- ★Joan Belgrave Group with T.K. Blue, Greg Glassman, Sharp Radway, Endea Owens, Sanah Kadourah and guest Alex Rybeck Metropolitan Room 9:30 pm \$24
- Home for the Holidays: Kenny Washington with Isaiah J. Thompson, Philip Norris, Joe Farnsworth, Joel Ross Dizzy's Club 7:30, 9:30 pm \$40
- Immanuel Wilkins Dizzy's Club 11:30 pm \$10
- Lage Lund 4 with Greg Osby, Matt Brewer, Tyshawn Sorey The Jazz Gallery 7:30, 9:30 pm \$25
- Jacob Sacks/Orlando Hernandez Ibeam Brooklyn 12 am \$15
- ★An Evening of Solos: Dan Blake, Moppa Elliott, Kyoko Kitamura: Ricardo Gallo, Terri Hron, Charlie Evans, Sandra Sprecher The Firehouse Space 8 pm \$10
- Underground Horns; Yotoco Drom 8 pm \$15
- Pedro Giraudo Tango Quartet Barbés 8 pm \$10
- Emily Braden Minton's 7:30, 9 pm
- Paul Jones Sextet with Alex LoRe, Matt Davis, Glenn Zaleski, Johannes Felscher, Peter Kronreif; Alex Lore Quintet with Adam O'Farrell, Aaron Parks, Martin Nevin, Allan Mednard Comelia Street Underground 9, 10:30 pm \$10
- Nir Felder Trio with Matt Brewer, Corey Fonville Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Low Light Filter: Jeff Platz, Dmitry Ishenko, Dalius Naujokaitis Nubly 9 pm
- Jon Davis/Noriko Ueda Knickerbocker Bar and Grill 9:45 pm \$3.50
- Ken Fowser Quartet; Dominick Farnacci The Django at The Roxy Hotel 7:30, 10:30 pm
- Tacuma Bradley's Unity Band Rockwood Music Hall Stage 1 12 am
- Libby Richman Trio Cleopatra's Needle 8 pm
- ★Return To Forever meets Mahavishnu: Chick Corea, John McLaughlin, Victor Wooten, Lenny White Blue Note 8, 10:30 pm \$85
- The Nth Power Blue Note 12:30 am \$20
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb Jazz Standard 7:30, 9:30 pm \$30
- ★Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30

- Stacey Kent Birdland 8:30, 11 pm \$50
- Joe Pino Quintet Silvana 6 pm
- Claire Natirbov Trio Shine 6 pm

Saturday, December 10

- ★577 Records NYForwardFestival: Hot Date: Chris Welcome/Shayna Dulberger; Aella: Patrick Breiner/Max Goldman; Daniel Carter, Patrick Holmes, Matthew Putman, Federico Ughi; Maria Chavez solo; Daniel Carter, Watson Jennison, William Parker, Federico Ughi Scholes Street Studio 6:15 pm \$25
- ★Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr; Kenny Wollesen The Owl Music Parlor 7:30 pm \$10
- Willie Colon's Asalto Navideño Lehman Center 8 pm \$40-100
- Fred Frith/Zeena Parkins; Yuka C. Honda, Yoshimio, Fred Frith The Stone 8, 10 pm \$20
- ★Sheila Jordan/Cameron Brown Duo with WORKS: Michel Gentile, Daniel Kelly, Rob Garcia Brooklyn Conservatory of Music 7:30 pm \$15
- ★Michael Thieke/Biliana Voutchkova; Louise D E Jensen Sax Quartet with Chris Pitsiokis, Matt Nelson, Tamio Shiraiishi Soup & Sound 8 pm
- Mick Rossi's 160 Spectrum 7:30 pm
- Karl Berger Improvisers Orchestra El Taller Latinoamericano 7, 9 pm
- Karl Latham Living Standards with Mark Egan, Oz Noy Club Bonafide 7:30 pm \$10
- Carlo Costa Quartet with Jonathan Moritz, Steve Swell, Sean Ali; Taylor Ho Bynum/Tomas Fujiwara; Andrew Smiley/Giacomo Meregá New Revolution Arts 8, 9, 10 pm
- ★Avram Fefer, Michael Bisio, Michael Wimberly Zürcher Gallery 8 pm \$15
- Corcoran Holt Quintet; Greg Glassman Jam Fat Cat 10 pm 1:30 am
- Paul Carlon Trio with Phil Palombi, Matt Kane Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Sharp Radway Sistas' Place 9, 10:30 pm \$20
- Tom Chang Quartet with Mitch Marcus, Sam Minaie, Nate Wood Comelia Street Underground 9 pm \$10
- Michael Eaton Individuation Rockwood Music Hall Stage 1 1 am
- André Carvalho Group Rockwood Music Hall Stage 3 11:30 pm \$10
- Todd Herbert Quartet; Svetlana and the Delancey Five The Django at The Roxy Hotel 7:30, 10:30 pm
- Steven Chera Metropolitan Room 9:30 pm \$24
- Justin Lees Trio Cleopatra's Needle 8 pm
- ★Dezron Douglas Trio with Donald Brown, Willie Jones III; Anthony Wornsey Mezzrow 8, 11 pm \$20
- David Schnitter Quartet; Eric McPherson Quartet with Abraham Burton, David Bryant, Dezron Douglas; Brooklyn Circle Smalls 7:30, 10:30 pm 1 am \$20
- Rosa Passos Quartet with guest Kenny Barron The Appel Room 7, 9:30 pm \$70-90
- T Bone Walker—A Bridge From Blues to Jazz: Steve Miller with Jimmie Vaughan, Mike Flanigin, Shelly Berg, Lauren Sevan, Patrick Bartley, Craig Handy, Michael Rodriguez, Yasushi Nakamura, Sonny Emory, Brianna Thomas Rose Theater 8 pm \$45-140
- ★Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash Smoke 7, 9, 10:30 pm \$40
- Sara Serpa/Ran Blake Duo Jazz at Kitano 8, 10 pm \$32
- Jon Davis/Noriko Ueda Knickerbocker Bar and Grill 9:45 pm \$3.50
- Home for the Holidays: Kenny Washington with Isaiah J. Thompson, Philip Norris, Joe Farnsworth, Joel Ross Dizzy's Club 7:30, 9:30 pm \$45
- Immanuel Wilkins Dizzy's Club 11:30 pm \$20
- Lage Lund 4 with Greg Osby, Matt Brewer, Tyshawn Sorey The Jazz Gallery 7:30, 9:30 pm \$25
- Jacob Sacks/Orlando Hernandez Ibeam Brooklyn 8:30 pm \$15
- ★Return To Forever meets Mahavishnu: Chick Corea, John McLaughlin, Victor Wooten, Lenny White Blue Note 8, 10:30 pm \$85
- The Nth Power Blue Note 12:30 am \$20
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb Jazz Standard 7:30, 9:30 pm \$30
- ★Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Stacey Kent Birdland 8:30, 11 pm \$50
- Hudson Jazzworks Benefit Concert: Armen Donelian, Marc Mommaas and HJW Alumni Michiko Studios 4 pm

Sunday, December 11

- ★577 Records NYForwardFestival: Gabriele Meirano/Andreas Günther; Nick Lyons with Patrick Holmes, Kazzie Jaxen, Adam Caine; Ancestral Duo: Luke Stewart/Jamal Moore; Federico Ughi Heart Talk with David Schnugg, Mike Irwin, Jeff Snyder; Remembering Connie Crothers: Richard Tabnik, Harvey Diamond, Ken Filiano, Roger Mancuso; The Listening Group: Daniel Carter, Nick Lyons, Patrick Holmes, Claire de Brunner, Jeff Snyder, Stelios Michas, Jonah Rosenberg, Zach Swanson, Federico Ughi Scholes Street Studio 5:45 pm \$25
- Nate Wooley, Tania Chen, Fred Frith; Tania Chen, Nava Dunkelmann, Fred Frith The Stone 8, 10 pm \$20
- MoonJue Presents: Eyal Maoz/Yaron Stavi; Beledo and guests; Gilad Atzmon and The Orient House Ensemble with Yaron Stavi and guest Amina Figarova ShapeShifter Lab 7:30, 8:30, 9:45 pm \$15
- Joe Carter/Peter Cherches Comelia Street Underground 6 pm \$20
- ★Jane Ira Bloom Early Americans with Mark Helias, Bobby Previte Comelia Street Underground 8:30 pm \$10
- Shai Maestro/Gretchen Parlato; John Merrill and Friends Mezzrow 8, 11 pm \$20
- Ai Murakami Trio with Sacha Perry; Johnny O'Neal Trio Smalls 4:30, 7:30 pm 1 am \$20
- Terry Waldo's Gotham City Band; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- Akiko Pavolka Trio with Matt Pavolka, Bill Campbell Barbés 7 pm \$10
- Elsa Nilsson/Jon Cowherd Rockwood Music Hall Stage 1 8 pm
- Lara Bello/Luis Perdomo Duo; Ty Stephens and (the) SoulJazz with Richard Cummings, Jr., Ron Monroe, Tony Lewis, Robert Taylor Club Bonafide 7:30, 9:30 pm \$10
- Ron Wilkins Quartet; Becca Patterson and Ron Wilkins Big Band Williamsburg Music Center 9 pm
- C. Anthony Bryant Minton's 7:30 pm
- Cole Davis Metropolitan Room 7 pm \$24
- ★Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash Smoke 7, 9, 10:30 pm \$40
- Home for the Holidays: Kenny Washington with Isaiah J. Thompson, Philip Norris, Joe Farnsworth, Joel Ross Dizzy's Club 7:30, 9:30 pm \$35
- ★Return To Forever meets Mahavishnu: Chick Corea, John McLaughlin, Victor Wooten, Lenny White Blue Note 8, 10:30 pm \$85
- ★Peter Bernstein Quartet with Harold Mabern, John Webber, Jimmy Cobb Jazz Standard 7:30, 9:30 pm \$30
- ★Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Cheryl Lynne Skinner Silvana 6 pm
- JP Jofre Quintet Saint Peter's 5 pm
- ★John Zorn Improv Matinee/Benefit for The Stone: Joe Lovano, Craig Taborn, Joe Morris, Trevor Dunn, Kenny Wollesen, Dan Weiss, Ikue Mori Village Vanguard 3 pm \$30
- ★Muhai Richard Abrams Orchestra with Marty Ehrlich, Ned Rothenberg, Ingrid Laubrock, James Stewart, Scott Robinson, Herb Robertson, Nate Wooley, Josh Evans, Nabaté Isles, Steve Swell, Alfred Patterson, Rick Parker, Jose Davila, Richard Sears, Bryan Carrott, Dean Torrey, Reggie Nicholson Carroll Music Studios 11 am

- ★The Music of Miles Davis: Claudio Roditi Quartet with Matt King, Connor Koch, Gordon Lane Blue Note 11:30 am 1:30 pm \$35
- Paul Jost Trio with Jim Ridd, Harvie S North Square Lounge 12:30, 2 pm

Monday, December 12

- Pink Martini Le Poisson Rouge 8 pm \$65
- Chris Botti Blue Note 8, 10:30 pm \$125
- ★Eri Yamamoto Trio with Dave Ambrosio, Ikuo Takeuchi Bar Lunático 8:30, 10 pm \$10
- Juilliard Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$30
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Featherly: Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz; Lainie Cooke with Josh Richman, Cameron Brown, Kenneth Salters Comelia Street Café 8:30, 10 pm \$10
- Greg Murphy; Ari Roland Mezzrow 8, 11 pm \$20
- Ned Gould Quartet; Billy Kaye Fat Cat 9 pm 12:30 am
- Marta Sanchez, Oscar Noriega, Jeong Lim Yang; The Breathers: Ben Schapiro, Ben Hoffmann, Kelsey van Ert Delroy's Cafe and Wine Bar 9, 10 pm
- Elsa Nilsson Quartet with Jeff McLaughlin, Matt Clohesy, Cody Rahn; The Matédors: Elsa Nilsson, Jeff McLaughlin, Amanda Ruzza, Lautaro Burgos ShapeShifter Lab 7, 8:15 pm \$10
- The International Ensemble Subrosa 8, 10 pm \$10
- Mark Phillips Trio with Syberen Van Munster, Sam Zema; Les Grant Trio with John Chin, Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Rome Neal Jam Session For My Sweet Restaurant 8 pm
- Clemens Grassmann Silvana 6 pm

Tuesday, December 13

- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- Pink Martini Town Hall 8 pm \$40-125
- ★Larry Ochs, Nate Wooley, Ken Filiano, Harris Eisenstadt The Rosemont 9 pm
- Karrin Allyson Birdland 8:30, 11 pm \$40
- ★Christian Sands Quartet with Gilad Hekselman, Yasushi Nakamura, Jerome Jennings Jazz Standard 7:30, 9:30 pm \$25
- Gabrielle Stravelli with Art Hirahara, Pat O'Leary, Eric Halvorson, Scott Robinson and guest Dave Cook Indium 8:30 pm \$25-50
- New York Youth Symphony Jazz Band Dizzy's Club 7:30, 9:30 pm \$30
- Bruce Harris Dizzy's Club 11:30 pm \$5
- IMA: Nava Dunkelmann/Amma Aterias with guests Brian Chase, Chuck Bettis; Michael Nicolas solo The Stone 8, 10 pm \$20
- Caroline Davis with Marquis Hill, Julian Shore, Tamir Shmerling, Jay Sawyer Comelia Street Underground 8, 9:30 pm \$10
- Smirk: Alan Bjorklund, Travis Reuter, Jeremy Viner, Christopher Tordini; Hashem Assadullahi Group Korzo 9, 10:30 pm
- David Kuhn Trio with Daniel Durst, Mario Irgoyen; Caroline Davis Trio with Will Slater, Jay Sawyer Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Haruna Fukazawa Quintet with Steve Wilson, David DeMotta, Michal O'Brien; Shu Odamura Trio with Yoshiki Yamada, Yutaka Uchida ShapeShifter Lab 7, 8:15 pm \$10
- Yoosun Nam Rockwood Music Hall Stage 3 10 pm \$10
- Mike Lipskin; Mikki Yamanaka/Adi Meyerson Jam Session Mezzrow 8, 11 pm \$20
- Saul Rubín Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm
- Gonçalo Leonardo Quartet; Moth To Flame: Tyson Harvey, Ivo Lorenz, John Krtli, Ken Marino Club Bonafide 7:30, 9:30 pm \$10
- Konrad Paszkudzki Trio Cavatappo Grill 8, 10 pm \$10
- Takaaki Otomo Jazz at Kitano 8 pm
- Chris Botti Blue Note 8, 10:30 pm \$95
- Milton Rodriguez Cisneros Shine 6 pm

Wednesday, December 14

- ★Big Band Holidays: Jazz at Lincoln Center Orchestra with guest Catherine Russell Rose Theater 8 pm \$45-140
- ★Ted Rosenthal Wonderland Trio with Noriko Ueda, Tim Horner Dizzy's Club 7:30, 9:30 pm \$35
- Bruce Harris Dizzy's Club 11:30 pm \$5
- ★Tim Berne Trio with Matt Mitchell, Dan Weiss The Jazz Gallery 7:30, 9:30 pm \$15
- Mark Elf; Tony Hewitt and Friends Mezzrow 8, 11 pm \$20
- Melissa Aldana Quintet with Kendrick Scott, Pablo Menares, Phillip Dizack, Glenn Zaleski; Ryan Keberle and Catharis with Camila Meza, Mike Rodriguez, Jorge Roeder, Eric Doob; Aaron Seber Smalls 7:30, 10:30 pm 1 am \$20
- Raphael D'Ugoff Trio +1; Harold Mabern Trio; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am
- Jonathan Goldberger, Mark Feldman, Satoshi Takeishi; Hank Roberts and Friends Rye 9, 10:15 pm
- ★Uri Gurvich Quartet with Manuel Valera, Edward Perez, Francisco Mela; Francesco Geminiani Quartet with Remy Le Boeuf, Desmond White, Daniel Dor Comelia Street Underground 8, 9:30 pm \$10
- Spirits Rebellious—The Brazilian Music of Thomas Chapin: Saul Rubín, Asaf Yuria, Itai Kriss, Arthur Kell, Joey Cardello, Mark Ferber Bar Lunático 8:30, 10 pm \$10
- Nate Smith and Kinfolk Drom 9 pm \$20
- Jaimoe's Jasssz Band Indium 8:30 pm \$25-35
- Jazz House Collective: Nathan Eklund, Ted Chubb, David Gibson, Peter Lin, Bruce Williams, Ed Palermo, Julius Tolentino, Mike Lee, Lauren Sevan, Oscar Perez, Radam Schwartz, Charlie Sigler, Jennifer Vincent, Vince Ector Jazz Standard 7:30, 9:30 pm \$25
- Fleurine Smoke 7, 9, 10:30 pm \$12
- Lynette Washington/Dennis Bell Jazz N.Y. Birthday Bash with Alex Blake, Victor Jones Jazz at Kitano 8, 10 pm \$17
- Cory Henry and The Funk Apostles Harlem Stage Gatehouse 7:30 pm
- Vivian Reed Metropolitan Room 9:30 pm \$24
- ★Michael Leonhart Orchestra Rockwood Music Hall Stage 2 9:15 pm \$20
- Antoine Drye Quartet; Joe Magnarelli The Django at The Roxy Hotel 7:30, 10 pm
- Patrick Andy Band with Eli Menezes, Harry Vaughn, Ivory McDonald Club Bonafide 9:30 pm \$10
- Stephanie Richards The Owl Music Parlor 7:30 pm \$10
- ★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- Karrin Allyson Birdland 8:30, 11 pm \$40
- IMA: Nava Dunkelmann/Amma Aterias with guests Shayna Dunkelmann, Ava Mendoza; Craig Taborn, Joe Morris, Michael Nicolas The Stone 8, 10 pm \$20
- Chris Botti Blue Note 8, 10:30 pm \$115
- Alfredo Colon Quartet Silvana 6 pm
- LehCats Shine 6 pm
- Yuletide Celebration: Ben Cassara, Marlene VerPlanck, Matt Baker, Joyce Breach, Carol Fredette, Ronny Whyte, Boots Malson, Mauricio De Souza Saint Peter's 1 pm \$10



Thursday, December 15

Thu, Dec 1	DAN WEISS TRIO 8PM Jacob Sacks, Thomas Morgan
Fri, Dec 2	PETROS KLAMPANIS: BPAZIA 9PM & 10:30PM Magda Giannikou, Yotam Silberstein, Julian Shore, Keita Ogawa, Rogério Boccato, Gokce Erem, Carrie Frey, Adam Fisher
Sat, Dec 3	PETROS KLAMPANIS QUINTET 9PM & 10:30PM Yotam Silberstein, Itai Kris, Vitor Goncalves, John Hadfield
Sun, Dec 4	DJANGO AT CORNELIA STREET: OLLI SOIKKELI 8:30PM Julian Labro, Eduardo Belo; Koran Agan, host
Tue, Dec 6	ALEXIS COLE PRESENTS SUNY PURCHASE JAZZ VOCAL STUDIO NIGHT 8PM Deborah Latz, curator VOXECSTATIC: RENATO DIZ & MARIA QUINTANILLA'S 9:30PM
Thu, Dec 8	JAMES SHIPP'S CHORO FUBAR 8PM Vitor Goncalves, Mike Lavalle, Sergio Krawkowski, Richie Barshay JON SINGER AND FRIENDS 9:30PM Carmen Staaf, Alexa Barchini, Myk Freedman, Mika Godbole, Noel Brennan, Alby Roblejo
Fri, Dec 9	PAUL JONES SEXTET 9PM Alex LoRe, Matt Davis, Glenn Zaleski, Johannes Felscher, Peter Kronreif ALEX LORE QUINTET 10:30PM Aaron Parks, Rick Quartel, Allan Mednard
Sat, Dec 10	TOM CHANG QUARTET 9PM Mitch Marcus, Sam Minaie, Nate Wood
Sun, Dec 11	JANE IRA BLOOM EARLY AMERICANS 8:30PM Mark Helias, Bobby Previte
Tue, Dec 13	CAROLINE DAVIS 8 & 9:30PM Marquis Hill, Julian Shore, Tamar Shmerling, Jay Sawyer
Wed, Dec 14	URI GURVICH QUARTET 8PM Manuel Valera, Edward Perez, Francisco Mela FRANCESCO GEMINIANI QUARTET 9:30PM Remy Le Boeuf, Desmond White, Daniel Dor
Thu, Dec 15	EMI MAKABE QUARTET 8 & 9:30PM Vitor Goncalves, Thomas Morgan, Nate Wood
Fri, Dec 16	JOHN HÉBERT QUARTET 9PM & 10:30PM Jen Shyu, Ben Monder, Billy Drummond
Sat, Dec 17	MATT PAVOLKA BAND 9PM & 10:30PM Ben Monder, Pete Rende, Ted Poor
Tue, Dec 20	JB4 8PM Adam Kolker, Will Sellenraad, Michael Blanco, Jason Byrne OSKAR STENMARK NYC QUARTET 9:30PM Billy Test, Robin Baytas, Kaisa Mäensivu
Wed, Dec 21	MICHAEL BLANCO SPIRIT FORWARD QUARTET 8 & 9:30PM John Ellis, Kevin Hays, Clarence Penn
Thu, Dec 22	STREAMS, CD RELEASE: SECOND STREAM 8 & 9:30PM Yago Vazquez, Scott Lee, Jeff Hirschfield
Fri, Dec 23	MARTA SANCHEZ QUINTET 9PM & 10:30PM Roman Filiu, Jerome Sabbagh, Allan Mednard
Tue, Dec 27	ERI YAMAMOTO TRIO 8 & 9:30PM David Ambrosio, Ikuo Takeuchi
Wed, Dec 28	MICHEL REIS TRIO 8 & 9:30PM Eddy Khaimovich, Peter Traunmueller
Thu, Dec 29	TEST SUBJECTS 8PM Billy Test, Ron Horton, Marc Mommaas, Marty Kenney, Curtis Nowosad CNQ 9:30PM Curtis Nowosad, Marquis Hill, Andrew Renfro, Michael King, Barry Stephenson
Fri, Dec 30	TOM RAINEY TRIO 9PM & 10:30PM Mary Halvorson, Ingrid Laubrock
Sat, Dec 31	NEW YEAR'S EVE WITH SHELIA JORDAN & CAMERON BROWN 8:30PM & 10:30PM

For our full schedule check out our website
www.corneliastreetcafe.com

CORNELIA STREET CAFE
29 Cornelia Street
New York, NY 10014
(212) 989-9319

- ★ **Eddie Palmieri 80th Birthday Celebration**
92nd Street Y 7:30 pm \$40
- ★ **Ingrid Laubrock's Serpentes with Craig Taborn, Miya Masaoka, Peter Evans, Sam Pluta, Dan Peck, Tyshawn Sorey**
Roulette 8 pm \$25
- ★ **Rez Abbasi's Invocations with Rudresh Mahanthappa, Vijay Iyer, Johannes Weidenmueller, Dan Weiss, Elizabeth Means**
Asia Society 8 pm \$30
- ★ **Ben Allison/Michael Wolff; Spike Wilner**
Mezzrow 8, 11 pm \$20
- ★ **Samba Jazz and the Music of Jobim: Helio Alves, Duduka Da Fonseca, Anat Cohen, Maucha Adnet, Vic Juris, Hans Glawischning**
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:30 pm \$10
Bar Lunático 8:30, 10 pm \$10
- ★ **Bruce Harris**
Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Daniel Freedman**
Bar Lunático 8:30, 10 pm \$10
- ★ **Marika Hughes and Bottom Heavy**
David Rubenstein Atrium 7:30 pm
- ★ **The O'Rourke Plays Sinatra: David O'Rourke, Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Paul Dunlea, James Borowski, Peter Bernstein, Peter Washington, Lewis Nash**
Jazz Standard 7:30, 9:30 pm \$35
- ★ **Freddie Bryant Sextet with Jeremy Bosch, Nicki Dennar, Junior Terry, Pablo Bencid, Mayra Casales**
Smoke 7, 9, 10:30 pm \$12
- ★ **Mara Rosenbloom Trio with Sean Conly, Chad Taylor; Sean Conly's Re:Action+1 with Michaël Attias, Ben Gerstein, Kris Davis, Gerald Cleaver**
Greenwich House Music School 8 pm \$18
- ★ **Carl Bartlett, Jr. Quartet with Sharp Radway, Dylan Shamat, Sylvia Cuenca**
Jazz at Kitano 8, 10 pm \$17
- ★ **Brazzamerica: Cidinho Teixeira, Leco Reis, Edson Ferreira**
Zinc Bar 8, 10 pm \$20
- ★ **Dayna Stephens Group with Patrick Bartley, Manuel Schmiedel, Ben Street, Johnathan Blake**
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ **Ben Paterson; Chris Norton**
The Django at The Roxy Hotel 7:30, 10 pm
- ★ **Joe Benjamin and A Mighty Handful**
The Slipper Room 7 pm
- ★ **Emi Makabe Quartet with Vitor Goncalves, Thomas Morgan, Nate Wood**
Cornelia Street Underground 8, 9:30 pm \$10
- ★ **Peter Amos Trio with Michael Brownell, Sebastian Chiriboga; Brandon Coleman Trio with Jeff Wiles, Jeff Mellott**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **The Liberté Big Band**
Williamsburg Music Center 8, 9:30 pm
- ★ **Ancient Enemies: Joanna Mattrey, Nathaniel Morgan, Carlo Costa, Anaïs Maviel, Nina Behrle**
St. Lydia's 7:45 pm
- ★ **Huntertones**
Rockwood Music Hall Stage 1 11:15 pm
- ★ **Andrew Van Tassel Band; Sivan Arbel Septet with Nick Hetko, Nadav Shapira, Yogeve Gabay, Ron Warburg, Ori Jacobson, Jack Sheehan**
Club Bonafide 7:30, 9:30 pm \$10
Cavatappo Grill 9, 11 pm \$10
Jalopy 8:30 pm \$15
- ★ **Dennis Joseph Trio**
Cleopatra's Needle 7 pm
- ★ **Adrianne Greenbaum**
Cleopatra's Needle 7 pm
- ★ **Ken Simon Duo**
Cleopatra's Needle 7 pm
- ★ **Big Band Holidays: Jazz at Lincoln Center Orchestra with guest Catherine Russell**
Rose Theater 8 pm \$45-140
- ★ **Melissa Aldana Quintet with Kendrick Scott, Pablo Menares, Phillip Dizack, Glenn Zaleski; Richie Vitale Quintet; Sarah Slonim**
Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**
Village Vanguard 8:30, 10:30 pm \$30
Birdland 6 pm \$25
Birdland 8:30, 11 pm \$40
- ★ **Monika Herzig**
Birdland 8:30, 11 pm \$40
- ★ **Karrin Allyson**
Birdland 8:30, 11 pm \$40
- ★ **IMA: Nava Dunkelman/Amma Ateria with guests John Zorn, Ikuo Mori; Ikuo Mori, John Zorn, Michael Nicolas and guest**
The Stone 8, 10 pm
Blue Note 8, 10:30 pm \$115
Silvana 6 pm
- ★ **Chris Botti**
Blue Note 8, 10:30 pm \$115
- ★ **Luis Bonilla**
Silvana 6 pm

Friday, December 16

- ★ **Countdown 2017 Coltrane Festival: Gary Bartz Quartet with Barney McAll, James King, Greg Bandy**
Smoke 7, 9, 10:30 pm \$40
- ★ **Michael Carvin Experience with Yayoi Ikawa, Jansen Cinco**
Jazz at Kitano 8, 10 pm \$32
The Owl Music Parlor 7:30 pm \$10
- ★ **Hank Roberts and Friends**
Mezzrow 8, 11 pm \$20
- ★ **Gary Smulyan; Johnny O'Neal**
Mezzrow 8, 11 pm \$20
- ★ **Larry Istrefi Jr. Trio; Eliot Zigmund Group with Matt Garrison, Allan Farnham, David Kingsnorth; Joe Farnsworth**
Jazz at Kitano 8, 10 pm \$32
The Owl Music Parlor 7:30 pm \$10
- ★ **Jay Hoggard**
Mezzrow 8, 11 pm \$20
- ★ **John Hébert Quartet with Jen Shyu, Ben Monder, Billy Drummond**
Cornelia Street Underground 9, 10:30 pm \$10
- ★ **Stephan Crump, Kris Davis, Eric McPherson**
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ **Luis Bonilla, Jon Snell, Andy McKee**
Knickerbocker Bar and Grill 9:45 pm \$3.50
Club Bonafide 7:30, 9:30 pm \$30
- ★ **Richard Bona Mandekan Cubano**
Club Bonafide 7:30, 9:30 pm \$30
- ★ **Sara Serpa and City Fragments with Aubrey Johnson, André Matos, Erik Friedlander, Tyshawn Sorey; Marko Djordjevic's Sveti with Julian Pollack, Evan Marien**
ShapeShifter Lab 8:15, 9:30 pm \$10
- ★ **Firey String Sistas: Marlene Rice, Nioka Workman, Melissa Slocum, Mala Waldron, Camille Gainer-Jones**
Rendall Memorial Presbyterian Church 7, 8 pm \$15
- ★ **Rale Micic/Mike Moreno**
Symphony Space Bar Thalia 9 pm
- ★ **Richard Sears solo**
The Cell 8 pm
- ★ **Orkestra Eustoria**
Rockwood Music Hall Stage 1 12 am
- ★ **Ken Fowser Quartet; Cole Ramstad**
The Django at The Roxy Hotel 7:30, 10:30 pm
- ★ **Adriano Dos Santos Trio with Ricardo Grilli, Eduardo Belo**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **King Solomon Hicks**
Minton's 7:30, 9 pm
- ★ **Jazz Conceptions Orchestra, Calvary-St. George's Choir, Maria Bowles**
The Cave at St. George's 7:30, 9:30 pm \$15
- ★ **Denton Darien Trio**
Cleopatra's Needle 8 pm
- ★ **Rez Abbasi's Invocations with Rudresh Mahanthappa, Vijay Iyer, Johannes Weidenmueller, Dan Weiss, Elizabeth Means**
Asia Society 8 pm \$30
- ★ **Samba Jazz and the Music of Jobim: Helio Alves, Duduka Da Fonseca, Anat Cohen, Maucha Adnet, Vic Juris, Hans Glawischning**
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:30 pm \$10
- ★ **Bruce Harris**
Dizzy's Club 7:30, 9:30 pm \$40
- ★ **The O'Rourke Plays Sinatra: David O'Rourke, Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Paul Dunlea, James Borowski, Peter Bernstein, Peter Washington, Lewis Nash**
Jazz Standard 7:30, 9:30 pm \$35
- ★ **Big Band Holidays: Jazz at Lincoln Center Orchestra with guest Catherine Russell**
Rose Theater 8 pm \$45-140
- ★ **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
- ★ **Karrin Allyson**
Birdland 8:30, 11 pm \$40
- ★ **IMA: Nava Dunkelman/Amma Ateria; Ches Smith, Kenny Wollesen, Michael Nicolas**
The Stone 8, 10 pm \$20
- ★ **Chris Botti**
Blue Note 8, 10:30 pm \$125
- ★ **Rodrigo Bonelli Septet**
Silvana 6 pm
- ★ **Bee Line: Billy Martin, Chris Cochrane, Kato Hideki**
Ibeam Brooklyn 8:30 pm \$15
- ★ **Albert Marques Trio with Ran Livneh, Ari Hoening**
Cornelia Street Underground 6 pm \$20

Saturday, December 17

- ★ **Matt Pavolka Band with Ben Monder, Pete Rende, Ted Poor**
Cornelia Street Underground 9, 10:30 pm \$10
- ★ **Queen Esther**
Minton's 7:30, 9 pm
- ★ **Underground Horns**
Nublu 11:45 pm
- ★ **Donald Vega; Jaleel Shaw**
The Django at The Roxy Hotel 7:30, 10:30 pm
- ★ **Bob Albanese Trio**
Cleopatra's Needle 8 pm
- ★ **Karl Latham/Don Braden Big Fun(k); Gerry Eastman Quartet with Tendayi Kuumba**
Club Bonafide 9:30, 11 pm \$10
Bar Lunático 8:30, 10 pm \$10
- ★ **Erik Deutsch**
Williamsburg Music Center 10 pm
- ★ **Hailey Niswanger's Mae-Sun**
Williamsburg Music Center 10 pm
- ★ **Sweet Banditry: Louise Dam Eckardt Jensen, Brandon Seabrook, Tom Blancarte, Kevin Shea**
Muchmore's 8:30 pm
- ★ **Jostein Gulbrandsen Trio with Andrea Veneziani, Mark Ferber**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Ginny's Supper Club 7:30, 9:30 pm \$15
Symphony Space Bar Thalia 9 pm
- ★ **Rachel Brown Holiday Show**
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ **Vicki Burns**
Symphony Space Bar Thalia 9 pm
- ★ **Countdown 2017 Coltrane Festival: Gary Bartz Quartet with Barney McAll, James King, Greg Bandy**
Smoke 7, 9, 10:30 pm \$40
- ★ **Michael Carvin Experience with Yayoi Ikawa, Jansen Cinco**
Jazz at Kitano 8, 10 pm \$32
Mezzrow 8, 11 pm \$20
- ★ **Gary Smulyan; Theo Hill**
Mezzrow 8, 11 pm \$20
- ★ **Sean Smith Quartet with Jeremy Powell, Nate Radley, Russell Meissner; Eliot Zigmund Group with Matt Garrison, Allan Farnham, David Kingsnorth; Philip Harper Quintet**
Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Jay Hoggard**
Sistas' Place 9, 10:30 pm \$20
- ★ **Stephan Crump, Kris Davis, Eric McPherson**
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ **Luis Bonilla, Jon Snell, Andy McKee**
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ **Samba Jazz and the Music of Jobim: Helio Alves, Duduka Da Fonseca, Anat Cohen, Maucha Adnet, Vic Juris, Hans Glawischning**
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:30 pm \$20
- ★ **Bruce Harris**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **The O'Rourke Plays Sinatra: David O'Rourke, Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Paul Dunlea, James Borowski, Peter Bernstein, Peter Washington, Lewis Nash**
Jazz Standard 7:30, 9:30 pm \$235
- ★ **Big Band Holidays: Jazz at Lincoln Center Orchestra with guest Catherine Russell**
Rose Theater 8 pm \$45-140
- ★ **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
- ★ **Karrin Allyson**
Birdland 8:30, 11 pm \$40
- ★ **IMA: Nava Dunkelman/Amma Ateria with guests Erik Friedlander, Pauchi Sasaki; Mark Feldman, Michael Nicolas, Mark Helias, Trevor Dunn**
The Stone 8, 10 pm \$20
Blue Note 8, 10:30 pm \$125
Shrine 6 pm
- ★ **Chris Botti**
Shrine 6 pm
- ★ **OddFellow**
Shrine 6 pm
- ★ **Sara Caswell, Regi Papa, Andrew Minguez, Nathan Chan**
Fort Washington Collegiate Church 3 pm \$20
- ★ **Andrew Drury's DRUMBRIDGE with Jason Kao Hwang, Melanie Dyer, JD Parran, Stephanie Richards, Ingrid Laubrock, Frank Lacy, Brandon Seabrook, Alexis Marcelo, Ken Filiano**
HappyLucky No. 1 1 pm \$5-20
- ★ **Andrew Drury's DRUMBRIDGE with Jason Kao Hwang, Melanie Dyer, JD Parran, Stephanie Richards, Ingrid Laubrock, Frank Lacy, Brandon Seabrook, Alexis Marcelo, Ken Filiano**
Soup & Sound 4 pm \$50
- ★ **Quinsin Nachoff's Flux with Dave Binney, Matt Mitchell, Kenny Wollesen**
55Bar 9:30 pm
The Drawing Room 7:30 pm \$20
- ★ **Gene Bertocini**
Mezzrow 8, 11 pm \$20
- ★ **JD Walter; John Merrill**
Mezzrow 8, 11 pm \$20
- ★ **Johnny O'Neal Trio**
Smalls 7:30 pm \$20
- ★ **Terry Waldo's Gotham City Band; Os Gatos Finos; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6, 8:30 pm 1 am
- ★ **Chloe Perrier Coeur de Francaise; Arthur Sadovsky and The Troubadours**
Club Bonafide 7:30, 9:30 pm \$10
- ★ **The New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth**
Symphony Space Bar Thalia 7 pm
- ★ **Countdown 2017 Coltrane Festival: Gary Bartz Quartet with Barney McAll, James King, Greg Bandy**
Smoke 7, 9, 10:30 pm \$40
- ★ **Samba Jazz and the Music of Jobim: Helio Alves, Duduka Da Fonseca, Anat Cohen, Maucha Adnet, Vic Juris, Hans Glawischning**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **The O'Rourke Plays Sinatra: David O'Rourke, Sachal Vasandani, Tim Ries, David Lee Jones, Jonathan Ragonese, Doug DeHayes, Jeremy Pelt, Phillip Harper, Dylan Canterbury, Ryan Keberle, Paul Dunlea, James Borowski, Peter Bernstein, Peter Washington, Lewis Nash**
Jazz Standard 7:30, 9:30 pm \$35
- ★ **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**
Village Vanguard 8:30, 10:30 pm \$30
- ★ **IMA: Nava Dunkelman/Amma Ateria with guests Annie Lewandowski, Zeena Parkins; Nava Dunkelman, Amma Ateria, Michael Nicolas**
The Stone 8, 10 pm \$20
- ★ **Chris Botti**
Blue Note 8, 10:30 pm \$125
- ★ **Viv Corringham/Mia Zabelka**
Blue Note 8, 10:30 pm \$125
- ★ **Jazz Nativity hosted by Charles Osgood with Paquito D'Rivera, Wycliffe Gordon, Maurice Chestnut**
Downtown Music Gallery 6 pm
- ★ **Maurice Chestnut**
Christ and Saint Stephen's Church 5:30 pm \$45
- ★ **Gene Bertocini and Strings**
Saint Peter's 5 pm
- ★ **Big Band Holidays: Jazz at Lincoln Center Orchestra with guest Catherine Russell**
Rose Theater 2 pm \$45-140
- ★ **Muhai Richard Abrams Orchestra with Marty Ehrlich, Ned Rothenberg, Ingrid Laubrock, James Stewart, Scott Robinson, Herb Robertson, Nate Wooley, Josh Evans, Nabaté Isles, Steve Swell, Alfred Patterson, Rick Parker, Jose Davila, Richard Sears, Bryan Carrott, Dean Torrey, Reggie Nicholson**
Carroll Music Studios 11 am
- ★ **Joe Alterman Trio**
Blue Note 11:30 am 1:30 pm \$35
- ★ **Roz Corral Trio with Jim Ridi, Dan Loomis**
North Square Lounge 12:30, 2 pm
- ★ **Vijay Iyer and Wadada Leo Smith's A Cosmic Rhythm With Each Stroke**
Harlem Stage Gatehouse 7:30 pm \$35
- ★ **Dick Hyman solo**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Benito Gonzalez Trio with Santi Debriano, Francisco Mela**
Bar Lunático 8:30, 10 pm \$10
- ★ **Mark Soskin; Pasquale Grasso**
Mezzrow 8, 11 pm \$20
- ★ **David Ambrosio/Russ Meissner Sextet with Loren Stillman, Nate Radley, Matt Renzi, Leonard Thompson; Jonathan Barber**
Mezzrow 8, 11 pm \$20
- ★ **George Braith; Billy Kaye Jam**
Smalls 7:30 pm 1 am \$20
- ★ **Mingus Big Band**
Fat Cat 9 pm 12:30 am
- ★ **Mari Koga Latin Jazz Holiday Bash with Chiemi Nakai, Ruben Rodriguez, Vince Cherico, Paul Stagnaro, Willie Ruiz**
Jazz Standard 7:30, 9:30 pm \$25
Subrosa 8, 10 pm \$15
- ★ **Sagi Kaufman Trio with Yoav Eshed, Noam Israeli; Linda Ciofalo Trio with Mark Marino, Marcus McLaurine**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **James Fleet Sextet with Erik Plaza, Stan Starre, Al Thompson, Larry Williams, Raven Williams**
For My Sweet Restaurant 8, 10 pm \$10
- ★ **Orkestra Eustoria**
Rockwood Music Hall Stage 1 11 pm
- ★ **Bill Stevens, Rich Russo, Gary Fogel**
Tom's Jazz 8 pm
- ★ **Shrine Big Band**
Sir D's 8 pm
- ★ **Chris Botti**
Blue Note 8, 10:30 pm \$95
- ★ **Jon Sheckler Trio**
Silvana 6 pm
- ★ **Clemens Grassmann**
Shrine 6 pm

Sunday, December 18

Monday, December 19

Tuesday, December 20

- *Freddy Cole Birdland 8:30, 11 pm \$40
- *Vijay Iyer and Wadada Leo Smith's A Cosmic Rhythm With Each Stroke National Sawdust 7 pm \$40
- *Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- *Matt Wilson's Christmas Tree-O with Jeff Lederer, Paul Sikivie and guests Jazz Standard 7:30, 9:30 pm \$30
- *SLM Ensemble: Jane Ira Bloom, Yoon Sun Choi, Julie Ferrara, Joe McPhee, Zafir Tawil, David Taylor, Min Xiao-Fen, Sarah Weaver The Cell 8 pm \$20
- *Julian Lage Bar Lunatico 8:30, 10 pm \$10
- *Mike Stern Band with Tom Kennedy, Bob Franceschini, Dennis Chambers Iridium 8:30 pm \$35-45
- *Countdown 2017 Coltrane Festival: Mike LeDonne Quartet with Abraham Burton, Nat Reeves, Carl Allen Smoke 7, 9, 10:30 pm \$12
- *Matt Mitchell Quartet with Chris Speed, Christopher Tordini, Dan Weiss; Michael Attias Spun Tree with Ralph Alessi, Matt Mitchell, Sean Conly, Tom Rainey Korzo 9, 10:30 pm
- *Rebecca Martin with Lage Lund, Larry Grenadier, Dan Rieser Rockwood Music Hall Stage 3 7 pm \$10
- *Judy Niemack Trio with John di Martino, Boris Kozlov; Miki Yamanaka/Adi Meyerson Jam Session Mezzrow 8, 11 pm \$20
- *Saul Rubin Zebtet Fat Cat 7 pm
- *JB4: Adam Kolker, Will Sellenraad, Michael Bianco, Jason Byrne; Oskar Stenmark NYC Quartet with Billy Test, Kaisa Mäensivu, Robin Baytas Cornelia Street Underground 8, 9:30 pm \$10
- *Sam Zerna Trio with Hugh Stuckey, Adam Arruda; Eden Bareket Trio with Or Bareket, Felix Lecaros Bar Next Door 6:30, 8:30, 10:30 pm \$12
- *Michael Sarian and The Big Chabones with Jim Piela, Ethan Helm, Evan Francis, Ricky Alexander, Owen Broder, Jon Challoner, Paul Tafoya, Andy Warren, Jesus Viramontes, Elad Cohen, David Banker, Alix Tucou, Michael Verselli, Trevor Brown, Josh Bailey, Mareike Wiening Band Club Bonafide 7:30, 9:30 pm \$10
- *Alfredo Colon Quartet with Mike Mroz, Daryl Chen, Dionna Derose; Daryl's Trifecta ShapeShifter Lab 7, 8:15 pm \$10
- *Francesca Tandoi Quartet Cavatappo Grill 8, 10 pm \$10
- *Takaaki Otomo Jazz at Kitano 8 pm
- *Dick Hyman solo Dizzy's Club 7:30, 9:30 pm \$35
- *Joe Saylor Dizzy's Club 11:30 pm \$5
- *Chris Botti Blue Note 8, 10:30 pm \$95

Wednesday, December 21

- *Sherman Irby's A New Christmas Story with Vincent Gardner, Larry Willis, Gerald Cannon, Willie Jones III, Sofija Knezevic Dizzy's Club 7:30, 9:30 pm \$35
- *Joe Saylor Dizzy's Club 11:30 pm \$5
- *Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski; Matt Hollenberg Project The Stone 8, 10 pm \$20
- *David Hazeltine Trio Jazz at Kitano 8, 10 pm \$17
- *James Carney Sextet with Ravi Coltrane, Stephanie Richards, Oscar Noriega, Dezron Douglas, Tom Rainey The Jazz Gallery 7:30, 9:30 pm \$22
- *Chris Speed, Ben Monder, Matt Penman, Ben Perowsky Barbès 8 pm \$10
- *Omar Hakim/Rachel Z Club Bonafide 7:30 pm \$10
- *John Iannuzzi Trio; Peter Brendler with Rich Perry, Gary Versace, Billy Drummond The Django at The Roxy Hotel 7:30, 10 pm
- *Wayne Tucker Bar Lunatico 8:30, 10 pm \$10
- *Pete Zimmer Group with Mike Rodriguez, Joel Frahm, Rick Germanson; Sarah Kadoura Smalls 7:30 1 am \$20
- *Raphael D'Ugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- *Michael Bianco Spirit Forward Quartet with John Ellis, Kevin Hays, Clarence Penn Cornelia Street Underground 8, 9:30 pm \$10
- *The Choir Invisible: Charlotte Greve, Chris Tordini, Vinnie Sperrazza; Anna Webber Quartet with Jonathan Goldberger, Michael Bates, Jeff Davis Rye 9, 10:15 pm
- *Equilibrium: Elliot Honig, Brad Baker, Richard Russo, Pam Belluck, Dan Silverstone, Terry Schwadron Caffè Vivaldi 8:30 pm
- *Freddy Cole Birdland 8:30, 11 pm \$40
- *Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- *Matt Wilson's Christmas Tree-O with Jeff Lederer, Paul Sikivie and guests Jazz Standard 7:30, 9:30 pm \$30
- *Mike Stern Band with Tom Kennedy, Bob Franceschini, Dennis Chambers Iridium 8:30 pm \$35-45
- *Countdown 2017 Coltrane Festival: Mike LeDonne Quartet with Abraham Burton, Nat Reeves, Carl Allen Smoke 7, 9, 10:30 pm \$12
- *Chris Botti Blue Note 8, 10:30 pm \$115
- *Phyll Niblock Winter Solstice Show Roulette 6 pm \$15
- *Yuletide Celebration: Saundra Silliman, Roz Corral, Alex Leonard, Daryl Sherman, Ronny Whyte, Boots Malson, David Silliman Saint Peter's 1 pm \$10

Thursday, December 22

- *Craig Harris' God's Trombones Mt. Olivet Baptist Church 8 pm \$40
- *Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Jimmy Cobb Smoke 7, 9, 10:30 pm \$40
- *Holiday Swing: Michael Mwenso, Jamison Ross, Charenee Wade, Vuyo Sotashe and Brianna Thomas with Chris Pattishall, Russell Hall, Gabe Schneider, Julian Lee, Michela Marino-Lerman Jazz Standard 7:30, 9:30 pm \$30
- *The Jazz Passengers: Roy Nathanson, Bill Ware, Sam Bardfeld, Curtis Fowlkes, Brad Jones, Ben Perowsky Bar Lunatico 8:30, 10 pm \$10
- *Samuel Torres Group with Alex Norris, Tom Guarna, Luis Perdomo, Ricky Rodriguez, Pablo Bencid; Chet Doxas, Matt Clohesy, Clarence Penn Club Bonafide 7:30, 9:30 pm \$10
- *Judi Marie Canterino Quartet with Mark Shane, Jerry Bruno, Steve LaMattina Jazz at Kitano 8, 10 pm \$17
- *Simona Premazzi with Dezron Douglas, Kush Abadey, Spike Wilner Mezzrow 8, 11 pm \$20
- *Point of Departure Fat Cat 10 pm
- *Joel Forrester Duo Cleopatra's Needle 7 pm
- *Jamie Baum Duo Symphony Space Bar Thalia 9 pm
- *Streams: Yago Vazquez, Scott Lee, Jeff Hirshfield Cornelia Street Underground 8, 9:30 pm \$10
- *Corey Wallace Dub Trio Williamsburg Music Center 9 pm
- *Tommaso Gambini Trio with Dean Torrey, Dan Nedau; Alex Wintz Trio with Dave Baron, Jimmy Macbride Bar Next Door 6:30, 8:30, 10:30 pm \$12
- *Dida Pelled; Chris Norton The Django at The Roxy Hotel 7:30, 10 pm
- *Erik Kellso Cavatappo Grill 9, 11 pm \$10
- *Nu Haven Kapelye Jalopy 8:30 pm \$15
- *Liz Lomax with The John Colianni Band Metropolitan Room 7 pm \$24
- *Sherman Irby's A New Christmas Story with Vincent Gardner, Larry Willis, Gerald Cannon, Willie Jones III, Sofija Knezevic Dizzy's Club 7:30, 9:30 pm \$35
- *Joe Saylor Dizzy's Club 11:30 pm \$10
- *Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski; Matt Hollenberg Project The Stone 8, 10 pm \$20
- *Freddy Cole Birdland 8:30, 11 pm \$40
- *Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$30
- *Mike Stern Band with Tom Kennedy, Bob Franceschini, Dennis Chambers Iridium 8:30 pm \$35-45
- *Chris Botti Blue Note 8, 10:30 pm \$115
- *Vitaly Golovnev Silvana 6 pm
- *Tom Blatt Project Shrine 6 pm

LUCA'S
JAZZ
CORNER



AT CAVATAPPO GRILL

**LIVE JAZZ MUSIC
EVERY TUESDAY (8-10 PM)
&
THURSDAY (9-11 PM)**

LIVE PIANO EVERY MONDAY (7-10 PM)

*"IT'S A JOY TO CREATE JAZZ IN SUCH A POSITIVE ATMOSPHERE AND TO BE SO CLOSE TO THE PEOPLE TOO! ENJOYING A GREAT BOWL OF PASTA LISTENING TO WORLD CLASS JAZZ IS THE ONLY WAY TO GO"
JOHN PIZZARELLI, GRAMMY-NOMINATED GUITARIST AND SINGER*

MONDAYS WITH ROGER LENT SOLO PIANO 7-10PM NO COVER

DECEMBER 1ST -

PETER MANESS AND THE MASTER KEYS 9-11PM \$10 COVER

DECEMBER 6TH -

VINNY RANIOLO & FRANK VIGNOLA 8-10PM \$10 COVER

DECEMBER 8TH -

KING SOLOMON HICKS TRIO 9-11PM \$10 COVER

DECEMBER 15TH -

DENNIS JOSEPH TRIO 9-11PM \$10 COVER

DECEMBER 20TH -

FRANCESCA TANDOI QUARTET 8-10PM \$10 COVER

DECEMBER 22ND -

JON-ERIK KELLSO 9-11PM \$10 COVER

DECEMBER 27TH -

GABRIELLE STRAVELLI TRIO 8-10PM \$10 COVER

DECEMBER 29TH -

JASON PROVER TRIO 9-11PM \$10 COVER

**LUCA'S JAZZ CORNER
AT CAVATAPPO GRILL
1712 FIRST AVENUE
NEW YORK, NY 10128**

(212) 987-9260

LUCASJAZZCORNER.COM

Friday, December 23

- Ronny Whyte Quartet with Boots Maleson, David Silliman
Jazz at Kitano 8, 10 pm \$32
- Sumie Kaneko; Jean-Michel Pilc, Richard Bona, Obed Calvaire
Club Bonafide 7:30, 9:30 pm \$10-20
- Winard Harper and guest
Ginny's Supper Club 7:30, 9:30 pm \$15
- Luis Perdomo; Johnny O'Neal
Mezzrow 8, 11 pm \$20
- Ralph Lalama's Bop-Juice; Joe Farnsworth
Smalls 7:30 1 am \$20
- Marta Sanchez Quintet with Román Filiu, Jerome Sabbagh, Allan Mednard
Cornelia Street Underground 9, 10:30 pm \$10
- Assaf Kehati Trio with Michael O'Brien, Peter Tramueller
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Cynthia Sayer/Conal Fowkes
Knickerbocker Bar and Grill 9:45 pm \$3.50
- Ken Fowser Quartet; Bruce Harris
The Django at The Roxy Hotel 7:30, 10:30 pm
- Fukushima and Chihiro Trio
Cleopatra's Needle 8 pm
- Craig Harris' God's Trombones
Mt. Olivet Baptist Church 8 pm \$40
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Jimmy Cobb
Smoke 7, 9, 10:30 pm \$40
- Holiday Swing: Michael Mwenso, Jamison Ross, Charenee Wade, Vuyo Sotashe and Brianna Thomas with Chris Pattisall, Russell Hall, Gabe Schneider, Julian Lee, Michela Marino-Lerman
Jazz Standard 7:30, 9:30 pm \$30
- Sherman Irby's A New Christmas Story with Vincent Gardner, Larry Willis, Gerald Cannon, Willie Jones III, Sofija Knezevic
Dizzy's Club 7:30, 9:30 pm \$40
- Joe Saylor
Dizzy's Club 11:30 pm \$10
- Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski;
Matt Hollenberg Project
The Stone 8, 10 pm \$20
- Freddy Cole
Birdland 8:30, 11 pm \$40
- Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- Mike Stern Band with Tom Kennedy, Bob Franceschini, Dennis Chambers
Iridium 8:30 pm \$35-45
- Chris Botti
Blue Note 8, 10:30 pm \$125

Saturday, December 24

- John di Martino Trio Holiday Show with Ed Howard, Mark Taylor and guests
Jazz at Kitano 8, 10 pm \$32
- Nate Lucas All-Stars with Jeff Redd
Ginny's Supper Club 7:30, 9:30 pm \$15
- Ben Eunson Trio with Alexander Claffy, Kush Abadey
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Luis Perdomo; Anthony Wonsey
Mezzrow 8, 11 pm \$20
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$40
- Sherman Irby's A New Christmas Story with Vincent Gardner, Larry Willis, Gerald Cannon, Willie Jones III, Sofija Knezevic
Dizzy's Club 7:30, 9:30 pm \$45
- Joe Saylor
Dizzy's Club 11:30 pm \$20
- Freddy Cole
Birdland 8:30, 11 pm \$40
- Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- Chris Botti
Blue Note 8, 10:30 pm \$95
- Shun Ito
Shrine 6 pm
- Christmas Eve Vespers: Balint Karosi and Ike Sturm
Saint Peter's 5 pm

Sunday, December 25

- Ai Murakami Trio with Sacha Perry; Avi Rothbard Trio
Smalls 4:30, 7:30 pm \$20
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$40
- Sherman Irby's A New Christmas Story with Vincent Gardner, Larry Willis, Gerald Cannon, Willie Jones III, Sofija Knezevic
Dizzy's Club 7 pm \$40
- Kenny Barron Quintet with Steve Nelson, Dayna Stevens, Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- Chris Botti
Blue Note 8, 10:30 pm \$95
- Geoffrey Keezer Trio with guest Gillian Margot
Blue Note 11:30 am 1:30 pm \$35

Monday, December 26

- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$55
- Peter Bernstein; Ari Roland
Mezzrow 8, 11 pm \$20
- Dave Kikoski Quartet; Jonathan Michel
Smalls 10:30 pm 1 am \$20
- NanJo Lee Trio with Cole Davis, Jimmy Macbride; Dana Reedy Trio with Ed Cherry, James Robbins
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$40
- Chris Botti
Blue Note 8, 10:30 pm \$95

Tuesday, December 27

- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$30
- No BS! Brass Band; Zion80
Brooklyn Bowl 8 pm \$12
- Chris Speed Trio with Brad Shepik
Bar Lunatico 8:30, 10 pm \$10
- Eri Yamamoto Trio with David Ambrosio, Ikuo Takeuchi
Cornelia Street Underground 8, 9:30 pm \$10
- Maurice "Mobbetta" Brown and Friends with Chris Turner, Marcus Strickland, James Francis, Marcus Machado, Ben Williams, Joe Blaxx
Jazz Standard 7:30, 9:30 pm \$25
- Birdland Big Band
Birdland 8:30, 11 pm \$50
- Daryl Sherman; Miiki Yamanaka/Adi Meyerson Jam Session
Mezzrow 8, 11 pm \$20
- Ehud Asherie Trio; Jovan Alexander
Smalls 7:30 pm 1 am \$20
- Saul Rubin Zebtet; Itai Kriss Gato
Gordo; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 am
- Jeff Miles Trio with Shin Sakaino, Rodrigo Recabarren; Daniel Weiss Trio with Jay Sawyer, Dean Torrey
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Gabrielle Stravelli Trio
Cavatappo Grill 8, 10 pm \$10
- Takaaki Otomo
Jazz at Kitano 8 pm
- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$55
- Tivon Pennicott
Dizzy's Club 11:30 pm \$5
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth and guest Eddie Henderson
Smoke 7, 9, 10:30 pm \$40
- Chris Botti
Blue Note 8, 10:30 pm \$95

Wednesday, December 28

- Dr. Lonnie Smith Octet with Andy Gravish, John Ellis, Andre Murchinson, Jason Marshall, Dave Stryker, Johnathan Blake, Khalil Kwame Bell
Jazz Standard 7:30, 9:30 pm \$35
- John Zorn Improv Night—A Stone Benefit
The Stone 8 pm \$25
- Eddie Allen Aggregation
Zinc Bar 9:30 pm
- Brad Jones
Bar Lunatico 8:30, 10 pm \$10

- Brandon Wright Quartet with Dave Kikoski, Boris Kozlov
Jazz at Kitano 8, 10 pm \$17
- Larry Fuller with David Wong, Jason Tiemann; Tony Hewitt and Friends
Mezzrow 8, 11 pm \$20
- Raphael D'lugoff Trio +1; Ned Goold Jam
Fat Cat 7 pm 12:30 am
- Kate Gentile Quartet with Jeremy Viner, Matt Mitchell, Kim Cass; Alan Bjorklund Group with Jeremy Viner, Travis Reuter, Matt Mitchell, Chris Tordini, Kenny Grohowski
Rye 9, 10:15 pm
- Elijah Balbed Quartet; Gilad Hekselman
The Django at The Roxy Hotel 7:30, 10 pm
- Michel Reis Trio with Eddy Khaimovich, Peter Traunmueller
Cornelia Street Underground 8, 9:30 pm \$10
- Rachel Therrien Quartet; Ryan Carraher Group
Club Bonafide 7:30, 9:30 pm \$10
- Matt Baker Duo
Cleopatra's Needle 7 pm
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$30
- Birdland Big Band
Birdland 8:30, 11 pm \$50
- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$65
- Tivon Pennicott
Dizzy's Club 11:30 pm \$5
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth and guest Eddie Henderson
Smoke 7, 9, 10:30 pm \$40
- Chris Botti
Blue Note 8, 10:30 pm \$95
- Jay Leonhart/Tomoko Ohno
Saint Peter's 1 pm \$10

Thursday, December 29

- Marlene VerPlanck Trio with John di Martino, Jay Leonhart
Jazz at Kitano 8, 10 pm \$17
- Macy Gray
Iridium 8:30 pm \$65-95
- Rick Germanson; Spike Wilner
Mezzrow 8, 11 pm \$20
- Yaniv Taubehouse Trio with Rick Rosato, Jerad Lippi
Cornelia Street Underground 6 pm \$20
- Test Subjects: Billy Test, Ron Horton, Marc Mommas, Marty Kenney; Curtis Nowosad Quartet with Marquis Hill, Andrew Renfroe, Michael King, Barry Stephenson
Cornelia Street Underground 8, 9:30 pm \$10
- Akiko Tsuruga Organ Trio; Mark Whitfield
The Django at The Roxy Hotel 7:30, 10 pm
- Yotam Silberstein Trio
Bar Next Door 8:30, 10:30 pm \$12
- Ali Bello and the Sweet Wire Band
Williamsburg Music Center 9 pm
- Jason Prover Trio
Cavatappo Grill 9, 11 pm \$10
- Dr. Lonnie Smith Octet with Andy Gravish, John Ellis, Andre Murchinson, Jason Marshall, Dave Stryker, Johnathan Blake, Khalil Kwame Bell
Jazz Standard 7:30, 9:30 pm \$35
- John Zorn Improv Night—A Stone Benefit
The Stone 8 pm \$25
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$30
- Birdland Big Band
Birdland 8:30, 11 pm \$50
- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$65
- Tivon Pennicott
Dizzy's Club 11:30 pm \$10
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth and guest Steve Turre
Smoke 7, 9, 10:30 pm \$40
- Chris Botti
Blue Note 8, 10:30 pm \$95
- Danny Kirkham
Silvana 6 pm
- Chuso Martelo
Shrine 6 pm

Friday, December 30

- Kamasi Washington; The Budos Band
Brooklyn Bowl 8:30 pm \$40
- Valerie Capers/John Robinson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- Tom Rainey Trio with Mary Halvorson, Ingrid Laubrock
Cornelia Street Underground 9, 10:30 pm \$10
- Janice Friedman Trio with Will Woodard
Jazz at Kitano 8, 10 pm \$32
- Corey Harris Band
Ginny's Supper Club 7:30, 9:30 pm \$15
- John Marshall Quintet; Joe Farnsworth
Smalls 10:30 pm 1 am \$20
- David Weiss and Point of Departure
Fat Cat 10:30 pm
- Ken Fowser Quartet; Los Hacheros
The Django at The Roxy Hotel 7:30, 10:30 pm
- Scot Albertson Trio with Lee Tomboulian, Tommy Morimoto
Café Noctambulo 8 pm \$20
- Dario Chiazzolino Trio with Marco Panascia, Daniel Dor
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Sarah Slonim Trio
Cleopatra's Needle 8 pm
- Macy Gray
Iridium 8:30, 10:30 pm \$65-95
- Dr. Lonnie Smith Octet with Andy Gravish, John Ellis, Andre Murchinson, Jason Marshall, Dave Stryker, Johnathan Blake, Khalil Kwame Bell
Jazz Standard 7:30, 9:30 pm \$35
- John Zorn Improv Night—A Stone Benefit
The Stone 8 pm \$25
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$30
- Birdland Big Band
Birdland 8:30, 11 pm \$50
- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 9:30 pm \$75
- Tivon Pennicott
Dizzy's Club 11:30 pm \$10
- Countdown 2017 Coltrane Festival: Eric Alexander Quartet with Harold Mabern, John Webber, Joe Farnsworth and guest Steve Turre
Smoke 7, 9, 10:30 pm \$40
- Chris Botti
Blue Note 8, 10:30 pm \$95
- Chuso Martelo
Silvana 6 pm

Saturday, December 31

- Sheila Jordan/Cameron Brown
Cornelia Street Café 8:30, 10:30 pm
- John Zorn New Year's Eve Celebration
The Stone 11 pm
- Roni Ben-Hur New York Samba-Jazz All Star Ensemble with Alexis Cole, Helio Alves, Hendrik Meurkens, Itaguara Brandão, Helio Schiavo
Jazz at Kitano 9 pm \$145
- Janis Siegel; Theo Hill
Mezzrow 8, 11 pm \$20
- Kenny Gates The Real Deal
Sistas Place 9, 10:30 pm \$20
- Kamasi Washington; The Budos Band
Brooklyn Bowl 8:30 pm \$65-75
- Valerie Capers/John Robinson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- John Marshall Quintet; Philip Harper Quintet
Smalls 10:30 pm 1 am \$20
- Macy Gray
Iridium 7, 10 pm \$65-750
- Dr. Lonnie Smith Octet with Andy Gravish, John Ellis, Andre Murchinson, Jason Marshall, Dave Stryker, Johnathan Blake, Khalil Kwame Bell
Jazz Standard 7:30, 9:30 pm \$135-195
- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 9, 11 pm \$150
- Birdland Big Band
Birdland 8:30, 11 pm \$75-150
- Cécile McLorin Salvant and Aaron Diehl Trio with Paul Sikivie, Lawrence Leathers
Dizzy's Club 7:30, 11 pm \$250-375
- Countdown 2017 Coltrane Festival: Eric Alexander/Harold Mabern Quartet with John Webber, Joe Farnsworth and guest
Smoke 6:30, 9:45 pm \$175-275
- Chris Botti
Blue Note 7, 10 pm \$155-185

REGULAR ENGAGEMENTS

MONDAY

- Richard Clements and guests
11th Street Bar 9 pm
- Glenn Crytzer Orchestra
Slate 7:30 pm
- Orrin Evans Captain Black Band; Smoke Jam Session
Smoke 7, 9, 10:30 pm
- Vince Giordano's Nighthawks
Iguana 8 pm (ALSO TUE)
- Grove Street Stompers
Arthur's Tavern 7 pm
- Patience Higgins Band with Lady Cantrese
Nabe Harlem 7 pm
- Jazz Foundation of American Jam Session
Local 802 7 pm
- Arthur Kell and Friends
Bar Lunatico 8:30 pm
- Roger Lent solo
Cavatappo Grill 7 pm
- Renaud Penant Trio
Analogue 7:30 pm
- Earl Rose solo; Earl Rose Trio
Bemelmans Bar 5:30, 9 pm
- Stan Rubin All-Stars
Charley O's 8:30 pm
- Svetlana and the Delancy 5
The Back Room 8:30 pm
- Swingadelic
Swing 46 8:30 pm
- Gracie Terzian
Bar Hugo 6 pm
- Vanguard Jazz Orchestra
Village Vanguard 8:30, 10:30 pm \$30
- James Zeller Duo
Spasso 7 pm (ALSO SUN)

TUESDAY

- Orrin Evans Evolution Series Jam Session
Zinc Bar 11 pm
- Ronnie Burrage and The Robu Trio
The Five Spot Brooklyn 11 pm \$10
- Joel Forrester solo
Stop Time 7 pm
- George Gee Orchestra
Swing 46 8:30 pm
- Chris Gillespie; Loston Harris
Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- Jerome Harris/Dave Baron
Barawine 7 pm (ALSO SUN 6 PM)
- Loston Harris
Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio
Arturo's 8 pm
- Yuichi Hirakawa Trio
Arthur's Tavern 7, 8:30 pm
- Mike LeDonne Quartet; Emmet Cohen Band
Smoke 7, 9, 10:30, 11:30 pm
- Mona's Hot Four Jam Session
Mona's 11 pm
- Annie Ross
The Metropolitan Room 9:30 pm \$25
- Bill Todd Open Jam
Club Bonafide 9 pm \$10
- Diego Voglino Jam Session
The Fifth Estate 10 pm
- The Westet
Analogue 7:30 pm

WEDNESDAY

- Astoria Jazz Composers Workshop
Waltz-Astoria 6 pm
- Rick Bogart Trio
Lybanc 9:30 pm (ALSO FRI)
- Django Big Band and Jam Session
The Django 8 pm
- Rob Duguay's Low Key Trio
Turnmill NYC 11 pm
- Jeanne Gies with Howard Alden and Friends
Joe G's 6:30 pm
- Martin Kelley's Affinity
John Brown Smoke House 5:30 pm
- Mark Kross and Louise Rogers
WaHi Jazz Jam Le Chélie 8 pm
- Les Kurtz Trio
Cleopatra's Needle 7 pm
- Jonathan Kreisberg Trio
Bar Next Door 8:30, 10:30 pm \$12
- Ron McClure solo piano
McDonald's 12 pm (ALSO SAT)
- David Ostwald's Louis Armstrong Centennial Band
Birdland 5:30 pm \$20
- Nathan Peck Funky Electrical Unit
Smoke 11:30 pm
- Stan Rubin Orchestra
Swing 46 8:30 pm
- Eve Silber
Arthur's Tavern 7 pm
- Donald Smith and Friends
Cassandra's Jazz and Gallery 8, 10 pm \$10
- Bill Wurtzel/Jay Leonhart
American Folk Art Museum 2 pm

THURSDAY

- Marc Cary's The Harlem Sessions
Ginny's Supper Club 10:30 pm \$10
- Gene Bertoncini
Ryan's Daughter 8:30, 10:30 pm
- Dr. Dwight Dickerson
Cassandra's Jazz and Gallery 8 pm \$5
- Harlem Renaissance Orchestra
Swing 46 8:30 pm
- Jazz Jam Session
American Legion Post 7:30 pm
- Kazu Trio
Cleopatra's Needle 11:30 pm
- Martin Kelley's Affinity
Domaine Wine Bar 8:30 pm
- Jon Lang's First Name Basis
Jam Session Symphony Space Bar Thalia 9 pm
- Lapis Luna Quintet
The Plaza Hotel Rose Club 8:30 pm
- Curtis Lundy Jam Session
Shell's Bistro 9 pm
- Sol Yaged
Grata 8 pm
- Eri Yamamoto Trio
Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- Scot Albertson
Parnell's 8 pm (ALSO SAT)
- Birdland Big Band
Lybanc 5:15 pm \$25
- Rick Bogart Trio
New York Yankees Steakhouse 5 pm
- Day One Trio
Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Gerry Eastman Quartet
Williamsburg Music Center 10 pm
- Finkel/Kasuga/Tanaka/Solow
San Martin Restaurant 12 pm \$10
- Patience Higgins Sugar Hill
Quartet Smoke 11:45 pm 12:45 am
- Sandy Jordan and Friends
ABC Chinese Restaurant 8 pm
- Michael Kanan Trio
Arturo's 8 pm
- Richard Russo Quartet
Capital Grille 6:30 pm
- Bill Saxton and the Harlem Bebop Band
Bill's Place 9, 11 pm \$15 (ALSO SAT)

SATURDAY

- Rob Anderson Jam Session
University of the Streets 10 pm
- Rick Bogart Trio
Broadway Thai 7:30 pm (ALSO SUN)
- The Candy Shop Boys
Duane Park 8, 10:30 pm
- Barbara Carroll
Birdland 6 pm \$30
- Agustín Grasso Quartet
Du 8 pm (ALSO SUN 11 am)
- Assaf Kehati Duo
Il Gettopardo 11:30 am
- Curtis Lundy Trio with guests
Shell's Bistro 9 pm
- Jonathan Moritz/Chris Welcome/Shayna Dulberger
The Graham 1 pm
- Ruben Steijn/Sharik Hasan/Andrea Veneziani
Farafina Café & Lounge 8:30 pm
- Nabuko and Friends
Nabe Harlem 12 pm
- Johnny O'Neal and Friends
Smoke 11:45 pm 12:45 am
- James Zeller Trio
Spasso 1 pm

SUNDAY

- Avalon Jazz Quartet
The Lambs Club 11 am
- Rick Bogart Trio
New York Yankees Steakhouse 12 pm
- Emily Braden; Davi Vieira
Club Bonafide 7, 9 pm \$10
- The Candy Shop Boys
The Rum House 9:30 pm
- Creole Cooking Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
- Glenn Crytzer Group
Pegu Club 6:30 pm
- Stefano Doglioni Trio
Analogue 7:30 pm
- JaRon Eames/Emme Kemp
The Downtown Club 2 pm \$20
- The EarRegulars with Jon-Erik Kellso
The Ear Inn 8 pm
- Marjorie Elliot/Rudell Drears/Sedric Choukroun
Parlor Entertainment 4 pm
- Joel Forrester solo
Grace Gospel Church 11 am
- Brock Hempel/Sam Trapchak/Christian Coleman Trio
Dominie's Astoria 9 pm
- Ian Hendrickson-Smith
The Strand Smokehouse 7 pm
- Jazz Brunch
Harlem Besame Latino Soul Lounge 1:30 pm
- Peter Mazza Trio
Bar Next Door 8, 10 pm \$12
- Tony Middleton Trio
Jazz at Kitano 11 am \$35
- Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 9, 11 pm \$30
- Earl Rose solo; Champion Fulton
Bemelmans Bar 5:30, 9 pm
- Lu Reid Jam Session
Shrine 4 pm
- Annette St. John; Wilerm Delisfort Quartet
Smoke 11:30 am 11:45 pm
- Sean Smith and guest
Walker's 8 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue www.440gallery.com
- **5C Café** 68 Avenue C (212-477-5993) Subway: F, V to Second Avenue www.5cculturalcenter.org
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street www.92y.org
- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street www.folkartmuseum.org
- **American Legion Post 248** West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street www.LindasJazzNights.com
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street www.analoguenyc.com
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Austrian Cultural Forum** 11 East 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street www.acfny.org
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Asia Society** 725 Park Avenue (212-288-6400) Subway: 6 to 68th Street www.asiasociety.org
- **B.B. King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square www.bbkingblues.com
- **The Back Room** 102 Norfolk Street (212-228-5098) Subway: F to Delancey Street www.backroomnyc.com
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road www.barchordnyc.com
- **Bar Hugo** 525 Greenwich Street (212-608-4848) Subway: C, E to Spring Street www.hotelhugony.com
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacaffe.com
- **Barawine** 200 Lenox Avenue at W. 120th Street (646-756-4154) Subway: 2, 3 to 116th Street
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Baruch Performing Arts Center** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street www.baruch.cuny.edu/bpac
- **Belmians Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Blank Café & Bistro** 25 Broadway, Brooklyn Subway: J, M, Z to Marcy Avenue www.blankbrooklyn.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street www.tomandtoon.com
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square www.caffevivaldi.com
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street www.thecapitalgrille.com
- **Carroll Music Studios** 625 W. 55th Street #6 (212-868-4120) Subway: N, Q, R, W to 57th Street www.carrollmusic.com
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard (917-435-2250) Subway: 2, 3 to 135th Street www.cassandrasjazz.com
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street www.cavatappo.com
- **The Cave at St. George's Episcopal Church** 4 Rutherford Place (646-723-4178) Subway: L to Third Avenue www.calvarystgeorges.org
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street www.thecelltheatre.org
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedle.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street www.corneliastreetcafe.com
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **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/atrium
- **Delroy's Cafe and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue www.facebook.com/65fenmusicseries
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue www.domainewinebar.com
- **Domine's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Downtown Club** 240 E. 123rd Street (212-868-4444) Subway: 4, 5, 6 to 125th Street
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **The Drawing Room** 56 Willowby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech www.drawingroommusic.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **Duet** 37 Barrow Street (212-255-5416) Subway: 1 to Christopher Street www.duetnyc.com
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **El Taller LatinoAmericano** 225 W. 99th Street (212-665-9460) Subway: 1, 2, 3 to 96th Street
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street www.farafinacafeloungeharlem.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue www.fifthestatebar.com
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue www.thefirehousespace.org
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202) Subway: G to Clinton/Washington www.fivespotsoulfood.com
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (917-757-0170) Subway: C to Franklin Avenue
- **Fort Washington Collegiate Church** 729 W. 181st Street (212-568-4014) Subway: A to 175 Street www.fortwashingtonchurch.org
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.ginnysupperclub.com
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue www.thegrahambrooklyn.com
- **Grassroots Tavern** 20 Saint Marks Place (212-475-9443) Subway: 6 to Astor Place, N, R to 8th Street
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street www.gratany.com
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street www.clubgroovenyc.com
- **Guggenheim Museum** 1071 Fifth Avenue at 89th Street (212-423-3500) Subway: 4, 5, 6 to 86th Street www.guggenheim.org
- **Happy Lucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street www.harlembesame.com
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguanany.com
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street www.ilgattopardonyc.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue www.jackny.org
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street www.jalopy.biz
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square www.johnbrownseriousbbq.com
- **Juilliard School Peter Jay Sharp Theater and Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue www.facebook.com/konceptions
- **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street www.thelambsclub.com
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilenyc.com
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority www.lybane.com
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd.
- **Mt. Olivet Baptist Church** 201 Malcolm X Blvd. (212-864-1155) Subway: 2, 3 to 116th of 125th Street www.mountolivebaptistchurch.org
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street www.mcdonalds.com
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue www.themanhattaninn.com
- **Manhattan School of Music Neidorff-Karpati Hall, Miller Recital Hall, Ades Performance Space, Carla Bossi-Comelli Studio** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street www.msmnyc.edu
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street www.metropolitanroom.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **MIST - My Image Studios** 40 West 116th Street Subway: 2, 3 to 116th Street www.mistharlem.com
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **New School Arnhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.newschooledu
- **New Revolution Arts** 7 Stianhope Street Subway: J to Kosciuszko Street www.jazzrightnow.com/new-revolution-arts-series
- **New York Yankee Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street www.nyysteak.com
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquareny.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue www.nuyorican.org
- **Opia** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street www.opiarestaurant.com
- **P.S. 321** 180 7th Avenue, Brooklyn (718-499-2412) Subway: 2, 3, 4 to Grand Army Plaza www.ps321.org
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to Sterling Street www.theowl.nyc
- **Parkside Lounge** 317 Houston Street between Avenues B and C (212-673-6270) Subway: F, V to Second Avenue
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street www.parlorentertainment.com
- **Parnell's** 350 East 53rd Street #1 (212-753-1761) Subway: E, M to Lexington Avenue/53 Street www.parnellsny.com
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette www.peguclub.com
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue www.pianosnyc.com
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue www.fairmont.com
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place www.primeandbeyond.com
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue www.radegasthall.com
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street www.welcometoharlem.com/harlem-afternoon-jazz-series
- **Resurrection Church** 240 E. 31st Street (732-233-0654) Subway: 6 to 33rd Street www.resurrectionchurch-nyc.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle www.jalc.org
- **The Rosemont** 63 Montrose Avenue (347-987-3101) Subway: G to Broadway www.therosemontnyc.com
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.roxyhotelnyc.com
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to First Avenue www.ruebny.com
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street www.edisonrumhouse.com
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughternyc.com
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue
- **St. Lydia's** 304 Bond Street, Brooklyn (646-580-1247) Subway: F, G to Carroll Street www.stlydias.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway www.scholesstreetstudio.com
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street www.settepani.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapesifterlab.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street www.showmansjazz.webs.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Sir D's** 837 Union Street, Brooklyn Subway: M, R to Union Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Slate** 54 W. 21st Street (212-989-0096) Subway: F, M, N, R to 23rd Street www.slate-ny.com
- **The Slipper Room** 167 Orchard Street (212-253-7246) Subway: F, V to Second Avenue
- **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street www.spectrumnyc.com
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue www.thestonenyc.com
- **Stop Time** 1223 Bedford Avenue Subway: A, C, to Nostrand Avenue
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway www.thestrandsmokehouse.com
- **SubCulture** 45 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street www.subculturenewyork.com
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue www.subrosanyc.com
- **Swing** 46 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights www.terrazacafe.com
- **Tommy Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue www.troostnyc.com
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor (212-254-9300) Subway: B, D to 182-183 Streets www.universityofthestreets.org
- **Videology** 308 Bedford Avenue (718-782-3468) Subway: G to Metropolitan Avenue www.videologybarandcinema.com
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria www.Waltz-Astoria.com
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zincbar.com
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com



clean feed^o New Releases



Dre Hocevar
Transcendental Within the
Sphere of Indivisible Remainder



**Ned Rothenberg / Mark
Feldman / Sylvie Courvoisier**
In Cahoots



The Chicago Plan
The Chicago Plan



Motif
My Head is Listening



**Evan Parker / Daunik Lazro
Joe McPhee**
Seven Pieces - Live at Willisau 1995



Eve Risser White Desert Orchestra
Les Deux Versants se Regardent



Mark Dresser Seven
Sedimental You



Momentum -LP
Momentum



**Steve Noble / Kristoffer
Berre Alberts - LP**
Coldest Second Yesterday



**Black Bombaim &
Peter Brötzmann - LP** gatefold
Black Bombaim &
Peter Brötzmann

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Are there certain things that you change about your approach to the music or to the instrument when you work with another drummer?

GCW: It's all about improv and listening, you know? I don't want to be playing the same thing the other drummer is playing, so I kinda counterpoint on his accents. If he's playing a straight beat, I would syncopate what he is playing, play on the upbeat or in between his beats.

TNYCJR: Did you guys talk about that much, you and the other drummers?

GCW: No. We play the form around the melody. If Blood likes it he says, "okay, let's stick with that" and then we counterpoint each other. But me and the drummer, we never talked about it because we're always listening to each other. Me and [fellow Prime Time drummer] Denardo [Coleman], we never talked about what beat we were going to play or nothing like that and me and Shannon never talked about it because we know not to get into each other's way. And each of us playing the melody at a different time in space made it different anyway because, you know, in improv, nothing is the same the second time around.

TNYCJR: I've seen video where you're performing with Prime Time on electronic drum pads. Did that group get you into electronics or was that you?

GCW: I got into that on my own. I still have some electric drum pads here that I play sometimes, but I'm not good at electronic stuff at all. It adds another voice, but I really just like playing acoustic drums.

TNYCJR: You're headlining the first night of 577 Records' NYForwardFestival in December, celebrating your new album *Improv Messenger*. There's electronics on there, right?

GCW: No, no electronics on there. It's all acoustic. I play all the instruments: bass, guitar, trumpet, keyboards and drums. I was actually experimenting. I had mic'd all my drums in my house and just put the drum tracks down first with no click track and then I got this keyboard and then I'm gonna put this track down... That's how I did that record.

TNYCJR: I saw you play some trumpet with your group Big Tree. How long has trumpet been a part of your arsenal?

GCW: When I was in high school I had to pick another instrument, so I picked cornet. I got sound to come out of it and that's it. It's all total improv. If you asked me to play a C, I don't even know where it's at. That sound is what I play off of.

TNYCJR: Did you take private drum lessons too?

GCW: I never took private drum lessons with anybody. There was this guy when I was younger that lived on my block, I forget his name, but he used to sit outside and practice with a drum pad all the time. He taught me some things. Then I went up to his house and he had his drums and he would play. He was basically a jazz, swing and bebop player. That was in the '70s also. But I never took a lesson from him, I just went to go watch him play. And that's how I learned, just watching, going up to the Uptown Theater when I was six or seven years old. I always used to focus on the drummer. And I just automatically knew how to play when I sat behind the drums.

TNYCJR: Did you practice a lot or just play a lot?

GCW: I did practice some rudiments and I did play a lot, so it went hand in hand.

TNYCJR: Do you still practice?

GCW: I still practice, but mostly on the practice pad, just keeping my strokes even. I don't know how many drums I've got up on my third floor. I used to practice all the time when I had a set up there, but now, since I'm moving so much, everything is just scattered around. I switch drumsets out, play this drumset, then play that drumset so... I don't practice a lot, only on my pads right now. But I listen to a whole bunch of music all the time.

TNYCJR: I recently read a commentator reviewing another drummer saying that it was "refreshing" to see and hear a drummer hitting so hard. I think of your music as powerful, but I don't necessarily think of you as hitting hard—same with Elvin Jones. Is hitting hard something that you think is important or something you think about at all?

GCW: No. To tell you the truth, any drummer can play hard, but not a lot of drummers can play soft. I don't try to play hard, but I just play what the music calls for...and I use my imagination. That's something drummers have to understand: don't be afraid to use your imagination. ❖

For more information, visit facebook.com/g.calvin.weston. Weston's *Improv Messenger* is at Scholes Street Studio Dec. 9th as part of 577 Records NYForwardFestival. See Calendar.

Recommended Listening:

- Ornette Coleman—*Of Human Feelings* (Antilles, 1979)
- James "Blood" Ulmer—*Freelancing* (Columbia/CBS, 1981)
- John Lurie National Orchestra—*The Invention of Animals* (Amulet, 1992-93)
- James Carter—*Layin' in the Cut* (Atlantic, 2000)
- Grant Calvin Weston—*Nassira* (Amulet, 2008)
- Grant Calvin Weston—*Improv Messenger* (577 Records, 2016)

(LABEL CONTINUED FROM PAGE 11)

option I know of. Not that releasing experimental music is a goldmine, but Andreas really respects musicians and tries to make it financially acceptable for everyone. HUBRO is also willing to put money into other stuff that needs to be done like getting a photographer to get some decent band photos."

HUBRO discs are available on streaming services and as downloads. "I prefer listening to LPs and CDs myself, but most of the listeners in Norway use streaming," Meland notes. "And we need to be available where people are." Although HUBRO aims to release discs in both CD and LP formats, about a dozen are only available as vinyl. When it comes to a particular disc, "sometimes we sell more LPs than CDs," he adds. Usually 1,000 to 1,500 are initially pressed, but with repressing almost the entire catalogue is available. Among HUBRO discs scheduled for 2017 are *Chromola* by 1982, Stephan Meidell's *Metrics*, *Ishihara* by Cakewalk and *Phosphorescence*, a Dans les Arbres session with Wallumrød.

A couple of years ago Meland relinquished the position of ECM's Norwegian label manager in order to devote more time to HUBRO. When it was five years old, the imprint was conclusively established as a force on the international music scene, remembers Meland. "In a way it felt like it had reached a new level," he recalls. Two years and 30-odd releases later the label continues to evolve. ❖

For more information, visit hubromusic.com

(EDGEFEST CONTINUED FROM PAGE 13)

ample space for individual expression. High points were Evans' muted circular breathed mutter, his duet on piccolo trumpet with Laubrock's soprano saxophone at the outset of the second piece, full of squeaks, swooshes and hyperfast interchange, and Taborn's eruption in tandem with Rainey during the same number. The only disadvantage of the seven-piece group was that it meant there was less of Laubrock the instrumentalist.

Taborn, a local favorite ever since his college years, also staged a short solo set. During the three spontaneous pieces he swerved from the meditative to the driven. He started with single notes, gradually increasing the intensity of the strike, before engaging an off-kilter staccato from which a rhythm emerged and then incrementally evolved. His final piece encapsulated his approach, opening as a reflective ballad but then, as the crystalline shimmering darkened, abruptly morphing into abstracted ragtime patterns, his right hand laying down repeated figures, his left pursuing a completely different tack.

Pianist Kris Davis, bassist John Hébert and drummer Tom Rainey pushed at the boundaries of the trio format. Although they followed charts, their actual influence seemed subliminal rather than overt, as they began from a place of unexpected trills, furtive scurries and haunting vibrations. Both tricky unisons and unfettered improv benefited from Rainey's maverick ingenuity. Davis veered between muscular Cecil Taylor-like ferocity and fluttering tremolos with minimalist variation. One of the four pieces was a John Zorn "Bagatelle" (Davis had been part of the ten-hour marathon in NYC a week previous) she made entirely her own. Their music was sophisticated yet visceral, like being punched with a silk glove.

Other notable performances came from French flutist Sylvaine Hélaré's Spring Roll, which mixed contemporary classical with chamber jazz. Sylvain Lemêtre's unconventional percussion gave the band a distinctive flavor, as did pianist Antonin Rayon's unobtrusive electronics while Hélaré's flute/voice combination on a piece by Kris Davis was a standout. It was the last date of their tour and it showed in practiced transitions and taut interplay. Also mid-tour and similarly slick, the Claudia Quintet navigated drummer John Hollenbeck's knotty arrangements and reveled in the nooks and crannies within the structures. Further evidence of Hollenbeck's skills came in his scores for the UoM Jazz Ensemble on the last evening, "Flock", inspired by wild geese in Scotland, being particularly memorable. Another well-oiled machine, Conference Call pursued their inside/outside track with vigor, showcasing particularly intense and rewarding exchange between pianist Michael Jefry Stevens and reed player Gebhard Ullmann.

Vocalist Andrea Wolper, bassist Ken Filiano, drummer Michael TA Thompson, with guest Vinny Golia on an assortment of reeds, gave a moving and dynamic tribute to recently deceased pianist Connie Crothers, who had been scheduled to appear with them. Bassist William Parker's quartet closed out the Friday evening with the leader in spirited rhythmic communion with drummer Hamid Drake, their ever-changing grooves drawing heated contributions from alto saxophonist Rob Brown and the wonderful Cooper-Moore on piano. Violinist Jason Kao Hwang's Burning Bridge premiered an intriguingly multi-faceted new composition, "Blood", which brought forth thrilling outings from cornet player Taylor Ho Bynum, trombonist Reut Regev and the leader himself.

It might be hard to top such a lineup next year, but there's no doubt that if you want to hear accomplished music in an intimate space with excellent sound in the company of a respectful crowd, Edgfest is the place to be.

For more information, visit kerrytownconcerthouse.com

(PANČEVO CONTINUED FROM PAGE 13)

quiet keenings. Gabriele Evangelista and Enrico Morello are, respectively, the best young bassist and drummer in Italy. This quartet is four distinct creative voices, whose collective volatility is always contoured into finished form. There is no one like them in America.

Alto saxophonist Lee Konitz played with the Big Band RTS (Radio/Television Serbia). Viewed objectively, it was a train wreck. Konitz was sometimes out of tune and often missed his entry and exit cues. His solos were discombobulated. But only someone with a heart of stone could view a performance by Konitz, at 89, objectively. He is still the Pied Piper. He still has that cool, luminous, irresistible alto saxophone sound. "Body and Soul" was affecting but "Lover Man" was something outside of time, so moving precisely because it was so halting and fragmentary. Anytime you hear a great jazz musician, you can never assume you will hear him (or her) again. The people in Pančevo could not assume they would hear Konitz play "Lover Man" again. There were not many entirely dry eyes in that house.

The last show of the festival was by the James Carter Organ Trio. With Carter's first shattering tenor saxophone honk, he set the tone for the evening. A Carter concert is a celebration of the power and exhilaration of music. His chops on three saxophones (tenor, alto, soprano) was so outrageous it made you grin. They say that speed kills, but for Carter, speed is ecstasy. He does not know how to play one line at a time. Every idea is engulfed by myriad variants, in torrential onslaughts. Gerard Gibbs plays ferocious, musical organ and can dance sitting down. Drummer Alex White functions as the voice of reason in this band. An entire program of Django Reinhardt tunes was a bold decision. It worked. Reinhardt's sweetly piercing melodies ("Pour Que Ma Vie Demeure", "Impromptu") were always there, like tensions pulling Carter back from the brink. His mastery of his saxophones enables him to play outside their limits. He makes music from ultra-high-frequency squeals and clicks and jackhammer blasts. The encore was "Nuages". On tenor saxophone, he laid it to waste. Sometimes Carter goes overboard with his saxophone tricks. You wish he would let a beautiful song come through as itself, with minimal interference. But going overboard is the point. He indulges in wild extravagance because he can, because he believes the purpose of virtuosity is to spread joy. He ended the Pančevo festival on a triumphant crescendo, drenched in sweat.

For more information, visit kulturnicentarpanceva.rs

(TAMPERE CONTINUED FROM PAGE 13)

Juhani Aaltonen represented the old vanguard of Finnish avant garde jazz on Saturday night. Longtime associates of the late drummer Edward Vesala, the two performed together in duo for the first time ever in an intimate and relaxed improvised session. Björkenheim's band Krakatau, active since the late '80s, also performed twice during the festival. In one show, they collaborated with Senegalese percussionists (Yamar Thiam on tama; Libasse Sall, Ousseynou M'baye and Pape Sarr on sabar), whose buoyant West African rhythms were a refreshing foil to the band's high-octane rock melodies.

This year's American headliners were a mixed bag. The inimitable saxophonist Charles Lloyd and his quartet (pianist Gerald Clayton, bassist Reuben Rogers and drummer Kendrick Scott) was one of the highlights. Lloyd's distinct soul and emotionally powerful arrangements were on full display, especially in "La Llorona", Lloyd's interpretation of a Mexican ranchera. Clayton brought a distinctive poignancy to the piece with his measured tempo and heart-

wrenching mezzo-piano. On Friday evening, James Carter Organ Trio's late-night party was just the right pick-me-up to keep the audience dancing late into the night. Carter's full-bodied range and organ player Gerard Gibbs' gospel-inspired solos were relentless against young drummer Alex White's relaxed beats.

In comparison, saxophonist Donny McCaslin's quartet and Aziza, a new project from bassist Dave Holland, saxophonist Chris Potter, drummer Eric Harland and guitarist Lionel Loueke, were underwhelming. McCaslin's group (keyboardist Jason Lindner, bassist Jonathan Maron and drummer Zach Danziger) played David Bowie covers and originals from the recent *Beyond Now*, influenced by McCaslin's experience with Bowie on his swan-song album *Blackstar*. Though there were moments where the band really swung, most pieces were missing an essential oomph. Similarly, Aziza's allstars were technically sound but ultimately their music felt too cerebral.

The European headliners made a much stronger impression, presenting a wide spectrum of projects ranging from meditative free jazz ensembles and a large-scale experimental orchestra to an opera-jazz mashup. French pianist Eve Risser debuted her largest ensemble yet, the 11-strong White Desert Orchestra. Taking full advantage of the rich instrumentation, Risser pushed the boundaries of prepared piano and painted industrial sound palettes with electronics (Céline Grangey) and a talented woodwind section (Silke Eberhard on alto saxophone, clarinet and bass clarinet; Benjamin Dousteysier on tenor and baritone; and Sara Schoenbeck on bassoon). Charismatic 30-year-old Norwegian saxophonist Marius Nestet soared to new heights with his quintet (drummer Anton Eger, bassist Phil Donkin, vibraphone and marimba player Jim Hart, pianist Ivo Neame), especially with the addition of the expressive cellist Svante Henryson. The latter's pizzicato was achingly soulful while Neame's virtuosic command of the grand piano shone through in solos throughout the show. In the same meditative vein, The Necks, from Australia, celebrated their 30th anniversary – and their triumphant return to TJH after 15 years – doing what they do best: long-form free improvisation. The trio (pianist Chris Abrahams, bassist Lloyd Swanton and drummer Tony Buck) explored an aural palette of tribal percussion and organic nature tones that kept the audience in a spiritual trance for almost an hour.

Tenor Battle, the brainchild of Norwegian tenor saxophonist Håkon Kornstad, was hands-down the most interesting genre-bender. Exploring his newfound passion for opera, Kornstad added new layers to Neapolitan arias and Straussian operas with his powerful tenor voice and jazz-influenced instrumentation (Sigbjørn Apeland on harmonium, Lars Henrik Johansen on harpsichord and cimbalom, Mats Eilertsen on bass and Øyvind Skarbø on drums).

Sly & Robbie Meet Nils Petter Molvaer, a fusion of Jamaican reggae and Nordic jazz, seemed promising, but was ultimately underwhelming. Drummer Sly Dunbar and bassist Robbie Shakespeare had a strong grasp on the rhythm section, gracefully moving the band toward Jamaican dancehall beats and reggae rhythms, but there wasn't much chemistry with Molvaer's trio (Molvaer on trumpet, Eivind Aarset on guitar and Vladislav Delay on keyboards).

One of the festival's greatest strengths is that it showcases the full spectrum of jazz' range and reach. What better way to drive that point home than to conclude the four-day festival with a multi-faceted Danish electronic quartet. Kalaha (drummer Emil De Waal, guitarist Niclas Knudsen, electronic DJ Spejderrobot, synths and effects artists Rumpistol) was a breath of fresh air after an afternoon of opera and jazz fusion, getting the audience up and dancing with their part-industrial jazz, part-electronic dance set.

For more information, visit tamperemusicfestivals.fi/jazz



Harlem Stage

Diverse Artists. Transformative Art.

**VIJAY IYER +
WADADA LEO SMITH:
A COSMIC RHYTHM
WITH EACH STROKE**

MON | DEC 19 | 7:30PM | \$35

Harlem Stage
150 Convent Avenue (at 135th St.)
New York, NY 10031

Photo by John Rogers

Harlem Stage Artist Circle Member, MacArthur Fellow and award winning composer and pianist, Vijay Iyer and Doris Duke Performing Artist Award winner, Pulitzer finalist and pioneer composer and trumpeter Wadada Leo Smith join forces once again to present an intimate live performance based around their highly acclaimed duo album, *A Cosmic Rhythm With Each Stroke*.

A Cosmic Rhythm With Each Stroke “captures the improvisational magic of both artists and their expressive individuality” while offering adventurous explorations on “mortality, impermanence and divinity” that are both “cultivated and passionate.” This intimate evening at Harlem Stage will be followed by another performance at National Sawdust on Tuesday, December 20.

GET TICKETS at harlemstage.org

this ad made possible by

**ROBERT D. BIELECKI
FOUNDATION**