

JANUARY 2020—ISSUE 213

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

# STEVEN BERNSTEIN

*SYNTHESIS OF EVERYTHING*



SPECIAL FEATURE  
**BEST OF  
2019**

**DONALD  
HARRISON**

**RONNIE  
BURRAGE**

**DUSKO  
GOYKOVICH**

**BOB  
BROOKMEYER**

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# THE NEW YORK CITY JAZZ RECORD

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*There has been a lot of talk over the past couple of years about coal miners and how their noble lifestyle needs to be preserved, how their hard work must be appreciated and supported. Well, let us tell you, dear reader, that sometimes being half-mile underground seems preferable to compiling our annual Best Of lists. We have to dig through thousands of recordings received over the past judging period to unearth the most precious gems and there is no canary watching out for us overdoing it and asphyxiating musically. But we do it for you and we hope that you discover some new treasures among our Best of 2019 centerfold (pgs. 28-29). And don't forget to take a moment to remember all those who we lost this past year; a complete list is on pg. 12.*

*But 2019 and the whole second decade of the 21st century is behind us. Look forward to the future, taking a lesson from trumpeter Steven Bernstein (On The Cover), whose Millennial Territory Orchestra celebrates its 20th anniversary this month with a concert as part of Winter Jazzfest. Saxophonist Donald Harrison (Interview) and drummer Ronnie Burrage (Artist Feature) also respect the jazz tradition while pushing it forward; see both around town this month, just a few of many recommended concerts in a packed Event Calendar.*

*On The Cover: Steven Bernstein (Peter Gannushkin/DOWNTOWNMUSIC.NET)*

*Corrections: In last month's NY@Night, Patricia Nicholson-Parker is the sole founder of Arts for Art. In last month's Artist Feature, Jaimie Branch grew up on Long Island.*

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WED JAN 1 **regina carter quintet**  
CARLA COOK - NAT ADDERLEY JR. CHRIS LIGHTCAP - ALVESTER BARNETT

TUE JAN 21 **ed cherry trio**  
KYLE KOEHLER ANWAR MARSHALL

THU-SUN JAN 2-5 **sean jones electric quartet**  
BRETT WILLIAMS - KYLE MILES - KENDRICK SCOTT

WED-THU JAN 22-23 **kendrick scott oracle**

FRI-SUN JAN 24-26 **dave stryker quartet**  
FEATURING WARREN WOLF - JARED GOLD - McCLENTY HUNTER

TUE-WED JAN 7-8 **THE music of BOB Brookmeyer**  
DIRECTED BY RYAN TRUESDELL

TUE JAN 28 **Brubeck Brothers quartet**  
CELEBRATES DAVE BRUBECK'S CENTENNIAL  
CHRIS BRUBECK - DAN BRUBECK - MIKE DeMICCO - CHUCK LAMB

THU JAN 9 **melissa aldana quartet**  
SHAI MAESTRO PABLO MENARES KUSH ABADAY

FRI-SAT JAN 10-11 **Lizz Wright**  
CHRIS BRUCE - ADAM LEVY KENNY BANKS SR. - DAVID COOK BEN ZWERIN - JACK DEBOE

WED JAN 29 **vijay iyer SOLO**

THU-FRI JAN 30-31 **vijay iyer Trio**  
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SUN JAN 12 **Tivon pennicott WITH STRINGS**

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- JAN 12  
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- JAN 13  
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benny green trio
- JAN 27  
benny benack III: "a lot of livin' to do"  
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It was a bit like watching *My Dinner with Andre*, a rambling but riveting colloquy between two old friends, only this one occurred between saxophonist/trumpeter **Scott Robinson**, resplendent in a custom shirt and hat made of saxophone reeds, and pianist **Frank Kimbrough** during an early set at Mezzrow (Dec. 8th). They've been talking, musically, for almost 40 years now, primarily in the context of standard repertoire, recently that of Thelonious Monk. From the first proud tenor call, rattling the open-lid piano's sympathetic strings as it introduced "Monk's Mood", those sitting quietly crowded together in the narrow subterranean room sensed we were in for an engrossing dialogue. Kimbrough hit all the composer's signature fills, segueing into "Sweet and Lovely" after Robinson's buzzy finish, setting a new mood both urbane and earthy; Robinson debuted his rare Kuhlohorn (a horizontally-held flugelhorn), comically ending with a coarse, out-of-tune tone. "I was doing OK until I went for that low note," he quipped. Monk's "Played Twice" showed the duo's bop side, Kimbrough chuckling out loud at an unexpectedly synchronous accent. After he'd set up "You Took Advantage of Me", a beautiful ballad, Robinson took over, playing trumpet on B sections (taking an effective solo on the second), finishing with a tender understated coda. Kimbrough's masterful harmonies undergirded "You Took Advantage of Me" before the set closed with "You Don't Know What Love Is".

—Tom Greenland



Frank Kimbrough & Scott Robinson @ Mezzrow

COURTESY OF MEZZROW

Jazz is fascinating in how one day a musician is a young lion and then, almost before realizing, head of the pride. While drummer **Johnathan Blake** has played the Village Vanguard numerous times over the decade—Ravi Coltrane, Kenny Barron, Tom Harrell—and led bands around town, fronting his own group at the august venue was a career checkbox. His Pentad was players whose names, once unfamiliar, are now ubiquitous and, soon, too, will be inextricably woven into the jazz fabric: Immanuel Wilkins (alto saxophone), Joel Ross (vibraphone), David Virelles (piano) and Dezron Douglas (bass). Simply put, it is a hell of a group and one flush with connections; Wilkins and Ross are all over each other's projects while Virelles, Douglas and Blake are three-fourths of the Ravi Coltrane Quartet. The latter even came to see his charges during the run, just one of a full house all the way to the back wall (Dec. 5th). The nearly 75-minute set was wondrous, starting off by Blake making fun of the bomber jacket Wilkins was wearing ("Top Gun?") and included Blake tributes to his wife ("Rio's Dreams") and his elders/peers ("Rivers and Parks") plus, Art Blakey-style, pieces by Blake's bandmates. The music called for a neologism: 'crefficiency', as everyone did exactly what the music called for in the most inventive way possible. While things were humming along nicely, they peaked by the pairing of a short South African lullaby with a transcendent take on Joe Jackson's "Steppin' Out".

—Andrey Henkin



Johnathan Blake's Pentad @ Village Vanguard

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Seeing is unbelieving. At least that's what you could conclude watching the raucous bacchanalia intrinsic to a live gig by the **Ed Palermo Big Band**. The occasion: Iridium (Dec. 9th), 15 or more musicians blasting away on stage, five extremely drunk men in Santa hats at the rear of the house trying—almost succeeding—to out-blast the band and, in the eye of the storm, resplendent in a glittering white princess dress and tiara, matching snowflake earrings and wand (doubling as a conductor's baton), pranced Palermo himself (aka Suzy/Uncle Snowflake), chief culprit and instigator. And those arrangements! Here were your seasonal favorites—"The Night Before Christmas" (a recitation); "God Rest Ye Merry Gentlemen" and "We Three Kings" (mashed up with, among other things, Dizzy Gillespie's "Things to Come", Roland Kirk's "Serenade to a Cuckoo", Frank Zappa's "Toads of the Short Forest" and "My Favorite Things"); plus "Little Drummer Boy"; "Dance of the Sugar Plum Fairy"; "Dance of the Mirlitons"; and more—only these holiday hits had been Palermo-ized: repurposed by his deft but demented imagination to reflect the prog-rock influences of Zappa, Jethro Tull and King Crimson. It's called jazz, in case you were wondering. Meantime, one drunken Santa kept hollering, "We love you, Ed!" while another made repeated requests for Zappa's "Peaches en Regalia". (It was never played.) Alas, even the Santas couldn't match Palermo's band for creative insanity.

(TG)

For the historically inclined reviewer, such as your humble correspondent, it was hard not to be in awe of the collective experience onstage at Birdland (Dec. 5th) with saxophonist **Joe Lovano's** Streams of Expressions. Going by the imprecise metric of first recorded appearance, this undecet (look it up) has a combined 440 years under its belt; even the baby of the group, drummer Otis Brown III, has been recording since the turn of the millennium. The group's purpose was two-fold. For the first half of the set, they played music from Lovano's 2005 album of the same name (amazingly, given the intervening years, the horn section of Lovano, Ralph Lalama, Gary Smulyan, George Garzone, Steve Slagle, Barry Ries, Tim Hagans and Ed Neumeister is mostly intact). These pieces were West Coast cool, bebop fanfare and an Ellington-ian ballad, all blowing opportunities for the horns. The second half dug far deeper into jazz history with a musician whose centennial was overlooked two years ago and whose emerald anniversary (look it up) of his passing will probably also receive scant attention next year: Tadd Dameron. The group segued from the semi-obscure "Focus" to the title track of Dameron's 1956 collaboration with John Coltrane, ending with another rarity in "Whatever Possessed Me". Dameron's late '40s-'50s work is a template for Lovano's band, with its emphasis on composition, but so too is the World Saxophone Quartet in the marvelous stacking and interplay of the horns, especially the leader's.

(AH)

# WHAT'S NEWS

Superband **Artemis** made its Carnegie Hall debut (Dec. 7th) to a packed house, which welcomed the ensemble with wildly appreciative cheers as trumpeter Ingrid Jensen, clarinetist/soprano saxophonist Anat Cohen, tenor saxophonist Melissa Aldana, pianist Renee Rosnes, bassist Noriko Ueda and drummer Allison Miller came to center stage and bowed. Taking her place at the piano, Music Director Rosnes dramatically pounded out a dark left-hand vamp to set up Miller's "Goddess Of The Hunt", dedicated to the Greek deity for whom the band is named. The sextet followed with Jensen's stirring arrangement of "Fool On The Hill", beginning ethereally and finishing with a fiery drum solo. Rosnes then introduced vocalist Cécile McLorin Salvant, who began slowly intoning the verse to Cole Porter's "Easy To Love" in a gentle girlish tone before launching into the melody, wildly swinging it at a rapidly rising tempo, horns racing alongside. She continued with a poignant reading of Stevie Wonder's "If It's Magic". The sextet followed with Rosnes' "Big Top", which aptly conjured a circus-like atmosphere. The mood calmed with Cohen's impressionistic "Nocturnal". Salvant then returned to sing a powerful rendering of Kurt Weill-Bertolt Brecht's "Pirate Jenny" and a moving version of Maxine Sullivan's "Cry, Buttercup, Cry". The sextet closed out with Aldana's "Frida" and Ueda's "Step Forward", then returned with Salvant for a bluesy encore, Lady Day's "Fine and Mellow".

—Russ Musto

As assorted urban young adults entered The Bell House (Dec. 13th), the DJ was spinning R&B mixes, at one point even Bill Withers' "Lovely Day" with a strangely funky backbeat grafted atop. Welcome to the "Official NYC Winter Jazz Fest Kick-Off Party", with mile-wide grooves careening across the Gowanus space. Unexpectedly, the evening's celebrant, **Nate Smith**, ran out onto the stage to the enthusiastic cheer of hipsterly fans, leaping behind the drumkit, his killer backbeat throbbed along with whichever dance number was on the booming house system, cracking rim-shots with a vengeance. But that was just a teaser. By the time Smith and his band Kinfolk stepped out for their set proper, the audience surrounded the stage area, bobbing along with Brad Allen Williams' agitated guitar riffs. Once the heavy bass of Fima Ephron entered, along with Jon Cowherd's Rhodes, the unceasing strut welcomed celebrated alto saxophonist Jaleel Shaw. His church-oriented lead remained wrapped around the chord-tones throughout much of the show. The crowd erupted when Shaw played two-note repetitions reminiscent of what musicians once labeled "chicken sax" due to the picking away of repeated one-, two- or three-note bursts. The music was very well executed, but far removed from the considerable reach of the Winter Jazzfest. This was an oddly warm December night (52 degrees and rising) and it soon became evident that little in the event title seemed applicable to this occasion.

—John Pietaro



Artemis @ Stern Auditorium at Carnegie Hall



Nate Smith @ The Bell House

A first-call sideman with a long list of credits, including stints with Michael and Randy Brecker, Roy Haynes, Billy Hart, Jeff "Tain" Watts and Mingus Big Band, among others, **Dave Kikoski**, despite a voluminous discography of more than 20 leader dates, seldom gets the opportunity to step into the spotlight here in New York. So a two-night engagement at Mezzrow brought out the crowds to hear the great pianist with his trio of former Haynes bandmate Ed Howard (bass) and longtime collaborator Victor Lewis (drums). The band kicked off its Saturday night (Dec. 14th) first set swinging hard on Oscar Pettiford's "Tricotism". The pianist got things started with some classic bebop phraseology before giving way to Howard's lyrical statement of the classic melody, buoyed by Lewis' propulsive brush work, beginning an extended three-way conversation blurring the line between soloist and accompanist. A spellbinding, classically-tinged solo piano prelude introduced Kikoski's beautiful "Inner Trust", a song he and Howard regularly performed with Haynes, which still remains in the master drummer's repertoire. The music continued with the trio lithely improvising through Chick Corea's pretty waltz "Mirror, Mirror", followed by Kikoski's beautiful ballad "Strike For Change". The engaging set concluded with another Kikoski original, "Winnie's Garden", which again had the piano swinging mightily in conversation with walking bass and fiery brushwork.

(RM)

At ShapeShifter Lab (Dec. 6th), 2019's **NY Forward Festival** demonstrated why the annual gathering rates among the top of new music fests anywhere. Over four dynamic sets, the chill of December sweltered with the burn of unleashed improvisations in darkest blue turning hazy purple. Daniel Carter and his coterie of winds joyously held court in the first two sets. Up top, he was joined by monster clarinetist Patrick Holmes, uniquely empowered to summon the ghosts of old New Orleans—Johnny Dodds, perhaps Leon Roppolo, reputed to improvise against the hum in telephone poles—even while speaking in Braxton tongues. The trio was completed by venerable bassist Hilliard Greene when pianist Mary Anne Driscoll fell ill. The interplay-to-die-for was matched only by the quartet of Carter, drummer Federico Ughi (co-founder of sponsoring 577 Records), bassist William Parker and Canadian multi-instrumentalist Watson Jennison. Poet No Land and bassist Luke Stewart performed a set that emcee James Keepnews dedicated to the memory of Steve Dalachinsky, one bearing darkly draped word streams and broiling industrialism. The closer, drummer Gerald Cleaver, bassist Brandon Lopez and HPrizm on electronics, poured the sonics free and futurist over the beguiled house. The tension built incrementally, Cleaver restricting his very movements, automaton-like, through measures of 5/4, 5/8, 4/4, as Lopez responded in kind, casting depths of blackness under whirling, science-fictional oceans of sound. (JP)

**2020 Jazz Congress**, taking place at Jazz at Lincoln Center's Rose Hall Jan. 13th-14th, has announced its Keynote session: "The Legacy of Betty Carter" moderated by René Marie with panelists Dee Dee Bridgewater, Benny Green, Gregory Hutchinson, Christian McBride and Kenny Washington. Other panels during the two-day event include: in Jazz Town Hall; Vocal Jazz Summit; Stage Presence: A Master Class; Talking Trumpets: Conversation & Music About Louis "Satchmo" Armstrong; Building & Marketing Your Brand Through Social Media; We Insist: Speaking Truth to Power; Wellness for Jazz Musicians; Africa: The Past & Future of Jazz; Perfect Pitch: Jazz Video Challenge; Musician: Book Thyself!; "Bird" and Beyond: Celebrating Charlie Parker at 100; Building Buzz for Gigs in the Post-Listings Era; The Balance of Art & Commerce in the Business of Jazz Recording; Jazz Radio's Role in an Era of Music Abundance; Jukebox Jury; Case Studies: Building Digital Archives; Building and Nurturing your Jazz Ecosystem: Roundtable Discussions; Jazz Road: Funding Opportunities for Touring & Residencies; Ask the Pros One-on-One sessions. For more information and to register, visit [jazzcongress.org](http://jazzcongress.org).

**Qwest TV**, founded by Quincy Jones, the first subscription video-on-demand platform dedicated to jazz, has announced a partnership with Amazon Fire TV, an expansion into Japan and an education initiative whereby students from Princeton University, The University of the Arts, University of Central Oklahoma, Koninklijk Conservatorium Brussel and University of Music and Performing Arts Graz, plus more universities to follow, will have free access to programming. For more information, visit [qwest.tv](http://qwest.tv).

Saxophonist **James Brandon Lewis** was named the 2019 recipient of the ASCAP Foundation Fred Ho Award, given to "innovative composers whose work, in the spirit of Fred Ho, defies boundaries and genres." For more information, visit [ascap.com](http://ascap.com).

2019 recipients of the **Instant Award in Improvised Music**, "underwritten by an anonymous patron and musical devotee... presented to two outstanding improvisors, both of whom receive an unrestricted award of \$50,000", have been named: Evan Parker and Ikuo Mori. For more information, visit [corbettvsdempsey.com/2019/12/17/instant-award-improvised-music-2019-recipients](http://corbettvsdempsey.com/2019/12/17/instant-award-improvised-music-2019-recipients).

**Creative Music Studio** will present a two-day intensive workshop (12 hours) at The New School Jan. 4th-5th with Billy Martin, Ken Filiano and Marc Ribot (Jan. 4th) and Frank London (Jan. 5th). For more information and to register, visit [creativemusic.org](http://creativemusic.org).

Mark Stryker, author of **Jazz From Detroit** (University of Michigan Press), one of this gazette's Best Jazz Books of 2019, will speak about the book on Jan. 12th at Le Poisson Rouge, preceding the From Detroit to the World—Honoring Marcus Belgrave concert presented by Winter Jazzfest (one of several talks as part of this year's program; for a complete list visit [winterjazzfest.com/talks-2020](http://winterjazzfest.com/talks-2020)) and at Smalls Jan. 16th preceding a concert by Detroit-born drummer Gerald Cleaver.

Brooklyn's **The Sultan Room** will present Cocktails & Crock Pots: An Evening with Ethan Iverson & Chef Jack Riebel on Jan. 5th, an evening of midcentury hors d'oeuvres, cocktails and jazz. For more information, visit [thesultanroom.com/events/#event=86594619839](http://thesultanroom.com/events/#event=86594619839).

10 college-level jazz programs will compete in the inaugural **Jack Rudin Jazz Championship** presented by Jazz at Lincoln Center (JALC) Jan. 18th-19th at JALC's Rose Hall. Participating programs are California State University, Northridge (Northridge, CA), University of Northern Colorado (Greeley, CO), University of North Texas (Denton, TX), Indiana University (Bloomington, IN), Michigan State University (East Lansing, MI), Eastman School of Music (Rochester, NY), North Carolina Central University (Durham, NC), Temple University (Philadelphia, PA), The Juilliard School (New York, NY) and Manhattan School of Music (New York, NY). For more information, visit [jazz.org/press/jazz-at-lincoln-center-announces-inaugural-jack-rudin-jazz-championship](http://jazz.org/press/jazz-at-lincoln-center-announces-inaugural-jack-rudin-jazz-championship).

The **New Orleans Jazz Museum** has been gifted a sculpture for their new Sculpture Garden, "The Bass Player", by trumpeter Herb Alpert, who has also awarded a grant to the museum in support of its new Jazz Education Center and to establish the Herb Alpert Live Performance Fund. For more information, visit [nolajazzmuseum.org](http://nolajazzmuseum.org).

On Jan. 18th at 7 pm, Flushing Town Hall will host **Hot Club: Jazz Listening Session**, "a community of jazz lovers...keeping alive the love of old recordings and swinging hot jazz", led by jazz historian Ben Young. For more information, visit [flushingtownhall.org/jazz](http://flushingtownhall.org/jazz).

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

PHOTO COURTESY OF THE ARTIST



# DONALD HARRISON

BY ALEX HENDERSON

When alto saxophonist Donald Harrison made a name for himself in the early '80s as a member of drummer Art Blakey's Jazz Messengers and co-leader of a quintet with trumpeter Terence Blanchard, he was hailed as one of the Young Lions: musicians who grew up in the rock 'n' roll era yet committed to playing straight-ahead jazz. But as time passed, it became obvious that Harrison was also interested in playing everything from fusion, soul, funk, blues and hip-hop to classical music and his associations have ranged from alto saxophonist Benny Carter and trumpeter Miles Davis to the late rapper The Notorious B.I.G. During an in-depth interview, Harrison (now 59) discussed some of his recent projects as well as highlights of his long career.

**The New York City Jazz Record:** In what ways have you evolved as a musician over the years?

**Donald Harrison:** It's so much different from when I first started and was just studying the sounds from the records. I got a chance to play with jazz musicians of every era: the Duke's men, the beboppers, Miles Davis, Ron Carter and everybody in between. Many people taught me the concepts in funk music and classical music, hip-hop, everything. I had the experience of playing with many of the people who innovated—in American music, in particular, but also, Caribbean music with Eddie Palmieri. Brazilian musicians. So now, I think I have the highest level of authenticity because I got it from the masters. I read something Charlie Parker said that touched me: he said that if you didn't live it, it wouldn't come out of your horn. So I wanted to live it. I wanted to live playing with blues musicians, funk musicians, New Orleans soul artists, everything.

**TNYCJR:** What are some of the most valuable lessons you learned as part of Art Blakey's Jazz Messengers in the '80s and how have you applied those lessons?

**DH:** Art Blakey used to say, "Let the punishment fit the crime in terms of music. If you're playing the blues, understand how to play the blues." He used to say, "Find the essence of each song and then, tell your story from that perspective. You don't have anything to prove, but play what comes naturally to you." Art had a wealth of experience playing with a lot of people and I was able to talk to him about my hero Charlie Parker and the things that Art and Bird discussed and played on the bandstand.

**TNYCJR:** Art knew how to push musicians to excel, whether it was Lee Morgan, Freddie Hubbard, Jackie McLean or Cedar Walton.

**DH:** Benny Golson talks about how after you've played with Art Blakey, it's hard to play with other drummers. There was so much support with Art. His beat was wide. He was the most swinging human being on the planet.

**TNYCJR:** With Blakey, the Jazz Messengers certainly

got a real sense of history.

**DH:** Oh, of course. Art Blakey played with everybody. And he shared his knowledge with us. He had his own way of looking at things; he spent time in Africa and brought that to jazz. He had a soulful touch. And Art Blakey was very open-minded. I remember: we brought some synthesizers and Art said, "Bring them onto the bandstand." Art was into whatever we were thinking about. Art would come up with a drum orchestration for each song; he would listen to it one time, then he would have—in my estimation—the perfect drum orchestration to make it sound incredible.

He played like a composer on the drums to fit all of the nuances of how the song was put together. Art would ask me what I was hearing on my song and I would say, "What you're hearing is way better than what I'm hearing. So let's keep what you came up with."

**TNYCJR:** You've certainly played a wide range of music over the years, from hardbop to fusion to hip-hop to AfroCuban jazz to funk.

**DH:** Yeah, I mean, I grew up listening to funk music and soul music and going to second lines in New Orleans. I'm part of AfroNew Orleans culture and what comes out of Congo Square, basically, and I grew up dancing to a lot of different music. So, I put all of those elements together to find who I am. I grew up with gospel music, the blues. [Saxophonist] Eddie "Cleanhead" Vinson took me aside when I was in my 20s and showed me what I call his blues matrix. One of the things Eddie told me was, "Find the blues in everything and keep that essence in what you do." I'm very fortunate that so many great alto players have mentored me: Eddie "Cleanhead" Vinson, Benny Carter—I played on a tribute to Benny with a bunch of saxophone players when he turned 90 [in 1997]. Benny was 90 years old and he was still playing great.

**TNYCJR:** Over the years, you've worked with so many greats who have since passed away, from Lena Horne to Miles Davis.

**DH:** Those people all impart a certain wisdom if you listen. You have to listen; that's the key. The first thing, even as an audience member and not a musician, is you listen—and then, you become a student of the music. When you're listening, you're studying as well. I have a thing I tell students: if a sponge doesn't take in water when you squeeze it, nothing will come out. So take in as much as you can and the more you take in, the more that can come out.

**TNYCJR:** What are some of your fondest memories of playing with Eddie Palmieri?

**DH:** One of the things that Eddie does is give you a CD

or tape of important music from Cuba or Puerto Rico—AfroCaribbean music in general—and then, you study it and try to decipher it. For me, Eddie is like the Charlie Parker of AfroCaribbean, AfroCuban, AfroPuerto Rican music or whatever you want to call it. And he gives you the freedom to explore. It's music of the people that they can dance to and love to dance to, but it's also music for the musicians where you're free to stretch. I'm very content to have played with Eddie and he has influenced what I've done with jazz music.

**TNYCJR:** You have found the jazz possibilities in so many different types of music.

(CONTINUED ON PAGE 54)

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# RONNIE BURRAGE

BY JOHN PIETARO

Ronnie Burrage is the kind of drummer bandleaders crave. In addition to masterful skills and innate musicality, his resumé reads like post-modern jazz history, from McCoy Tyner to Defunkt to the World Saxophone Quartet. Also wielding formidable piano skills, Burrage can be seen playing right-handed chords on a keyboard while maintaining a torrential rhythmic onslaught across his other three limbs.

Hailing from St. Louis, Burrage came of age during the height of the Black Artists Group (BAG) as jazz ventured into the struggle for liberation. "My paternal grandfather was Allen David Mahr, a rather unknown literary giant who was widely published in his day," Burrage explains. Mahr, a pioneering poet of color, was an associate of Amiri Baraka and Shirley LeFlore. "My new album includes 'God's Only Black Man', a poem he wrote 90 years ago. It's in the archives of Mahatma Gandhi, Dr. Martin Luther King Jr, President John F. Kennedy and Winston Churchill. It's become a mantra for me." Burrage's family influences also included his mother, a pianist and five musician uncles. The lineage extends to great uncle John Sanders, a saxophonist with Bessie Smith. Jam sessions were regular in the family home. "As a toddler, I banged on pots and pans, then before age ten, began picking out melodies on the piano." Several years of piano lessons predated Burrage's foray into the local drum corp. He gravitated to drumset, primarily learning by watching many of St. Louis' great drummers up close. By 13, Burrage was leading a youth band.

Through BAG, St. Louis developed a highly active scene in which Burrage became innately involved. "Guys like Julius Hemphill would come into town and there would be cultural presentations. My family brought me to poetry readings and concerts and my uncles were often playing with them too. These were community events" and so it wasn't long before the young drummer found his way onstage. "At one point, one of the guys said, 'Let Squirt sit in' and after a while I became a regular." BAG had an array of master musicians, poets and theater artists on hand as performers and teachers, alongside community organizers and cultural educators. Such guidance inspired a flurry of creative activism. "Floyd LeFlore was an important trumpet player; he and JD Parran, Baikida Carroll, Lester and Joe Bowie and Kelvyn Bell had a band. At 14, I began playing with them."

In 1978, Burrage moved to the South Bronx where he experienced the then burnt-out landscape and concurrent rise of hip-hop. "I would take my drums out and jam with the rappers. This saved me several times when I was almost jacked in the neighborhood." Still, he was drawn to Manhattan's nightlife, seeking out Sonny Fortune, Sir Roland Hanna, Billy Hart, Freddie Waits and Dannie Richmond, among other notables. "But I was also hanging out with Charles Bobo Shaw, then running the La Mama Theatre in the East Village. La Mama was a creative hub hosting underground cutting-edge arts. Burrage and his

drumset traveled into Manhattan by subway, leaving off the bottom heads to stack the drums in duffle bags. When guitarist Bell relocated to New York, Burrage and he moved into an upper floor of La Mama and were recruited by Arthur Blythe. Jobs with Fortune, Michelle Rosewoman, Big Nick Nicholas and Frank Wright followed. With Bell, Burrage became a founding member of Defunkt, an original Downtown band fusing improvisation with funk, rock and no wave. "In 1978, Defunkt was a collective. Joe [Bowie] has had many iterations since then, but we wrote the songs on that first album collectively. Joe began to dictate a certain sound, but the initial concept was to be free." Frustrated, Burrage left Defunkt to join Tyner's band. Simultaneously, he began a close association with revolutionary poet Baraka and, as a result, Archie Shepp, with whom he has continued to collaborate.

Burrage became a regular at Seventh Ave South, the legendary club run by the Brecker Brothers, gigging frequently with either or both and also playing S.O.B.s, Lush Life, The Bottom Line and Studio RivBea when not on the road. His performances with the likes of Wayne Shorter, Jaco Pastorius ("double drumming with Rashied Ali"), Jackie McLean, Sonny Rollins and Pat Metheny remain deeply memorable and the drummer was also leading his own bands, including Third Kind of Blue in 1983, which immediately embarked on tour and Burrage "started getting the buzz that I was going to be in Weather Report after Peter Erskine left. Jaco wanted me, Wayne too, but Joe wanted Omar Hakim (laughs). I understand that it was because he liked his name!" Regardless, opportunities abounded: Richard Davis, Mingus Dynasty, Epitaph and Big Band, Courtney Pine, Joanne Brackeen, Jack Walrath and a trio of Stanley Cowell and Cecil McBee. In the '90s, Burrage worked with Eddie Gomez, Billy Bang, Hamiet Bluiett, Bobby Watson, David Murray, Carlos Ward, Joe Zawinul, World Saxophone Quartet and Reggie Workman's Coltrane Legacy. He also taught at JazzMobile and the New School.

But burn-out ultimately led Burrage toward a hard stop. Following a divorce, he left his East Village flat for Florida, living as a single father and engaging in deep soul-searching. Within a few years, he relocated his family to Pennsylvania (for a Penn State teaching position) where he met his current wife, Chanda, a science professor. World Rhythm Academy, the non-profit the two founded, serves people with addictions and children at risk through expressive arts: "We are striving for social change, bridging the gap between youth and elders, through justice and activism."

Burrage the bandleader, now based in Brooklyn, continues to break new ground while celebrating the forbearers. His latest album, *Dance of the Great Spirit*, features Holographic Principle trio with bassist Nimrod Speaks and Polish pianist Michał Wierba. "We share a passion for changing the world through music, promoting the commonalities of diverse cultures and telling our stories of truth." ❖

For more information, visit [ronnieburrage.biz](http://ronnieburrage.biz). Burrage is at Sugarhill Jan. 5th and Smalls Jan. 29th. See Calendar.

#### Recommended Listening:

- Defunkt—*Eponymous* (Hannibal/Island, 1980)
- John Purcell/Anthony Cox/Ronnie Burrage—*Third Kind of Blue* (Minor Music, 1985)
- Jack Walrath and The Masters of Suspense—*Out Of The Tradition* (Muse, 1990)
- Billy Bang—*Bang On!* (Justin Time, 1997)
- Ronnie Burrage—*Just Natural* (with Eric Person, Terence Conley) (West Wind, 2000)
- Ronnie Burrage—*In It* (RB Music/Mimikalana, 2004)



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# STEVEN BERNSTEIN

## SYNTHESIS OF EVERYTHING

BY JIM MOTAVALLI



PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

It took a while to arrange an interview with slide trumpet player/arranger/serial group leader Steven Bernstein. “Running late,” he would text. When finally brought to earth, however, he had quite a lot to say about his colorful history and an amazingly diverse group of musical activities. But after we talked Bernstein called back to say he wanted to make sure the story was about what he’s going to do and wants to do, not just about the large legacy he’s already left behind. “That story’s been told,” he said, making it plain that, at 58, he’s just getting started.

So what’s ahead includes a new Sexmob record. The quartet (intact with original members Briggan Krauss on saxophones, Tony Scherr on bass and Kenny Wollesen on drums) merges jazz and the pop songs that Bernstein heard growing up. The group organized around the Knitting Factory, first recorded on the club’s label in 1998 and has made eight albums celebrating everyone from Prince, the Grateful Dead and Nirvana to James Bond and Federico Fellini. “We made the new Sexmob album with the producer and mixer Scott Harding, who works with a lot of hip-hop guys,” Bernstein said. “But he was an engineer on our first four records and his roots are in our kind of music. Most jazz records are recorded clean, but Scotty is a master of manipulating music and creating soundscapes. We took beats he had created and played over them. It doesn’t even have a name yet.”

Millennial Territory Orchestra (MTO) is Bernstein’s other major outlet. It’s a nine-piece band, the kind that went on the road playing bluesy dance music for the Midwestern multitudes in the ‘30s-40s. The sound is vintage, but the source material comes out of Bernstein’s fertile imagination and incorporates everyone from Fats Waller to The Beatles and Sly Stone. “With MTO’s latest recordings I’ve been pushing drums and percussion more to the fore,” Bernstein said. “I love African music and want to bring it into what I do.” MTO has recorded for Sunnyside, Royal Potato Family and others, but the new one doesn’t have a home yet. Frankly, any label should be happy to get it, because the group is very accessible. “I’ve gotten feedback on MTO such as, ‘My wife likes it’ and there’s no shame in that,” Bernstein said. “Some music is technically advanced, of course, but I don’t see hierarchies anymore. I have worked a lot with [guitarist] Larry Campbell and he likes chords with two notes, but hearing Sexmob convinced him that jazz music could rock.”

Bernstein is heard on hundreds of recordings, including with Roswell Rudd, Levon Helm, Sam Rivers, Allen Toussaint, Henry Butler and Lou Reed, among many others. What those people have in common is they’re not with us anymore, but the manifold lessons they taught him are there in the catholic music he makes now. “All that music is inside me from having worked with them,” Bernstein said. “I’m in a fertile writing period and what’s coming out is a mixture of all that stuff. I’ll always be coming from Lester [Bowie] and Don [Cherry]—those two were my biggest influences as a young musician—but what I’m doing now isn’t strictly jazz, it isn’t New Orleans music, it isn’t rock, but a

synthesis of everything.” The music room in Bernstein’s Nyack house features stacks of new compositions, but he says he won’t know what they sound like until the bands play them. “The difference between classical music and jazz is that my players add their things to it,” he said. “Jazz is improvised and how we interact and play together determines how the music will sound.” A Bernstein project that is ongoing is, via a grant, recording many of his MTO arrangements that were previously only heard live. “I’m doing it for me,” he said. “I want it documented.”

Bernstein’s skills as an arranger have been apparent since 1983, when he was asked to come up with some horn arrangements for Latin gigs. “I wrote the music on the subway and it came out OK. I heard some of it recently and it stands up. You could say I’m not a virtuoso trumpet player—I have a good tone—but I turned out to be a natural arranger.” Those skills went mainstream when, via Hal Wilner, Bernstein worked on Robert Altman’s *Kansas City* movie in 1997. Bernstein got a reputation as an arranger who could work fast, was good with musicians and could get the best performances out of them under pressure. “Letting musicians do what they do best is one of the secrets of arranging,” he said.

Beyond MTO and Sexmob, Bernstein is working with the Town Hall Ensemble, conceived by MA Papper, Artistic Director of Town Hall. With musicians including Nels Cline, Pedrito Martinez, Marc Cary and Lakecia Benjamin, the group explores what Bernstein as Music Director calls “the entire history of music played while Town Hall was in New York. There is so much potential there. It’s one band that is all races, genders and ages and it can play everything from Machito and Ellington to Philip Glass and Grand Master Flash. I think it could be a giant force for good and good music, too. I love having a band that represents New York City and celebrates its musical heritage.”

Bernstein, ever the workaholic, is also a member of Ray Anderson’s Pocket Brass Band (“Ray has always been a hero of mine and it’s a very dynamic partnership”), has revived Spanish Fly with David Tronzo (slide guitar) and Marcus Rojas (tuba) and is Artistic Director of the Creative Music Studio in Woodstock, founded in 1971 by Karl Berger, Ingrid Sertso and Ornette Coleman. “With Creative we are working on partnering with The New School,” he said, “keeping the flame alive for artists who passed through there, including Don Cherry, Cecil Taylor and the Art Ensemble of Chicago.”

How did Bernstein get so eclectic? Let’s spin the clock back a ways. His family was from the East Coast, but his doctor father paid for medical school at Howard via the Navy and they stationed him in Berkeley, California. It was 1969, the height of the counter-culture. He was eight and got sent to the Black Panther Party’s summer camp. His mother gave him a copy of Abbie Hoffman’s *Steal This Book* and they had a signed copy of Eldridge Cleaver’s *Soul on Ice*. Music was in the air, everything from his parents’ swing records to Bob Dylan, Jefferson Airplane and Big Brother and the

Holding Company. Back in Boston for fourth grade, Bernstein had been wowed by Louis Armstrong on TV and so chose the trumpet when it was time to pick an instrument for band. The next year, having returned to Berkeley, he happily fell into Dr. Herb Wong’s legendary jazz education program for elementary kids run out of Berkeley High and met his lifelong friend, multi-instrumentalist Peter Apfelbaum. “I’d go home and try to learn ‘Basin Street Blues,’” Bernstein said. He and Apfelbaum immediately started a band, which by the time they got to high school was modeling itself on the Art Ensemble of Chicago.

Bernstein arrived in New York in 1979 to study at Columbia and never left. “I caught the tail end of the Loft Jazz scene,” he said. One of those lofts was Rivers’ Studio RivBea and in time he and Bernstein would make the cantorial-derived *Diaspora Blues* (2012).

Growing up, Bernstein heard Parliament/Funkadelic, the Ohio Players and Stevie Wonder and he gravitated to city groups that incorporated funk into their sound. “That was our social music,” he said. He heard and was inspired by Joseph Bowie’s groundbreaking group Defunkt, graduated (from NYU, not Columbia) and in 1985 went on the road with the Flying Karamazov Brothers. A stint with John Lurie and The Lounge Lizards beginning in 1990 helped Bernstein’s visibility. Bernstein was heard with Sting, Courtney Love, Aretha Franklin, Linda Ronstadt and he arranged for Bill Frisell, Rufus Wainright, Marianne Faithfull and Elton John. He worked with eclectic producer Wilner on several projects. He has a close relationship with composer John Zorn and recorded four albums for his Tzadik label. Another project, perhaps a development of *Diaspora Blues*, will be further exploring his heritage with Jewish cantorial music.

Oh, and about that slide trumpet. He and Apfelbaum came across a pair of them for \$25 each at a little music shop tucked in Woodstock circa 1977. “I messed around with it for a while and then [fellow trumpeter] Dave Douglas said to me, ‘Why don’t you practice it?’ So I did and then decided to put together a band where I only played slide trumpet—and that’s how Sexmob got started.” That was 1995, so Sexmob is 24 years old and MTO is 20 in 2020. That more or less brings us up to the present. There’s a lot of music behind Bernstein and probably just as much up ahead. ❖

For more information, visit [stevenbernstein.net](http://stevenbernstein.net). Bernstein’s MTO is at Le Poisson Rouge Jan. 10th as part of Winter Jazzfest. See Calendar.

#### Recommended Listening:

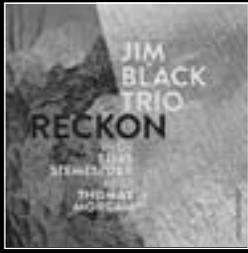
- Kamikaze Ground Crew — *Madame Marie’s Temple of Knowledge* (New World, 1993)
- Spanish Fly — *Fly By Night* (Accurate, 1995)
- Steven Bernstein — *Diaspora Soul* (Tzadik, 1999)
- Sexmob — *Dime Grind Palace* (Ropeadope, 2002)
- Steven Bernstein Millennial Territory Orchestra — *MTO Volume 1* (Sunnyside, 2005)
- Henry Butler-Steven Bernstein and The Hot 9 — *Viper’s Drag* (Impulse!, 2013)

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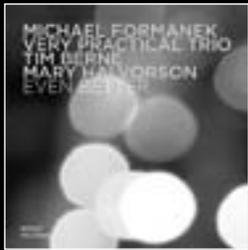
Elias Stemeseder: Piano | Thomas Morgan: Bass | Jim Black: Drums



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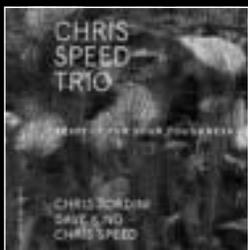
Aly Keïta: Balafon, Kalimba, Voice | Jan Galega Brönnimann: Contra Alto- and Bass  
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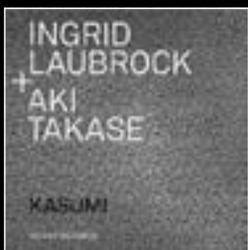
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Ingrid Laubrock: Saxophone | Aki Takase: Piano



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## SYLVIE COURVOISIER – MARK FELDMAN TIME GONE OUT

Sylvie Courvoisier: Piano | Mark Feldman: Violin



# DUSKO GOYKOVICH

BY MARK KERESMAN

While hardly a household name in the U.S. (except in the most hip of households), trumpeter Dusko Goykovich (b. Oct. 14th, 1931 in Montenegro) is a major figure in Eastern European jazz history. While inspired by American jazz, Goykovich expanded his scope to play music reflecting the history of his environment, not merely its classical American roots. As with many performers, he made jazz his own while sharing it with Europe and, ultimately, the world.

The first jazz recording Goykovich can remember is "Roy Eldridge, 'Little Jazz,'" he says. "We could borrow records and music at the American Embassy in Belgrade [former capital of Yugoslavia and current capital of Serbia], play the music, learn it and bring it back after a few days. Also, there was *The Jazz Hour* on Voice of America [a radio broadcast from the West] which I listened to one hour daily at midnight."

American culture snuck into the Eastern Bloc countries in the most covert, or occasionally overt, ways. What made Goykovich decide to be a professional musician was, perhaps ironically, the Hollywood film *Young Man With A Horn* (1950) starring Kirk Douglas as a somewhat tragic, Bix Beiderbecke-like trumpeter. "Though he was, of course, not a musician, he [Douglas] was trained so well that I thought, 'Wow! That is exactly what I want to do in my life!' After many years, I had the chance to meet Kirk Douglas personally in New York in the '60s when we played the *Ed Sullivan Show* with Woody Herman's Big Band. So I told him that it was his fault that I became a professional trumpet player. He had to laugh hard!" In addition, Goykovich got encouragement from Miles Davis ("I first met him in the early '60s when he played in Munich") to move to the States. The move was a

success, Goykovich finding work with American icons Sonny Rollins, Gerry Mulligan, Slide Hampton and Duke Jordan. He had a steady stint with the very popular Kenny Clarke/Francy Boland Big Band from 1963-73.

A truism in jazz is that playing ballads really demonstrates a musician's ability. Listen to Goykovich's version of the standard "I'll Close My Eyes" on his 1993 album *Soul Connection* (Enja). One can hear snatches of Miles Davis and Harry "Sweets" Edison in his style, that delicate but-not-excessively-muted sound. He's got the earnest soulfulness of those legends but the lyrical style is his own—it's clear he grew from those roots but there's nothing imitative in Goykovich's approach. As other items in his discography demonstrate, Goykovich strove to infuse the brass music of the Balkan region into his approach. Also from his *Soul Connection* album is the Davis tribute "Ballad for Miles"; as Davis channeled the old-school lyricism of Bobby Hackett (everything comes from somewhere), so too does Goykovich channel Davis' acoustic epoch and makes it his own.

If this sounds cozily familiar, remember Goykovich grew up under the shadow Communism cast over nearly all Eastern Europe. "In those Communist days jazz was forbidden in Yugoslavia," Goykovich remembers. "You had to listen to the music in secret. The Communists called it 'music from the jungle' or 'Western Capitalist crap' and all these propaganda terms. My fellow musicians in the Radio Belgrade Big Band were cool, but we had to call the music 'entertaining' music - never mentioned the word 'jazz'."

Goykovich's recently released album *Sketches of Yugoslavia*—no doubt a nod to Davis' *Sketches of Spain*—is a venture wherein folk strains of Yugoslavia commingle with large ensemble jazz. Recorded in 1973-74 but unreleased until now, the album finds Goykovich's small group supported by a near-symphonic backdrop from the NDR Radio Orchestra Hannover. "Haze on the Danube" is virtually the sound and feeling of forlorn translated into music. Goykovich's horn cries demonstratively over swinging, Gil Evans-tinged orchestral textures. "Shumadya"

evokes something from another section of the continent—with its minor-key Spanish-flavored dramatic swirls it sounds like a bullfighter squaring off against his archenemy. "Bosna Calling" has more drama, Goykovich's quartet engaging with the large band arrangements, the former's volatile interplay lent savor and contrast by the latter's near-cinematic grandeur. Things get even more dramatic with "East of Montenegro"—urgent, somewhat bleating, pulsating motifs contrast with smart, swaggering trumpet; it would be right at home in one of those '60s international intrigue movie thrillers. The aptly-titled "Finale" brings together nearly all the elements heard before in the context of a swaggering swinger, hardbop alternating and coalescing with orchestral melodrama. Goykovich's playing is especially stirring and witty.

Without any heavy-handed pretensions, Goykovich fashions a kind of retrospective that naturally touches on but is not mired in an idealized past. Yet for the most part it sounds as if it could have been recorded last month. Of more recent vintage is the disc *Re:Bop* (Enja) with Jesse Davis (alto saxophone), Mads Vinding (bass) and Alvin Queen (drums). Recorded at Jazzclub Birdland in Neuburg, Germany in September 2017, it's a relaxed, genial yet winning batch of tunes with a small group of simpatico hepcats.

Goykovich is, because of jazz, truly a citizen of the world and the world, it's safe to say, is better for it. ❖

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

#### Recommended Listening:

- Kenny Clarke/Francy Boland and Company—*The Golden 8* (Blue Note, 1961)
- Dusko Goykovich—*Swinging Macedonia* (Philips-Enja, 1966)
- Dusko Goykovich Quartet—*Ten To Two Blues [After Hours]* (Ensayo-Enja Yellowbird, 1971)
- Dusko Goykovich—*Sketches of Yugoslavia* (Enja, 1973-74)
- Alvin Queen/Dusko Goykovich—*A Day in Holland* (Nilva, 1983)
- Dusko Goykovich—*Soul Connection, Vol. I & II* (Enja, 1993)

## LEST WE FORGET



# BOB BROOKMEYER

BY KEN DRYDEN

Bob Brookmeyer (1929-2011) was one of the top valve trombonists in jazz history and an innovative composer and arranger, along with being an accomplished pianist. The Kansas City native first played piano in dance bands before joining Stan Getz as a trombonist in 1952. He spent three years in Gerry Mulligan's small groups and served several roles in his Concert Jazz Band, contributing originals and arrangements, playing both trombone and piano. Brookmeyer described the year he spent with Jimmy Giuffre (1958) as one of the happiest of his life. Brookmeyer's piano chops were sufficient that a 1959 record date with Bill Evans turned into an acclaimed duo piano session, *The Ivory Hunters*. Between 1961 and 1966, he co-led an acclaimed quintet with trumpeter Clark Terry, Brookmeyer's classically-inspired improvisations a sharp contrast to the expressiveness of the trumpeter, a lifelong friend who would reunite with him in the following decades. Brookmeyer was also a founding

member of the Thad Jones-Mel Lewis Orchestra, contributing new compositions and charts.

In the early '70s, Brookmeyer moved to the West Coast and worked exclusively in studios. After overcoming alcoholism, he returned east and this fresh start enabled him to showcase his already considerable writing gifts at a new level. He moved to Europe to launch a jazz program in Rotterdam and led several others while there. He also taught through the BMI Workshop and at Manhattan School of Music, though he made his biggest impact at New England Conservatory [NEC], where his prized students included Maria Schneider, Ryan Truesdell and Ayn Inserto.

Brookmeyer benefited from increased opportunities to hear his large ensemble music, performed and recorded by the Stockholm Jazz Orchestra, Jazz Big Band Graz and others. But it was his founding of the New Art Orchestra in 1994 that gave him the greatest pleasure, as his hand-picked musicians worked hard to bring his challenging music to life. "It became a love affair between us, we found new levels of understanding music together. Mulligan was our first guest, we did the 'Celebration' piece that was written for him," he told this author in a 1999 interview. Clark Terry was the special guest the following year. "We helped him celebrate his 75th birthday and I wrote a suite for him and we toured. We recorded our first CD in July 1997, it had to be done because it was time to take a step forward to become a

functioning, working, recording band." Two more critically acclaimed CDs would follow. Brookmeyer, remaining active to the end of his life, was named an NEA Jazz Master in 2006. He died on Dec. 15th, 2011.

Truesdell explained Brookmeyer's influence on him: "When I studied with him at NEC, I began to understand the depth of composition that he approached each work with and the level of development that was involved. Bob's music, as a trombonist and composer/arranger, changed my life and stretched my understanding of what is possible within the definition of 'jazz' composition." ❖

For more information, visit [bobbrookmeyer.com](http://bobbrookmeyer.com). A tribute to Brookmeyer by Ryan Truesdell is at *Jazz Standard* Jan. 7th-8th. See *Calendar*.

#### Recommended Listening:

- Gerry Mulligan—*At Storyville* (Pacific Jazz, 1956)
- Jimmy Giuffre Trio—*Western Suite* (Atlantic, 1958)
- Clark Terry/Bob Brookmeyer—*Gingerbread Men* (Mainstream, 1966)
- Mel Lewis & The Jazz Orchestra—*Live At The Village Vanguard (Featuring The Music Of Bob Brookmeyer)* (Red Baron, 1982)
- Bob Brookmeyer New Art Orchestra—*New Works Celebration* (Challenge, 1997)
- Bob Brookmeyer/Kenny Wheeler—*Island* (Artists House, 2002)

# DESTINY

BY ERIC WENDELL

Jazz, as a term, is fluid in how people use it. It is a genre, attitude, adjective and just about every kind of descriptor one can imagine. For the Austin-based label Destiny, the word is just the starting point for a deep exploration of musical characteristics. During its six-year existence, Destiny has released over 20 albums demonstrating a commitment to new, creative voices. Whether it's the AfroCuban flair of trumpeter Pete Rodriguez, ethereal ambiance of the group *sum(titles)* or chamber-jazz leanings of Kenneth Salters Haven, Destiny is a label ready, willing and able to clear the field for a new foundation of jazz exploration.

The genesis began with Michael Shields and George Shalda. The former grew up in Austin, TX in a musical family. Shields' mother was an opera singer and his father played violin. Shields began playing the trumpet when he was nine and his interest in jazz began soon after, courtesy of Louis Armstrong and Miles Davis records. This brought him to the University of North Texas where he eventually earned a Master's in Jazz Studies. Shields first came across Shalda in 2001 after Shalda relocated to Austin. "He [Shalda] developed into an expert recording engineer through recording his group *Cienfuegos*, a traditional Cuban group in which he plays trumpet, percussion, guitars and sings," says Shields. "In the spirit of Buena Vista Social Club, he developed an approach based on acoustic environment, classic recording equipment

and techniques that lend well to the acoustic setting. This of course led him to recording jazz as well around the Austin scene."

During this time, Shields and Shalda loosely discussed the idea of starting a label. After recording Rodriguez' album *Caminando Con Papi* (which would become Destiny's first release), Shields was researching online about how best to release the record and came across a few articles written by his University of North Texas classmate, guitarist Cameron Mizell. "He [Shields] came across some articles that outlined the entire process and then realized they were authored by me, his old college roommate! He reached out and asked if I could help out. Although we hadn't spoken much since 2005, both he and Shalda are very authentic people whom I trusted from day one, so of course I wanted to help out some old friends. My involvement grew as the label grew from there," says Mizell.

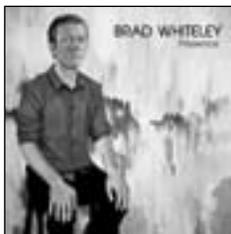
With the trifecta in place of Shields as owner, Shalda as producer and Mizell as manager, they set their sights on creating a sustainable musical economy that is as artist friendly as possible while balancing the realities of the current music business climate. Shields states, "I told Cam that I wanted to find a way so that everybody can benefit from their work in some form from the beginning and that I did not want to cut the artist out of all control of their ability to participate and benefit from the exploitation of their music. I feel that we achieved that goal."

Like many small labels, Destiny has to balance their ambitions with what they can realistically achieve. "We turn down things constantly that we would love to do because of bad timing. We are a small label that can only do so much in a given year and if

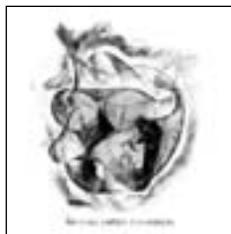
our timeline doesn't line up with the artists, we just can't afford to do an album. We always have great discussions with artists we have to turn down—often artists we've already released an album with—and we hope to be able to possibly do something in the future," says Shields. Mizell contextualizes by stating, "I think the biggest downfall of making jazz records these days is making the artist feel rushed and I do what I can to help the artist feel prepared and relaxed leading up to and during their session so they can have a positive, productive experience."

Destiny tries to balance the needs of both the business and artistic sides. Shields says, "One that is related to the art, the music and keeping all of that alive rather than allowing it to die because individuals are too focused on what they deserve and what is being taken from them. I believe that there is a fair reality and I don't know that I have come across a label that fits this exactly but rather feel like I am always searching for ways to make the model work for the music that the people create and I hold on to the assumption that the selfless efforts toward this singular unifying goal will benefit the people involved automatically." Mizell states, "The biggest challenge is time management and setting priorities. When people ask me why we don't do this or that, what they don't often realize is that I'm the one doing it all and I simply can't do everything. There are a lot of great ideas out there and creative things we could implement for our releases, but budgets and my time is limited and I can only do so much. I try to coordinate efforts with the artist to maximize everyone's efforts, which is another reason we have to work with artists that understand the need for their own involvement."

(CONTINUED ON PAGE 54)



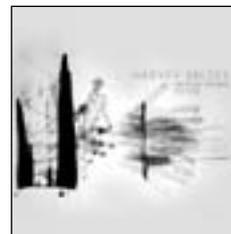
Presence  
Brad Whiteley



Dialogical  
Michael Eaton



What We Have In Common  
Charlie Rauh/Cameron Mizell



Solitude Intones Its Echo  
Harvey Valdes



Hiraeth  
Charlie Rauh

## VOXNEWS

# STARRY WINTER NIGHTS

BY SUZANNE LORGE

The ambient melodiousness of **Theo Bleckmann's** 2019 release with keyboardist Joseph Branciforte, *LP1* (Greyfade), serves as a catalyst for probing introspection. On four improvised tracks, the co-composers stack barely voiced tones, subtle clicks and oozing looped sounds to create a supernal mood, one that only barely obscures the album's substrata of deep emotion. Bleckmann's interest in electronics continues to evolve with these magnetic compositions. This step takes him away from the '50s cabaret fare, Weimar art tunes and jazz-imbued pop songs of his musical past, positioning him firmly in modern experimentalism. Later this year he and the superb brass quartet, *The Westerlies*, will launch a horn-based, electronics-suffused album, *Songs of Refuge and Resistance*, developed during a joint residency in Vermont in June 2018. Before this release, however, Bleckmann will satisfy his musical wanderlust with a performance of *Mixtape*, his mash-up of classical, jazz and rock tunes, as part of the 2020 Winter Jazzfest.

Bleckmann's offbeat show is only one of several smashing vocal performances crammed into different corners of the Village during the marathon weekend.

With unlimited one-night passes starting at \$50 and unlimited two-night passes at \$95, you would quickly run out of breath trying to take it all in. On the first night of the marathon (Jan. 10th), besides Bleckmann at SubCulture, you can hear **Kendra Shank** (like Bleckmann, a protégée of legend Sheila Jordan) at Zinc Bar, singing in tribute to her friend and mentor, Abbey Lincoln, who would have turned 90 this year. A couple of sets later, New Orleans-bred singer **Quiana Lynell**, winner of the 2017 Sarah Vaughan Competition, will front an allstar lineup in the same space.

Following on Jan. 11th, vibrant singer **Becca Stevens**—fresh off of a fall tour with Snarky Puppy and about to release a full-length indie jazz album, *Wonderbloom* (GroundUP Music), takes the stage at Le Poisson Rouge. A few doors away, SubCulture hosts an exciting triple header: 2019 Juno-winning Canadian pianist/singer **Laila Biali** up first, before vintage pop singer **Kat Edmonson**, who is readying her new album *Dreamers Do* (Spinnerette) for release next month, followed by 2016 Grammy nominee for Best Jazz Vocal Album **René Marie** and her hip band Experiment in Truth. Two minutes away, at the Zürcher Gallery, **Sara Serpa**, who won *DownBeat's* Rising Star Female Vocalist award five times, will work again with her band from The Stone series last fall—guitarist André Matos, pianist Dov Manski and drummer Jessie Simpson. There's some overlap on these evenings, so you'll have to pick and choose wisely.

Coming in between the Winter Jazzfest marathon weekends will be a special concert at Le Poisson Rouge (Jan. 12th): **Sheila Jordan** herself starring in "From Detroit To The World: Celebrating The Jazz Legacy of Detroit and Honoring Marcus Belgrave". Jordan will sing as one-fourth of the Detroit Jazz Royalty Ensemble, with fellow NEA Jazz Masters bassist Ron Carter and drummer Louis Hayes plus pianist Johnny O'Neal—all Detroit-born. In their set—part of a larger event in honor of the late trumpeter Belgrave—the ensemble will offer its respect for his lifetime achievement.

Brazilian singer **Jamile** was still a vocal jazz student at The City College of New York this past spring when trombonist/bandleader Scott Reeves tapped her last minute to sing with his big band at Smalls. Her newly self-released eponymous album reveals why she can pull off a gig like this with only short notice—she can sing most anything. On her debut, she nails the tough nuggets (Mary Lou Williams' "In the Land of Oo-Bladee"), silky pearls (Cole Porter's "Everything I Love") and lilting sambas ("O Pato" by Jaime Silva and Neuza Teixeira). One to watch.

With *Remember Me, My Dear* (ECM) saxophonist Jan Garbarek and the **Hilliard Ensemble** complete what they started 25 years ago with *Officium* (ECM)—the unusually complementary blending of early music and modern jazz improvisation. Recorded during the group's final tour in 2014, the album is a lovely sendoff to a memorable collaboration. ❖

IN MEMORIAM 2019

DON ALBERT  
CHRIS ALBERTSON  
MARY LYERLY ALEXANDER  
RAMSEY AMEEN  
JOHN AMOROSO  
CLAES ANDERSSON  
JEFF ANDREWS  
STAN APPELBAUM  
LISLE ATKINSON  
BOB AVES  
GINGER BAKER  
DANNY BARBER  
JULIO BARBOSA  
VERNON BARNETT  
BERT BARR  
CARLOS BARRUSO  
JIM BEATTY  
SKIP BECKWITH  
VINNIE BELL  
GAVIN BELTON  
RALF BENESCH  
GEORGE BENSON  
MILI BERMEJO  
ED BICKERT  
IAN BIRD  
EDWIN BIRDSONG  
RUBY BISHOP  
HAL BLAINE  
JOHN BOHANNON  
ANNIE BRAZIL  
ADO BROODBOOM  
LEONARD BROWN  
CLORA BRYANT  
CLIFFORD BUGGS  
JAN BYRCZEK  
STEVE CANNON  
DAVE CAREY  
FRANK CARUSO  
FRANK CASTY  
ISSA CISSOKHO  
BRIAN CLARKE  
JAMES COILE  
MICHAEL COLGRASS  
DAN COLLETTE  
RAY COMISKEY  
FRANTZ COURTOIS  
JIM CULLUM, JR.  
STEVE DALACHINSKY  
JAMES DAPOGNY  
DORIS DAY  
JULES DEELDER  
BOB DEKKER  
GEORGE DELGROSSO  
BIRA DO JÓ  
MAZINHO DO TROMBONE  
DR. JOHN  
TODD DUKE  
JEFF DUPERON  
EDDIE DURAN  
HAROLD EHLERS  
CHRISTOPHER ELLIS  
ATTILA ENGIN  
LARRY ENGLUND  
ETHEL ENNIS  
JULIAN EUELL  
EGLAL FARHI  
PAUL FAURE  
CLIVE FENNER  
ALVIN FIELDER  
BILL FOLWELL  
FRED FOSS  
ANDRÉ FRANCIS  
BOB FREEMAN  
SAL FURMAN  
MICHEL GAUDRY  
JOÃO GILBERTO  
IRA GITLER  
IB GLINDEMANN  
MICKY GOLOMB  
KADRI GOPALNATH  
WALTHER GROßRUBATSCHER  
TONY HALL  
HARRY HARMAN  
LEIGH HARRIS  
VERNA HART  
JUSTIN HAYNES  
RON HEARN  
ROGER HEWITT  
NANCY HOLLOWAY  
STEVE HOOKS  
JOHN HUGHES  
ART IRWIN  
EINAR IVERSEN  
RUDD JACOBS  
JOSEPH JARMAN  
GENE JEFFERSON  
JACK JENNINGS  
JIRÍ JIRMAL  
CHRISTOPHER JOHNSON  
CONNIE JONES  
HERBERT JOOS  
JERRY JUMONVILLE  
RALPH JUNGHEIM  
LEWIS KAHN  
ROLAND KEIJSER  
GARY KLEIN  
REINER KOBE  
URBAN KODER  
RAINIER KÖHL  
ROD KOKOLJ  
JAN ERIK KONGSHAUG  
KIYOSHI KOYAMA  
ERYK KULM  
DUNCAN LAMONT  
LAWRENCE LEATHERS  
MABLE LEE  
MICHEL LEGRAND

GIANNI LENOCI  
CONNIE LESTER  
MILCHO LEVIEV  
BO LIEBOWITZ  
SHELLY LIEBOWITZ  
HORST LIEPOLT  
JACQUES LOUSSIER  
DOUG LUBAHN  
GERMAN LUKYANOV  
HAROLD MABERN  
BOB MACAR  
JACQUI MAGNO  
TONI MANIESON  
MESH MAPETLA  
ARNO MARSH  
GEORGE MASSO  
DOROTHY MASUKA  
PHIL MATTSO  
TURK MAURO  
JOE MCQUEEN  
MIKE MIGLIORE  
KARLHEINZ MIKLIN  
JIM MILLER  
NORMA MILLER  
PHIL MILLER  
TONY MONSERRAT  
RAY MOORE  
TOM "TIPPY" MORGAN  
JACQUES MORGANTINI  
DEXTER MORRILL  
CHRISTOPH MUDRICH  
CELIA MUR  
CLIFFORD T. MURPHY  
BILL NAWROCKI  
ZÉZÉ NGAMBI  
GEOFF NICHOLS  
KEN NORDINE  
FRITZ NOVOTNY  
PATRICIA "PETTY" NTLAPO  
CHRISTOPH OEDING  
TONY PALUMBO  
ROY PELLETT  
JAN PERSSON  
SAM PILAFIAN  
SHUNNA PILLAY  
EDDIE PIPER  
TOM PLETCHER  
ELLIS J. POUGH  
ELLEN POWELL  
ROBERT "CLEVE" POZAR  
YVES PREFONTAINE  
ANDRÉ PREVIN  
PETER PRISCO  
FRANK PULLARO  
JUAN QUINONEZ  
KENNY REED  
JACK RENNER  
DANNY REPOLE  
EMIL RICHARDS  
JOE RIGBY  
MARIA RIVAS  
TETSU SAITO  
DAVE SAMUELS  
JOHN C. SANDERS  
RAY SANTOS  
FRANK SAVARESE  
MANFRED SCHEFFNER  
ANDY SCHERRER  
WESLEY SCHMIDT  
MANSUR SCOTT  
HORST SEIDELMANN  
KAREL SENFLUK  
GARY SHIVERS  
DAVID SINCLAIR  
JANUSZ SKOWCRON  
MAYNARD SLOATE  
FRED SMITH  
TONY SOLEY  
GINO STEFANI  
ANDERS STEFANSEN  
ERIC J. STERN  
CLIVE STEVENS  
REPPARD STONE  
RAY SWINFIELD  
BOB SZAJNER  
ROSLAV SZAYBO  
MIHÁLY TABÁNYI  
BILL TAGGART  
JULAI TAN  
FRED TAYLOR  
GERRY TEEKENS  
BUDDY TERRY  
WILLIE THOMAS  
MARY ANN TOPPER  
MARINA TROST  
TOMI UNGERER  
CHRIS VADALA  
MAYRA CARIDAD VALDÉS  
ANDREW VÉLEZ  
JOE VENUTO  
PAOLO VINACCIA  
VIC VOGEL  
JANE VOLLMER  
WANDA WARSKA  
DAVE WICKINS  
ERLING WICKLUND  
BOB WILBER  
DAVEY WILLIAMS  
IRV WILLIAMS  
GARY WILLIAMSON  
ROY WILLOX  
FAITH WINTHROP  
HARRY WOODWARD  
PETER WORTMANN  
RICHARD WYANDS  
JAMES WYCKOFF  
SOL YAGED

JAN ERIK KONGSHAUG

BY ANDREY HENKIN



Jan Erik Kongshaug, the Norwegian engineer and producer of thousands of recordings sessions, died Nov. 5th at 75, the same month that ECM Records, the label with which he is most associated, celebrated its 50th anniversary.

Kongshaug was born in Trondheim on Jul. 4th, 1944, a little under a year after ECM label head Manfred Eicher. He trained in electronics at the Trondheim Technical School and found work in the Oslo-based Arne Bendiksen and Talent Studios.

At the same time, Kongshaug could be found on the other side of the studio glass, playing guitar or bass on jazz, folk and pop albums by Svend Asmussen, Sven Nyhus, Jan Eggum, Bjarne Nerem, Carl Hjalmbly, Frode Thingnæs, Kåre Korneliussen, Asmund Bjørken and others, sometimes doing double-duty as engineer of the session. He also released a couple of albums under his own name in the late '90s-early '00s for ACT and Hot Club Records.

In 1970-71, while working at Arne Bendiksen Studio, Kongshaug engineered sessions for Eicher's fledgling imprint: Jan Garbarek Quartet - *Afric Pepperbird* (ECM 1007); Bobo Stenson/Arild Andersen/Jon Christensen - *Underwear* (ECM 1012); Chick Corea - *Piano Improvisations Vol. 1* (ECM 1014); Jan Garbarek/Bobo Stenson/Terje Rypdal/Arild Andersen/Jon Christensen - *Sart* (ECM 1015); Terje Rypdal - *Eponymous* (ECM 1016); and Keith Jarrett - *Facing You* (ECM 1017).

This would begin a momentous partnership, Eicher finding in Kongshaug an engineer who could capture what has reductively been dubbed the "ECM Sound", often imitated but never bested. The '70s would see other Eicher-Kongshaug productions by an astonishing array of players from all over the world: Paul Bley, Gary Burton, Bennie Maupin, Edward Vesala, Steve Kuhn, John Abercrombie, Ralph Towner, Jack DeJohnette, Enrico Rava, Eberhard Weber, Egberto Gismonti, Collin Walcott, Pat Metheny and additional dates by Garbarek, Andersen and many many others.

Kongshaug would found Rainbow Studio in Oslo in 1984. There he would engineer hundreds more ECM dates through the present day (and, one assumes, albums yet to be released). This is not to say that Kongshaug only worked with ECM as his resumé has hundreds of jazz albums engineered for other labels as well as just as many in the rock, classical, electronic and pop fields. But it was that special partnership with Eicher that has had the most profound effect, not only on Kongshaug's career but on the international world of jazz for five decades. With almost Eicher-ian understatement, Kongshaug described the relationship as such in a 2010 interview with AllAboutJazz.com's John Kelman: "We had the same attitude towards sound, it was very easy. We didn't have to talk; it just worked, and it sounded nice."



EDDIE DURAN (Sep. 6th, 1925-Nov. 22nd, 2019) His 1957 debut for Fantasy was titled simply *Jazz Guitarist* and that is what Eddie Duran was, primarily in the groups of Cal Tjader, with or without Stan Getz, and Vince Guaraldi, as well as sessions with Earl "Fatha" Hines, Jon Hendricks, Benny Goodman, Tania Marie and others, plus a handful more leader dates through the '80s. Duran died Nov. 22nd at 94.



ANDY SCHERRER (1946-Nov. 25th, 2019) The Swiss saxophonist led or co-led several dates for his country's Unit and TCB Records in the new millennium, including international affairs with the likes of Wolfgang Muthspiel and Bill Carrothers, was a member of the short-lived Magog and had a long tenure with the Vienna Art Orchestra to go along with credits under Joe Haider, Dusko Goykovich, Charly Antolini and Klaus Weiss. Scherrer died Nov. 25th at 73.



BUDDY TERRY (Jan. 30th, 1941-Nov. 29th, 2019) While the saxophonist started out strong as a leader, making several albums for Prestige and Mainstream in the late '60s-early '70s, plus dates with Freddie Roach, Harold Mabern, Joe Morello and Alphonse Mouzon and brief stints with Lionel Hampton and Art Blakey and The Jazz Messengers, his international star waned after the '70s, becoming a legendary figure in his native Newark, NJ. Terry died Nov. 29th at 78.



MARY ANN TOPPER (Jun. 17th, 1940-Nov. 14th, 2019) Her The Jazz Tree management company was aptly named as her first clients in the '80s were deep-rooted figures like Ray Brown, Jim Hall, Jack DeJohnette, J.J. Johnson and others before she branched out to nurture the careers of younger players such as Geoff Keezer, Kurt Elling, Joshua Redman, Diana Krall, Jane Monheit, Benny Green, New York Voices and others. Topper died Nov. 14th at 79.



ROY WILLOX (Aug. 31st, 1929-Nov. 25th, 2019) The British saxophonist's career was a prolific one from the early '50s onwards, with credits under Ted Heath, George Chisholm, Tubby Hayes, Stan Tracey, Benny Goodman, Cleo Laine, Phil Woods, Michel Legrand, Freddy Cole, Clark Terry, George Shearing and others. Willox died Nov. 25th at 90. ❖

**FREE CONCERTS**  
[www.jazzfoundation.org](http://www.jazzfoundation.org)

**NEW YORK PUBLIC LIBRARY**  
96th Street Library, 4:30pm  
1/16: Gene Bertoncini & Roni Ben-Hur

**NYC PARKS**  
St. Mary's Recreation Center, 2pm  
1/18: Annette A. Aguilar & StringBeans

**EVERY MONTH:**  
David Durrah Jam  
National Jazz Museum in Harlem, 1/4 - 2pm  
Every First Saturday

Roy Meriwether and the Wade Barnes Tribute Band  
Brownville Heritage House, 1/18 - 3pm  
Every Third Saturday

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

Note that the JFA Monday Night Jam will be taking place at the National Jazz Museum in Harlem: 58 W 129th Street 1/13, 1/27, 2/10 and 2/24—6:30-9:00pm.



**Your Wish Is My Command**  
**Sol Yaged/Tino Valpa (with Harry Sheppard)**  
**(Pine Hill)**  
 by Elliott Simon

Clarinetist Sol Yaged's passing last May at 96 leaves a large void in the NYC musical landscape. A master of the live gig, he amazingly played 7 nights a week for about 60 years. However, save for *It Might As Well Be Swing* (Herald, 1956), a superb studio session rereleased in 2018 (Pine Hill), his few other recordings are live dates with saxophonist Coleman Hawkins and trumpet players Phil Napoleon and Red Allen. About two years ago, Yaged and punk rocker Tino Valpa discovered a common musical passion resulting in *Your Wish Is My Command*, which includes an unreleased 1972 Yaged performance and four newly recorded "tribute" tunes.

The new studio work, in addition to Yaged (who adds a few signature lines) and Valpa (who overdubs vocals, bass, guitar and drums), features vibraphonist Harry Sheppard (who at 91 is still going strong) plus pianist Marc McElroy and a four-piece horn section. Opener "Takin' A Swing" is a campy sendup that namechecks former NYC jazz signifiers while the instrumental "Whirlwind" is a punky Balkan brass pastiche. The title track's horns, beat and self-deprecatory lyrics turns into a Madness-inspired treatise before the standard "As Time Goes By" is mockingly presented as a sardonic reflection.

The remainder is a welcome expansion of Yaged's scant discography. In his own element, he easily flows between registers with gorgeous tone. This band includes pianist Johnny Knapp, bassist Ray Carl, drummer Mousey Alexander and presumably Sheppard although he is uncredited. There is plenty of room to swing collectively and individually and the recording is a faithful transcription of a vintage Yaged club date, including the diners' table conversations. "Sweet Georgia Brown" and "Stompin' at the Savoy" are extended with luscious solo sections and closer "The World is Waiting for the Sunrise" is a forward-looking statement as one looks back on Yaged's phenomenal career.

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



**Big Band Voodoo**  
**Dr. John + The WDR Big Band (Orange Music)**  
 by Mark Keresman

Dr. John, aka Malcolm John "Mac" Rebennack, the pianist, guitarist, singer, arranger, songwriter and producer who died last June at 77, remains an almost mythical figure in music. Aside from his work as a leader, the good Doctor can be heard contributing to LPs by Canned Heat, The Rolling Stones, Maria Muldaur and many others. His approach encompassed New Orleans rhythm and blues, jazz, blues and rock 'n' roll, dusted (sometimes liberally) with N'awlins mythology. He scored a major radio hit in 1973 with the song "Right Place, Wrong Time". During a European tour in 1995, Dr.

John got together with the eclectic WDR Big Band and the result is a tribute to New Orleans' musical history, Dr. John's voice and keys front-and-center. Dr. John is an amazingly fine pianist in the New Orleans tradition and has a loveably jolly, raspy voice. The WDR Big Band swings with got-the-world-on-a-string brio. The arrangements are tight and the focus is the songs, with the big band roaring like a classic Count Basie edition.

The program is mostly well-known songs—"I Guess I'm Just A Lucky So-and-So" is sung with the confidence of '50s Sinatra filtered through a Louisiana prism. "Blue Skies" finds piano notes glistening like the morning dew in a field of flowers in jaunty and ornamental solos. "Stagger Lee" is just the Doc on keys and vocals and he sings this very old song with descriptive aplomb. The reflective, proudly sentimental "I Still Think About You" has some rich, stirring passages from the WDR Big Band and the laconic singing on "I'm Confessin'" evokes that master storyteller of song Hoagy Carmichael. "Mess Around" shines the spotlight on rollicking two-handed piano. Members of the WDR Big Band get some fleetingly brief solos and, while short, they are top-drawer and hearty stuff. This is not, strictly speaking, a jazz album, but jazz is definitely part of what it is...and what it is is a good time.

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



**After Life**  
**Noah Preminger (Criss Cross)**  
**Ganymede**  
**Matt Brewer (Criss Cross)**  
 by George Kanzler

They used to come twice a year, from about the mid '80s. The postage stamps on the white wrapping paper were from The Netherlands and the package compact and fairly heavy (secured with layers of clear tape), consisting of two corrugated cards enclosing CDs, liner booklets and cover art, but no plastic cases: review copies of the latest semi-annual releases from Gerry Teekens of albums on his Criss Cross label. The package often included the debut CDs of younger jazz musicians based in the Big Apple, as Teekens made twice yearly trips to New York, booking studio time for a week or more at Systems Two Recording Studio in Brooklyn. Over almost four decades (he began in 1981), Teekens put out 404 albums. He died last October at 83. These are the last two albums he produced.

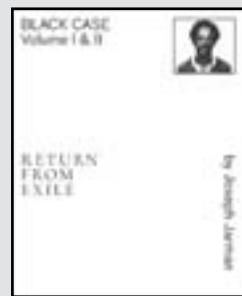
Both are in the Criss Cross tradition and indicative of Teekens widening and advancing his producing parameters. A jazz drummer in the '60s, Teekens was steeped in hardbop and neo-bop and loved robust, swinging jazz. Criss Cross was to the later 20th century what Blue Note, Prestige and other indie labels were to the mid 20th, an outlet for jazz' younger, up and coming musicians to flex their creativity. Without Teekens, jazz stalwarts of today like Chris Potter, Eric Alexander, Peter Leitch, Mike LeDonne and Bill Charlap would not have been heard in their formative years on record. Teekens brought them all, and many more, into the studio and, mostly in one day with little or no overdubbing or editing, produced memorable albums.

These two albums are in that tradition while also expanding it. Both feature tenor saxophonists—Noah Preminger; Mark Shim on *Ganymede*—with a muscular sound. However, the repertoire on both falls outside Teekens' comfort zone of jazz and pop standards and familiarly conceived contrafacts. And Preminger's album not only features originals—except for a Handel interpretation—but the usual informative Criss Cross

liner notes make way for poems by Ruth Lepson keyed to each track. Preminger's originals are challenging and atmospheric, not your usual proto-hardbop, and his quintet, with trumpeter Jason Palmer, features the highly electric bass of Kim Cass rather than a piano. Bassist Matt Brewer's *Ganymede* is a trio with Shim and drummer Damion Reid mixing originals with tunes by Ornette Coleman, Dewey Redman and Joe Henderson. The latter's trio recordings provide some of the inspiration for this exhilarating reimagining of a format conceived by Henderson, Sonny Rollins and others in Teekens' formative years.

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

## IN PRINT



**Black Case Volume I and II: Return From Exile**  
**Joseph Jarman (Blank Forms Editions)**  
 by Kurt Gottschalk

The Art Ensemble of Chicago was—and continues to be—much more than what was captured on record and occasional video. It was a top-notch jazz band but also an early integrator of African influence into Western music. It was, at times, a theater troupe, but it grew into both a spiritual and a business practice. And it was the highest profile distillation of the DIY theories and practices of the Association for the Advancement of Creative Musicians.

The important history of the band has, in recent years, been well documented. But what we haven't had is a telling from a primary source. *Black Case Volume I & II: Return From Exile* isn't that, but it is a fascinating view into the times and one of the minds of the Art Ensemble in its early years.

Saxophonist Joseph Jarman—who passed last January at 81—self-published the two volumes in small runs in 1974, with a second edition by the band's in-house publishing arm and record label in 1977. Long unavailable, the book has been given a welcome new printing by Blank Forms Editions. Essentially a collection of verse with a scattering of photos and scores, the book provides remarkable insight into Jarman's mind through African American vernacular, poetics and politics at the height of the Black Power movement.

For the most part, *Black Case* functions as a continuous text. One work moves into the next without titles or clear delineation. Verses change in form but flow through concept and phraseology. Jarman states in the introduction that "no dates are given because they have no meaning in the ever-present flow of our lives" and yet it functions as a portrait in diary form. A transcribed dream that nearly dissolves into a police-complicit lynching is immediately followed by a prayer for healing through music.

As a writer and poet, Jarman is ever-present in his text. He put the fullness of his spirit into his writing and there is a palpable tension between the peace he desired and the anger instilled in him by the violence he saw in war, oppression, the inner city and his own mind. Jarman eventually found peace in Buddhist practice and channeled it through his art. *Black Case* marks the beginnings of that journey.

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

## ALBUM REVIEWS



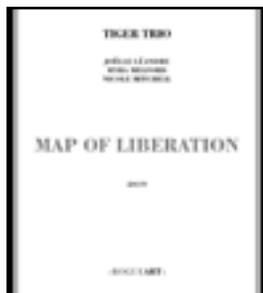
*With Strings*  
Eric Alexander (HighNote)  
by Alex Henderson

After alto saxophonist Charlie Parker recorded his *With Strings* sessions of 1949-50, myriad jazz players hoped to record albums emphasizing their lyrical sides by employing lush string orchestras; unfortunately for most, jazz-with-strings projects were cost-prohibitive. In 2011-13 tenor saxophonist Eric Alexander enjoyed the backing of a string orchestra (with arranging and conducting by Dave Rivello), the fruits of the collaboration only now released. In addition to pianist David Hazeltine, bassist John Webber and drummer Joe Farnsworth, Alexander is accompanied by an orchestra of nine violins, two violas, two cellos, flute and French horn. While many jazz-with-strings projects consisted entirely of ballads, this album favors a combination of ballads and midtempo performances.

A lush, turn-down-the-lights ambiance prevails whether Alexander is performing at a comfortable medium tempo on Henry Mancini's "Slow Hot Wind" and his own "Gently" or displaying his balladeer skills on Leonard Bernstein's "Some Other Time", Mancini's "Dreamsville" and pianist Horace Silver's "Lonely Woman". The saxophonist sticks to a ballad tempo on "The Thrill Is Gone", the Ray Henderson/Lew Brown song famously recorded by Baker in 1953.

One thing separating *With Strings* from other jazz-with-strings efforts is that Alexander doesn't rely entirely on '20s-30s Tin Pan Alley standards; the oldest material includes "Some Other Time" (from the 1944 musical *On The Town*) and "The Thrill Is Gone" along with tunes written during the '50s or beyond, such as the aforementioned Mancini and Silver gems. Despite being more arranged than his albums usually are, *With Strings* leaves the saxophonist sufficient room to stretch out. And he is no less compelling as an improviser on this consistently melodic effort.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Alexander is at Smoke through Jan. 5th. See Calendar.



*Map of Liberation*  
Tiger Trio (RogueArt)  
by Marc Medwin

The track titles conjure shades of late Coltrane, but the music on Tiger Trio's sophomore effort could even call the genre-bending interplay of Cream to mind. If the comparison seems trite, bask for a while in the heavy modality of the disc's final piece to hear just one instance of these veteran improvisers getting down into some heavy post-blues, but the resemblance is deeper as the trio plumbs the depths of tone, tonal center and the places they merge.

Even were the names not gracing the cover, there would be no mistaking the individual voices cultivated by these musicians for so many years: the unmistakably beautiful piano sonorities with which Myra Melford

opens "Compassion"; the first notes of "Courage" for a taste of how integrated flute and voice are in Nicole Mitchell's conception; or the harmonic soaked bass rumblings of Joëlle Léandre slamming "Reflection" into high gear as points of individual reference. More often than not, however, it is a kind of melding, a spontaneous and lightning-fast merging of creative intuition, which propels this music beyond improvisational exercise into the realms of true dialogue.

"Humility" opens with Mitchell digging down into some more of those swinging blue notes as only she can until Melford punctuates with a single note, transcending mere tone via rhythmic interplay achieved by perfect timing in a moment of subtle but unbridled alacrity. Density increases as Léandre enters the pointillistic fray and her rapid repetitions, caught and augmented by Mitchell, lead to the clouds and sparks of tone and rhythm engulfing the music two and a half minutes in, just before everything collapses into shards and fragments still forming phrases that simply refuse to sputter out of existence. Then there is the absolutely exquisite, unified and miles-deep drone ending the disc, a shifting kaleidoscope of tone and color embracing all frequencies as it moves sweetly toward silence.

As with Cream or the Coltrane group of your choice, the music's palpability results directly from staggering technique in the service of boundless imagination. If piano-innards explorations are momentarily confused with similar sounds emanating from Léandre's gorgeous instrument and if the expertly tuned thirds Mitchell can conjure at will confound expectation, then expectation is in need of readjustment. As with every RogueArt release, the excellent recording renders it all clear and vibrant. Here is a supergroup if ever one existed, captured in full flight, or, given the group's name, in purr, growl and roar.

For more information, visit [roguart.com](http://roguart.com). This project is at Whitney Museum Jan. 3rd-4th. See Calendar.



*Beyond Borderline*  
Brian Charette (SteepleChase)  
by Phil Freeman

In 2013, organ player Brian Charette released *Borderline*, an album of standards and pop tunes. In addition to chestnuts like "How Deep Is The Ocean", "Body And Soul", "I Got Rhythm" and "Donna Lee", he tackled Hall & Oates' "Sara Smile" and the title track was Madonna's 1983 hit. What made the album intriguing was that it was a solo effort performed on the Hammond organ. Charette's ability to pull the melodies apart, indulge in almost prog-rock excess while maintaining a churning, rhythmic low end made it more interesting than an hour of Hammond organ could seem. Six years later, Charette offers a sequel, of sorts. *Beyond Borderline* was recorded in about as long as it takes to listen to the album. Once again, he's alone at the organ. But this time, 10 of the 12 compositions are his own. The other two, "Chelsea Bridge" and "Prelude To A Kiss", are Duke Ellington. Most of the compositions here are new recordings, though "Good Tipper" appeared on the eponymous 2014 Posi-Tone album. They share a pulsing energy and a strong melodic feel.

The album's title implies exploration and pushing past boundaries, but that's not really the case, the prog-fusiony "Aligned Arpeggio" aside. Charette isn't going nearly as far out here as he has on other releases, where he's played with cracked electronics and embraced

wild, sputtering sound effects at times. This is organ at its hockey-rink best and truthfully you could put on the album in the background while reading a book or eating dinner and never look up from the page or the plate. Occasionally a melodic flourish, a quick flurry of notes, will draw your attention, as on "5th Of Rye", or a ballad like the version of "Prelude To A Kiss" will lull you into a meditative trance, but in a lot of ways this album might as well be an hour-long song and that's not necessarily a bad thing.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Charette is at Smalls Jan. 3rd-4th and *The Django* at The Roxy Hotel Jan. 11th, both with Mike DiRubbo. See Calendar.

**TAMIR HENDELMAN**  
DEBUTS THE SPIRIT OF ISRAELI ENSEMBLE AT THE YAMAHA ARTIST SERVICES PIANO SALON  
FEATURING  
PIANIST TAMIR HENDELMAN WITH  
YOTAM SILBERSTEIN (GUITAR),  
ASAF YURIA (SAX)  
NOAM WIESENBERG (BASS)  
AND DANIEL DOR (DRUMS)  
THURSDAY, JANUARY 9<sup>TH</sup>  
DOORS: 6:30PM / SHOW 7PM  
689 6TH AVENUE, 3RD FLOOR  
(ENTER FROM 54TH STREET)  
TAMIRSPIRIT.BPT.ME  
SIDE DOOR JAZZ  
FEATURING TAMIR HENDELMAN TRIO  
FRIDAY, JANUARY 10<sup>TH</sup> @ 8:30PM  
(THESIDEDOORJAZZ.COM)  
HENDELMAN'S PLAYING IS FIRMLY IN THE TRADITION OF PETERSON AND GREEN IN ITS STRENGTH AND SWING...HIS TOUCH AND USE OF DYNAMICS WARRANT GREATER EXPOSURE."  
-DOUG RAMSEY, JAZZTIMES.COM  
TAMIRHENDELMAN.COM

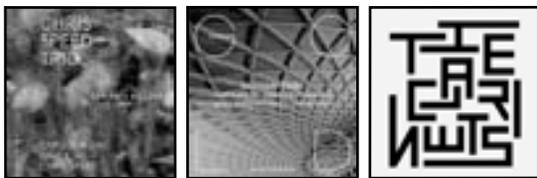
**RECOMMENDED NEW RELEASES**

- Eric Alexander – *With Strings* (HighNote)
- Jaimie Branch – *Fly Or Die II: Bird Dogs of Paradise* (International Anthem)
- Nick Dunston – *Atlantic Extraction* (Out of Your Head)
- Abdullah Ibrahim – *Dream Time (Solo Piano)* (Enja)
- Bo Jacobsen – *Northern Spirit* (Gateway Music)
- Mike Nock/Bob Moses – *Electric Organic Symphony* (Ra Kalam)
- Evan Parker/Barry Guy/Paul Lytton – *Concert in Vilnius* (NoBusiness)
- Stephen Riley – *Oleo* (SteepleChase)
- Elliott Sharp/Frances-Marie Uitti – *Peregrinations* (zOaR)
- Mars Williams – *An Ayler Xmas, Volume 3: Live in Krakow* (Not Two)

Laurence Donohue-Greene, Managing Editor

- Peter Brötzmann – *Solo: I Surrender Dear* (Trost)
- Brian Charette – *Beyond Borderline* (SteepleChase)
- Erroll Garner – *Campus Concert* (MGM - Mack Avenue/Octave Music)
- Per Texas Johansson – *Stråk på himlen och stora hus* (Moserobie)
- Charles Lloyd Quartet – *Montreux Festival 1967* (Swiss Radio Days Jazz Series 46) (TCB)
- Bobby Naughton – *Solo* (Otic)
- Aaron Novik – *No Signal* (Avant Laguardia)
- Sam Rivers Quintet – *Archive Project, Volume 2: Zenith* (NoBusiness)
- Pat Thomas/Dominic Lash/Tony Orrell – *BleySchool* (577 Records)
- Toh-Kichi (Satoko Fujii/Tatsuya Yoshida) – *Baikamo* (Libra)

Andrey Henkin, Editorial Director



*Respect For Your Toughness*  
Chris Speed Trio (Intakt)

Gold

Human Feel (Intakt)

No Pressure

The Clarinets (Skirl)

by Tom Greenland

Even an abbreviated list of tenor saxophonist/clarinetist Chris Speed's regular projects (AlasNoAxis, Bloodcount, The Clarinets, Claudia Quintet, Endangered Blood, Human Feel, Pachora, SpEEd Trio, Trio Iffy, Yeah NO) and habitual collaborators (Tim Berne, Jim Black, Uri Caine, Andrew D'Angelo, Dave Douglas, John Hollenbeck, Dave King, Kurt Rosenwinkel, Jamie Saft, Skúli Sverrisson, Craig Taborn, Cuong Vu) gives an indication of his importance in the creative music scene. Three recent recordings provide a progress report of his prolific activities.

*Respect For Your Toughness* is Speed's third album with his trio of bassist Chris Tordini (bandmate from Claudia Quintet) and drummer King (from The Bad Plus). The quintessential sideman, Speed is known for his chameleonic presence, blending in with the creative ambiance, surreptitious and yet quietly subversive, revealing distinctive colors when riled, making his presence, if not seen, than at least felt. This setting, a chordless trio à la Sonny Rollins (or Albert Ayler), exposes him relatively unadorned, digging back into mainstream jazz roots, interpreting a standard (Kay Swift's "Can This Be Love?") and tuneful originals in an unhurried, open-ended fashion, favoring an intimate, breathy tenor tone that recalls the romantic balladeering of Ben Webster. Of course there's a lot of messing about with meters; 11-beat time signatures abound, though their accent patterns are all different: "Helicopter Lineman" parses as 4+3+2+2, "Faint Time" as 2+2+2+2+3, "Taborn to Run" as 4+7 and "Casa Adela", a limping calypso, as 4+4+3. Sophisticated stuff, but Tordini and King's jocular legerdemain obviates any intellectualism. Speed's organically developed ideas imbue and enliven the title track, "Strobe Dots" and "Transporter" with sober, undulating ecstasy.

Human Feel was born in Speed's association with alto saxophonist D'Angelo and drummer Black in a Seattle high school big band; incubated in Boston, where they absorbed guitarist Rosenwinkel (and, temporarily, bassist Joe Fitzgerald); then transplanted to New York in the early '90s, where the quartet turned ears with its uniquely organized free-play. 30 years later, in spite of numerous interventions, the group remains vital, inspired, as evidenced on *Gold*, a collection of original works, half penned by D'Angelo. Without a bass for ballast, the group's sound retains a certain ambiguity, a lacuna in the lower frequencies. Rosenwinkel furnishes tangy, wet-washed harmonic embroidery (heard to fine effect on "Martens"), stinging leads to parry Speed or D'Angelo's (as on "Alar Vome") or else amorphous industrial timbres difficult to distinguish from Black's ROLI-enhanced electronic triggers and loops. Speed and D'Angelo trade off on saxophones or clarinets, or combinations of the two, the latter the more extroverted and dramatic, the former providing plasma and connective tissue, their tones clustered close, with looped lines overlapping, their short, fragmented phrases intuitively coherent, the happy result of a 30-plus-year friendship.

When Speed launched the Skirl imprint in 2006, his very first release was the eponymous debut of The Clarinets, a trio with Oscar Noriega (bandmate from Endangered Blood and other groups) and Dr. Anthony Burr (professor of contemporary music at U.C. San Diego). *No Pressure*, the group's third disc, was recorded

live at the college's concert hall after a five-year hiatus. Freely and fully improvised, the music is nevertheless tempered and modulated, almost classical in its refinement. Burr, at center, often anchors the unfolding textures with bass clarinet drones. Speed, panned left, plays clarinet while Noriega, panned right, switches between clarinet and bass clarinet (mostly the latter). Some pieces are short, almost humorous, with stuttered entrances, gliding attacks, rumbling long-tones or tightly pinched buzz-saw effects. Elsewhere development is more gradual, as on the opening title track, where each voice rises leisurely in sequence, like molten blobs in a lava lamp, only to fall and settle in the collective pool. "X", the last and longest track, is the most experimental, Burr's didgeridoo-like mantra encircled by restless higher pitches—first attracted to then repelled by each other, like two magnets of variable polarity—as the chamber-like tone poem grows more agitated, even aggravated, in the second half.

For more information, visit [intaktrec.ch](http://intaktrec.ch) and [skirlrecords.com](http://skirlrecords.com). *Speed* is at *HappyLucky* no.1 Jan. 3rd-4th. See Calendar.



*Conjure*

Jason Kao Hwang/Karl Berger (True Sound Recordings)

by Steven Loewy

Like a classic movie, Karl Berger and Jason Kao Hwang's *Conjure* is worth returning to over and over again. While all the compositions are the latter's and he often dominates the performances, there is a wonderful connection between these masters of instruments on the periphery of the free music scene.

The album begins with "Prophecy", the soft, delicate edifying sounds of Hwang's majestic violin punctuated by Karl Berger's gentle piano, perhaps a foretelling of less tumultuous times. "Silhouettes" follows, gorgeous shadings from Hwang, interspersed with Berger's graceful vibraphone. Hwang absolutely steals the show with his low-key and strikingly sparse high notes. Close your eyes and travel to an alternate universe, where quiet, space and unmitigated beauty unfold soothingly, as pure sound resonates tenderly. "Beyond Reach" continues along the same path, tranquilly and serenely, just above a whisper but with an angelic stillness. Berger lets it be, joining in only occasionally on both vibraphone and piano, lending an air of graceful sophistication.

Berger moves centerstage on "Vanishing Roots", exalted, transcendent, pizzicato violin juxtaposed against lightly jagged piano. "Faith" could make a believer of anyone, Hwang's deeply moving cello-like tones calling to the heavens, offering pleas for an ailing soul. "Below Zero" and "Water Finds Water" deviate somewhat, the former opening with soft rapidly fingered contributions from Berger while Hwang plays pizzicato and the latter with repetitive vibraphone gently confronting Hwang's musings in a hypnotic trancelike exploration. "Water", the longest and most adventurous track, sings with repetitive motion, evincing a sweet clarity, timeless and undiminished, in no rush to find its end. The finale, "Arise", reveals a calmness on strings, interrupted by light piano spurts. A fitting end to a wonderful recording and one of Hwang's best.

For more information, visit [jasonkaohwang.com](http://jasonkaohwang.com). Hwang is at *Bushwick Public House* Jan. 6th and *Nuyorican Poets Café* Jan. 7th as part of a *Winter Jazzfest Steve Dalachinsky Celebration*. See Calendar.

## UNEARTHED GEM



*Blue World*

John Coltrane (Impulse!)

by Joel Roberts

Originally recorded in June 1964 as the soundtrack for a French-Canadian film, *Blue World* is the latest addition to the growing collection of previously unreleased John Coltrane material. Unlike last year's *Both Directions at Once: The Lost Album*, which revealed some startling new Coltrane compositions, *Blue World* features the tenor saxophonist and his classic quartet with pianist McCoy Tyner, bassist Jimmy Garrison and drummer Elvin Jones performing updated versions of some of his most famous tunes—something they seldom did. Coltrane was an artist who always looked ahead to the next thing; this is a rare case of him revisiting his past. It's also the only movie soundtrack he ever recorded.

The album is short at just 37 minutes, includes multiple takes of several tracks and lacks any kind of unified theme. It's more a collection of random tunes than a coherent album. And it doesn't add a lot to our historical assessment of Coltrane. But what's important is the music and every note here is pure magic. This is Coltrane and his peerless quartet at their creative peak, right between the sessions for two of his most influential and extraordinary albums, *Crescent* and *A Love Supreme*.

Director Gilles Groulx asked Coltrane to record tunes from throughout his career to be used in his film, *Le chat dans le sac* (The Cat in the Bag), which is described as a politically charged love story. Only about ten minutes of what's included here actually made it into the movie. The rest is being heard for the first time in more than 50 years. There are two versions of "Naima", one of Coltrane's most exquisite and popular ballads, and three of "Village Blues", a tune originally from 1959-60's *Coltrane Jazz*. Two other well-known Coltrane compositions, "Traneing In" (*John Coltrane with the Red Garland Trio*, Prestige, 1957), which opens with a masterful three-minute bass solo from Garrison, and the Sonny Rollins-inspired "Like Sonny" (also from the aforementioned *Coltrane Jazz*), are also covered.

The title track, the only ostensibly new song here, is an improvisation based on "Out of This World", a Harold Arlen-Johnny Mercer standard that was the opening cut on the 1962 album *Coltrane*. It's the tune, especially in Coltrane's expansive saxophone solos, most clearly pointing toward the revelations of *A Love Supreme*, which the same quartet would record at the same place (Rudy Van Gelder's New Jersey studio) six months later.

The entire album is played at a relaxed, unhurried pace that captures this ever-evolving group on the cusp of its next phase. Though it's a one-off effort standing somewhat apart from the rest of his recorded works, *Blue World* is a fascinating snapshot of one of the greatest groups in jazz history at the height of its powers.

For more information, visit [impulserecords.com](http://impulserecords.com). Coltrane tributes are at *Smoke* through Jan. 5th with Eric Alexander, Bobby Watson and others and *Le Poisson Rouge* Jan. 11th by Lakecia Benjamin. See Calendar.

## GLOBE UNITY



*Encantada Live*  
**Claudia Villela (Taina Music)**  
*Tango Nuevo Revisited*  
**Javier Giroto Trio (ACT Music)**  
*Set It Up As Silence*  
**Sferos (Falcon Gumba)**  
 by Tom Greenland

When, back in 1938, Jelly Roll Morton spoke of a "Spanish tinge" in his music, he was primarily referring to Cuban *habañera* and *tresillo* rhythms. Today, jazz' South American tinges are manifold, as heard on three recent albums by artists from Argentina, Brazil, Cuba and Venezuela.

Brazilian-American vocalist Claudia Villela is somewhat of a secret weapon, a musician's musician whose infrequent recordings and Santa Cruz homebase camouflage her world-class talents as an improvising vocalist. *Encantada Live*, only her sixth album since 1994's *Asa Verde*, compiles choice live performances recorded in duo, quartet and septet formats. Her voice, agile and robust across a considerable range, varies in personality from low and gruff to nasal and pinched (almost like a berimbau), light and childlike to full and operatic, bright and horn-like to sharp and percussive. Possibly her most amazing asset is the ability to improvise melody and Portuguese lyrics simultaneously, generating songs that sound pre-composed. Sterling examples include "Taina"; "Minas", a duet with pianist Kenny Werner reminiscent of an Indian *jugalbandi* duet; and "Em Paz", a duet with Santa Fe guitarist Bruce Dunlap.

Argentinian-Italian baritone saxophonist Javier Giroto was first moved by *Tango Nuevo*, Astor Piazzolla's seminal 1974 collaboration with Gerry Mulligan, as a child of ten, so he welcomed ACT label head (and European promoter of the original LP) Siggie Loch's suggestion to record "a response" with bandoneón player Gianni Iorio and pianist Alessandro Gwis. Sans the earlier recording's strings and heavy percussion, *Tango Nuevo Revisited* has a jazzier, more intimate character. Giroto has more room than Mulligan to stretch out, using it to especially good effect on "Aire de Buenos Aires", "Fracanapa" and "Years of Solitude", the mood swinging from cool to romantic to restive. Iorio is an empathetic foil, sharing solos, exchanging lines, sometimes slapping his box like a cajón player. Much of the appeal rests on how the trio celebrates the charm of Piazzolla's songs through sensitive, mercurial interplay.

Venezuelan guitarist Juanma Trujillo works in the interzone of composition and improvisation. *Set It Up As Silence* is the debut album of Sferos, a trio completed by Cuban saxophonist Hery Paz and Korean drummer Dayeon Seok. Eschewing obvious rhythmic schemes for a more flexible approach to beat-keeping, his song structures nonetheless retain elements of melody and harmony, though these may not manifest immediately. His most signature quality, however, lies in his handling of timbre: swelling attacks à la Bill Frisell, strange strumming techniques and an unusual tone colored by drawn-out echoes, layered distortion and loops. Paz and Trujillo coordinate like a pair of hands while Seok's sparse, staggered phraseology recalls Paul Motian, inviting comparison to his trio with Frisell and Joe Lovano. All of these aspects coalesce organically on "Bosque Verde", the final track and a standout.

For more information, visit [claudiavillela.com](http://claudiavillela.com), [actmusic.com](http://actmusic.com) and [falcongumbarecords.com](http://falcongumbarecords.com)



*Geometry of Distance*  
**Tomeka Reid/Kyoko Kitamura/Taylor Ho Bynum/  
 Joe Morris (Relative Pitch)**  
 by Franz Matzner

The second release from this quartet, *Geometry of Distance* unfolds like an improvised deconstructed opera. It presents seriously abstract, unabashedly 'out' music put forward by improvising musicians at the height of their powers. There are many notable elements contributing to what likely will be seen as a lasting contribution to improvisatory music.

First, the instrumentation of cello (Tomeka Reid), voice (Kyoko Kitamura), trumpet (Taylor Ho Bynum) and guitar (Joe Morris) and absence of a traditional rhythmic anchor provides an unusual sound palette. Second, each member of the quartet is part of the larger Anthony Braxton constellation and thus the music reflects the Braxton school of thought, at least in regard to broad experimentation, fearless improvisation, rigorous musicianship and structural integrity.

Another way in which this band distinguishes itself is by avoiding descent into the amorphous cacophony that mars lesser quality free improvisation. Instead, it presents a respectful conversation offering myriad vistas of emotional space, devised by the quartet's expert attunement to each other.

This is music that submerges listeners rather than overpowers them. Extensive use of silence creates a winter landscape of sound, crystalline and open, each detail discernible in the vastness. Melodies emerge and float by like creatures from the deep. Vocal effusions, from moans to operatic glissandi to growls and trills, interweave with effervescent guitar and the plucked strings and bowed eruptions of cello. Trumpet bles, squawks, squalls and emits soft bursts of cryptic notes. No one is bound to the traditional limits of their instruments, none are restricted by the dictates of time, harmony or conventional melody. The result is music that flows with subtle beauty and seems to penetrate the subconscious to linger there.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Reid, Morris and Kitamura are at SEEDS Jan. 7th. See Calendar.



*Da'at*  
**Craig Taborn/Vadim Neselovskyi (Tzadik)**  
 by Tyran Grillo

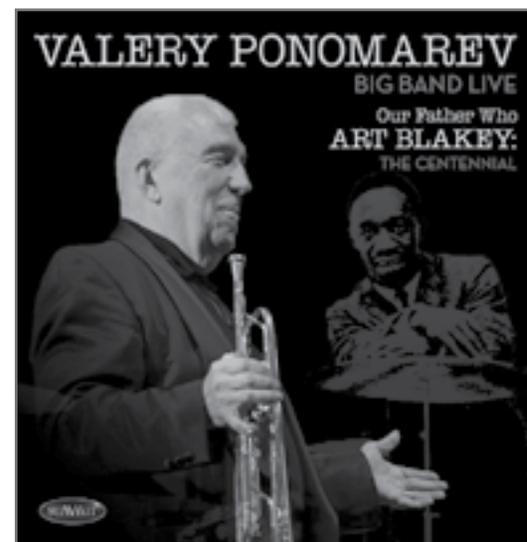
The Masada songbook is a gift that keeps on giving. Since Book 1 was introduced to the listening world through a coveted decalogue of CDs released in the '90s by DIW, John Zorn's magnum opus has continued to grow. Like the city of Beijing, over the years it has added one ring after another as newer residents flock in search of an indefinable center. In this iteration we find two pianists—Craig Taborn and Vadim Neselovskyi—interpreting tunes in solo and duo configurations. Taborn's six unaccompanied tracks tell a

wonderful range of stories, each more involved than the last. Generally, these fall into two modes, exemplified by the swirling motifs, colorful vistas and deeply personal riffs of "Penimi" and dreamlike patience of "Kayam", which works into denser and denser weaves, from gossamer to burlap. "Setumah" comes up for air from turgid surroundings with gentle persuasion, proof that this music requires virtuosity of an emotional register as much of a technical one.

Neselovskyi's triptych of solo offerings explores different chambers of the same heart. His expressive palette, while monochromatic by comparison, is no less dynamic for its range of textures, moods and effects. The fibrillations of "Orot" are especially blood-rich. In duet with Taborn, he unleashes darkness and light in equal measure, guided by a mutual trust to follow wherever the music leads. Theirs is an act not only of communication, but also of deconstruction, whereby the very nature of language cowers at the feet of gestural vocabularies.

The final three tracks feature Neselovskyi's trio with bassist Dan Loomis and drummer Ronen Itzik. Across reexaminations of "Bohu", "Kayam" and "Penimi", they leap from the page with sentient assurance. The rhythm section, in combination with Neselovskyi's colorful sensibility at the keyboard, makes for one of the most robust flares to come out of the Masada sun in quite some time. Turning these tunes like a facet, we find that each catches the sun just so, a signal for some future interpreter to spin as they feel moved.

For more information, visit [tzadik.com](http://tzadik.com). Taborn is at Village Vanguard Jan. 7th-12th with Scott Colley, The Sultan Room Jan. 13th as part of Winter Jazzfest and The Stone at The New School Jan. 14th. See Calendar.



**NEW!** In celebration of the great Art Blakey's 100th birthday, **Valery Ponomarev** has assembled some of NYC's finest musicians - staying true to his passion of keeping the music and spirit of Art Blakey's Jazz Messengers alive!

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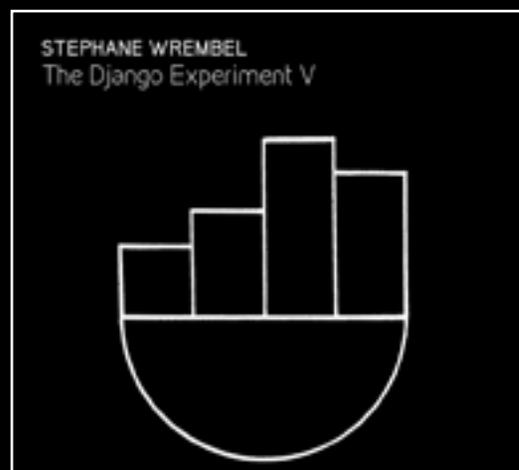
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## NORMA WINSTONE & JOHN TAYLOR IN CONCERT

SSC 1534 - AVAILABLE 1/17/20

The incredible relationship between legendary British musicians Norma Winstone and John Taylor has been admired for nearly five decades. The vocalist and pianist have been inextricably linked from their early avant-garde work from the late 1960s through their gorgeous work with Kenny Wheeler and Azymuth.

The couple was also well documented in duo performance; their affinity for each other and their unique abilities are easily comprehended. Winstone and Taylor's *In Concert* is a remastered reissue of Enodoc Records' 1999 cassette tape release of a fascinating 1988 duo concert. Four years after the pianist's passing, this recording will remind listeners of the wonderful interplay and feel between Taylor and Winstone.

The performance presented on *In Concert* documents a quickly assembled concert that coincided with the culmination of Winstone and Taylor's teaching residency at the Guildhall Music School in London in August 1988. Though they didn't have time to put together an ensemble or theme, the two were able to provide the listeners, including many of their students, with a wonderfully diverse and masterful performance.



## JAY CLAYTON & JERRY GRANELLI ALONE TOGETHER

SSC 1521 - AVAILABLE 11/16

There are relationships that always remain fruitful. Maybe it is because the discourse never lags or there is unflagging affection. Vocalist Jay Clayton and percussionist Jerry Granelli have been making music together for forty years and their musical connection continues to surprise as their affinity deepens. Their new recording, *Alone Together*, shows how the spark of creativity has only brightened over the duo's long affiliation.

The two really began to develop their language in Seattle. Meeting regularly in Granelli's basement rehearsal space, the improvisers made a core sound that would drive many future projects, including their group Quartett, featuring trombonist Julian Priestler and bassist Gary Peacock. But it was their connection that was the heart of these endeavors. They were true musical soul mates.

Their first foray into recording was a duo recording entitled *Sound Songs* that was released in 1986. Thirty years later, Clayton and Granelli have revisited the integral duo setting they perfected so long ago. They reconvened along with engineer Darren Von Niekerk at the Sonic Temple Studio in Halifax, Nova Scotia for three hours in July 2014.



Sunnyside

www.sunnysiderecords.com



*Battle Pieces 4*  
Nate Wooley (Relative Pitch)  
*Soigne Ta Droite*  
*Entr'acte* (Audiographic)  
by John Sharpe

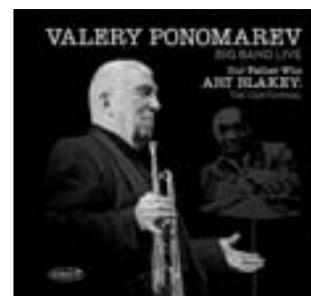
Like many musicians these days, trumpeter Nate Wooley's activities encompass an enormous breadth of interests: from the extremes of solo improvisation and contemporary classical commissions right through to the large ensemble Seven Storey Mountain, via quintet examinations of the tradition (with Harris Eisenstadt, Eivind Opsvik, Josh Sinton and Matt Moran), which reached their apogee when they focused on the early music of Wynton Marsalis. All this makes Wooley among the most significant presences on the scene.

On *Battle Pieces 4*, Wooley continues his quest for novel means to unlock artistic expression, reassembling pianist Sylvie Courvoisier, saxophonist Ingrid Laubrock and vibraphonist Moran who were on board for the two previous releases under the *Battle Pieces* banner (there was no *Battle Pieces 3*). Each piece is constructed for a single soloist, who improvises with no score. The remaining members perform an independent ever-changing kaleidoscope of short and long pieces from a book now totaling over 75 compositions. Recorded live at Roulette in Brooklyn, the single 47-minute piece features all four as soloists, although sometimes it's hard to tell who is in the nominal spotlight, as the separate threads intertwine in multitudinous ways and permutations. Ultimately the underlying structure doesn't matter, particularly when you have instrumentalists as stupendous as these. Some exceptional passages include Courvoisier's dazzling excursion where she breaks into a combination of jazzy right hand and spiky left. Later unaccompanied, Wooley characteristically explores tonal distortion, before alternating long tones edging into blustery gales with jerky staccato figures. As the cool backdrop warms to a crescendo it sends Wooley into paroxysms of fevered invention. There seems sufficient leeway in interpretation so that a sense of order emerges at various points, as when duos rotate or a sudden outbreak of fanfares and flourishes springs from a sequence of quiet rattles and squeaks. In fact, there is remarkably little disruption of mood, most happily in the almost ballad-like closing section, when Moran sparkles with harmonic suggestion over a stately and almost mellifluous accompaniment.

Wooley has struck up a fertile collaboration with Chicago reedplayer Ken Vandermark, manifest not only in duet settings but also heftier outfits. One such is *Entr'acte*, whose *Soigne Ta Droite* was recorded live at the 2018 Artacts Festival in Austria, Wooley among a ten-piece band. Here he mainly resides in the horn section, thickening the convoluted lines and punching out the riffs. He doesn't solo as such, but does take flight in bickering exchanges with Mette Rasmussen's alto saxophone and the leader's gruff tenor. Although Wooley doesn't get to unleash his renowned timbral smarts, any disappointment is more than offset by the splendid fare on offer. Vandermark has drawn together colleagues from a broad swathe of projects such as *Made To Break*, *Lean Left*, *Shelter* and *DEK Trio*. He extends a mastery of large-scale composition honed with groups like the *Territory Band*, *Resonance* and *Audio One* to allow his cast ample opportunities to showcase their gifts in three expansive pieces, which rapidly mutate between written elements and improv alchemy. With two drummers, two basses, two guitars and electronics, dense spacey electrical swirl sits

alongside stirring crisp themes. Fine moments abound, such as Vandermark's rousing R&B-inflected outing against a driving groove on "Perpetual Desk". Several others come courtesy of pianist Elisabeth Harnik, first as part of a sub-unit with guitar, bass and drums on "Foundry", and later in a wayward solo over pounding drums towards the end of the same cut and then on "Telegram" where she ranges not only across the keys but also across her instrument's innards.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com) and [audiographicrecords.com](http://audiographicrecords.com). Wooley is at Nublu 151 Jan. 10th as part of Winter Jazzfest and *The Stone at The New School* Jan. 18th. See Calendar.



*Our Father Who Art Blakey: The Centennial*  
Valery Ponomarev (Summit)  
by Scott Yanow

To a large extent, trumpeter Valery Ponomarev's career began with Art Blakey's Jazz Messengers. While he had recorded four songs in his native Russia with pianist Vadim Sakun during 1967-68, his next recording was on Blakey's *Gypsy Folk Tales* in 1977, four years after he moved to the U.S. He was a member of the Jazz Messengers during 1976-80, his final recordings with Blakey as part of the short-lived Messengers Big Band where he played next to his successor, Wynton Marsalis.

While he has had a productive solo career since then, like most of the Blakey alumni, Ponomarev continues to identify himself as a graduate of the Jazz Messengers. He took a year of arranging courses from Don Sebesky and in 2014 led and arranged for his Blakey tribute big band (*Our Father Who Art Blakey*), recording an album for the ZOHO label. Their second recording celebrates Blakey's centennial by featuring Ponomarev's arrangements of seven numbers from the Jazz Messengers' repertoire plus two other pieces.

While Ponomarev is an excellent trumpeter, he only takes two solos on this live set, choosing to focus on his arrangements and the playing of his impressive big band. *The Centennial* begins with a brief overture written by Ponomarev and then launches into a driving version of a Wayne Shorter blues, "Tell It Like It Is". Here, as throughout the set, there are hints of the Messengers' version but the solos and the arrangements do not copy the past and instead are creative within the hardbop genre. Victor Jones takes some drum breaks in the Blakey tradition and there are good spots for Ponomarev, tenor saxophonist Peter Brainin and trombonist Alvin Walker. Shorter, who is also represented by "One By One" and "Hammer Head", is joined by such Messenger composers as Benny Golson ("Are You Real") and Horace Silver ("Quick Silver") although the most exciting arrangements are actually "Caravan" (alto saxophonist Todd Bashore and baritone saxophonist Anthony Nelson take solo honors) and Bud Powell's boppish "Webb City". In addition to those already mentioned, the consistently excellent soloists include alto saxophonist Chris Hemingway, tenor saxophonist Steven Carrington, pianist Mamiko Watanabe, trombonists Jimmy O'Connell and Stafford Hunter and trumpeters David Neves, Waldron Ricks and Antoine Drye. But even with all of these fine players, Ponomarev should not be so modest in taking solos of his own. Art Blakey would have enjoyed sitting in with this big band.

For more information, visit [summitrecords.com](http://summitrecords.com). This project is at Zinc Bar Jan. 10th. See Calendar.



**Fly or Die II: Bird Dogs of Paradise**  
**Jaimie Branch (International Anthem)**  
 by Kyle Oleksiuk

As Spotify and other methods of electronic distribution begin to threaten the dominance of record labels, it may be tempting to think that we're at the end of an era. But if that's the case, then Chicago's International Anthem never got the memo. Over the last several months, its cup has been running over, as the label has released album after album of truly exciting jazz.

*Fly or Die II: Bird Dogs of Paradise* is the latest and best album from International Anthem and from multi-talented trumpeter Jaimie Branch. There is an embarrassment of riches—each one of the songs could be the lead single from its own record. There are sea shanties, cowboy tunes, protest songs and god's own free improvisation. On every track, Branch conjures up and explores one fully-formed sound, then burns it down to build something completely different, and just as good, in its place. Listening to this album is like watching a magician rapidly lifting and dropping a curtain to reveal: an elephant, a bottle of wine, a tank and so on. A succession of musical styles appear and disappear before your very ears, turning the passing moments into a minor psychedelic experience.

The great success of this album probably has

something to do with the fact that Branch had a hand in every part of its creation. She operates as an auteur, wearing the hats of composer, lyricist, player, bandleader and producer. However, her band also deserves generous credit. Bassist Jason Ajemian, drummer Chad Taylor and cellist Lester St. Louis, who share composing credits on a handful of songs, achieve a powerful collaborative mind-meld. With Branch in command, they really fly.

For more information, visit [intlanthem.com](http://intlanthem.com). This project is at *The Dance* Jan. 10th as part of *Winter Jazzfest*. See *Calendar*.



**Irrationalities**  
**Petros Klampanis (Enja Yellowbird)**  
 by Donald Elfman

On bassist/composer Petros Klampanis' first trio recording he deftly accomplishes a synthesis of disparate elements into a brilliantly organic whole. He has put himself in the midst of an absolutely perfect set of musicians who hear him and his world of sound.

This recording creatively suggests the difficulty of relocating (Klampanis lives in both Athens and New York), aging and more and finds what the composer calls "a dance with life". That's evident in the opening track as the gorgeous blend of bass, piano and drums

join in complex unison passages. These find their way into beautifully executed solo passages by all three players as one. The sound of bass is intimately rich as are the percussive tinkling of both Kristjan Randalu on piano and Bodek Janke on drums and percussion.

"Seeing You Behind My Eyes" opens with a delicate and sentimental meeting of bass and piano based on a Greek dance called the *kalamatiano*, quietly and seamlessly gaining momentum as drums join in. "No Becomes Yes" has a 5/8 pulse and is a sparkling demonstration of how this trio works together.

There are several "Temporary Secret" moments embedded in this group of tunes, comprising an electronically aural vignette about movement—in a New York subway station and in an airport. Hidden near the end is the third of these and its setting is the beach. It's here that the music in beautiful colors overtakes the electronics.

The title track is the central work of the whole recording. It begins with some overdubbed, multi-layered staccato singing from Klampanis and out of that emerges beautiful solo exploration, first from elegantly beautiful piano, then smart pizzicato work from the leader. If there is "irrationality," says the group, "we can and will embrace it."

Klampanis finds the "dance" in the rolling rhythms of his "Easy Come, Easy Go" but also presents individual treatments of a classic Greek ballad by Manos Hadjidakis (Klampanis calls him the "Jobim of Greece") and an American Songbook standard, Oscar Levant-Edward Heyman's "Blame It On My Youth", in which a Bulgarian rhythm called a *kopanitsa* transforms the ballad into more of, well, a dance. The emotional journey continues.

For more information, visit [yellowbird-records.com](http://yellowbird-records.com). This project is at *Zürcher Gallery* Jan. 10th as part of *Winter Jazzfest*. See *Calendar*.

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**Four Visions**  
**Dave Liebman/Dave Binney/  
 Donny McCaslin/Samuel Blais (Sunnyside)**  
 by Eric Wendell

While still relatively uncommon in jazz, the saxophone quartet has much to offer in its blend of the composed and the improvised. On *Four Visions*, Dave Liebman, David Binney, Donny McCaslin and Samuel Blais display a compelling collective camaraderie.

Blais-penned opener "Blaizza" displays a deft mixture of counterpoint and postbop riffing. Partly inspired by *Andante & Scherzo* by composer Eugene Bozza (who himself incorporated jazz elements into his compositions), the piece is a strong indicator that the quartet understand one another's approaches well enough to exist as both a new music ensemble and jazz quartet. McCaslin's "Legions" is the standout of the album. He is a master of building dynamics to an ultimate climax and the piece swells with numerous peaks and valleys. Binney is the most playful of the quartet, as his "Technicolor Penguins" displays a natural ability to evoke strong, unison punches as well as break off into polyphony and ultimately settle on somber swells. Liebman's "In Bach's Studio" is the most sophisticated track, more of a suite than a singular piece of music. Clocking in at 16 minutes, it's also the album's longest and most meditative piece, Liebman gives each member a time to shine while featuring his beautiful sound on soprano saxophone.

One can only hope that there is more to come from this group of musicians, a fine new example of a format that deserves further exploration.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Liebman is at *Made In New York Jazz Café* Jan. 4th with Lenny White, *Nuyorican Poets Café* Jan. 11th, *Birdland Theater* Jan. 13th and *Smalls* Jan. 30th. McCaslin is at *Jazz Standard* Jan. 7th-8th with Ryan Truesdell and *S.O.B.'s* Jan. 11th as part of *Winter Jazzfest*. See Calendar.



**Thirsty Ghost**  
**Sara Gazarek (s/t)**  
 by Jim Motavalli

Sara Gazarek is possessed of a voice so warm that access to it in winter can mean laying off the gas man. She's unquestionably a jazz singer, but one who's often reclaimed pop songs to salutary effect. *Thirsty Ghost* continues the pattern and features both a retrenchment in jazz and a fuller embrace of pop, via Sam Smith's "Not the Only One" (complete with backup singers), Björk's "Cocoon", Nick Drake's "River Man" and Dolly Parton's great but over-recorded "Jolene".

Singers have a weakness for jazzing up Stevie Wonder songs ("I Believe When I Fall in Love") but should leave them to him, despite Gazarek's upper-register acrobatics at the end and Josh Johnson's tasty and extended alto turn. Drummer Christian Euman is exquisitely sensitive on "Cocoon" and Gazarek's vocal,

taken at a glacial pace, is exemplary, but Björk's songs resist external interpretation. The Drake is the best, heard in medley with a musical treatment of Sara Teasdale's poem "The River". It works because Drake's sophisticated songs are inherently jazzy.

*Thirsty Ghost* is also a showcase for Gazarek's own songs, three written with keyboard players ("Easy Love" and "Gaslight District" with Larry Goldings and "Distant Storm" with Brad Mehldau). The former goes down easy with a nice piano solo from Stu Mindeman (who's upfront for most of the album) and Goldings himself comping on organ. "Distant Storm" benefits from a strong arrangement for the horns and a second voice in Kurt Elling. But the song itself is kind of wordy. The moody "Gaslight District" is the best of the bunch, with Mindeman once again earning his pay.

Standards "Never Will I Marry" (Frank Loesser) and "I Get Along Without You Very Well" (Hoagy Carmichael) thankfully made the cut, though the latter isn't on the Japanese version of the album. Gazarek is a great interpreter of the Great American Songbook and tends to sing them fairly straight, without much embellishment but lots of emotion. "Lonely Hours" by Hy Glaser and Jerry Solomon is the exception. It was the title cut on a 1964 Sarah Vaughan album on Roulette (with Benny Carter arrangements) that recently entered Gazarek's record collection. It gets a midtempo reading, an adventurous treatment with lots of scat.

*Thirsty Ghost* is more a collection of songs than a unified work with singular intent and a step more downbeat than her previous records. It's what happens when Kurt Elling tells you to "step into all of the depth, darkness and radiance of who you really are."

For more information, visit [saragazarek.com](http://saragazarek.com). Gazarek is at *Birdland* Jan. 11th. See Calendar.



**Gowanus Sessions II**  
**Thollem/William Parker/Nels Cline (ESP-Disk')**  
 by George Grella

Nearly a decade after the first installment from the trio of pianist Thollem McDonas, bassist William Parker and guitarist Nels Cline, comes this tight improvisatory set. This volume seems formed with an LP in mind; there are two tracks, both just under 19 minutes and both a sense of contrast and continuation between the two. "Life in the world", or "Side A", is predominately probing, somewhat spare, the musicians offering each other nuggets to contemplate. Only in the last few minutes do things coalesce into any kind of homophony or ensemble playing.

"Side B", "World in a Life", is more active and denser at the start than any part of the previous track, but only at the start. The playing slows down and opens up in the middle, before the energy takes on a seasoning of agitation about three minutes toward the end. The music indicates that the quasi-palindromic titles are no accident, as there is a flow between the two tracks, which makes them two halves of a closed circle, a finite circumference that can be traversed without ever stopping.

The titles connect to the previous album, where those track titles, made into a sentence, would read, "There are as many worlds in a life as there are lives in the world." The point here is seamless—there is a remarkable consistency between the playing on both albums. The first may have more clear passage work, the players (especially Cline), making phrases and

accompaniment out of riffs and scales and chords, but the values of collaboration and cooperation remain. This is improvisation without a lead voice.

Still, life is about changes. This recording looks inward more often and seems retrospective in a way, even rueful. Cline sounds like the linchpin here. His contributions are judicious and his abstractions open the way for pitch-based statements from his colleagues.

For more information, visit [espdisk.com](http://espdisk.com). Parker is at *Roulette* Jan. 10th-11th and *Jazz at Kitano* Jan. 23rd with Steve Swell. Cline is at *The Dance* Jan. 11th as part of *Winter Jazzfest*, *The Stone* at *The New School* Jan. 15th and *23rd* and *Roulette* Jan. 27th. See Calendar.

JHM 269

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David Leon – s  
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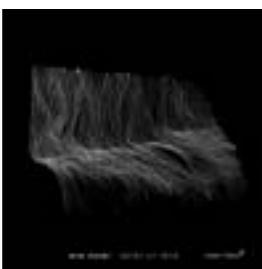
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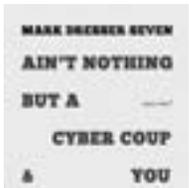
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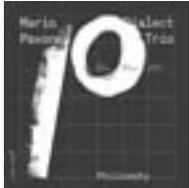
**Harris Eisenstadt**  
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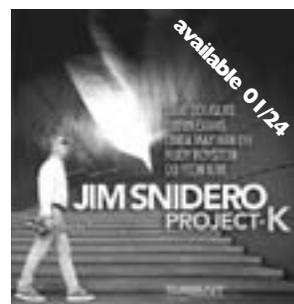
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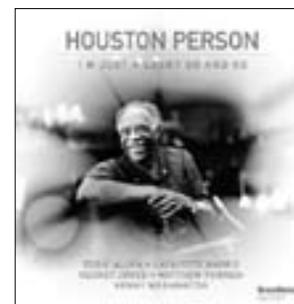
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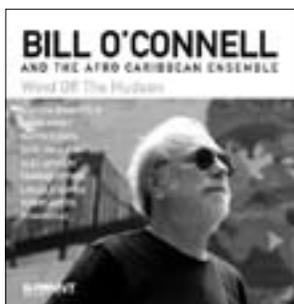
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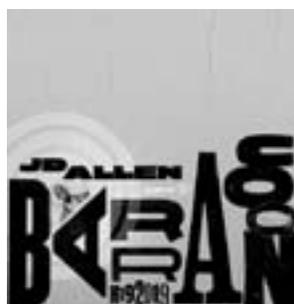
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*Solo Monk | Solo Standards Vol. 1 | Solo Ballads Vol. 1*  
**Pasquale Grasso (Sony Masterworks)**  
 by Robert Bush

No less of a guitar authority than Pat Metheny has declared that Pasquale Grasso is “the best guitarist I’ve heard in maybe my entire life.” The folks at Sony Masterworks apparently agree and they have released three new solo guitar albums from the young Italian virtuoso, who seems to aspire to become the Art Tatum of the guitar.

Solo guitar in a straight-ahead jazz context is an inherently dangerous proposition. It hasn’t been attempted all that often and anyone who tries is bound to be judged against the looming shadow of the three Joe Pass *Virtuoso* albums on the Pablo label back in the late ‘70s. On a purely technical basis, Grasso has surpassed what Pass was able to accomplish in nearly every metric. Grasso could be the fastest guitarist the world has ever known—especially because of the content he transmits and the devastating clarity with which he delivers it. He’s got a velvet tone and he doesn’t ever seem evoke a ‘clam’ even at breakneck speed. But that breakneck speed can also be the Achilles heel for the young virtuoso. Johnny Green-Edward Heyman-Robert Sour-Frank Eyton’s “Body & Soul”, like so much of the material on these three discs, is taken too fast for listener comprehension and it comes off slightly stiff.

Grasso apparently spent a lot of his formative years studying the music of Bud Powell and it seems

like he may have also adopted Oscar Peterson as a role model. On Cole Porter’s “Just One Of Those Things”, from *Standards Vol. 1*, he shreds through a mélange of chords/chord melodies and lightning-quick single note lines with a brutal clarity that seems to indicate that he is a freak of nature not witnessed in the guitar world thus far.

Grasso’s voluminous chops get the best of him when he turns to Thelonious Monk on “Round Midnight”. It sounds too frantic and virtually every technique is forced into the skeletal form. One has to strain to imagine that famous haunting melody. He redeems himself on “Ruby My Dear”, with a darker tone and a keener appreciation for space. If anything, space is the one essential element that Grasso needs to embrace. There is an apocryphal story credited to Jim Hall after witnessing a young player who was determined to fill every space in a performance. “Don’t just do something. Stand there.” There’s a lot of wisdom in that advice.

When he is more patient, Grasso can be a thrilling player. His version of “Criss Cross” succeeds wildly, primarily because he slows down and lets the music breathe. The most satisfying piece on all three albums is his reading of Monk’s “Off Minor”, which relies far less on prearranged riffs and exhausting alacrity.

Conversely, Grasso’s approach to “Over The Rainbow” is too fast, with an “everything but the kitchen sink” aesthetic crammed in. Ultimately, one hardly remembers that the tune is a ballad.

Make no mistake about it, this guy is a fantastic guitar player, but the solo guitar album may not be the best idiom really to enjoy his artistry.

For more information, visit [sonymusicmasterworks.com](http://sonymusicmasterworks.com). Grasso plays solo at Mezzrow Jan. 6th, 13th, 20th and 27th, Café Bohemia Jan. 7th, 21st and 28th and Zinc Bar Jan. 11th as part of Winter Jazzfest. See Calendar.

saxophonists JD Allen and Tony Malaby and guitarists Nels Cline and Marc Ribot, along with drummer Terri Lyne Carrington (founder and Artistic Director of the Institute of Jazz and Gender Justice), bassist Trevor Dunn, Val Jeanty on turntables, Ches Smith on vibraphone and Davis on piano and synthesizer. In addition, we hear the recorded voices of Olivier Messiaen and Cecil Taylor and the words of poet Gwendolyn Brooks (read by Esperanza Spalding). Compositions by Michaël Attias and Julius Hemphill are included in the mix and Davis further cites Duke Ellington and Thelonious Monk, Carla Bley, Youssou N’Dour and Henry Threadgill as inspirations for the album. There is, simply put, a lot going on.

What could be an unstated inspiration, or at least predecessor, are the pastiches Bill Laswell produced in the ‘90s, stirring hybrids, bringing together elements of rock, jazz, hip-hop and various non-Western traditions (perhaps most notably with Threadgill) to make not a fusion but an amalgamation. It seemed as if to say that all the different people walking up and down Broadway don’t merge into a single statement, they’re a morass of individuals and yet that street itself remains a singular entity, rippling with currents and eddies. In that sense, *Diatom Ribbons* is a fantastically cosmopolitan album. It’s gentle and it’s hard-edged, it’s rock and it’s jazz, it’s future and it’s past. It’s macro and it’s micro and it’s astonishing in both regards.

Davis has proven herself to be a thoughtful and challenging pianist since she moved to New York in 2001. Whether or not *Diatom Ribbons* represents a new direction for her, it certainly seems to reflect an exciting opening up.

For more information, visit [pyroclasticrecords.com](http://pyroclasticrecords.com). This project is at The Sultan Room Jan. 12th as part of Winter Jazzfest. See Calendar.

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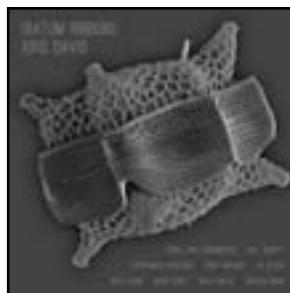
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*Diatom Ribbons*  
**Kris Davis (Pyroclastic)**  
 by Kurt Gottschalk

2019 was a significant year for pianist Kris Davis. Seriously significant. In the fall, she joined the Berklee Institute of Jazz and Gender Justice in Boston, where she is teaching composition and improvisation as well as developing programs addressing gender equality in jazz. Around the same time, she released a record so surprising and so powerful that it begs the question as to whether it’s a project or a personal revolution.

On paper, this record has too much going on to ask but looking at it on paper is to take an overhead perspective—a macro view—that isn’t especially helpful in discerning the work she’s created. Ranging from duos to septets, with various combinations of an assemblage of players from different realms of jazz and improvised music, *Diatom Ribbons* threatens to be a hodgepodge but succeeds in being a well-orchestrated series of settings—not quite a suite, but an interconnected whole.

The album is named for the single-cell diatom blossoms that color the ocean surface when seen from above and reveal their own intricacies when viewed under a microscope. The notion, Davis explains in the liner notes, is to see something from both a wide and narrow focus. It is, she says, a reflection of how she composed the album’s 10 tracks.

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**Waiting Game**

**Terri Lyne Carrington + Social Science (Motéma Music)**  
by Russ Musto

A double disc effort of epic proportions, the latest album from Terri Lyne Carrington brings the drummer's well-documented political activism to the forefront. Within the context of a *mélange* deftly merging contemporary jazz with elements of rap, rock, hip hop, R&B, soul, fusion and European classical music, the provocative messaging addresses an expansive array of social ills, including racism, police brutality, mass incarceration, gender and income inequality and homophobia. Performed by her working band Social Science, a multi-racial intergenerational aggregation of saxophonist Morgan Guerin, guitarist Matthew Stevens, keyboard player Aaron Parks, bassist Derrick Hodge, MC/DJ Kassa Overall and vocalist Debo Ray, along with a host of guests, the music delivers its messages with a palpable sense of urgency.

Beginning with Parks and Overall's "Trapped In An American Dream" the music unfurls gradually, progressively escalating in intensity under the latter's spoken and rapped words cataloging myriad injustices facing people of color in this country. Guest Malcolm Jamal Warner orates and Ray vocalizes on Carrington and Parks' "Bells Ringing Loudly", a prayerful ode that contrasts the sounds of chiming church bells and blaring sirens. Trumpeter Nicholas Payton and rapper Raydar Ellis join the band, augmented by a string quartet, additional keyboards and percussion, for "Pray The Gay Away", a pulsating indictment of homophobia. Rapper Kokayi is heard intoning his lyric about the genocide of Native Americans on Stevens' rocking "Purple Mountains" and Mark Kimble pleadingly sings "how long must we endure" on an a cappella take of the title track.

The music continues powerfully with guest rapper Rhapsody on "The Anthem", an assertive declaration of female equality and sisterhood, which concludes with the emphatic pronouncement "I pledge allegiance to woman". It then calms with Ray's beautiful rendering of Joni Mitchell's "Love" with Esperanza Spalding on bass. "No Justice (For Political Prisoners)" has the spoken words of Meshell Ndegeocello and sampled voice of Mumia Abu Jamal speaking to the title's subject matter. Stevens' "Over And Sons" is a stirring instrumental featuring the composer's guitar. Two more tracks, the funky "If Not Now", with rapper Maimouna Youssef (Mumu Fresh), and a hymn-like reprise of "Waiting Game" featuring Ray's calming vocal, close out the disc with messages of optimism and determination.

Hopefully the power of the date's first disc, with the voices of its numerous guests, will not overshadow Disc Two's superlative instrumental music performed by Carrington, Parks, Stevens, Guerin and Spalding with an overdubbed chamber ensemble under the direction of Edmar Colon. The four-movement suite titled "Dreams And Desperate Measures" is an expansive orchestral opus, demonstrating just how compellingly Carrington's often understated flowing rhythmatism steers ensembles into directions where their individual instrumental voices meld together into a singular group sound.

For more information, visit [motemamusic.com](http://motemamusic.com). Carrington is at *The Sultan Room* Jan. 12th with Kris Davis as part of *Winter Jazzfest*. See Calendar.



**Dust**

**Mat Maneri Quartet (Sunnyside)**  
by Stuart Broomer

Violist Mat Maneri and Romanian-born, NYC-based pianist Lucian Ban share an evanescent lyricism, whether as a duo on their *Transylvanian Concert* (2013) or in trio with saxophonist Evan Parker on *Sounding Tears* (2017). Here they appear as the lead voices in a quartet completed by bassist John Hébert and drummer Randy Peterson, the latter a Maneri associate for over 30 years who participated regularly in the microtonal explorations of Maneri and his father Joe, the most intrepid investigator of altered-pitches in improvised music.

It's a well-matched band, each attuned to the slow to medium tempo reveries at which Maneri and Ban excel, for example the slowly unfolding nocturne "Red Seven". Rooted in the round, resonating tones of bass, illuminated by the brightness of piano arpeggios and animated by the bright propulsion of brushed drums, the work achieves its full dimension in subtly dissonant viola long tones, at once transparent and multiple, thin curtains of sound laid over the delicate architecture of the composition and the other instruments.

The viola is Maneri's natural instrument: less brash than the violin, suiting the ambiguities of mood and pitch at the core of his expressive power, evidenced by a passage on the improvised "Motian" when his lead becomes a kind of sudden, rapid, fretful mumbling, an inspired moment. The program begins with Ban's "Mojave" and concludes with the improvised title track, a journey from desert to dust, which, along the way, includes Ban's "Two Hymns" and Maneri's "51 Sorrows", "Last Steps" (with an emotionally intense passage of bowed viola and pizzicato bass) and "Losed", a somber, almost funereal piece suggesting even the loss of conventional word formation.

The logic of Maneri's microtones seems clear. As they seep between the solid tones of piano, they insinuate joy where there is sorrow, uncertainty amidst certitude, fresh individuality amongst standardized pitches. The result is a brilliant set of pieces of rare beauty, all devoted to quiet moments that speak as much of reflection and resolution as doubt and decay.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Maneri is at *The Stone at The New School* Jan. 14th. See Calendar.



**Eponymous**

**Yimba Rudo (Barking Hoop)**  
by Elliott Simon

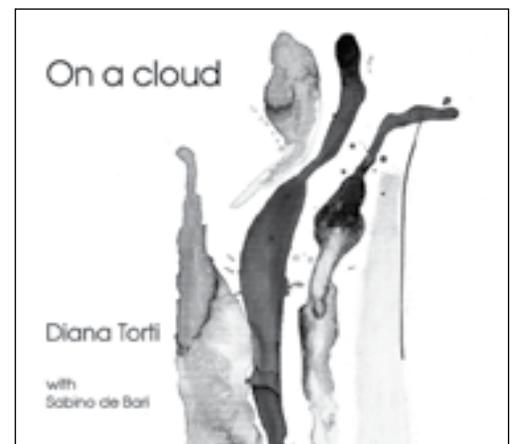
Vibraphonist Kevin Norton provides 7 of the 13 tracks on *Yimba Rudo*, a Zimbabwe Shona phrase that translates as "Sing Love". Four tunes are from drummer Jim Pugliese with bassist Steve LaSpina penning the remaining two. The setting is structured improvisation within a rich rhythmic landscape and each composer proffers a loose but recognizable plot that is twisted and turned by these seasoned improvisers. In addition

to vibraphone, Norton is an outstanding drummer and his superb sense of time is on display as he accurately decorates cuts with percussive ornamentation. Pugliese and especially LaSpina's bowing combine with Norton's lines for a unique voice that sets this trio apart from the usual vibraphone-led threesome.

Opener "Reconcile the Classical View" outlines their approach with a conventionally spooky vibraphone theme LaSpina and Pugliese decompose for Norton to resolve later. Their thought-provoking style works and it is surprising how few vibraphonists – Karl Berger being a notable exception – have ventured outside their instrument's stereotype. Pugliese's "Treace" and "Polar Oscillation" settle into peaceful requiems after surrendering to LaSpina's arco while Norton delivers a gorgeous melodic front for the changes inherent in the drummer's "Morph". His trip to "Toronto" reaches its destination despite LaSpina's attempts to derail it through captivatingly eerie bowing. LaSpina's contributions merit further expansion as "Tearing Down Walls" and "Winter Retreat" use an elegant group dynamic to paint exquisitely compact mindscapes.

Norton's "Moonstruck" has him freeing up and then recapturing a cymbal/bass undercurrent and "The Faustian Bargain" similarly combines cymbal and bowed bass for Norton to address. Both exist as open-ended but tense pushmi-pullyus. His "I Dig Facts, Man" and closer "Walking the Dogma" are more organized, the former a casually angular group workout and the latter a cool bluesy stroll. "Sacrifice Zone (ahead)" bears special mention as an ominous bell tolling for the planet's future.

For more information, visit [kevinnorton.com/barking-hoop](http://kevinnorton.com/barking-hoop). This project is at *Spectrum* Jan. 19th. See Calendar.



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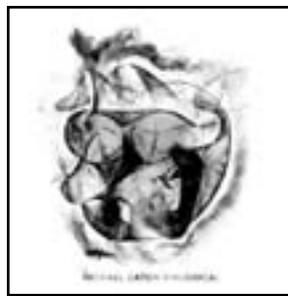
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*Dialogical*  
**Michael Eaton (Destiny)**  
by Marco Cangiano

Michael Eaton is a Brooklyn-based saxophonist, educator and composer whose musical interests seem to have no boundaries. This is his second recording, following the highly praised *Individuation*, a complex, multilayered CD covering many different musical situations and groups of musicians. At the base is Eaton's quartet of Brad Whiteley (piano), Daniel Ori (bass) and Shareef Taher (drums) augmented by a number of musicians and instruments, most notably Lionel Loueke on guitar and vocals, Cheryl Pyle on flute and Brittany Anjou on vibraphone.

The tunes tend to be quite structured, yet leave ample space for the soloists. The material is varied both in terms of instrumentation and inspiration. The pieces based on Eaton's augmented quartet with Loueke draw from Latin America ("Juno"), Middle East ("Anthropocene") and West Africa (the title track) to cyclical variations and a certain angularity à la Steve Coleman ("Aphoristic" but also "Cipher").

Of note are Eaton's solo on "Anthropocene", in which rock-influenced and hard-swinging sections alternate effectively, and the many interventions by Loueke and Whiteley's work on "Juno". "I and Thou" features first Ori's gimbri—sort of a Moroccan lute—followed by another of Eaton's projects, Tenor Triage consisting of James Brandon Lewis, Sean Sonderegger and Eaton himself, in a complex and varied tune based on Middle Eastern scales and modes.

"Thanos and Eros" and "Machinic Eros" are intimate and impressionistic duets between soprano saxophone and flute. Finally, the "Temporalities" suite sees the basic quartet complemented by an additional piano and prepared piano, vibes, flute, trumpet and marimba. The source is evidently early minimalism à la Philip Glass and Steve Reich, with the fourth and final movement bordering on atonality. It is an engaging and rewarding piece of music requiring undivided attention. There is so much music condensed into this CD that it needs to be savored through repeated listens to appreciate its richness fully.

For more information, visit [destinyrecordsmusic.com](http://destinyrecordsmusic.com). Eaton is at Downtown Music Gallery Jan. 19th. See Calendar.



*130th & Lenox*  
**Tomas Janzon (Changes Music)**  
by Ken Dryden

A native of Sweden, guitarist Tomas Janzon has a broad background in both classical music and jazz. While in California, he studied with master guitarist Joe Diorio and one can hear the influences of a number of artists in his playing, though he has long since found his own voice. The lack of filler in Janzon's arrangements allows the music to breathe.

*130th & Lenox* consists of two separate bands,

a West Coast trio with bassist Nedra Wheeler and drummer Donald Dean (who mostly sticks to brushes) and a New York quartet of vibraphonist Steve Nelson, bassist Hilliard Greene and drummer Chuck McPherson. The lack of a pianist or horn player is hardly a handicap for these engaging performances.

With his quartet, Janzon begins with a driving rendition of Sigmund Romberg-Oscar Hammerstein II's "Softly, As In A Morning Sunrise", alternating between spacious lines and intricate bop, Nelson's quote-filled solo nearly stealing the show. The leader's original "Somewhere Over Stockholm" is a tense affair with an understated solo. Kenny Dorham's rarely performed "Prince Albert", a snappy reworking of "All The Things You Are", is loose and full of energy.

Janzon adds an infectious introductory descending vamp to the Bronislaw Kaper-Paul Francis Webster standard "Invitation" while the solos by the guitarist and vibraphonist provide a bit of contrast, the latter playing straight bop and the former incorporating a number of quotes into his feature. Interpretations of popular works like Richard Rodgers-Lorenz Hart's "Have You Met Miss Jones" tend to be a bit predictable in jazz settings but the hip opening groove and indirect lead into its melody here signal a willingness to explore fresh territory.

The music by his West Coast trio is equally strong, though more reserved. Janzon's "Latitude Longitude" is a quirky miniature with a playful flair while an easygoing, laidback take of Sam Rivers' "Beatrice" suggests the influence of Jim Hall and Jimmy Raney. Janzon's intimate treatment of Wayne Shorter's "Iris" brings a new luster to this postbop standard.

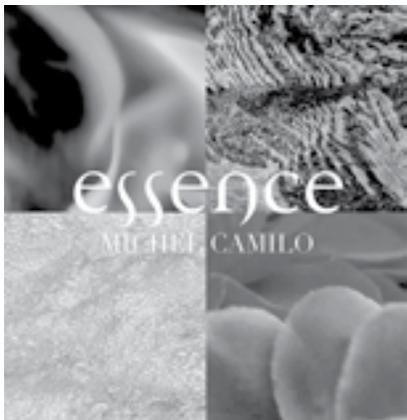
For more information, visit [tomasjanzon.com](http://tomasjanzon.com). Janzon's NY Quartet is at Smalls Jan. 22nd. See Calendar.

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**Incontre**  
**Massimo Biolcati (Sounderscore)**  
by Anna Steegmann

Fans had to wait 10 years for another leader album by bassist Massimo Biolcati. *Persona*, his debut, won him lots of praise. *Incontre* will follow suit.

A scholarship to Berklee College of Music brought Biolcati to Boston. Later he studied at the Thelonious Monk Institute of Jazz. In New York since 2003, he has worked with Paquito D' Rivera, Terence Blanchard and Ravi Coltrane and co-led the trio Gilfema with guitarist/vocalist Lionel Loueke and drummer Ferenc Nemeth. Their third album will be released this year.

Devotees of small jazz ensembles will enjoy this recording. The music is mellow and sensual. Biolcati composed four of the nine tracks. Dayna Stephens plays tenor, soprano and baritone saxophones, Sam Yahel piano and organ and Jongkuk Kim drums.

The slow songs are exceptional. Charlie Chaplin's "Smile" has a deliberate rolling groove, the melody stretched wide over it. Biolcati changed the original major key to minor to evoke the melancholy of the song and Stephens is at his most expressive. Yahel, a great lyrical improviser, demonstrates his talent in Charles Mingus' "Duke Ellington's Sound of Love". Pop act Tears For Fears' "Everybody Wants To Rule the

World" succeeds in a fresh new arrangement, the melody flowing over a light bouncy rhythm.

Biolcati wrote the title track 20 years ago. The long incubation period clearly paid off as this is the best of his originals. The ensemble exhibits great chemistry: piano delicate, saxophone tender, bass soulful, drums spirited. Another original "Hello, I Lied", was born from a bassline. The musicians delve into the rhythm with zest. "Fellini", the quirkiest of Biolcati's compositions, was inspired by memories watching TV growing up in Italy. Listeners can easily imagine a man sporting sunglasses, a cigarette between his lips, riding a Vespa on his way to meet Sophia Loren. What better way to enjoy a jazz tune!

For more information, visit [sounderscore.com](http://sounderscore.com). This project is at The Jazz Gallery Jan. 23rd. See Calendar.



**Welcome Home, Bon Voyage**  
**The Hot Sardines (s/r)**  
by Mark Keresman

The Hot Sardines are a NY-based ensemble specializing in the hot jazz and swing styles of the '20s-early '30s, mostly forgoing heavy-handed or cutesy nostalgia aspects in their musical presentation. *Welcome Home, Bon Voyage* was recorded live at Joe's Pub in NYC and

Koerner Hall in Toronto. The Sardines serve up clutches of standards with the vibrancy the music deserves.

The setlists stick mostly to familiar standards, but as the old song goes, it's how you chew that mouthful that can count for a lot. "Everybody Loves My Baby" has an almost baroque-like introduction from the horns before the rhythm section kicks in and the listener is treated to the ever-so-slightly bittersweet, sometimes husky vocalizing of Elizabeth Bougerol and the band's curt, hearty solos, including the percussive tap-dancing of A.C. Lincoln. This track illustrates what separates the Sardines from the lesser fish of the seas: a snappy, potent sense of swing free of retro cheese. "Some of These Days" has short but electric solos and asides from trumpeter Noah Hocker and rollicking, very N'awlins-flavored keys from Evan Palazzo. "After You've Gone" gets a captivatingly Ellington-ian feel, essayed at an adorably languorous pace until winding up in a delightfully bravura closing.

The languorous take of "Exactly Like You" finds Bougerol especially coquettish. Ellington's "Caravan" gets a lengthy workout with plenty of spunky solo passages—congas! tap dancing!—and bracing contrasts in tempo. The proceedings conclude with a lengthy workout on perhaps that hoariest of standards, "Won't You Come Home Bill Bailey". The Sardines give this their all—Bougerol making with some sass, plus assorted jaunty solos and rollicking ensemble work from the band. While it would've been nice to hear the Hot Sardines dip into the pool of lesser-known selections, what they do with the standards at hand is fresh, vivacious and fun. Bravo!

For more information, visit [hotsardines.com](http://hotsardines.com). This band is at Birdland Jan. 28th-Feb. 1st. See Calendar.

(CONTINUED ON PAGE 30)

**TOO NOISY FISH**  
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YAMAHA

**soprano saxophone:**

Joel Frahm, Sam Newsome

**alto saxophone:**

Billy Drewes, Chris Byars, Dave Pietro, Dick Oatts, Jim Snidero, Jon Gordon, Kris Allen, Loren Stillman, Mike DiRubbo, Steve Slagle, Vincent Herring

**tenor saxophone:**

Ari Ambrose, Billy Drewes, Billy Mitchell, Charles Pillow, Chris Potter, Christian Winther, Danny Walsh, Dave Schnitter, Dick Oatts, Don Braden, Gregory Tardy, Igor Butman, Jimme Greene, Joshua Douglas Smith, Larry Schneider, Mark Turner, Rich Perry, Rick Margitza, Stephen Riley, Tim Ries, Walt Weiskopf, Wayne Escoffery

**baritone saxophone:**

Ed Xiques, Gary Smulyan, Jay Brandford

**trumpet:**

Alex Norris, Bred Goode, Charles Sullivan (Kamau), Dave Ballou, George Colligan, Greg Gisbert, Ingrid Jensen, Joe Magnarelli, John McNeil, Louis Smith, Marcus Printup, Ryan Kisor, Scott Wendholt, Tim Hagans

**trombone:**

Andre Hayward, Conrad Herwig, Danny Kirkhum, Jim Pugh, Steve Davis, Vincent Gardner, Wycliffe Gordon

**guitar:**

Dave Stryker, Doug Raney, Freddie Bryant, Tony Purrone, Vic Juris

**piano:**

Andy LaVerne, George Colligan, Michael Weiss, Richard Doron Johnson

**bass:**

David Ephross, David Finck, Doug Weiss, Essiet Essiet, Jay Anderson, Johannes Weidenmüller, Neil Caine, Ron McClure, Scott Colley, Steve LaSpina

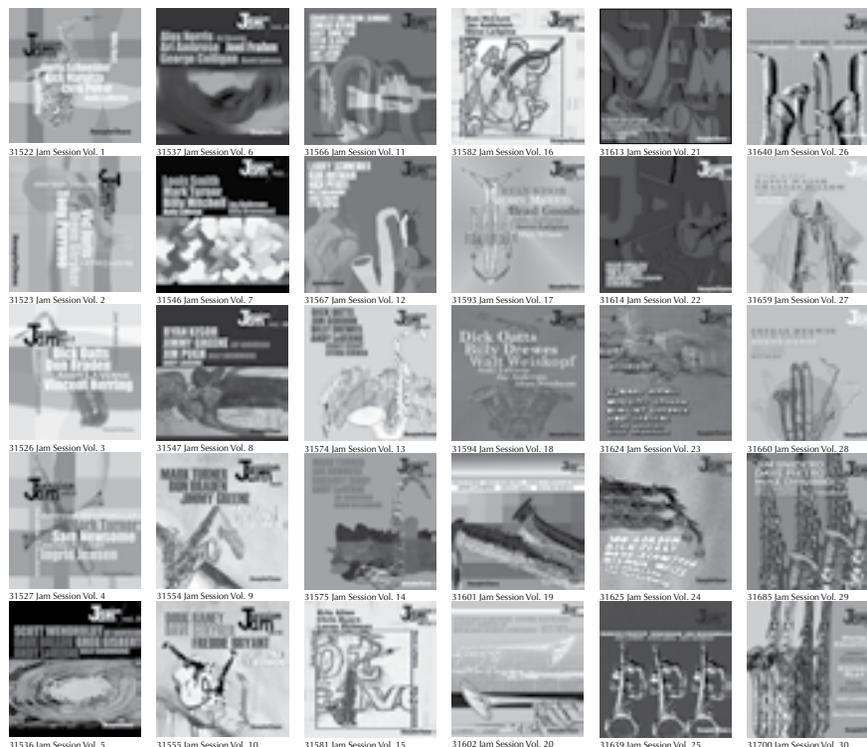
**drums:**

Adam Nussbaum, Ari Hoenig, Billy Drummond, Billy Hart, Darren Beckett, Jaz Sawyer, Jochen Rueckert, Joe Farnsworth, Keith Copeland, Matt Wilson, Sylvia Cuenca

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# Jepppe Zeeberg Universal Disappointment Out on vinyl / digital

*If Zeeberg isn't a genius then he certainly ranks pretty close to one.*  
- All About Jazz

*You end the album smiling and wanting to hear it again.*  
- London Jazz News

*All the music on this marvellous release has its own soul, its own style of expression, and cannot be compared to anything.*  
- Jazz Special



## ALBUMS OF THE YEAR

- JAIMIE BRANCH** — *Fly Or Die II: Bird Dogs of Paradise* (International Anthem)
- ALEX HARDING/LUCIAN BAN** — *Dark Blue* (Sunnyside)
- PER "TEXAS" JOHANSSON** — *Stråk på himlen och stora hus* (Moserobie)
- MICHAEL LEONHART ORCHESTRA** — *Suite Extracts Vol. 1* (Sunnyside)
- JAMES BRANDON LEWIS** — *An UnRuly Manifesto* (Relative Pitch)
- JOE LOVANO** — *Trio Tapestry* (ECM)
- RED KITE** — *Eponymous* (RareNoise)
- STEPH RICHARDS** — *Take The Neon Lights* (Birdwatcher)
- PHIL SLATER** — *The Dark Pattern* (Earshift Music)
- GEBHARD ULLMANN/HANS LÜDEMANN/OLIVER POTRATZ/ERIC SCHAEFTER** — *mikroPULS* (Intuition)
- Laurence Donohue-Greene
- SATOKO FUJII/TAYSUYA YOSHIDA** — *Baikamo* (Libra)
- VIJAY IYER/CRAIG TABORN** — *The Transitory Poems* (ECM)
- ALEX HARDING/LUCIAN BAN** — *Dark Blue* (Sunnyside)
- KROKOFANT (WITH STÅLE STORLØKKEN/INGEBRIGT HÅKER FLATEN)** — *Q* (Rune Grammofon)
- JULIAN LAGE** — *Love Hurts* (Mack Avenue)
- MICHAEL LEONHART ORCHESTRA** — *Suite Extracts Vol. 1* (Sunnyside)
- CHRIS LIGHTCAP** — *SuperBigmouth* (Pyroclastic)
- EVAN PARKER/BARRY GUY/PAUL LYTTON** — *Concert in Vilnius* (NoBusiness)
- RED KITE** — *Eponymous* (RareNoise)
- STEPHANE WREMBEL** — *The Django Experiment IV* (Water is Life)
- Andrey Henkin

## CONCERTS OF THE YEAR

- GHOST TRAIN ORCHESTRA "PLAYS MOONDOG"**  
Brian Carpenter, Curtis Hasselbring, Andy Laster, Dennis Lichtman, Alec Spiegelman, Sara Schoenbeck, Mazz Swift, Brandon Seabrook, Chris Lightcap, Rob Garcia, David Cossin, Ben Stapp, Karen Waltuch, Max Moston, Dina Maccabee, Alex Waterman  
January 5th, Winter Jazzfest, Le Poisson Rouge
- GARY BARTZ "ANOTHER EARTH 50TH ANNIVERSARY"**  
Pharoah Sanders, Charles Tolliver, James King, Bruce Edwards, Nasheet Waits, Eric Berryman  
January 10th, Winter Jazzfest, Le Poisson Rouge
- AROOJ AFTAB/VIJAY IYER/SHAHZAD ISMAILY**  
April 28th, Joe's Pub
- BARRE PHILLIPS SOLO**  
May 20th, Zürcher Gallery
- ANDREW CYRILLE**  
Tomeka Reid, Beatrice Capote  
June 11th, Vision Festival, Roulette
- KRIS DAVIS/WILLIAM PARKER/JEFF "TAIN" WATTS**  
June 14th, Vision Festival, Roulette
- MICHAEL LEONHART ORCHESTRA**  
Jeff Nelson, Ray Mason, Claudia Chopek, Jake Charkey, Charles Pillow, EJ Strickland, Elizabeth Pupo-Walker, Sam Sadigursky, John Ellis, Jason Marshall, Gil Goldstein, Scott Wendholt, Joe Martin, Robbie Mangano, Tom Christensen, Frank Greene, Carter Yasutake, Jamie Leonhart, La Tanya Hall, Audrey Martells + guests Mark Whitfield, Steven Bernstein  
July 16th, Jazz Standard
- DAVID TRONZO/STOMU TAKEISHI/NED ROTHENBERG**  
August 10th, Ibeam Brooklyn
- RAVI COLTRANE QUARTET**  
David Virelles, Dezron Douglas, Johnathan Blake  
August 24th, Charlie Parker Jazz Festival, Marcus Garvey Park
- PAT METHENY SIDE-EYE TRIO**  
James Francies, Marcus Gilmore  
September 11th, Sony Hall
- Laurence Donohue-Greene

- STEPHANE WREMBEL'S THE DJANGO EXPERIMENT IV**  
Thor Jensen, Ari Folman-Cohen, Nick Driscoll, Nick Anderson  
January 23rd, Joe's Pub
- CHES SMITH QUARTET**  
Mary Halvorson, Liberty Ellman, Nick Dunston  
March 6th, The Stone at The New School
- NIK BÄRTSCH/SHA**  
March 27th, Residence of the Swiss Ambassador  
Consulate General of Switzerland
- RALPH TOWNER SOLO**  
March 28th, Jazz Standard
- BARRE PHILLIPS SOLO**  
May 20th, Zürcher Gallery
- BROOKLYN RAGA MASSIVE MAHAVISHNU ORCHESTRA PROJECT**  
Snehasish Mozumder, Vin Scialla, Neel Murgai, Premik Russell Tubbs, Dan Asher, Swaminathan Selvaganesh and guests  
David Ullmann, Joe Deninzon  
June 19th, The Jazz Gallery
- JASON MORAN/TYSHAWN SOREY**  
June 12th, Downtown Jazz Festival, Jamaica Center for Arts and Learning
- NELS CLINE QUARTET**  
Julian Lage, Jorge Roeder, Tom Rainey  
August 20th, Le Poisson Rouge
- AKIRA SAKATA/DARIN GRAY**  
October 2nd, Blank Forms, James Cohan Gallery
- JOHNATHAN BLAKE AND PENTAD**  
Immanuel Wilkins, Joel Ross, David Virelles, Dezron Douglas  
December 5th, Village Vanguard
- Andrey Henkin

## MUSICIANS OF THE YEAR

- JAIMIE BRANCH** (trumpet)
- KRIS DAVIS** (piano)
- JOE LOVANO** (saxophone)
- EVAN PARKER** (saxophone)
- AKI TAKASE** (piano)

## VENUES OF THE YEAR

- BIRDLAND THEATER** (Hell's Kitchen)
- DIZZY'S CLUB** (Upper West Side)
- JAZZ STANDARD** (Gramercy)
- THE STONE AT THE NEW SCHOOL** (West Village)
- VILLAGE VANGUARD** (West Village)

## LABELS OF THE YEAR

- ASTRAL SPIRITS** (astralspiritsrecords.com)
- ECM** (ecmrecords.com)
- NOBUSINESS** (nobusinessrecords.com)
- STEEPLECHASE** (steeplechase.dk)
- SUNNYSIDE** (sunnysiderecords.com)

## HONORABLE MENTIO

**Acre** — *Different Constellations* (AUT) • **Melissa Aldana** — *Visions* (Motéma Music) • **Eric Alexander** — *Leap of Faith* (Giant Step Arts) • **Eric Alexander** — *With Stri*  
**Lucian Ban/Alex Simu** — *Free Fall* (Sunnyside) • **Bangkok Lingo** — *Smells | Colours | Noise* (Lösen) • **Simon Barker/Scott Tinkler** — *Interweave* (Kimnara)  
**Josh Berman/Paul Lytton/Jason Roebke** — *Trio Discrepancies* (Astral Spirits) • **Bones (Ziv Taubenfeld/Shay Hazan/Nir Sabag)** — *Reptiles* (NoBusin)  
**James Carter Organ Trio** — *Live from Newport Jazz* (Blue Note) • **Jimmy Cobb** — *This I Dig Of You* (Smoke Sessions) • **The Comet Is Coming** — *Trust i*  
**Harold Danko/Kirk Knuffke** — *Play Date* (SteepleChase) • **Kris Davis** — *Diatom Ribbons* (Pyroclastic) • **Whit Dickey Tao Quartets** — *Peace Planet/Bo*  
**Avram Fefer Quartet** — *Testament* (Clean Feed) • **Greg Foat** — *The Mage* (Athens of the North) • **Michael Formanek Very Practical Trio** — *Even Better* (Intakt) • **Bill F**  
**Heinz Geisser Ensemble 5** — *The Collective Mind* (Leo) • **Ghost Horse** — *Trojan* (Auand) • **Lafayette Gilchrist** — *Dark Matter* (s/r) • **Ben Gold**  
**Muriel Grossmann** — *Golden Rule* (RR Gems) • **Eric Hofbauer/Dylan Jack** — *Remains of Echoes* (Creative Nation Music) • **Abdullah Ibrahim** — *Th*  
**Bo Jacobsen** — *Northern Spirit* (Gateway Music) • **Ahmad Jamal** — *Ballades* (Jazzbook/Jazz Village) • **Jamile** — *If You Could See Me Now* (s/r) • **Vic**  
**Joachim Kühn** — *Piano Works XIII: Melodic Ornette Coleman* (ACT Music) • **Ingrid Laubrock/Sylvie Courvoisier/Mark Feldman/Tom Rainey** — *TISM* (Rogu)  
**Mark Lotz Trio** — *The Wrocław Sessions* (Audiocave) • **Denman Maroney** — *Solo@70* (s/r) • **Hedvig Mollestad Trio** — *Smells Funny* (Rune Gram)  
**Sam Newsome** — *Chaos Theory: Song Cycles for Prepared Saxophone* (s/r) • **Too Noisy Fish** — *Furious Empathic Silence* (Iglou) • **Terkel Nørgaard** — *1*  
**Masanori Oishi** — *Smoke* (Odradek) • **Henrik Olsson** — *Hand of Benediction* (Barefoot) • **Evan Parker/Paul G. Smyth** — *Calenture and Light Leaks* (Weekertoft)  
**Ralph Peterson's Gen-Next Big Band** — *Listen Up!* (Onyx) • **Ralph Peterson's Messenger Legacy** — *Legacy Alive, Vol. 6 at The Side Door* (C)  
**Dave Rempis/Joshua Abrams/Avreeayl Ra + Jim Baker** — *Apsis* (Aerophonic) • **Stephen Riley** — *Oleo* (SteepleChase) • **Eve Risser** — *Après Un Rêve* (Clean Fee)  
**Susana Santos Silva/Torbjörn Zetterberg/Hampus Lindwall** — *Hi, who are you?* (Matière Mémoire) • **Saxophone Summit** — *Street Talk* (Enja) • **Jenny Schein**  
**Matthew Shipp Trio** — *Signature* (ESP-Disk') • **Sonar (with David Torn)** — *Tranceportation (Volume 1)* (RareNoise) • **Aki Takase Japanic** — *Thema Pr*  
**Pat Thomas/Dominic Lash/Tony Orrell** — *BleySchool* (577 Records) • **David Torn/Tim Berne/Ches Smith** — *Sun of Goldfinger* (ECM) • **Gebhard Ullma**  
**Dan Weiss Trio Plus 1** — *Utica Box* (Sunnyside) • **Mars Williams** — *An Ayler Xmas, Vol. 3 (Live in Krakow)* (Not Two) • **Nate Wooley** — *Battle Pieces 4* (Relative Pitch)

## MISCELLANEOUS CATEGORIES OF THE YEAR

### UNEARTHED GEMS

- BILL DIXON/CECIL TAYLOR**—*Duets 1992* (Triple Point)  
**ELLA FITZGERALD**—*Ella at the Shrine* (Verve)  
**CHARLES LLOYD QUARTET**—*Montreux Festival 1967*  
*(Swiss Radio Days Jazz Series 46)* (TCB)  
**SAM RIVERS QUINTET**—*Zenith* (NoBusiness)  
**FRANÇOIS TUSQUES**—*Alors Nosferatu Combina Un Plan*  
*Ingénieux* (Finders Keepers)

### LATIN RELEASES

- MICHEL CAMILO**—*Essence* (Resilience Music Alliance)  
**PRESERVATION HALL JAZZ BAND**—  
*A Tuba to Cuba* (Sub Pop)  
**MICHELE ROSEWOMAN NEW YOR-UBA**—  
*Hallowed* (Advance Dance Disques)  
**PONCHO SANCHEZ**—*Trane's Delight* (Concord Picante)  
**JIGGS WHIGHAM BUJAZZO**—*Cuban Fire* (Doublemoon)

### VOCAL RELEASES

- JAZZMEIA HORN**—*Love and Liberation* (Concord)  
**NICKI PARROTT**—*From New York to Paris* (Arbors)  
**MARY STALLINGS**—*Songs Were Made to Sing*  
*(Smoke Sessions)*  
**DIANA TORTI (WITH SABINO DE BARI)**—  
*On a Cloud* (SLAM)  
**VERONICA SWIFT**—*Confessions* (Mack Avenue)

### LIVE ALBUMS

- PETER BRÖTZMANN/  
ALEXANDER VON SCHLIPPENBACH/  
HAN BENNINK**—*Fifty Years After* (Trost)  
**VIJAY IYER/CRAIG TABORN**—  
*The Transitory Poems* (ECM)  
**PETER LEMER QUINTET**—*Son of Local Colour*  
*(Live at the Pizza Express, Soho)* (ESP-Disk')  
**EVAN PARKER/BARRY GUY/PAUL LYTTON**—  
*Concert in Vilnius* (NoBusiness)  
**TORBJÖRN ZETTERBERG & THE GREAT  
QUESTION**—*Live* (Corbett vs. Dempsey)

### BOXED SETS

- ANTHONY BRAXTON**—*Quartet (New Haven) 2014* (Firehouse 12)  
**NAT "KING" COLE**—*Hittin' The Ramp: The Early Years*  
*(1936-1943)* (Resonance)  
**JOHN COLTRANE**—*1963: New Directions* (Impulse)  
**DKV TRIO & JOE MCPHEE**—*The Fire Each Time* (Not Two)  
**ART PEPPER**—*Promise Kept: The Complete Artists House*  
*Recordings* (Artists House-Omnivore)

### ORIGINAL ALBUM ARTWORK

- JAIMIE BRANCH**—*Fly Or Die II: Bird Dogs of Paradise*  
*(International Anthem)*  
**DAVE LIEBMAN/DAVE BINNEY/  
DONNY MCCASLIN/SAMUEL BLAIS**—  
*Four Visions* (Sunnyside)  
**MARK LOTZ TRIO**—*The Wrocław Sessions* (Audiocave)  
**CHRIS POTTER**—*Circuits* (Edition)  
**KENDRICK SCOTT ORACLE**—  
*A Wall Becomes A Bridge* (Blue Note)

### LARGE ENSEMBLE RELEASES

- JEAN DEROME**—*Sudoku pour Pygmées*  
*(Ambiances Magnétiques)*  
**WAYNE HORVITZ EUROPEAN ORCHESTRA**—  
*Live at the Bimhuis* (NovaraJazz)  
**JAZZ AT LINCOLN CENTER ORCHESTRA  
WITH WYNTON MARSALIS**—*Jazz and Art* (Blue Engine)  
**MICHAEL LEONHART ORCHESTRA**—  
*Suite Extracts Vol. 1* (Sunnyside)  
**MAURICE LOUCA**—*Elephantine* (Northern Spy)

### SOLO RECORDINGS

- PETER BRÖTZMANN**—*Solo: I Surrender Dear* (Trost)  
**BRIAN CHARETTE**—*Beyond Borderline* (SteepleChase)  
**SATOKO FUJII**—*Stone (Solo Piano)* (Libra)  
**LARRY GRENADIER**—*The Gleaners* (ECM)  
**ABDULLAH IBRAHIM**—*Dream Time* (Enja)

### TRIBUTES

- PAUL DUNMALL SUN SHIP QUARTET**—  
*John Coltrane 50th Memorial Concert at Café Oto* (Confront)  
**JOE FIEDLER**—*Open Sesame* (Multiphonics Music)  
**IRO HAARLA/ULF KROKFORS/BARRY ALTSCHUL**—  
*Around Again (The Music of Carla Bley)* (TUM)  
**DICK HYMAN/KEN PEPOWSKI**—  
*Counterpoint: Lerner & Loewe* (Arbors)  
**DENNY ZEITLIN**—*Remembering Miles* (Sunnyside)

### DEBUTS

- NICKY BARBATO**—*Every Day Is A Bad Hair Day* (s/r)  
**NICK DUNSTON**—*Atlantic Extraction* (Out of Your Head)  
**LARRY GRENADIER**—*The Gleaners* (ECM)  
**LISA HOPPE'S THIRD REALITY**—  
*The Mighty Unlikely* (Jazzhaus Musik)  
**JUNIUS PAUL**—*Ism* (International Anthem)

### REISSUES

- ERIC DOLPHY**—*Musical Prophet: The Expanded 1963*  
*New York Studio Sessions* (Resonance)  
**ERROLL GARNER**—*Campus Concert*  
*(MGM - Mack Avenue/Octave Music)*  
**ICP TENTET**—*Tettertett* (ICP-Corbett vs. Dempsey)  
**SUN RA**—*Monorails & Satellites*  
*(Works for Solo Piano, Vol. 1,2,3)* (Cosmic Myth)  
**MAL WALDRON**—*Free At Last (Extended Edition)* (ECM)

### JAZZ BOOKS

- Billie Holiday: The Last Interview and Other Conversations*  
(Melville House)  
**Jason Moran** (Walker Arts Center)  
*Jazz from Detroit* by Mark Stryker  
(University of Michigan Press)  
*Rabbit's Blues: The Life and Music of Johnny Hodges*  
by Con Chapman (Oxford University Press)  
*Sweet Thunder: Duke Ellington's Music in Nine Themes*  
by Jack Chambers (Milestones Music & Art)

## IONS—NEW RELEASES

- ings* (HighNote) • **Art Ensemble of Chicago**—*We Are On The Edge: A 50th Anniversary Celebration* (Pi) • **Michaël Attias**—*échos la nuit* (solo) (Out Of Your Head)  
• **Jon Batiste**—*Anatomy of Angels (Live at the Village Vanguard)* (Verve) • **Matt Bauder/JP Schlegelmilch/Vinnie Sperrazza**—*Here's Hearing Things* (Yeggs)  
ness) • **Bonshaker**—*Fake Music* (Soulwhat) • **Bushman's Revenge**—*Et hån mot överklassen* (Hubro) • **George Cables**—*I'm All Smiles* (HighNote)  
*on the Lifeforce of the Deep Mystery* (Impulse!) • **Chick Corea**—*Trilogy 2* (Concord) • **Stephan Crump/Ingrid Laubrock/Cory Smythe**—*Channels* (Intakt)  
*x of Light* (AUM Fidelity) • **Petter Eldh**—*Presents Koma Saxo* (We Jazz) • **Ethnic Heritage Ensemble**—*Be Known: Ancient/Future/Music* (Spiritmuse)  
**irisell/Thomas Morgan**—*Epistrophy* (ECM) • **Fred Frith**—*Woodwork* (Klang Galerie) • **Stephen Gauci/Adam Lane/Kevin Shea**—*Studio Sessions, Vol. 2* (Gaucimusic)  
**berg**—*Good Day For Cloud Fishing* (Pyroclastic) • **Burton Greene/Damon Smith/Ra Kalam Bob Moses**—*Life's Intense Mystery* (Astral Spirits)  
*Balance* (Gearbox) • **Chuck Israels Nextet**—*Bass Intentions* (Soulpatch) • **Ethan Iverson Quartet (with Tom Harrell)**—*Common Practice* (ECM)  
**Juris**—*Two Guitars* (SteepleChase) • **Kengchakaj Kengkarnka**—*Lak Lan* (Outside In Music) • **Yoni Kretzmer 2Bass Quartet**—*Mis-Take* (OutNow)  
eArt) • **Billy Lester**—*From Scratch* (Newvelle) • **Dave Liebman/Adam Rudolph/Hamid Drake**—*Chi* (RareNoise) • **Russ Lossing Trio**—*Ways* (Ezz-thetics)  
mofon) • **Rachel Musson/Pat Thomas/Mark Sanders**—*Shifa: Live at Cafe Oto* (577 Records) • **Ed Neumeister**—*One and Only* (MeisteroMusic)  
*With Ralph Alessi* (We Jazz) • **Atle Nymo**—*Solo for Trio* (Losen) • **OGJB Quartet**—*Bamako* (TUM) • **Linda May Han Oh**—*Aventurine* (Biophilia)  
) • **Zeena Parkins/Ryan Sawyer/Ryan Ross Smith**—*Green Dome: Thinking in Stitches* (Case Study) • **Ken Peplowski/Diego Figueiredo**—*Amizade* (Arbors)  
onyx) • **Tom Rainey Trio**—*Combobulated* (Intakt) • **Enrico Rava/Joe Lovano**—*Roma* (ECM) • **Tomeka Reid Quartet**—*Old New* (Cuneiform)  
d) • **Jamie Saft/Steve Swallow/Bobby Previte**—*You Don't Know The Life* (RareNoise) • **Akira Sakata/Johan Berthling/Paal Nilssen-Love**—*Arashi: Jikan* (PNL)  
**nman/Allison Miller**—*Parlour Game* (Royal Potato Family) • **Louis Sclavis Quartet**—*Characters On A Wall* (ECM) • **Sensaround**—*Heart/Noise* (HelloSquare)  
ima (BMC Records) • **Aki Takase**—*Hokusai (Piano Solo)* (Intakt) • **Per "Texas" Johansson/Torbjörn Zetterberg/Konrad Agnas**—*Orakel* (Moserobie)  
nn Basement Research—*Impromptus and Other Short Works* (WhyPlayJazz) • **The Vampires**—*Pacifica* (Earshift Music) • **Anna Webber**—*Clockwise* (Pi)  
) • **Stephane Wrembel**—*Django L'Impressionniste* (Water IsLife) • **Brandee Younger**—*Soul Awakening* (s/r) • **Jeppe Zeeberg**—*Universal Disappointment* (BIEM)

(CONTINUED FROM PAGE 26)



*Mingus at Antibes*  
Charles Mingus (Atlantic-Speakers Corner)  
by John Pietaro

In the summer of 1960, bassist Charles Mingus traveled to France with his Jazz Workshop to present the bold music realized in New York nightclubs, conceived through years of performances with both the founders and disciples of modern jazz. Like his cohorts, Mingus navigated the next step in the music, his experiments with free improvisation, expansive harmonies and expressionistic dissonances journeying the very roots of the Black experience.

Already released were albums *Pithecanthropus Erectus*, *The Clown*, *Mingus Ah Um* and *Blues and Roots* and now with the addition of alto saxophonist/flutist/bass clarinetist Eric Dolphy, Mingus brought his visionary ensemble outward. Their destination, Juanes-Pins and its Antibes Jazz Festival.

Mingus' working band of drummer Dannie Richmond, trumpeter Ted Curson and tenor saxophonist Booker Ervin, augmented by Dolphy, was in top form here, performing not to a smoke-filled room, but a proper concert setting. And the outcome was unforgettable. Oddly, it took some 16 years for the

entire double-LP set to be released by Atlantic, long after this aggregation had disbanded (and Dolphy and Ervin having died in the interim). Deemed a historic treasure by the jazz community, Speakers Corner Records not only reissued it in time for its 60th anniversary but as a remastered gem "using pure analogue components only from the master tapes through to the cutting head—only the best mastering studios worldwide from 180g virgin vinyl pressings", as is stated in label documentation. Speakers Corner paid just as much attention to the artwork, jacket photos and liner notes, leaving us a brilliant document of a legendary moment in time.

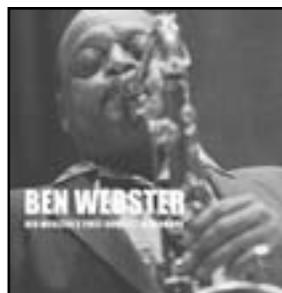
Throughout, Curson shimmers, bell-like with sounds of praise and foray. His star was yet to shine fully in 1960, but his relevance was evident. Dolphy, who'd been working with the leader off and on, is in his element. Free, visceral, he pulls the band into the outer realms with Mingus' blessing. From his first alto solo on "Wednesday Night Prayer Meeting" to beautiful fits of bass clarinet midway through "What Love", where he duets with Mingus, one can only imagine how blessed the French audience felt in the moment. This is not to dismiss Ervin, the tenor saxophonist who'd been with the band a year already and, as a Texas migrant, held a direct connection to the roots in which Mingus reveled. Each utterance maintained the course of the blues and he served as a spectacular balance to Dolphy's conceptions.

Side Three is occupied by the Gene de Paul-Patricia Johnston-Don Raye standard "I'll Remember April", which featured the formidable presence of pianist Bud Powell. He and Mingus' history together was substantial, including the famous 1953 Jazz at Massey Hall concert album and in this setting, more than obvious. Powell, by then the victim of crushing mental illness and debilitating, misdirected treatment, is no longer in top form but his solos and vibrant riffing lift the band to inspired heights. Ervin and Dolphy's lengthy section trading fours is deserving of repeated, isolated listening.

The final album side is all about the heritage and where Mingus was taking it. "Folk Forms" and "Better Git Hit in Your Soul" are elevated to new levels in the hands of these masters, from Mingus' simmering intro to the driving intensity of Richmond and through each solo statement.

Taken as a whole, *Mingus at Antibes* is a music history lesson none can afford to miss. And, hey, Speakers Corner extended the same remastering to *Pithecanthropus Erectus* and *The Clown*, each now sounding—finally—as intended.

For more information, visit [speakerscornerrecords.com](http://speakerscornerrecords.com). The Mingus Big Band is at Jazz Standard Mondays. See Regular Engagements.



*Ben Webster's First Concert in Denmark*  
Ben Webster (Storyville)  
by George Kanzler

Tenor saxophonist Ben Webster attained the status of a jazz patron saint in Copenhagen, Denmark, the city he adopted as his home base in 1969 until his death in 1973. There is even a posh street on Copenhagen's waterfront renamed after him. Webster wasn't the only American jazz expatriate to call the city home. His fellow tenor saxophonists Stan Getz and Dexter Gordon, as well as trumpeter-arranger Thad Jones,

called Copenhagen home at various times. And on this recording, of his first concert in the city (made 55 years ago this month), he's joined by a pioneering bebop pianist, Kenny Drew, who was based in the city, where he even was the house pianist at the famed Jazzhus Montmartre, for almost three decades (1964-93).

Webster will be remembered as Duke Ellington's first tenor solo star and though he only was in the big band three years (1940-43) he will always be known as an Ellingtonian. Three Ellington tunes are included here, four of the seven tracks. The album opens with a soundcheck of Webster playing "In a Mellotone" alone at the piano. He essays it twice, the second time at a faster tempo, both times in an exuberant stride style that flits through changing keys with brio.

The rest of the concert has Drew with Danish musicians Niels-Henning Ørsted Pedersen (bass) and Alex Riel (drums)—the remainder of the Jazzhus Montmartre house band. "Cottontail", Webster's signature solo feature with Ellington, includes a close paraphrase of his famous recorded—and oft transcribed—solo. And a non-striding "In A Mellotone" is delivered in a perfect heartbeat tempo.

Webster's ability to wrap breathy notes around and caress melodies is in full flow on the standards "My Romance" (Richard Rodgers-Lorenz Hart) and "Over the Rainbow" (Harold Arlen-Yip Harburg), demonstrating why he's considered one of jazz' great balladeers. Ellington's "Blues in B-Flat" confirms why one of his nicknames was "The Brute". His tenor swaggers and plows through the uptempo blues, sculpting a solo not so much out of notes as pitches, tones and timbres, from gruff squawks to high squeals, all in service to Duke's blues.

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

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**Puertos: Music from International Waters**  
**Emilio Solla Tango Jazz Orchestra (Avantango)**  
 by Alex Henderson

Buenos Aires native pianist Emilio Solla has been fusing jazz with tango for over a decade, leading groups of various sizes, including the 17-piece big band billed as the Tango Jazz Orchestra on *Puertos: Music from International Waters*. Solla also features five guest musicians: three percussionists (Samuel Torres, Arturo Prendez and Franco Pinna), pianist Arturo O’Farrill and harp player Edmar Castañeda.

The bandoneon of soloist Julien Labro often suggests the late tango innovator Astor Piazzolla as does Solla’s composing. However that isn’t the only Latin music influencing Solla as he draws on everything from AfroCuban music on “Llegará, Llegará, Llegará” and “Sol La, al Sol” to Colombian cumbia on “Allegro” and Spanish flamenco on “Andan Luces”. The dusky “La Novena” gets inspiration from tango, Latin American boleros and the arranging of bandleader Gil Evans all at once; the Davis-flavored “Four for Miles” recalls Evans and Davis’ famous collaborations.

“Puertos” is the Spanish word for “ports” and the concept of this album is port cities around the world and their connection to immigrants, Solla composing “Llegará, Llegará, Llegará” for Montevideo, Uruguay,

“Sol La, al Sol” for Havana, Cuba and “Four for Miles” for his adopted home of New York City. Dedicated to Benguela, Angola, “Chacatrik” has a strong southern African influence and the flamenco-influenced “Andan Luces”, appropriately, is dedicated to Cádiz, the Andalusian city in the far south of Spain. Although Solla dedicates “La Novena” to his native Buenos Aires, he dedicates “Buenos Aires Blues” (combining tango elements with a Charles Mingus-like arrangement) to New Orleans.

*Puertos* doesn’t pretend to be a traditional tango album; the idea of the project is different cultures coming together musically. Solla’s willingness to take chances makes for a consistently intriguing listen.

For more information, visit [avantango.com](http://avantango.com). This project is at Birdland Jan. 5th. See Calendar.



**Trappist-1**  
**Ramon Lopez/Mark Feldman (Relative Pitch)**  
 by Marc Medwin

Some of the most convincing music thrives on implication, on what might almost be, or what nearly was, rather than what can be categorized or defined with ease or simplicity. The three notes violinist Mark Feldman lays down at 4:03 of the first of these seven improvisations

sounds like a minor chord, but there’s nothing to contextualize it and even its constituent pitches glide and waver in and out of focus with the subtlety of mastery. Ramon Lopez’ brushed snare, crystalline cymbal and ghostly bass drum answer with alacrity.

If these duets had to be categorized, they could be called mood pictures. On the fourth, Feldman lets go with an astonishing series of ascending and descending jabs, with myriad tonal centers to match, almost romantic were they not so frenetically disjunct. Lopez responds by entering something approaching grindcore mode. Gradually, after some sprint and splutter, the mood settles into fitful introspection before it fades out in uhr-swing pointillism. Contrast all that with the meditative opening of the sixth piece, Lopez barely disturbing the silence threatening to engulf each motion with the subtlest brushwork and microtaps on his cymbals. Feldman engages in some of the wildest blue notes imaginable, a device that would fall flat in less capable and intonationally assured hands.

Lopez swings in and out of time with the assurance of experience and the playfulness of innocence in perfect balance. Feldman’s tone and timbre would be at home in a classical concerto and it is to his credit that he brings these gifts to bear on a freer context. No better example of their symbiosis is needed than the concluding track, where Feldman executes some of the most gorgeously elusive glissandi as Lopez’ high-hat evokes distorted shades of musical eras long gone, before all recedes in the face of daunting overtone arpeggios from Feldman.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Feldman is at The Dance Jan. 11th with Susan Alcorn as part of Winter Jazzfest and Birdland Jan. 23rd as part of a John Abercrombie celebration. See Calendar.

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**Chalkboard Destiny**  
**Lisa Hilton (Ruby Slippers)**  
 by Phil Freeman

Lisa Hilton has good taste. The Malibu, California-based pianist and composer makes an album a year, typically alternating a solo or trio disc with one featuring horns and she picks superb rhythm sections and frontline partners. This is her eighth album to feature tenor saxophonist J.D. Allen since they began working together in 2009. The two are joined by bassist Luques Curtis and drummer Rudy Royston (himself a veteran of two previous Hilton sessions).

Though all the music is Hilton's, save a version of Joni Mitchell's "Blue Boy", she gives her collaborators room to run. She lays out entirely during Allen's solo on "Sympathy For Blues" and without her presence at the keyboard to anchor things, the others spark quite an intense flame. On the Mitchell tune, Allen's horn is huge, like a mournful foghorn, perfectly complementing the piano, which sounds almost underwater as Hilton allows the melody to roll slowly off the keyboard. But again, she plays a short intro, then retreats, leaving the trio to do their thing. When she returns, just shy of 90 seconds into a four-and-a-half minute piece, her solo builds slowly out of the melody. It's clear that Hilton has spent years listening to this song and that Mitchell's voice is still in her head as she plays.

The compositions play with a variety of forms. In addition to the aforementioned blues, there's a tango, a waltz and a few other tracks exploring Latin rhythms and her attack is confident each time. She knows where she's going and gets there. Hilton's playing is very considered. She swings, but never recklessly and her approach to the keyboard is extremely balanced between left and right hand, neither rooted to the heavy chords she favors, nor constantly dashing off to add melodic trills.

She explores stride piano on "Café au Mojo", a piece performed without Allen, and Curtis and Royston are both a solid foundation and nimble guides throughout every twist and turn, there and throughout the album. The drummer's typically sharp snare is a potent accent, as always, and his cymbals dance lightly.

For more information, visit [lisahiltonmusic.com](http://lisahiltonmusic.com). This project is at Weill Recital Hall at Carnegie Hall Jan. 9th. See Calendar.



**Utica Box**  
**Dan Weiss Trio Plus 1 (Sunnyside)**  
 by Tom Greenland

Drummer Dan Weiss, bassist Thomas Morgan (whom Weiss nicknamed "Rock") and pianist Jacob Sacks have been gigging together around the city for almost 20 years, making their first trio date, *Now Yes When*, under Weiss' aegis in 2006. When Morgan was busy with his many other projects, Eivind Opsvik (nicknamed "Heat") often filled in, giving the

threesome an alternate sound. For his latest project, Weiss experiments with both bassists playing together.

On the opening title track, based on an unusual metrical form (16+16+16+18+17+18 beats), Morgan articulates the rhythmic divisions with sharp pizzicato attacks as Opsvik bows rich, cello-like melodies. Later, the pulse is dropped and the combo follows Sacks' lingering chord cues, leaving large gaps of empty space. The cycle of pulse and space repeats once more before a final acceleration and further permutations of the beat. "Rock and Heat" features the bassists simultaneously playing fast walking patterns that tread separate but synchronous pathways. On the lullaby "Last Time One More Time" (which Weiss wrote for his daughter, who was presumably stalling for a later bedtime), Morgan once again lays bedrock for Opsvik's expressive arco technique.

Elsewhere the instrumentation is standard trio. Morgan plays on "Please Don't Leave", a transmogrified AfroCuban 6/8 groove; "Jamerson", after James Jamerson, the rock behind "the Motown sound"; and "Bonham", after John Bonham, the rock rolling Led Zeppelin and a formative inspiration to Weiss, who signifies on the drummer's hard-hitting but highly finessed style in a remarkable drum feature. Opsvik plays on "Rain", responding to Sacks' lush rainforest chords before a sudden lull in the middle, taking the lead with pizzicato eighth-notes, soloing in a minor tonality and then reengaging Sacks with canny reactions.

Although album title references the infamous wood-slatted cage (aka Utica Crib) pioneered by New York's state lunatic asylum to restrain patients, Weiss' pieces and leadership, though highly structured, leave plenty of room for creative 'insanity' to run rampant. This is one group thinking (and playing) outside the box.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Weiss is at Bar Lunatico Jan. 6th with Caroline Davis, Nublu 151 Jan. 12th with Tineke Postma as part of Winter Jazzfest, The Jazz Gallery Jan. 16th with Chris Tordini and The Sultan Room Jan. 17th as a leader as part of Winter Jazzfest. See Calendar.



**Cuban Fire**  
**Jiggs Whigham BuJazzO (Doublemoon)**  
 by Steven Loewy

Longtime teacher, trombonist and, at the time of this recording, Artistic Director of the prolific German youth orchestra Bundesjazzorchester (known as BuJazzO), Cleveland-born Jiggs Whigham (who has been based in Germany for several decades) leads a combined conglomeration of 55 players from the BuJazzO, United Kingdom's National Youth Jazz Orchestra (NYJO) and the Netherlands' Nationaal Jeugd Jazz Orkest (NJJO) through portions of Johnny Richards' demanding *Cuban Fire!* suite and a couple of unrelated "bonus tracks". This year, Whigham will be named honorary conductor of BuJazzO and hand over artistic direction to Ansgar Striepens.

Anyone familiar with almost any big band arrangements by Richards knows how difficult his charts are to perform, especially for the brass, where volume, endurance and range challenge even the most experienced musicians. This recording includes five of the six tracks from the original 1956 Kenton recording, which featured an allstar band including among its soloists trombonist Carl Fontana, drummer Mel Lewis, alto saxophonist Lennie Niehaus, trumpeter Sam Noto

and tenor saxophonist Lucky Thompson.

By any measure, Kenton's was a great big band and the album was generally critically acclaimed. The decision to perform these pieces by a leading youth orchestra was challenging, if not audacious and risky, with comparisons to the Kenton recording inevitable. But, without question and despite initial skepticism, BuJazzO performs more than admirably, a tight group and more than adequate solos, a considerable feat and the product of great discipline and preparation and, as a bonus, excellent recording quality.

As expected, the selections from *Cuban Fire!* are filled with swatches of big, brassy, sometimes over-the-top displays, but there is some diversity and an abundance of fine soloists: Tom Ridout's solid tenor solo, Chris Valentine's trombone and Jonny Mansfield's percussion are highlights on the opening "Fuego Cubano"; other fine moments include Berthold Brauer's full-throated trumpet on "Recuerdos"; Jeroen Verberne's strong contribution on trombone and solos by saxophonists Fabian Dudek and David Healy and drummer Tim Hennekes on "Quien Sabe"; Victor Fox' tenor and Valentine's trombone on "La Guerra"; and Harry Evans' hard-hitting trumpet followed by lots of scintillating percussion from Hennekes, Mansfield, Max Mills and Ludwig Wandinger on "La Suerte de Los Tontos".

The "bonus tracks" feature NYJO Director Mark Armstrong's "The Hunt", with some good drumming from Wandinger and Alexander Parzhuber; and "A Rosa", a lovely piece by NJJO Director Martin Fondse highlighting vocalist Sanne Rambags, with lyrics from Brazilian poet Neusa Raphael de Toledo Matuoka.

For more information, visit [doublemoon.de](http://doublemoon.de)

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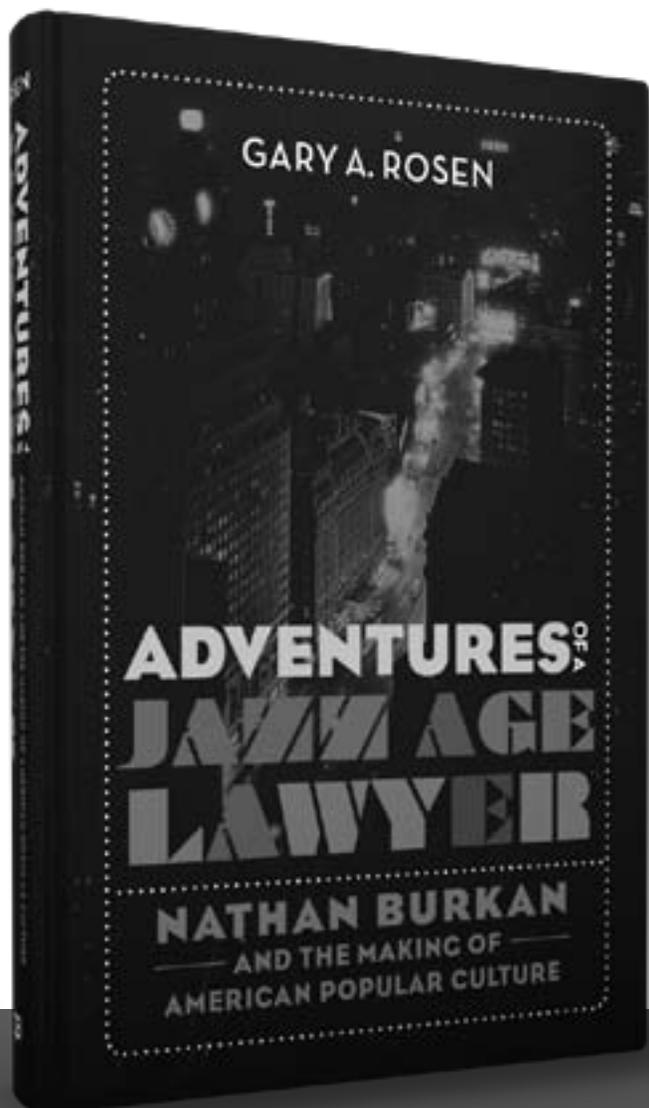
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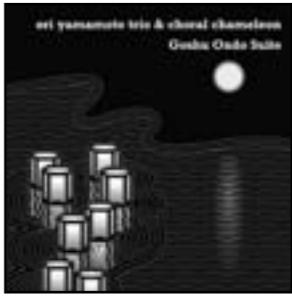
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**Goshu Ondo Suite**

**Eri Yamamoto & Choral Chameleon (AUM Fidelity)**  
by Franz Matzner

Defined by discretion and a subtle touch, pianist and composer Eri Yamamoto's *Goshu Ondo Suite* soars with graceful, positive energy.

Yamamoto began her musical studies outside the jazz context, focusing on voice, viola and composition. These influences are evident throughout the suite, which combines the classic jazz piano trio with the Choral Chameleon group. The album embraces a patient development over its course, each segment providing its own distinctive structure while following a through-line evolved from the opening melodic figure. This figure and much of the suite was inspired by a traditional circle dance song performed during Japan's annual summer harvest festival, the Bon festival. The result is a blend of traditional Buddhist vocal melodies underscored by modern jazz piano landscapes.

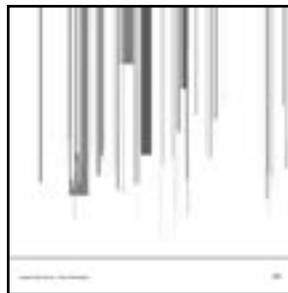
Choral Chameleon's polyphony, heterophony and unison singing provide an effervescent texture while Dave Ambrosio's clever bass and Ikue Takeuchi's subtle drumming, especially when deploying brushes, provide the swing that drives the whole. For example, the second movement—the longest—is enriched by evolving metric shifts as well as Choral Chameleon's

ascendant intoning.

Another remarkable feature is the discreet solo insertions by each of the trio members. These emerge organically out of the suite's broader themes, as opposed to intruding or breaking the form. This fluid approach contributes to the impression of an organic, living entity, despite the obviously meticulous construction that Yamamoto poured into the suite.

A poetic evocation of a distinctly Japanese folk tradition, the *Goshu Ondo Suite* shimmers with elegance. As an homage to multiculturalism and the fertile ground folk traditions provide, the suite resonates outward from its simple, melodic beginnings to create an immersive, enriching experience, bound to lift the spirit as much as it will please the ears.

For more information, visit [aumfidelity.com](http://aumfidelity.com). Yamamoto's trio is at Arthur's Tavern Thursdays-Saturdays. See *Regular Engagements*.



**LP1**

**Theo Bleckmann/Joseph Branciforte (Greyfade)**  
by Tyran Grillo

This collaboration between vocalist Theo Bleckmann and electronic musician/producer Joseph Branciforte is their first album as a duo and the inauguration of

Branciforte's new label Greyfade. Bleckmann and Branciforte drew upon their experiences performing together with Ryuichi Sakamoto in 2018 before diving into this unscripted studio encounter. Using Bleckmann's voice as foundation, Branciforte manipulated and mixed raw vocal elements into something greater than their sum, an entirely new entity that is both and neither, locus and void, present and timeless.

Outside references linger, but give us a portrait only of the music's surface. One could easily characterize "3.4.26", for example, as a haunting smoothie of Taylor Deupree, Nico Muhly and Tim Hecker. But to do so risks masking its unfolding into something entirely its own—a journey that would never exist without the input of its primary travelers. "4.19" is even more spatial, treating the voice as an architectural element of the cosmos, however the listener chooses to define it. One senses whispers and lullabies hiding in there somewhere, but only with the intention of half-sleep, lest we be robbed of messages yet to be conveyed.

The diamond rings of this eclipse shine in the opening and closing tracks. "6.15" unravels a breathy hope for melody. When the voice at last unclothes itself, we almost feel slain by its familiarity, as if it were the relic of a world that no longer exists except in shadow. "5.5.9" is molded by a more human touch, flesh and bone articulating cages of possible meaning around open syllables.

At just shy of 35 minutes, *LP1* is a lesson in quality over quantity. This is music so intimate that it aches. Bleckmann's voice never stops evolving and in Branciforte's artistry it has found a lifelong partner.

For more information, visit [greyfade.com](http://greyfade.com). Bleckmann is at *Subculture Jan. 10th* as part of *Winter Jazzfest*. See *Calendar*.

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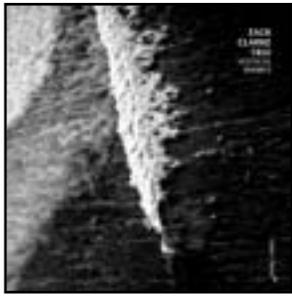
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**Vertical Shores**  
Zack Clarke Trio (Clean Feed)  
by John Sharpe

After the electro-acoustic sessions producing *Random Acts Of Order* (2017) and *Mesophase* (2018) on the same label, pianist Zack Clarke pulls out the plug for the piano trio on *Vertical Shores* and follows the egalitarian models of forerunners such as Bill Evans and Paul Bley by allowing his colleagues equal agency in the edgy interaction he promotes. In fact, bassist Kim Cass, a regular with the likes of John Zorn and Matt Mitchell, delivers a caffeinated take on the Scott LaFaro or Gary Peacock role, on occasion seeming the lead voice. Although all nine cuts are credited to Clarke, they avoid overt melodic and rhythmic themes and could easily pass as improvisations.

Clarke himself at times sounds content to supply the foundations with a succession of repeating piano figures, creating a canvas against which Cass in particular flares and spatters. The bassist, who restricts himself to pizzicato throughout, hogs the spotlight on the opening "Foreign Waters" where he displays a nimble, taut sense of phrasing. For his part drummer Dré Hočevar largely offers coloration, either with shimmering cymbal splashes or brushed patter. As a result, much of the momentum stems from the activity of Cass and Clarke. Time expands and contracts, noticeably on "Outer Orbit" where the drummer's crinkling percussive intro gives way to urgent rumbling picking and then even faster tripping piano, before slowing to a series of flourishes, sprays and flurries.

Clarke's finest moments arrive when he sets aside Satie-esque rippling in favor of spurts of flowing piano, as on the bustling "Aggressive Déjà Vu", where his ringing two-handed bursts move out of phase to overlap and interlock to rousing effect. The most dramatic episodes appear towards the end of the program, with "Orphean Wind" exhibiting light and shade while "Anxious Bodies", the longest and most spirited track, is full of darting jabbing interplay. After that the final "Shadows Of Anxious Bodies" provides a cooling balm, with Cass once again foregrounded, completing a set that mashes the unfettered with the more conventional in ways beyond easy logic.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This project is at The Owl Music Parlor Jan. 12th. See Calendar.



**Shoulder to Shoulder**  
Karrin Allyson Sextet (Entertainment One)  
by Scott Yanow

*Shoulder to Shoulder* is a very different album for Karrin Allyson, a tribute and remembrance of the Women's Suffrage Movement of 1848-1920. After a long struggle, women gained the right to vote 100 years ago when the 19th Amendment to the Constitution was passed.

Utilizing an all-female sextet of trumpeter Ingrid Jensen, alto saxophonist Mindi Abair, pianist Helen

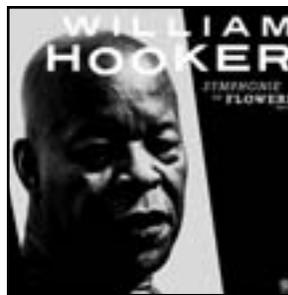
Sung, bassist Endea Owens and drummer Allison Miller plus (usually on one song apiece) eight singers, a rapper, five readers, a string quartet, a few other guests and a large choir, Allyson and arranger John Daversa musically revive some of the highlights of the suffrage movement.

Most of the pieces are songs and speeches influential at the time but long forgotten; there were actually hundreds of pro-women's rights songs, none of which became a standard. On this CD, which could be thought of as the soundtrack for a Broadway production that never was, speeches by Susan B. Anthony, Frederick Douglass, Elihu Root, Alice Paul and Sojourner Truth are read quite effectively by Rosanne Cash, Harry Belafonte, Peter Eldridge, Julie Swidler and Lalah Hathaway.

Of the songs, "The March Of The Women" was considered the anthem of the women's suffrage movement and utilizes the 40-voice choir Frost Women's Chorale along with Allyson. "The Great Convention" has lyrics from 1852 sung by Madeleine Peyroux, Denise Donatelli and Allyson separately and together, representing the diverse voices that formed the women's movement. 1835's "I'll Be No Submissive Wife" has some futuristic lines. Veronica Swift swings and scats her way through "Anti Suffrage Rose", which made fun of the movement. Allyson sings "She's Good Enough To Be Your Baby's Mother" and has a duet with Kurt Elling on "Winning The Vote". She also contributed the final two songs, "Way Down Below" and "Big Discount", which discuss the ongoing struggle for equal rights.

Musically this grab-bag collection is hit-and-miss but would be a great staged production someday.

For more information, visit [entertainmentone.com](http://entertainmentone.com). Allyson is at Birdland Jan. 21st-25th. See Calendar.



**Symphonie of Flowers**  
William Hooker (ORGMusic)  
by Kyle Oleksiuk

Extremely prolific artists sometimes find it difficult to maintain a high standard of originality and quality in their work. For drummer William Hooker, not so. He is one of the most productive musicians working today and *Symphonie of Flowers*, the third album he's released in 2019, stands out with the freshness of a first recording. Even when played on half-dead computer speakers, it sounds like live music being performed right in front of you.

And what live music it is. During the first two-thirds, Hooker supplies brisk, virtuoso playing with strong elements of breakbeat. In the background, a grand piano plinks chaotically in shrill and deep bass tones. Hooker's combination of steady drums and frenzied piano evokes chaos at the end of a tragic opera. Hearing half an hour of this music can make one feel as if in the presence of evil, these musicians, like demons, thriving in an inferno of sound that casual listeners can only bear for so long. Jazz fiends indeed.

As if this beginning weren't tumultuous enough, Hooker ups the ante in the final third by moving the spotlight off of his drumkit and onto an array of electronic instruments and modified saxophone squeals. On the second-to-last track, "Soul", the instrumentation appears to consist of computerized bleeps and bleeps, warped TV static and lasers from

another dimension. This song and the last one, "Hieroglyphics", sound like caricatures of an electrified band from the perspective of an acoustic drummer like Hooker.

The final third of *Symphonie of Flowers* is not for the faint of heart, but it could be experimentation like this that keeps a musician as prolific as Hooker from falling into predictability. In any case, the album ends a long way from where it starts and adventurous listeners are encouraged to make the journey.

For more information, visit [orgmusic.com](http://orgmusic.com). This project is at Fridman Gallery Jan. 11th as part of New Ear Festival and Beam Brooklyn Jan. 25th. See Calendar.



Friday, January 3  
**VINCENT ECTOR ORGANATOMY TRIO+**

Saturday, January 4  
**DAVID KIKOSKI TRIO**

Friday, January 10  
**TAMIR HENDELMAN TRIO**

Saturday, January 11  
**DELFEAYO MARSALIS UPTOWN JAZZ ORCHESTRA**

Friday, January 17  
**CORCORAN HOLT QUINTET**

Saturday, January 18  
**ULYSSES OWENS JR & GENERATION Y**

Friday, January 24  
**GEORGE GARZONE GROUP**

Saturday, January 25  
**LARRY FULLER TRIO**

Friday, January 31  
**RICK GERMANSON TRIO**

Saturday, February 1  
**RONNIE BURRAGE**

Friday, February 7 & Saturday, February 8  
**CYRUS CHESTNUT**

[thesidedoorjazz.com](http://thesidedoorjazz.com)



**Domestic Harmony: Piket Plays Mintz**  
Roberta Piket (Thirteenth Note)  
by Donald Elfman

Pianist Roberta Piket has taken her pianistic artistry, her intimate and unique improvisational ability, and created a gift for her drummer husband Billy Mintz on the occasion of what she calls a “landmark” birthday: solo versions of ten of his distinctive compositions.

Opener “Ghost Sanctuary” is a deliriously lovely melody moved by a 5/4 rhythm, played with insistent authority, quiet and poignantly confident. Mintz can certainly create gorgeous melodies. On “Beautiful You” the delicate romance is peacefully coaxed from the keyboard. And “Your Touch” is harmonically intricate and perfectly lovely, thanks to Piket’s...well... touch. “Looking Down at the Stars” is a beautiful ballad, dark and dreamy with sensitive use of space. And “Destiny” is yet another lovely slow tune, Piket complementing her delicate pianistics with a profound vocal.

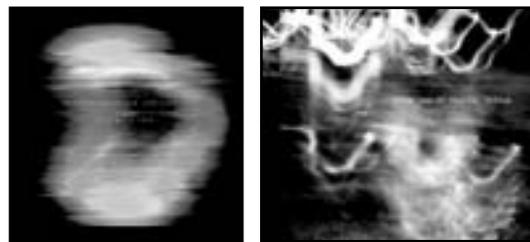
Outside of these elegant and intimate ballads Mintz has written some exceptional tunes on which to blow, giving Piket the opportunity to display her powerful technique. “Shmear” opens with dazzling runs and opens out into what feels like a hymn. Soon

we’re back to burning piano, left hand walking fast and the right playing dazzling solo lines. Piket notes that “Flight” is one of the Mintz tunes becoming a standard for jazz musicians on both coasts; she increases the tempo at the beginning of each of the last three choruses, displaying power and technique with ease and leisurely moderation. Mintz and Piket know the blues too as is revealed on “Cannonball”, possibly a funky tribute to the legendary alto saxophonist, simple and disarming.

Two more tunes round out this set of fine originals; “Blind’s Eye”, which combines a darkish main theme and a bridge bearing a resemblance, as Piket and Mintz note, to Clifford Brown’s “Daahoud”; and finally, “Ugly Beautiful” which has roots in Piket’s arrangement—from 20 years ago—of Jimmy Webb’s “Up, Up and Away”.

*Domestic Harmony* is a strikingly sensitive tribute from one brilliant artist to another.

For more information, visit [thirteenthnoterecords.com](http://thirteenthnoterecords.com). This project is at Mezzrow Jan. 16th with Virginia Mayhew, Mike Fahn and Billy Mintz. See Calendar.



**Tranceportation (Volume 1)**  
SONAR (with David Torn) (RareNoise)  
*Fractal Guitar*  
Stephan Thelen (Moonjune)  
by George Grella

These two recordings both further a collaboration that began with 2018’s *Vortex*, also on RareNoise, and extended the aesthetic range of exciting minimal groove movement coming out of Switzerland and centered around Nik Bärtsch and his Ronin Rhythm label. It is the most musically fulfilling thing happening right now in progressive rock and perhaps in all of non-jazz/non-classical instrumental music.

David Torn and SONAR (*Fractal Guitar*—released at the end of last year—is credited to Stephan Thelen, but since he’s also the Artistic Director of SONAR and since the album personnel amount to an augmented version of the band, there’s little distance between the two records) are as complementary as can be imagined, the guitarist the lead voice for a band that never varies from their pure ensemble concept. These two styles have to work in practice, of course, not just in the imagination and that’s where Torn impresses most. If SONAR is in the crudest sense a backing band, then Torn still has to exercise good musical taste and judgment.

This he does throughout and across both albums. SONAR’s music uses small musical ideas to create complex rhythms while also leaving wide-open spaces for their subtle changes in emphasis and accent, which carry great masses of meaning and pleasure—the title of their 2014 record, *Static Motion*, is also a succinct description of what they produce. It’s possible to hear the limits of their style as literally limiting—it can be hard to differentiate tracks across albums—but this is also music that shows the vastness between granules of sound.

There is enough space to fill with extended guitar solos, but that’s the opposite of what the music is about and Torn is exquisitely judicious with his statements. Even more, his personal voice is made up just as much of raw, electric guitar sound as it is any string of notes or chords and he’s just as likely to drop in a growl or a roar as he is an identifiable phrase. Think Adrian Belew with King Crimson, but with even more discipline.

Thelen is actually the one (relatively) verbose voice. “Road Music”, the second track on *Fractal Guitar*, has some four-note riffs, quasi-melodies. Heard after listening through *Tranceportation*, they appear as a magnificent edifice on a vast and empty horizon. Except it’s not empty; it’s full of small but discernible curves and undulations.

In the context of this style, *Fractal Guitar* is the more colorful album. There are moments that glance at some of Bärtsch’s “Modul” compositions, as well as Steve Reich’s *Electric Counterpoint*. Thelen explains in the liner notes that he wanted to bring a different concept to this record: “After a few years of playing without effects apart from reverb...I felt the urge to record some pieces in which effects were an integral part”, one of those being a rhythmic delay he calls “Fractal Guitar”.

Torn is just one on the list of esteemed players, which includes fellow guitarist/sound experimenters Henry Kaiser, Markus Reuter and Barry Cleveland (the last two credited with “soundscapes” and “atmospheres”). The effects and the larger cast make this a more extroverted experience than *Tranceportation*—if that album (like most of SONAR’s music) is best experienced through headphones, the riffs insinuating themselves into the brain’s waves, *Fractal Guitar* sounds best through speakers, the details of timbre filling up the listening space while the grooves get the feet to tapping. In a relative sense it is a conventional album compared to SONAR’s avant-gardism and would be an excellent gateway drug to a mind-expanding experience.

For more information, visit [rarenoiserecords.com](http://rarenoiserecords.com) and [moonjune.com](http://moonjune.com). Torn is at The Sultan Room Jan. 17th as part of Winter Jazzfest. See Calendar.

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SUNDAYS AT 6 PM

**1/5: ADAM O’FARRILL & GAYA FELDHEIM SCHORR**

**1/12: ANWAR MARSHALL**

**1/19: MIRO SPRAGUE TRIO**

**1/26: MELISSA STYLIANOU & CHRIS DINGMAN**

**MIDDAY JAZZ MIDTOWN**  
WEDNESDAYS AT 1 PM

**1/8: DANNY BACHER / ALLEN FARNHAM / DEAN JOHNSON**

**1/15: RONI BEN HUR / HARVIE S / TIM HORNER**

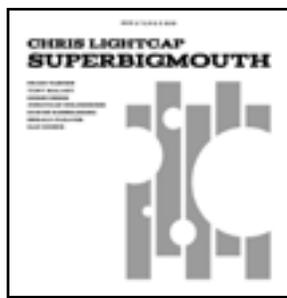
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**1/29: LESLIE PINTCHIK / SCOTT HARDY / MICHAEL SARIN**

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**SuperBigmouth**  
Chris Lightcap (Pyroclastic)  
by Robert Bush

Bassist Chris Lightcap is one of those rare players who can thrive across all idioms. He contributes to bands led by violinist Regina Carter, guitarist Joe Morris, saxophonist Chris Potter and the late trumpeter Tomasz Stańko. His latest project is a meeting between his Superette and Bigmouth bands, combined as SuperBigmouth and comprised of two saxophones (Tony Malaby and Chris Cheek), two guitarists (Jonathan Goldberger and Curtis Hasselbring), one keyboard player (Craig Taborn) and two drummers (Gerald Cleaver and Dan Rieser.)

That's a lot of moving parts. The music succeeds, however, on the strength of Lightcap's writing and the concept itself, which combines jazz with instrumental rock—imagine a blend of Mahavishnu Orchestra and The Ventures with extremely long melodies that lean towards an 'outside' aesthetic.

The disc begins with "Through Birds, Through Fire", setting all the melodic voices in dizzying, layered motion. The head seems to go on forever until organ breaks through for a potent essay. An early highlight occurs on "Queensride", which combines jazz-fusion and surf rock. Malaby emerges from the swirl of voices first with a joyfully disruptive solo referencing Albert Ayler and early Pharoah Sanders, followed by Goldberger's distortion-laden contribution. "False Equivalency" is a kind of free jazz power ballad suggesting, at times, the influence of Paul Motian's Electric Bebop Band. This group makes even better use of the twin saxophones and guitars combination.

Very crisp ride cymbal articulation drives the guitar and saxophone pentatonic riffing on "Deep River", until Cheek steps into the limelight for a powerful solo in the brawny Sonny Rollins tradition. Taborn's piano introduces "Nothing If Not" and once the horns enter, it is hard not to hear the influence of South Africa's Abdullah Ibrahim. It feels like being inside a church and eventually opens up for a beautiful bass solo over whispering brushes. A big drumbeat opens the elliptical "Quinine", which serves as a feature for the wicked distorted vibrato of Hasselbring while organ tends to dominate "Sanctuary City" with an appropriately solemn air.

Good creative stuff. SuperBigmouth is doing something different, for sure.

For more information, visit [pyroclasticrecords.com](http://pyroclasticrecords.com). This project is at The Sultan Room Jan. 17th as part of Winter Jazzfest. See Calendar.



**Grant's First Stand | Alive! | Born To Be Blue**  
Grant Green (Blue Note)  
by Kurt Gottschalk

Grant Green certainly wasn't the first, but just as certainly was instrumental in breaking the guitar out of the rhythm section. Following in the footsteps of Charlie Christian on the path of Charlie Parker, Green played linear, not chordal, solos, insisting to be heard as a melodicist and, over the course of his too short

career (he died in 1979 at 43), one conversant in many forms, from ballads to blues to standards, soul and funk. He was also a working man, reportedly playing on more than 50 Blue Note sessions between 1961-63. Between 1960-65, he recorded 22 albums as a leader, nearly half of which went unreleased. Those albums have since seen the light of several days and are now getting handsome packaging as part of Blue Note's 80th anniversary LP reissue series.

The guitarist's first release for the label, *Grant's First Stand*, is the most satisfying of the reissues so far. It's hard not to like an organ trio and this threesome doesn't disappoint. With "Baby Face" Willette (who was playing with Lou Donaldson at the time) on organ and Ben Dixon (who would soon join the Donaldson camp) on drums, the album is irresistible from the get-go. The opening one-two punch of Green's grooving "Miss Ann's Tempo" and the old Tin Pan Alley tune "Lullaby of the Leaves" could put a bounce in a three-toed sloth's step. After that, they relax into the zone, playing through some upbeat blues, most notably on Side Two with an altogether lovely take on "Tain't Nobody's Bizness If I Do".

By 1970's *Alive!* (waxed at Newark's Cliché Lounge), Green was fronting a sextet. The presence of saxophonist Claude Bartee from Pucho and The Latin Soul Brothers pushes him to the backline, but he's in good company there with drummer Idris Muhammad, rounded out by congas, organ and some lovely vibraphone by William Bivens. It's a more textured record, but less a spotlight for the leader and as it happens none of the other players quite occupy the spotlight either.

*Born to Be Blue*, recorded in 1962 but not released until 1985, strikes a happy medium. While there's (sadly) no organ, there's plenty of right-in-the-pocket piano by Sonny Clark and the masterful saxophonist Ike Quebec shows he knows how to fill in a groove without overtaking it. While the band is just as big as on the *Alive!* dates, Green has more room to move and his tone on "If I Should Lose You" (a tune more often heard as a vocal number but Green was no doubt familiar with the *Charlie Parker With Strings* version and, perhaps, then-recent takes by Hank Mobley and Jimmy Smith) alone is worth the price of admission.

Like *Grant's First Stand*, *Born to Be Blue* was recorded by Rudy Van Gelder and sounds brilliant. It's a shame to lose the bonus tracks on the previous CD issues of the albums, but the heavy covers and 180g vinyl give Green the presentation he's long deserved.

For more information, visit [bluenote.com](http://bluenote.com). Tributes to Grant Green by Scott Sharrard are at Bar Lunático Jan. 6th and Café Bohemia Jan. 17th. See Calendar.



**Algorithm**  
Curtis Brothers (Truth Revolution)  
by Russ Musto

Nearly a decade following *Completion of Proof*, the debut album by The Curtis Brothers Band, pianist Zaccai and bassist Luques Curtis reunite with their mentors—trumpeter Brian Lynch, alto saxophonist Donald Harrison and drummer Ralph Peterson—for a live club recording that documents their development as two of the most talented players of their generation. Comprised of nine Zaccai compositions, which in the composer's words attempt to "fuse mathematical ideas with soul", it's not surprising that much of the music recalls the sound of Art Blakey and the Jazz Messengers,

the unit in which the three elders served.

The band comes out charging on "Three Points and a Sphere", an exciting anthem, which takes off on a melodic progression redolent of Joe Henderson's "Inner Urge" and is driven by indefatigable drumming. The mood calms for "Phi", an easy-grooving excursion flowing over the malleted New Orleans-styled drum rhythm associated with the Ahmad Jamal Trio's classic rendition of "Poinciana", which buoys soulful alto. Harrison is celebrated on the date's next track, "Chief", an edgy hardbopping outing. Next is a pulsating AfroCuban groove on "Parametric", Harrison and Lynch blowing rhythmic lines recalling their tenures with Eddie Palmieri, and Peterson demonstrating his powerful command of the idiom, which contrasts with his sensitive brushwork on "Torus", a pretty waltz that showcases full-bodied bass.

Lynch is fêted on "The Professor", a dramatic feature for soaring trumpet, first heard on *Completion of Proof*. "Undefined", a sequel to "Manifest Destiny", another song from that earlier album, follows in the Jazz Messenger mold, with explosive drumming propelling high-flying trumpet and alto solos, then calming down to complement a gripping piano solo and back up for its own feature. The dynamic level remains elevated on "Staircase To Mount Sinai", one more piece that could have easily found its way into the Blakey repertoire. The date concludes with "Sensei", a high-energy tribute to Peterson constructed over a five-note piano and bass vamp, much like the one associated with Jerry Gonzalez and The Fort Apache Band's arrangement of Monk's "Evidence", which the brothers played many times as members of that band.

For more information, visit [truthrevolutionrecords.com](http://truthrevolutionrecords.com). This project is at Dizzy's Club Jan. 15th. See Calendar.

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Mauricio Herrera -  
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percussion,  
turntables

Jan. 18, 2020 8pm

Adam O'Farrell -  
Trumpet  
Jon Irabagon -  
Tenor/  
Alto Saxophone  
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Vibraphone  
Matt Mitchell -  
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*Ways*  
**Russ Lossing Trio (hatHUT - Ezz-thetics)**  
 by Stuart Broomer

Russ Lossing is both a distinguished and a distinctive pianist. He's produced a series of CDs over the past 20 years in solo, duo and trio formats ranging from free improvisation to standards to two CDs dedicated to the compositions of the late Paul Motian, both a mentor and a collaborator. To all Lossing brings a forcefully linear conception fusing a keen sense of space with intense momentum. On *Ways*, he plays with his trio of bassist Masa Kamaguchi and drummer Billy Mintz, previously heard on *Oracle* (2008) and *Motian Music* (2017).

Each of *Ways*' eight pieces is entitled by a word including "way", suggesting perhaps something of the Tao, though the playfulness that extends the compound titles includes "Breezeway", itself suggestive of the late John Ashbery's 2015 collection of characteristically mysterious, elliptical poems, at once plain-spoken, pithy and unknowable. There's something of that, too, in the philosophical influence of John Cage on Lossing's work. It's music that's both intensely alive in the instant and open to extended reflection.

The opening "Passageway" begins in a pressing piano improvisation in which rapid, single-note lines press upward, coil and press again. That intensity is matched again and again in collaboration with his partners. Kamaguchi is a fierce melodist who can impact the music with one note that's a miracle of coiled energy while Mintz can move from subtle polyrhythmic chatter to an explosion. "Causeway", the title itself a fine ambiguity, moves from near-serial keyboard abstraction to dissonant clusters to collective improvisation highlighted by swarming chromatic piano runs.

*Ways* is virtually a continuous hour-long suite, segments sometimes separated by the briefest silence, sometimes by nothing at all. Densities shift and passions arise and ebb within a single episode. "Passageway" ends with Mintz playing quietly, disappearing into a silence broken an instant later by Lossing in the piano interior at the same volume level. The brief fifth track, "Skyway", is an unaccompanied bass solo introducing the trio's "Byway". The piano solo "Away" disappears into brief nothingness only to become the concluding "Way". It's a thoughtful, compelling work, which expands with each hearing.

For more information, visit [hathut.com](http://hathut.com). Lossing is at Scholes Street Studio Jan. 19th with Kazuki Yamanaka and Ibeam Brooklyn Jan. 20th with Gordon Grdina. See Calendar.



*Django L'Impressionniste*  
**Stephane Wrembel (Water Is Life)**  
 by Elliott Simon

Guitarist Stephane Wrembel regularly offers the most inventive interpretations of Django Reinhardt's spirit and music (*Django Experiments I-IV*, 2017-2019). *Django L'Impressionniste* examines his classically informed

improvisations for solo guitar, many of which were released together on *In Solitaire* (Definitive Records, 2005). These pieces differ from Reinhardt's jazz repertoire and are a singular fusion of Spanish, Rom and classical guitar few guitarists have approached in any significant way. Wrembel's meticulous readings of the originals combined with modern recording techniques liberate underlying harmonics and newly illuminate these unique compositions.

The first two improvisations immediately impress with outstanding timing, controlled harmonics and gorgeous chords to uncover the melancholy of "Improvisation 1" and enchanting melody of "Improvisation 2". Three variations of the latter showcase Wrembel's facility with pacing, structure and melody, skillfully conveying the intended delicate nuance. Reinhardt's solo improvisations are more cerebral than his ensemble work, envelop rather than enflame, and have structures that sound more through-composed than improvised. Wrembel capitalizes on this and "Solo improvisé n°1 and n°2" toy with a range of emotions via provocatively fleet runs and lovely emotive chords.

At times things do veer toward the academic and, as on the originals, the included variations are not all that different from one other. Reinhardt's "Improvisation n°7" on electric guitar is unfortunately absent and it would have been tantalizing to hear Wrembel in that format. That said, however, warmly unadorned versions of "Parfum", "Tea For Two", "Naguine" and "Echoes of Spain" are sprinkled throughout and provide a respite from the lesser-known and more theoretical exercises. Extended solo takes of "Belleville" and "Nuages" planned for a film were recorded in 1950 and Wrembel's takes dramatically open up these renditions to close things out. Among the best Django-inspired guitarists in the world, Wrembel provides a carefully constructed examination of Reinhardt's solo work and in the process clarifies an under-recorded aspect of the great Romani-French guitarist's catalogue.

For more information, visit [stephanewrembel.com](http://stephanewrembel.com). Wrembel is at Joe's Pub Jan. 23rd and Barbès Sundays. See Calendar and Regular Engagements.



*Live in Gothenburg*  
 e.s.t. (Esbjörn Svensson Trio) (ACT Music)  
 by Marco Cangiano

This superb live recording from October 2001 is puzzling and at the same time very timely. The former because it is inexplicable how it could lay idle for almost two decades; the latter since it is a stark reminder of what this trio was and could have become. The tragic passing of pianist Esbjörn Svensson nearly 12 years ago cut short one of the most innovative piano trios of the last few decades. Way too much is usually written about the trio's use of electronics, forgetting this was mainly an exquisite acoustic trio with no equal within its parabola. The blend of northern European, somewhat contemplative aesthetic with rock-influenced cadenzas and classically-inspired dramatic openings helped e.s.t. reach out beyond traditional jazz audiences. This was largely thanks to a knack for a predominantly melodic approach and irresistible capacity to move swiftly across these influences while swinging hard.

ACT Records reminds us that this was one of Svensson's favorite concerts and the material, drive, joyfulness and empathy among these musicians makes

for a wonderful set, although it is fair to say that all e.s.t. live recordings are of the highest quality. The material draws from two of the better-known and most successful e.s.t. albums, *From Gagarin's Point of View* and *Good Morning Susie Soho*. The live environment turns out to be very congenial for e.s.t., stretching well-known material to the limit while transmitting to the audience the pleasure of creating music.

Just shy of two hours long, the concert has not one moment of hesitation. Only a couple of tunes, the off-the-cuff blues-prone "Bowling" and "Rube Thing", had not been recorded by then. Electronic effects are limited to Dan Berglund's bass, making the concert an almost entirely acoustic affair. Svensson is on fire, superbly sustained by his partners.

After Berglund's initial tuning of his instrument, the music takes off on the Keith Jarrett-inspired "Dating" then proceeds with the more melancholic Herbie Hancock-imbued "Somewhere Else", which flows seamlessly into a Bach-veged piano solo intro leading to the slow-building, hard-driving "Rube Thing". "The Wraith" is a quintessential e.s.t. journey, emphasizing how Magnus Öström's idiosyncratic drumming playing in and around the tempos—a liberty e.s.t. could afford thanks to Berglund's unwavering timekeeping—is so essential to its sound. The concert contains so many highlights, including wonderful solos by both Berglund and Öström, it is almost unfair mentioning only a few. But the interpretations of what eventually became some of e.s.t.'s most recognizable tunes—ethereal "Gagarin", funky-ish "Susie Soho", rock-prone "Dodo" and delicate ballad "Second Page"—do stand out as further testimony of the originality and creativity of this trio.

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

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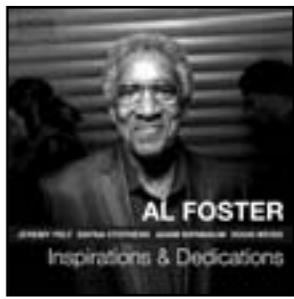
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**Inspirations Dedications**  
Al Foster (Smoke Sessions)  
by Ken Dryden

Drummer Al Foster has been an important part of many groups over his four-plus decade career, including 13 years with Miles Davis. Although Foster has made few recordings under his own name, he began leading his own bands on a regular basis in the mid '90s. His current quintet is comprised of trumpeter Jeremy Pelt, tenor saxophonist Dayna Stephens, pianist Adam Birnbaum and the drummer's longtime bassist Doug Weiss. Foster showcases his skills as a composer and arranger, with 11 of the 13 tracks his originals, all of which he developed at the piano by ear.

Although Foster is a more-than-capable soloist, he prefers to feature his band and provide the inventive rhythms to boost their efforts. A sauntering yet vibrant setting of Hancock's "Cantaloupe Island" provides a strong opening track, featuring gritty tenor saxophone and fiery trumpet. The focus then shifts to Foster's compositions, beginning with "Ooh, What You Do To Me", which blends a soulful groove with an AfroCuban rhythm built into it. The elegant jazz waltz "Simone's Dance" has a bit of a Latin tinge, Foster briefly in the spotlight. "Douglas" is a hip hardbop vehicle with a laidback attitude, Pelt and Stephens both exuding a joyous spirit. The Latin-infused "Song For Monique" has a bit of a twist, as Stephens switches to baritone saxophone, blending so well with trumpet it sounds like he is still on tenor, until he begins the first solo. The leisurely, loping "Jazzon" has the flavor of Thelonious Monk, with its offbeat rhythm and dissonance. Foster finally takes an unaccompanied solo to introduce "Aloysius" (his given name), a pulsating bop anthem that would serve as a perfect set closer. But the session ends on funky note with Davis' "Jean-Pierre", featuring both muted and open trumpet.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). Foster is at Smoke Jan. 23rd-26th. See Calendar.



**Project-K**  
Jim Snidero (Savant)  
by Phil Freeman

Though he's known as a fairly straightahead jazz player, alto saxophonist Jim Snidero has a deep and decades-long interest in Korean music and culture. On *Project-K*, he combines a high-powered if conventional quintet of trumpeter Dave Douglas, pianist Orrin Evans, bassist Linda May Han Oh and drummer Rudy Royston with Do Yeon Kim, who plays the Korean gayageum, a zither-like instrument. These players have worked together in the past: Oh and Royston were members of Douglas' quintet and played on Snidero's albums *Main Street* and *Stream of Consciousness*; Evans was on the saxophonist's *Waves of Calm*; and the pianist and drummer go way back together. So there's a lot of collective knowledge and shared musical understanding

at the core of these pieces, which allows them to journey surprisingly far afield at times.

The album opens with the soft clang and slowly decaying echo of a prayer bowl, as though initiating a ritual. The rhythm section enters together, slow and thoughtful, gayageum sounding almost like a koto, with bass booming sedately beneath. When the horns enter, delivering introspective postbop solos, the piece becomes a different kind of ritual, as jazz fans know this dance well, even if they've never heard this particular version before.

The prayer bowl is heard again on "Mother", but used to punctuate the melody of a fairly free, rubato piece. Gayageum jangles and twangs as Royston rattles his sticks across his kit without ever launching an actual beat; a brief trumpet solo is composed of squeaks and short puffs and alto has a honking, nasal quality, the solo composed of long notes like a foghorn with the flu. When Snidero puts the horn down, Oh (who has been rumbling impatiently throughout) takes a long and authoritative solo, the strings bouncing like telephone pole cables struck with a mallet.

Throughout *Project-K*, the traditional Korean and jazz instruments blend together well. Nothing ever feels self-consciously exotic or tacked-on and the melodies avoid kitsch and pastiche. What this album really proves is that given the proper encouragement, anyone, on any instrument, can swing.

For more information, visit [jazzdepot.com](http://jazzdepot.com). This project is at Zinc Bar Jan. 11th as part of Winter Jazzfest. See Calendar.



**Lab 2019**  
One O'Clock Lab Band (North Texas Jazz)  
by Tom Greenland

The University of North Texas (UNT) in Denton, the first institution of higher education to offer (in 1946) a degree in jazz studies, is home to the One O'Clock Lab Band, its premier 19-piece ensemble, which, for the last 52 years, has made an annual recording of its best student and faculty arrangements. *Lab 2019*, under the baton of Alan Baylock, a UNT alum, first-rate arranger and former director of the U.S. Air Force's Airmen of Note, continues the august tradition of high caliber compositions and musicianship.

When you consider that the students drill these charts five days a week for two semesters, it's no surprise that their soli, tutti, pyramidal entrances, background figures and other ensemble maneuvers sound tighter and righter than a lot of professional big bands out there. Although modeled on Stan Kenton's brass-heavy behemoths—five trumpets, five trombones (two bass), five saxophones, a four-piece rhythm section, plus one vocalist—the pervading style owes a bigger debt to the Thad Jones/Mel Lewis Orchestra's post-Basie swing and little/big-band flexibility, another perhaps to Maria Schneider's painterly innovations.

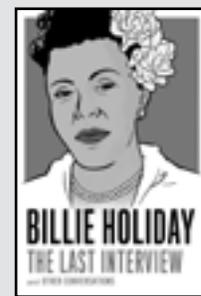
Some charts are calculated to impress, notably "Al-Go-Rhythm" (based on rhythm changes) and "Aggro", based on the harmonies of two notoriously difficult standards: "Cherokee" and "Giant Steps"—only here arranger D.J. Rice made it even more difficult to perform by transposing the chord changes to non-standard keys. You'd never guess what a chops-buster it is just from listening to these young lions burn it down. Three charts by lead alto saxophonist Kyle Myers—"Third Time's the Charm", "Red Herring" and "I'll Miss You"—artfully tribute Charles Mingus, Thad Jones,

maybe even Henry Mancini. Baylock's "Confluence" is more in the contemporary classical vein, replete with dense elephantine chords and extended techniques, accelerating at last into swing. Alum John Sturino's "Frauenfeld" is another standout for its baroque flourishes, brawny climax and pungent chorale.

The soloists sail through the arduous charts with aplomb. Special mention belongs to baritone saxophonist Andrew Duncan on "Leverage", tenor saxophonist Will Nathman on "Frauenfeld" and guitarist Ethan Ditthardt's Alan Holdsworth-ian onslaught on "Red Herring".

For more information, visit [oneoclock.unt.edu](http://oneoclock.unt.edu). This group is at Birdland Jan. 16th. See Calendar.

## IN PRINT



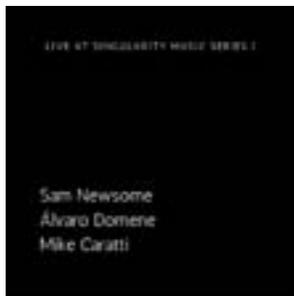
**Billie Holiday: The Last Interview and Other Conversations**  
(Melville House)  
by Kevin Canfield

In a 1956 TV interview, Billie Holiday was asked to compare her talents to those of several Hollywood stars. Was she "in the same league" as Tallulah Bankhead or Ethel Barrymore? "My god, no!" she replied. Those actresses "make me cry. They make me happy. I don't know if I've ever done that to people, not really."

Holiday's modesty surely charmed some viewers and one might say that she was simply giving the answer expected of an African American woman in '50s America. But she was vastly underestimating her abilities. Her singing voice, a matchless instrument, made classics of "Strange Fruit", "Billie's Blues" and other songs. In the popular imagination, alas, her offstage life has been reduced to a few heartbreaking particulars: drugs, arrests, an early death. *Billie Holiday: The Last Interview and Other Conversations* joins the many books that aim to provide a fuller portrait. This collection of Q&As ranges widely and, throughout, Holiday is engaging and likable.

In a 1939 interview, Holiday shares a version of her origin story. As a teen, she walked into a Seventh Avenue bar and sang "Body and Soul", her voice so powerful that "customers stopped drinking" and "started crying". In 1947, reflecting on her efforts to kick heroin, she tells a journalist that she's "just spent \$3,000 of my own money taking the cure". In 1956, when asked "why so many jazz greats seem to die so early", Holiday cites the pressures of her profession: "We try to live one hundred days in one day and we try to please so many people." On several occasions, she discusses racism. She was a headliner, but because she was black had to take back doors and freight elevators. In another interview, she's frustrated with the forgettable songs—"cute novelty things"—she's been encouraged to record: "The things that I sing have to have something to do with me." This inspired Holiday to compose some of her own material, including "God Bless the Child" (written with Arthur Herzog, Jr.) "It came about," she says, when she "asked mother for some money and she flatly refused." Holiday's response? "That's all right. God bless the child that's got his own."

For more information, go to [mhpbooks.com](http://mhpbooks.com)



**Live at Singularity Music Series I**  
**Sam Newsome/Alvaro Domene/Mike Caratti (Iluso)**  
 by John Sharpe

Iluso label co-founders Spanish guitarist Álvaro Domene and Australian drummer Mike Caratti are no strangers to summit meetings in NYC. This time they combine with soprano saxophonist Sam Newsome in a January 2019 live recording from the Singularity Music Series in Kingston, NY. Their democratic approach allows their guest a lot of space. In fact, Newsome carries one cut almost single-handedly and with just Caratti for accompaniment on another.

But the most satisfying selections are as a trio, as on “The Wanderer”, Domene and Newsome in particular showing themselves as form-seeking improvisers. Looped guitar figures provide a foundation, creating a very agreeable combination with Caratti’s clatter and Newsome’s long wailing cries and questioning phrases. Even when both drums and guitar make a dash for the extremes, they maintain both the momentum and the rhythm feel. Newsome is a renowned timbral adventurer and on “Sound Rumble” he evokes a didgeridoo-like growl through preparations, circular breathing and gruff intonation, which sounds almost electronic when he adds squealing overtones. He revisits this subterranean grumble on “Sonic Pulsation”, but this time with a rhythmic hook, matched by Caratti’s bare-bones pulse, which at first invokes a ritual jamboree, before morphing into popping plosives, with more of a celebratory dance vibe. On “Considerations For Effective Anxiety” braided saxophone multiphonics sound like bird song over the drifting guitar and percussion while at times during the animated conversation of “Headed Into Crystal” recalls an angry hornet trapped in a jar.

But all three are unafraid to embrace conventional sonorities that temper the abstraction, notably on “Affinity For Air” where Newsome reveals a tuneful side, extemporizing a mournful dirge of wavering tones.

For more information, visit [ilusorecords.com](http://ilusorecords.com). Newsome is at Smalls Jan. 20th and Downtown Music Gallery Jan. 26th. See Calendar.



**Plays Harry Warren**  
**Johnny Guarnieri (Solo Art)**  
 by Ken Dryden

Johnny Guarnieri was a gifted pianist primarily active during the Swing Era, known for his stride chops and ability to mimic the playing of Fats Waller and Art Tatum. After the ‘40s, Guarnieri continued to perform, though recording opportunities were sporadic. He moved to the West Coast and often played solo, as heard on this 1973 session originally released by Jim Taylor Presents.

Harry Warren’s compositions have long been popular with jazz musicians and Guarnieri plays some of the standards still popular in the 21st century, along with forgotten gems. Guarnieri’s formidable stride skills are on

display in his rollicking treatment of “Nagasaki”. The pianist gives both “Shadow Waltz” (one of the overlooked works) and “September In The Rain” glistening, lyrical arrangements, reflecting a bit of his classical training. One can hear the obvious influence of Waller in Guarnieri’s playful rendition of “Lulu’s Back In Town”. Guarnieri delivers “You Must Have Been A Beautiful Baby” — a huge hit when it was first recorded but falling by the wayside in the modern jazz period as it was more of a feature for vocalists and it sounded dated as an instrumental, elegantly — throwing in a few flourishes to keep it from getting too stale. He has a bigger challenge with the syrupy ballad “I Only Have Eyes For You” and doesn’t quite succeed in removing the dust from this warhorse. Guarnieri’s catchy call-and-response between his two hands in “I Found A Million Dollar Baby” and poignant setting of “Boulevard Of Broken Dreams” also merit strong praise.

Guarnieri died 35 years ago this month and since relatively little of his discography has been reissued, this album is worth investigating for swing and stride fans.

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



**People Mover**  
**Scott Henderson (s/r)**  
 by Tom Greenland

When the terms jazz, fusion and guitarist are thrown together, it all too often describes a certain breed of ‘sports-car’ guitar stylists of phenomenal dexterity, though some may lack equivalent skills in spontaneous invention. L.A.-based Scott Henderson is a notable exception. Gaining early jazz cred with Joe Zawinul and Chick Corea, he later found his voice with bassist Gary Willis in the band Tribal Tech, wielding a mercurial guitar sound grounded in classic urban blues phraseology and bathed in subtle shadings of distortion, chorus, whammy bar and wah-wah pedal.

*People Mover*, his sixth solo album, a trio date (though with multiple guitar overdubs) with bassist Romain Labaye and Archibald Ligonniere, amply demonstrates his penchant for improvising on his feet. His solos develop out of shorter shapes and ideas, moving sequentially, adapting to changing harmonies without sacrificing narrative arc, longer lines often capped by expressive conversational gestures derived from a blues sensibility. His solo in the middle of “Happy Fun-Sing”, for example, is an elegantly formed melodic statement while his outro on the same track achieves the visceral thrust of arena rock. “Satellite”, taken at a slightly stiff up-swing tempo, played with his cleanest tone, demonstrates a facile command of legato line-building and morphing chord melodies. “Blood Moon” and “Blue Heron Boulevard” mix the open E-string droning of Delta blues with various keyboard-esque overdubs and layered rhythm parts, the latter track again showing instinctive ingenuity.

Labaye and Ligonniere mainly function as supporting cast members, though the former proves an adroit soloist and Ligonniere shines in those places where his accents and fills synchronize with Henderson’s moves, propelling the music to exciting heights. A heavily produced project, with some tracks more filler than killer, *People Mover* is nevertheless elevated by Henderson’s fertile and expressive imagination.

For more information, visit [scotthenderson.net](http://scotthenderson.net). This project is at Iridium Jan. 28th and 30th. See Calendar.

**ON SCREEN**



**Chick Corea: In The Mind of a Master**  
**(Scientology Network)**  
 by Brian Charette

“I have a Spanish heart and an Italian body,” quips Chick Corea. The genius pianist/composer has won 22 Grammy Awards and is widely considered to be one of the most influential jazz musicians ever. *In The Mind of a Master* is a documentary about the making of Corea’s 2019 album *Antidote* with his Spanish Heart Band. The footage comes mostly from Chick’s Mad Hatter studio in Los Angeles. Gold records hang from the wall amid artfully carved wooden leprechauns as the film crew enters. “Prince and Paul McCartney?” asks an impressed bandmember. One is immediately struck by the ease and gentleness of Corea, whose nickname, we discover, comes from an aunt that would pinch his cheeks and call him “Chicky”.

The Spanish Heart Band is an eclectic group of musicians. Chick’s wife, Gayle Moran Corea sings with the group as well. Her relationship with Chick is endearing and one sees their affection for each other throughout the film. When the band begins to play, Corea is relaxed and laughs when the group makes a mistake. We hear him speak about his reverence for Miles Davis and see him lead his own band much in the same way. Corea instructs and encourages his players to take what he has written and make it their own. The film captures the camaraderie of the group and one can easily see Corea’s greatest happiness comes from interacting with them.

The video has many informative stories about Corea’s early life. His dad was a trumpet player and bandleader who introduced Corea to jazz at an early age. There is a touching story of his first piano being hoisted through a window in his Chelsea, Massachusetts home. We discover that Corea’s creative process is organic and methodical, with a great deal of improvisation and old-school tools like pencils. We also get to hear from the members of The Spanish Heart Band speaking in depth about the project and the respect they all have for Corea. Throughout, Corea gives poignant music history lessons with stories like his early gigs with Mongo Santamaria and how the band would go right up the street from Birdland to The Palladium on the breaks to hear Tito Puente.

In between these vignettes there is the amazing music. The title track expresses the ethos of the whole band; “Music, musicians and all artists are the antidote to man’s inhumanity to man,” says Rubén Blades, who penned the lyric. The group covers Paco De Lucia’s “Zyryab” about a 9th century Persian/African poet who introduced the lute to the Spanish court and who, Corea says, may have invented utensils. In “Duende”, we hear Jorge Pardo’s deft flute interplay with the buttery horns of Steve Davis and Michael Rodriguez. “Yellow Nimbus” features Luisito Quintero’s wicked percussion accompaniment to dancer Nino de los Reyes’ fierce Flamenco feet.

For more information, visit [scientology.tv/series/signature-performances/chick-corea-in-the-mind-of-a-master](http://scientology.tv/series/signature-performances/chick-corea-in-the-mind-of-a-master)

## BOXED SET



**Promise Kept: The Complete Artists House Recordings  
Art Pepper (Artists House-Omnivore)**  
by Scott Yanow

The career of Art Pepper (1925-82) can easily be divided into two parts with a long transition in between. After his sideman years (most notably two stints with the Stan Kenton Orchestra) were over, during 1952-60 he led a series of mostly superb recordings. One of the very few alto saxophonists of his generation (along with Lee Konitz and Paul Desmond) not to sound like a close relative of Charlie Parker, Pepper had his own personal tone, could play perfectly flawless solos at rapid tempos and was flexible enough to sound very much at home in both cool jazz and hardbop settings. A lifelong drug habit and jail sentences resulted in him being largely off the scene during 1961-73 other than a stint with the Buddy Rich Big Band and a few brief reappearances. During that time the influence of John Coltrane resulted in Pepper creating fairly free explorations but losing some of his musical personality. During 1974-75, with the inspiration of

his wife Laurie Pepper, he returned to fulltime playing, displaying his earlier personality but with a greater emotional range, the intensity of a Jackie McLean and the philosophy of playing every solo as if it could be his last. Somehow throughout his career, despite his erratic and sometimes dangerous lifestyle, Pepper (unlike his contemporary Chet Baker) never made an unworthy recording despite whatever shape he was in. Considering the circumstances, his consistency was quite remarkable.

In 1979 Pepper, who had previously recorded for Contemporary and had just begun work for Galaxy, fulfilled a promise and made an album for producer John Snyder's Artists House label, *So In Love*. It originally consisted of two songs recorded Feb. 23rd in New York with pianist Hank Jones, bassist Ron Carter and drummer Al Foster and three numbers from May 25th-26th in Los Angeles with pianist George Cables, bassist Charlie Haden and drummer Billy Higgins. However Snyder actually recorded much more during those two sessions. A pair of albums later released by Galaxy (*Art Works* and *New York Sessions*) and a little-known set (*Stardust*) put out by Japanese RCA came from those dates and there were 30 other additional performances. 11 of the latter were included along the way on sampler albums or by Laurie Pepper's Widow's Taste label, but 19 have been issued for the first time on the five-CD boxed set *Promise Kept: The Complete Artists House Recordings*.

16 of the 50 performances are from the New York session. As Laurie Pepper relates in the liner notes, the saxophonist felt a bit uncomfortable throughout the date because he felt that the New York musicians (particularly Carter and Jones) were

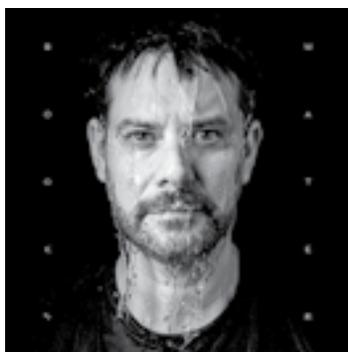
condescending towards him since he was not based in the Big Apple, thinking of him as a has-been white West Coast player. However Pepper channeled his frustration into competitive solos and the tension resulted in his playing being even more passionate than usual. The more extensive West Coast sets may have been a little more comfortable (Haden and Higgins were old friends and Cables would eventually join his working quartet) but Pepper never let up in his intense playing, pushing his sidemen to play at their best.

The overall repertoire is a bit more pop-oriented than Pepper's usual live sets, including such songs as "Straight No Chaser", "A Night In Tunisia", "Donna Lee", "Tin Tin Deo" and "Anthropology", but Pepper also contributes several originals, most notably "Diane", "My Friend John" and "Blues For Blanche". In addition to the quartet performances, Pepper took "Duo Blues" as a duet with Carter, sounds excellent on clarinet on pianoless versions of "Anthropology" and "In A Mellow Tone" and, most intriguingly, performed "Johnny's Blues", "Body And Soul", "But Beautiful" (recorded on Aug. 21st), "Art's Sweet Blues" (which is really "Lester Leaps In") and three versions apiece of "Lover Man" (two on alto and one on clarinet) and "You Go To My Head" as unaccompanied solos. While one wishes that he had recorded a full-length unaccompanied album, one is grateful for the existence of these melodic and heartfelt performances.

Any listener with an interest in Pepper will definitely want to pick up this very enjoyable release, which features him in top form throughout.

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

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BRUCE FLOWERS  
MARVIN SEWELL  
FRED CASH

CHET DOXAS  
SASHA MASAKOWSKI  
JONATHAN HOARD  
CROWN

DARREN HOFFMAN  
DEREK NIEVERGELT  
GREG DAYTON  
AARON WHITBY



10 PM - 1 AM  
ROCKWOOD MUSIC HALL



ON THIS DAY

by Andrey Henkin



All Day Long  
Prestige All Stars (Prestige)  
January 4th, 1957



The 1962 MOMA Recital  
Duke Ellington (La Maison Du Duke)  
January 4th, 1962



Wordless  
Steve Lacy (Futura)  
January 4th, 1971



Featuring Benny Carter  
Claude Tissendier/Saxomania (IDA)  
January 4th, 1988



Drum Talk  
Susie Ibarra/Denis Charles (Wobbly Rail)  
January 4th, 1998

Waking up a week after making *All Night Long*, The Prestige All Stars reconvened in Rudy Van Gelder's Hackensack, NJ living room to record this followup. Trumpeter Donald Byrd, guitarist Kenny Burrell, bassist Doug Watkins and drummer Art Taylor are still aboard but Hank Mobley, Jerome Richardson and Mal Waldron are replaced by saxophonist/flutist Frank Foster and pianist Tommy Flanagan. Byrd wrote "Slim Jim" and "Say Listen", Burrell the title track and Foster "A.T.", the latter's "C.P.W." added to CD reissues.

In a month that would also host Sonny Rollins, the Museum of Modern Art presented the Duke Ellington for \$3 (\$2.25 for museum members) – \$25-18 in today's money. Ellington played solo on pieces like "Blue Belles Of Harlem", "The Clothed Woman", "Reflections In D" and "New World A-Comin'", adding bassist Aaron Bell and drummer Sam Woodyard for a set of hits like "Take The 'A' Train", "Lotus Blossom" and "Satin Doll". This album is a private issue made available to members of the Parisian appreciation society.

As was his wont, soprano saxophonist Steve Lacy only released a single album for the French Futura label, another in a career of one-offs. An additional point of interest is that it is only the second record with Lacy and drummer Jerome Cooper (best known as one-third of The Revolutionary Ensemble), the other coming five days earlier under Alan Silva's leadership. Completing the group is cellist Irène Aebi, trumpeter Ambrose Jackson and bassist Kent Carter. The program is six mid-length Lacy originals, including the often-recorded "Bone".

Claude Tissendier is a French saxophonist/clarinetist who got his start in the late '70s with countryman Claude Bolling's big band. Tissendier's main outlet as a leader has been his Saxomania group, active intermittently since the late '80s and often working with American stars including, here on the group's debut, saxophonist Benny Carter. The latter, the leader and alto saxophonist Jean Etève and tenor saxophonists Claude Braud and Nicolas Montier (plus rhythm section) confine themselves to pithy takes on jazz standards.

The title may be a reference to a parent speaking to a child about the birds and bees. Denis Charles, born 1933 and a veteran of the bands of Cecil Taylor, Steve Lacy and others, meets Susie Ibarra, born 1970 and among modern jazz' most compelling percussive voices, for a live performance at Context Studios in New York. Charles is on drums and triangle while Ibarra plays kulintang, drums and small percussion. There are a pair of compositions by each player, one improvisation and the traditional "Kulintang Medley".

BIRTHDAYS

**January 1**  
†Al McKibbon 1919-2005  
†Milt Jackson 1923-99  
†Helmut Brandt 1931-2001  
Sonny Greenwick b.1936  
†Susannah McCorkle 1946-2001  
Chris Potter b.1970  
James Shipp b.1980

**January 2**  
†Nick Fatool 1915-2000  
†Arthur Prysock 1929-97  
Noah Jarrett b.1978

**January 3**  
†Preston Jackson 1902-83  
†Herbie Nichols 1919-63  
†Musa Kaleem 1921-88  
†Geezil (Harolde) Minerve 1922-92  
†John Jenkins 1931-93  
†Motohiko Hino 1946-1999  
James Carter b.1969

**January 4**  
†Frankie Newton 1906-54  
†Joe Marsala 1907-78  
†Slim Gaillard 1916-91  
†Frank Wess 1922-2013  
Al Dreares b.1929  
John McLaughlin b.1942  
Eugene Chadbourne b.1954  
Alex Cline b.1956

**January 5**  
†Wild Bill Davison 1906-89  
†Lennie Hastings 1927-78  
Dizzy Reece b.1931  
Chuck Flores b.1935  
Myra Melford b.1957

**January 6**  
†Bobby Stark 1906-45  
†Keith Christie 1931-80  
†Danny Moore 1941-2005  
Barry Altschul b.1943  
Adam Larson b.1990

**January 7**  
†Henry "Red" Allen 1908-67  
†Chano Pozo 1915-48  
†Keg Purnell 1915-65  
†Sam Woodyard 1925-88  
†Kenny Davern 1935-2006  
†Eldee Young 1936-2007

**January 8**  
†Wendell Culley 1906-83  
†Bobby Tucker 1923-2007  
Bill Goodwin b.1942  
Thurman Barker b.1948  
Marilyn Mazur b.1955  
Dan Tepfer b.1982

**January 9**  
†Kenny Clarke 1914-85  
†Jimmy Maxwell 1917-2002  
†Betty Roche 1920-99  
†Roger Guerin 1926-2010  
Bucky Pizzarelli b.1926  
†Carson Smith 1931-97  
Malcolm Cecil b.1937

**January 10**  
†Haywood Henry 1913-94  
†Buddy Johnson 1915-77  
†Max Roach 1924-2007  
†Willie Dennis 1926-65  
†Allen Eager 1927-2003  
William Parker b.1952  
Mike Stern b.1954

**January 11**  
†Wilbur De Paris 1900-73  
†Tab Smith 1909-71  
†Bob Enevoldsen 1920-2006  
†Osie Johnson 1923-66  
†Cal Massey 1927-72

**January 12**  
†Trummy Young 1912-84  
†Jay McShann 1916-2006  
†Guy Lafitte 1927-98  
†Ronald Shannon Jackson 1940-2013  
Ernst Bier b.1951  
Jane Ira Bloom b.1955  
Ivo Perelman b.1961  
Ingrid Jensen b.1966  
Gene Lake b.1966

**January 13**  
†Quentin Butter Jackson 1909-76  
†Otis Johnson 1910-94  
†Melba Liston 1926-99  
†Joe Pass 1929-95  
Bill Easley b.1946  
Eero Koivistoinen b.1946

**January 14**  
†Jimmy Crawford 1910-80  
†Billy Butterfield 1917-88  
†Joe Muranyi 1928-2012  
†Kenny Wheeler 1930-2014  
†Grady Tate 1932-2017

**January 15**  
†Gene Krupa 1909-73  
†Artie Shapiro 1916-2003  
†Bob Maize 1945-2004  
Baikida Carroll b.1947

**January 16**  
†Irving Mills 1884-1985  
Aldo Romano b.1941

**January 17**  
†Big Sid Catlett 1910-51  
†George Handy 1920-97  
†Cedar Walton 1934-2013  
†Ted Dunbar 1937-98  
Billy Harper b.1943  
Pheeroan akLaff b.1955

**January 18**  
Don Thompson b.1940  
Al Foster b.1944  
Steve Grossman b.1951  
Clark Gayton b.1963  
Dominic Lash b.1980

**January 19**  
†JR Montrose 1927-93  
†Horace Parlan 1931-2017  
†Hod O'Brien 1936-2016  
Phil Wilson b.1937  
†Sam T. Brown 1939-77  
Joe Magnarelli b.1960

**January 20**  
Jimmy Cobb b.1929  
Valery Ponomarev b.1943  
†Chuck Domanico 1944-2002  
Andy Sheppard b.1957  
Jeff "Tain" Watts b.1960  
Tatsuya Nakatani b.1970

**January 21**  
Steve Potts b.1945  
Lou Grassi b.1947  
Kevin Norton b.1956  
Jason Moran b.1975

**January 22**  
†Juan Tizol 1900-84  
†Teddy McRae 1908-99  
†JJ Johnson 1924-2001  
†Teddy Smith 1932-79  
†Jean-Louis Viale 1933-84  
Alan Silva b.1939  
Eberhard Weber b.1940  
Maarten Altena b.1943  
Michal Urbaniak b.1943

**January 23**  
†Benny Waters 1902-98  
†Django Reinhardt 1910-53  
†Teddy Napoleon 1914-64  
†Scoops Carry 1915-70  
†Ray Abrams 1920-92  
†Marty Paich 1925-95  
†Curtis Counce 1926-63  
†Harold Ousley 1929-2015  
Gary Burton b.1943  
Andre Hayward b.1973

**January 24**  
†Avery Parrish 1917-59  
†Jimmy Forrest 1920-80  
†Joe Albany 1924-88  
Lenny McBrowne b.1933  
†Bobby Scott 1937-90  
†Julius Hemphill 1938-95  
Marcus Printup b.1967  
Duane Eubanks b.1969

**January 25**  
†Wellman Braud 1891-1966  
†Truck Parham 1913-2002  
†Floyd Smith 1917-82  
†Barbara Carroll 1925-2017  
†Antonio Carlos Jobim 1927-95  
Alexis Cuadrado b.1971

**January 26**  
†Stephane Grappelli 1908-97  
†Alice Babs 1924-2014  
Dick Nash b.1928  
Benny Golson b.1929  
Aki Takase b.1948

**January 27**  
†Oran "Hot Lips" Page 1908-54  
Jimmie Smith b.1938  
†Bobby Hutcherson 1941-2016

**January 28**  
†Ronnie Scott 1927-96  
Buddy Terry b.1941  
Bob Moses b.1948  
Kent Kessler b.1957  
Lorenzo Sanguedolce b.1975

**January 29**  
†Arnold Ross 1921-2000  
†Ed Shaughnessy 1929-2013  
†Frank Assunto 1932-74  
†Derek Bailey 1932-2005  
†Jeff Clyne 1937-2010  
†Jeanne Lee 1939-2000

**January 30**  
†Roy Eldridge 1911-89  
†Bernie Leighton 1921-94  
†Ahmed Abdul Malik 1927-93  
†Iubby Hayes 1935-73  
†Tony Levin 1940-2011  
Ralph Lalama b.1951

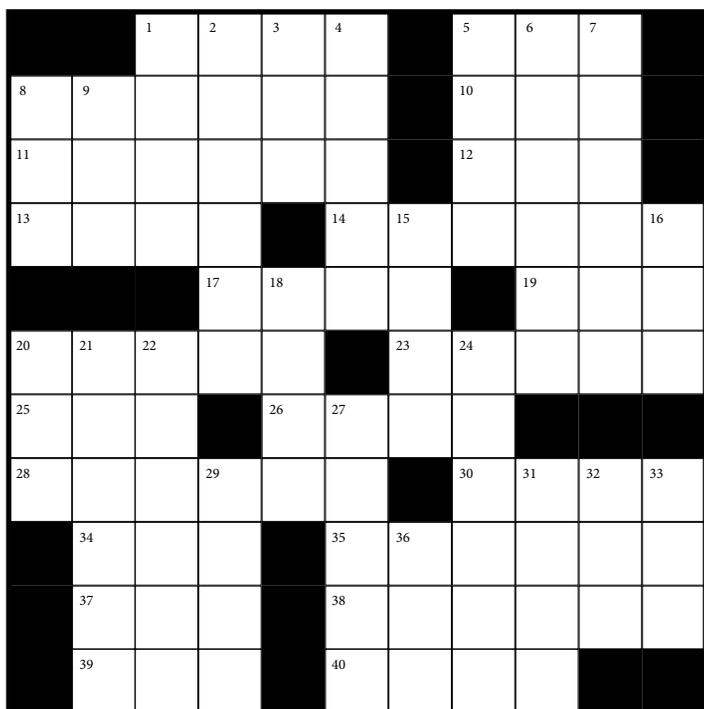
**January 31**  
†Bobby Hackett 1915-76  
Garnett Brown b.1936  
Frank Ricotti b.1949  
Per Zanussi b.1977



ALDO ROMANO  
January 16th, 1941

Italian drummer Aldo Romano, unlike many of his countrymen, pursued an international career from the start. After work with Giorgio Gaslini in the mid '60s, Romano's resumé reads like the United Nations: Don Cherry, Carla Bley, Rolf and Joachim Kühn, Barney Wilen, Michel Portal, Steve Kuhn, Karin Krog, Franz Koglmann, Gato Barbieri, Gordon Beck, Philip Catherine and so on. He has been equally prolific under his own name, whether it be a duo with Jean-François Jenny-Clark, collaborations with Michel Petrucciani, Joe Lovano, Henri Texier and others or his own albums for Owl in the '70s-'90s, Splasc(H) and Verve in the '90s and, more recently, Dreyfus Jazz of his adopted home country of France. -AH

CROSSWORD



ACROSS

- Bobby Naughton label
- 33 or 78
- Between Chucho and Adam
- 1972 Getachew Mekuria Philips EP *Gedawo*
- Saxophonist Bill or pianist Kenny
- Chinese pianist Dongfeng
- New millennium Serbian jazz-fusion quartet
- Southeastern Canadian jazz festival
- What guitarist David Torn does?
- 1993 Marcus Miller Dreyfus album *The Sun Don't* \_\_\_\_\_
- Enthusiastic saxophonist Allen
- Composer of jazz standards Jule
- Drummers Rashied and Muhammad
- British vocalist \_\_\_\_\_ Jay Allen
- Like many a flight to a European gig
- In 1966 Don Pullen and Milford Graves recorded a concert at this university
- 1977 Armonicord L'Électrobande album *Esprits De* \_\_\_\_\_
- Michael Brecker's 1990 GRP album *Now You See It...* (*Now You Don't*) uses his artwork for its cover
- Clarinetist Yaged
- "Hey There" from The \_\_\_\_\_ Game, recorded by Stan Kenton, Sarah Vaughan, Nancy Wilson and others
- Jazz agent Dittke
- Dusko Goykovich is one

DOWN

- 1974 Ray Barretto Fania album *El \_\_\_\_\_ Camino*
- '60s British label that released albums by Mike Osborne, Howard Riley and John Taylor
- Finnish pianist Haarla
- \_\_\_\_\_ Square, birthplace of jazz
- Serbian guitarist Micic
- Birthplace of Christian McBride
- Bass clarinetist on Bitches Brew
- Japanese free jazz saxophonist Kaoru
- Tuba player Draper
- '30s Kenton piece "\_\_\_\_\_ Daisy"
- 1987 Tribal Tech Passport Jazz album *Dr. \_\_\_\_\_*
- 1957 Art Blakey Blue Note album \_\_\_\_\_ *In Rhythm*
- New York Eye and \_\_\_\_\_ Control
- Trumpeter Ralph
- '60s South African pianist \_\_\_\_\_ "Mgibe" Nxumalo
- Your favorite jazz gazette (abbr.)
- What the willow does for you?
- The First Lady of Song
- Manny Albam wrote a tune for this captain
- Vibraphonist Winchester
- The Swing \_\_\_\_\_
- Vibraphonist Hashimoto who worked with John Zorn

By Andrey Henkin

visit [nycjazzrecord.com](http://nycjazzrecord.com) for answers

# PANCEVO

BY THOMAS CONRAD



Charles Tolliver

# SASSY AWARDS

BY SUZANNE LORGE



Samara McLendon

It is natural to think of the Pančevo Jazz Festival in Serbia (Oct. 31st-Nov. 2nd) as an offshoot of the bigger, older, better known Belgrade Jazz Festival, which precedes it every year by a few days. Pančevo is only 18 kilometers from Belgrade. Vojislav Pantić, one of the most consistently interesting programmers in jazz, books both festivals.

But the Pančevo event has its own vibe. This industrial city of 90,000 has never been accused of being beautiful. It looks like most of Serbia: unprosperous and in need of refurbishing. But there are some pretty river vistas. Pančevo is situated on the confluence of the Danube and Tamiš rivers. The music happens in Kulturni Centar Pančeva on a nice town square. It has a modern 380-seat auditorium with good sight lines and acoustics. The foyer of the Center was the gathering point for the festival scene. The walls were covered with striking images by Romanian jazz photographer Dragoslav Nedici. The festival is one of the most important annual arts events in Pančevo and you felt the excitement in the crowded foyer. It would have been a nicer hang without the national curse of Serbia: cigarette smoke.

On opening night, Dave Holland, Chris Potter and Zakir Hussain set the bar high. They are at the top of the jazz world on their respective instruments and all pursue a wide variety of projects. No one knows whether the ensemble they call the Crosscurrents Trio will become an established working band. (They have one album, the new *Good Hope*, on the Edition label.) But for now they have found magic. Their concert began with the tapping and ringing of Hussain's tablas gathering to a swirling tide of rhythm. Holland entered with a second groove. When Potter erupted into the mix on soprano saxophone, three distinct streams of energy began to commingle, pull apart and reassemble.

The spare format allows each of the three to display the full range of his expressive capacity. Holland is one of the world's few bassists who can follow an epic Potter solo and sustain the passion. Yet solos are concise and integrated into collaborative designs. This unclassifiable virtuoso ensemble is about intricate spontaneous internal relationships, in rarefied three-way calls and responses.

The booking that created the most curiosity was the Charles Tolliver All-Stars on the third night. Tolliver is something of a mystery man in jazz. He was part of a great trumpet generation (Freddie Hubbard, Lee Morgan, Booker Little, Blue Mitchell) and made records in the '60s on major labels (Blue Note, Atlantic) with major leaders (Jackie McLean, Horace Silver). Then he started his own label that has become legendary, Strata-East. But since the '80s Tolliver has

(CONTINUED ON PAGE 55)

Bronx-native Samara McLendon, a vocal jazz student at SUNY-Purchase, claimed first place in the Eighth Annual Sarah Vaughan International Jazz Vocal Competition (Nov. 24th). The competition, held at the New Jersey Performing Arts Center on Sarah Vaughan Way in Newark, N.J., throws a spotlight on talented up-and-coming vocalists from around the globe, helping them to advance their developing musical careers. Also called the "Sassy Awards", in reference to Vaughan's nickname, the competition acknowledges singers for their improvisatory skills, vocal jazz technique and creative interpretations of the Great American Songbook.

Of the hundreds of jazz singers who apply for consideration each year, only five make it to the finalists circle, and three take home cash awards — \$5,000 for first, \$1,500 for second, and \$500 for third. In previous years, first-place winners also received a recording contract with Concord Records, but beginning in 2017, the top Sassy Award singer earned a set in the high-profile Newport Jazz Festival instead.

With this prize, McLendon joins a distinguished cohort of previous winners. Former first-place singers include Cyrille Aimée (2012) and Jazzmeia Horn (2013), both of whom are contenders for Grammy Awards this year, and Nicole Zuraitis (2015), a third-place singer, garnered a Grammy nomination last year. Grammys aside, however, Sassy finalists typically go on to perform, record, and tour in the upper echelons of the jazz world — Ashleigh Smith (second, 2012; first, 2014), Alexis Cole (finalist, 2012), Hilary Kole (finalist, 2012), Camille Thurman (third, 2013), Shacara Rogers (second, 2014), Arianna Neikrug (first, 2015), Quiana Lynell (first, 2017), and Laurin Talese (first, 2018).

Assuredly, McLendon can hold her own in this company. (For the record, Cole is her prof at SUNY.) As she sang "Sophisticated Lady", her first selection, she held the melody deep in her chest, as Vaughan did, and alluded to Ella Fitzgerald's nimble alteration of the vocal line, signaling her familiarity with the Songbook masters. But she sang the usual ballad as a swinging midtempo, modulated away from the initial key and added new lyrics, proving that she has her own mind about things too. She went on to tackle a precisely articulated vocalese as her intro to "Perdido", the winsome Vaughan classic, with much fealty to the original version. But it was her throaty, extended scat that showcased her confidence as a soloist — one of the primary competencies for which the judges look. As a finale, she performed the little known "Autumn Nocturne" by Josef Myrow, using the tender down-tempo popularized by Cassandra Wilson to explore the emotive side of her vocalism.

(CONTINUED ON PAGE 55)

july 1st – 5th 2020

# Monheim Triennale



**Sam Amidon**  
**Lakecia Benjamin**  
**Pan Daijing**  
**Kris Davis**  
**Greg Fox**  
**Shabaka Hutchings**  
**Sofia Jernberg**  
**Park Jiha**  
**Robert Landfermann**  
**Ava Mendoza**  
**Marcus Schmickler**  
**Phillip Sollmann**  
**Terre Thaemlitz**  
**Julia Úlehla**  
**Jennifer Walshe**  
**Stian Westerhus**

[www.monheim-triennale.de](http://www.monheim-triennale.de)

Director: Reiner Michalke  
Curators: Swantje Lichtenstein, Louis Rastig,  
Rainbow Robert, Meghan Stabile, Thomas Venker  
Artwork: Vasilis Marmatakis

MONHEIM AM RHEIN

# CALENDAR

## Wednesday, January 1

- Juan Munguia Trio with Trevor Brown, Josh Roberts  
Bar Next Door 6:30 pm  
Birdland 5:30 pm \$30
- Greg Ruvolo Big Band  
Birdland 8:30, 11 pm \$40
- Birdland Big Band with guest Nicole Zuraitis  
Birdland Theater 9:45 pm \$20-30
- Billy Stritch Trio  
Birdland Theater 9:45 pm \$20-30
- Chris Botti with Lee Pearson, Reggie Hamilton, Leonardo Amuedo, Holger Marjamaa, Andy Snitzer, Sandy Cameron, Shayna Steele  
Blue Note 8, 10:30 pm \$95
- Corey Wallace; Groover Trio; Ned Goold Jam  
Fat Cat 7, 9 pm 12:30 am \$10
- Regina Carter Quartet with Nat Adderley, Jr., Chris Lightcap, Alvester Garnett and guest Carla Cook  
Jazz Standard 7:30, 9:30 pm \$35
- Peter Bernstein, Aaron Goldberg, Omer Avital; Ian Macdonald  
Mezzrow 7:30, 10:30 pm \$20
- Rudy Patschauer Quintet with Andy Fusco, Bob DeVos, James Navan, Will Woodard; Todd Herbert Quartet with David Hazeltine, Tyler Mitchell, Mark Taylor; Neal Caine  
Smalls 7:30, 10:30 pm \$20
- John Coltrane Festival—Countdown Quintet VI: Eric Alexander, Steve Turre, Mike LeDonne, Buster Williams, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$45
- Chris Potter Circuits Trio with James Francies, Eric Harland  
Village Vanguard 8:30, 10:30 pm \$35
- Vando Jam: Lucas Pino Quartet  
Zinc Bar 9 pm

## Thursday, January 2

- Jinjoo Yoo Duo  
1986 Est. Wine Bar & Lounge 8 pm
- Arny Cervini  
55Bar 7 pm
- Binky Griptite Orchestra  
Bar Lunatico 8:30, 10 pm \$10
- Austin Becker Trio with Sam Trapchak, Austin Walker  
Bar Next Door 8:30, 10:30 pm \$12
- Birdland Big Band with guest Nicole Zuraitis  
Birdland 8:30, 11 pm \$40  
Birdland Theater 9:45 pm \$20-30
- Billy Stritch Trio  
Birdland Theater 9:45 pm \$20-30
- Chris Botti with Lee Pearson, Reggie Hamilton, Leonardo Amuedo, Holger Marjamaa, Andy Snitzer, Sandy Cameron, Shayna Steele  
Blue Note 8, 10:30 pm \$95
- Cafe Bohemia Quartet led Jon Erik Kellso  
Cafe Bohemia 8, 10 pm \$15  
Cleopatra's Needle 7 pm
- Noriko Kamo Duo  
Cleopatra's Needle 7 pm
- Gonzalo Rubalcaba Trio D'ete with Matt Brewer, Eric Harland  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:15 pm \$10
- Willem Delisfort
- Fabien Mary Quintet; Mark Whitfield  
The Django at The Roxy Hotel 7:30, 10:30 pm
- Willie Applewhite Quintet; Saul Rubin Zebtet; Will Terrill  
Fat Cat 7, 10 pm 1:30 am \$10  
Ginny's Supper Club 7, 9 pm \$25
- Pedrito Martinez
- AirTrain Jazz Festival: The Jazz Collective  
Jamaica Air Train Station 5 pm
- Michele Duda Trio with Yoshi Waki, Paul Odeh  
Jazz at Kitano 8, 10 pm \$18
- Sean Jones Quartet with Brett Williams, Kyle Miles, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$30

- Peter Bernstein, Miki Yamanaka, Omer Avital; Spike Wilner  
Mezzrow 7:30, 10:30 pm \$20
- Chet Dexas Trio with Ethan Iverson, Michael Formanek;  
Pete Malinverni's Invisible Cities with Bruce Harris, Ralph Lalama, Mike Migliore, Aaron Seaber; Malick Koly  
Smalls 7:30, 10:30 pm 1 am \$20
- John Coltrane Festival—Countdown Quintet VI: Eric Alexander, Steve Turre, Mike LeDonne, Buster Williams, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$45
- Brian Chase, Shayna Dunkelman, Ches Smith, Nathan Koci, James Moore, Anna Roberts-Gevait, Cleek Schrey  
The Stone at The New School 8:30 pm \$20
- Chris Potter Circuits Trio with James Francies, Obed Calvaire  
Village Vanguard 8:30, 10:30 pm \$35

## Friday, January 3

- Anna Kolchina/Jinjoo Yoo  
1986 Est. Wine Bar & Lounge 9 pm
- Vincent Chancey, Joe Fonda, Kevin Norton  
244 Rehearsal Studios 8 pm \$20
- Assaf Kehati Trio with Matt Pavolka, Peter Tramueller  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Birdland Big Band with guest Nicole Zuraitis  
Birdland 8:30, 11 pm \$40  
Birdland Theater 9:45 pm \$20-30
- Billy Stritch Trio  
Birdland Theater 9:45 pm \$20-30
- Chris Botti with Lee Pearson, Reggie Hamilton, Leonardo Amuedo, Holger Marjamaa, Andy Snitzer, Sandy Cameron, Shayna Steele  
Blue Note 8, 10:30 pm \$95  
Cafe Bohemia 8, 10 pm \$15  
Cleopatra's Needle 8 pm
- Songevity Trio  
Cafe Bohemia 8, 10 pm \$15
- Gil Schwartz Duo  
Cleopatra's Needle 8 pm
- Gonzalo Rubalcaba Trio D'ete with Matt Brewer, Eric Harland  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$10
- Willem Delisfort
- Ken Fowser Quintet; Michael Arenella and His Dreamland Orchestra  
The Django at The Roxy Hotel 7:30, 10:30 pm
- Chris Flory; Jared Gold/Dave Gibson; Ray Parker  
Fat Cat 6, 10:30 pm 1:30 am \$10
- Chris Speed Trio with Chris Tordini, Dave King  
HappyLucky no.1 8 pm \$20
- Jonny King Trio with Ira Coleman, Nasheet Waits  
Jazz at Kitano 8, 10 pm \$34
- Sean Jones Quartet with Brett Williams, Kyle Miles, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$30
- Lenny White 70th Birthday Celebration: Lenny White Trio with Christian Sands, Christian McBride  
Made In New York Jazz Cafe 7, 9 pm \$30
- Melissa Aldana/Kevin Hays; Miki Yamanaka  
Mezzrow 7:30, 10:30 pm \$20
- Marcelo Boccato Quartet with Caroline Davis, Pablo Menares, Jay Sawyer  
Neighborhood Church of Greenwich Village 8, 10 pm
- Nick Lyons solo; Focus Group: Michael Rocketship, Booker Stardrum, Eli Crews, Ava Mendoza; Wendy Eisenberg solo  
The Owl Music Parlor 7:30 pm \$10  
Room 623 at B2 Harlem 10 pm \$10-20
- Benny Benack III Trio
- Saul Rubin's The Zebtet with Greg Glassman, Justin Robinson, Stacy Dillard, Frank Lacy, Mark Lewandowski, Brandon Lee Lewis; Mike DiRubbo Quartet with Brian Charette, Essiet Essiet, Rudy Royston; Corey Wallace DUBtet  
Smalls 7:30, 10:30 pm 1 am \$20
- John Coltrane Festival—Countdown Quintet VII: Bobby Watson, Eric Alexander, George Cables, John Webber, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$45

- Forever House: Meaghan Burke, James Moore, James Ilgenfritz, Peter Wise  
The Stone at The New School 8:30 pm \$20
- Chris Potter Circuits Trio with James Francies, Obed Calvaire  
Village Vanguard 8:30, 10:30 pm \$35
- Tiger Trio: Myra Melford, Joëlle Léandre, Nicole Mitchell  
Whitney Museum 5, 7 pm \$25
- Memo Acevedo's Manhattan Bridges Orchestra  
Zinc Bar 8:30, 10 pm \$20

## Saturday, January 4

- Ayana Lowe  
55Bar 6 pm
- James Silberstein Trio with Marco Panascia, Vince Cherico  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Birdland Big Band with guest Nicole Zuraitis  
Birdland 8:30, 11 pm \$40  
Birdland Theater 9:45 pm \$20-30
- Billy Stritch Trio  
Birdland Theater 9:45 pm \$20-30
- Chris Botti with Lee Pearson, Reggie Hamilton, Leonardo Amuedo, Holger Marjamaa, Andy Snitzer, Sandy Cameron, Shayna Steele  
Blue Note 8, 10:30 pm \$95  
Cafe Bohemia 8, 10 pm \$15
- Jamile Quartet  
• Gonzalo Rubalcaba Trio D'ete with Matt Brewer, Eric Harland  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$20
- Willem Delisfort
- Danny Jonokuchi and The Revisionists  
The Django at The Roxy Hotel 10:30 pm
- Ivan Renta Quintet; Raphael D'Lugoff Quintet; Greg Glassman Jam  
Fat Cat 7, 10 pm 1:30 am \$10
- Chris Speed Trio with Chris Tordini, Dave King  
HappyLucky no.1 8 pm \$20
- Jonny King Trio with Ira Coleman, Nasheet Waits  
Jazz at Kitano 8, 10 pm \$34  
Jazz Museum in Harlem 2 pm \$10
- David Durrah Jam Session  
• Sean Jones Quartet with Brett Williams, Kyle Miles, Kendrick Scott  
Jazz Standard 7:30, 9:30 pm \$30
- Lenny White 70th Birthday Celebration: Lenny White Trio with Dave Liebman, Gene Perla  
Made In New York Jazz Cafe 7, 9 pm \$30
- Melissa Aldana/Kevin Hays; Jon Davis  
Mezzrow 7:30, 10:30 pm \$20
- JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould  
Minton's 7:30, 9:30 pm \$25  
SEEDS 8:30 pm
- Immanuel Wilkins WRE  
Jazzical: Derrick Barker, Mark Adams, Donald Nicks, George Gray  
Sistas Place 9, 10:30 pm \$20
- Saul Rubin's The Zebtet with Greg Glassman, Justin Robinson, Stacy Dillard, Frank Lacy, Mark Lewandowski, Brandon Lee Lewis; Mike DiRubbo Quartet with Brian Charette, Essiet Essiet, Rudy Royston; Mimi Jones and The Lab Session  
Smalls 7:30, 10:30 pm 1 am \$20
- John Coltrane Festival—Countdown Quintet VII: Bobby Watson, Eric Alexander, George Cables, John Webber, Joe Farnsworth  
Smoke 7, 9, 10:30 pm \$45
- Dither: James Moore, Taylor Levine, Josh Lopes, Gyan Riley  
The Stone at The New School 8:30 pm \$20
- Louisa Poster Trio  
• Chris Potter Circuits Trio with James Francies, Obed Calvaire  
Village Vanguard 8:30, 10:30 pm \$35
- Tiger Trio: Myra Melford, Joëlle Léandre, Nicole Mitchell  
Whitney Museum 2, 4 pm \$25

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**Sunday, January 5**

- ★ Vic Juris; Adam Larson Band 55Bar 6, 9:30 pm
- ★ Emilio Solla Tango Jazz Orchestra Birdland 5:30 pm \$30
- ★ Donald Vega Trio with Peter Washington, Billy Drummond Blue Note 11:30 am 1:30 pm \$39.50
- ★ Chris Botti with Lee Pearson, Reggie Hamilton, Leonardo Amuedo, Holger Marjamaa, Andy Snitzer, Sandy Cameron, Shayna Steele Blue Note 8, 10:30 pm \$95
- ★ Gonzalo Rubalcaba Trio D'été with Matt Brewer, Eric Harland Dizzy's Club 7:30, 9:30 pm \$40
- ★ Eli Wallace, Andrew Smiley, Carlo Costa; Thomas Heberer, Luke Marrantz, Simon Jermyn, Michael Vatcher Downtown Music Gallery 6, 7 pm
- ★ Terry Waldo's Gotham City Band; Jade Synstelen Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- ★ Sean Jones Quartet with Brett Williams, Kyle Miles, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$30
- ★ Tatiana Eva-Marie and Avalon Jazz Band with guest Olli Soikelli Joe's Pub 9:30 pm \$20
- ★ Lenny White 70th Birthday Celebration: Lenny White Quartet with Dave Stryker, Mike Lee, Ed Howard Made In New York Jazz Café 6, 8 pm \$30
- ★ Jamie Reynolds, Steve Wilson, Orlando le Fleming Mezzrow 7:30 pm \$20
- ★ Roz Corral Trio with Eddie Monteiro North Square Lounge 12:30, 2 pm
- ★ Sean Clapi; Or Barakat The Owl Music Parlor 7:30 pm \$10
- ★ Blues and the Empirical Truth: Allen Lowe Octet with Marc Ribot, Ray Suhy, Lewis Porter, Brian Simontacchi, Jennifer Vincent, Kevin Ray, Rob Landis Roulette 8 pm \$25
- ★ Richard Shade Russian Samovar 3 pm
- ★ Adam O'Farrill/Gaya Feldheim Schorr Saint Peter's Church 6 pm
- ★ Or Bareket 4tet with Joel Ross, Shai Maestro, Savannah Harris SEEDS 8:30 pm
- ★ Shrine Big Band: Blaise Siwula, Dave Sewelson, Ethan Helm, Elijah Shiffer, Andrew Hadro, James Rogers, Mark Broschinsky, Matthew McDonald, Michael Gorham, Jason Wiseman, Andrew, Neesly, Andrew Dow, Jon Panikkar, Yutaka Takahashi, Aron Namenwirth Shrine 8 pm
- ★ Mike Mullins Quintet with Zaid Nasser, Pasquale Grasso, Ari Roland, Keith Balla; Alex Hoffman Quintet with Emanuele Basentini, Gregory Chen, Charlie Himmel, Scott Lowrie; David Gibson Smalls 7:30, 10:30 pm 1 am \$20
- ★ John Coltrane Festival—Countdown Quintet VII: Bobby Watson, Eric Alexander, George Cables, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$45
- ★ Wit & Daniel: Prawit Siriwat/Daniel Durst; Matt Forker's Mirror Image with Lisa Hoppe, Lesley Mok, Jonah Wolfson, David Acevedo, Gabe Fraivillig; Sonya Belaya Spectrum 7 pm \$15
- ★ Ronnie Burrage Group Sugarhill 9 pm
- ★ Chris Potter Circuits Trio with James Francies, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35
- ★ Albert Dailey Tribute: Mike DiRubbo, Davis Whitfield, Essiet Essiet, Rudy Royston Zinc Bar 4 pm

**Monday, January 6**

- ★ Mike Stern 55Bar 10 pm
- ★ Caroline Davis Alula with Dan Weiss Bar Lunático 8:30, 10 pm \$10
- ★ Andy Bianco Trio with Sam Trapchak, Paul Wells; Marya Lawrence Trio with Saul Rubin, Jennifer Vincent Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Naama Gheber Quartet with guests Birdland 7 pm \$25-30
- ★ Joe Alterman Trio Birdland Theater 8:30 pm \$20-30
- ★ Maurice "Mobetta" Brown Birthday Vibes Session with Isaiah Sharkey, James Francies, Ben Williams, Anderson Paak Blue Note 8, 10:30 pm \$75
- ★ Matt Bent Ensemble with Rowan Wolf, Will Evans, Kevin Eichenberger; Stephen Gauci, Adam Lane, Kevin Shea; Noa Fort, Anyeh Kobrinski, Sarah Bernstein; Jason Kao Hwang, Anders Nilsson, Michael T.A. Thompson; Colin Hinton Quartet with Tony Malaby, Eivind Opsvik, Todd Neufeld; Nicola Hein solo Bushwick Public House 7 pm \$10
- ★ The Hot Club with Matthew "Fat Cat" Rivera Café Bohemia 8, 10 pm \$15
- ★ Ashley Pezzotti Quintet with Alex Weitz, Emmet Cohen, Russell Hall, Bryan Carter Dizzy's Club 7:30, 9:30 pm \$35
- ★ Ben Patterson Duo; Ryan Berg; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- ★ Charlie Sigler, Vince Dupont, Alvester Garnett; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- ★ Joel Ross Trio SEEDS 8:30 pm
- ★ Jeff McGregor Trio Shrine 6 pm
- ★ Ari Hoenig Trio with Tivon Pennicott, Orlando le Fleming; Joe Farnsworth Group; Sean Mason Smalls 7:30, 10:30 pm 1 am \$20
- ★ Inspired—The Music of John Abercrombie: Peter Bernstein, Ben Monder, Rale Micic Zinc Bar 7:30, 9 pm \$20

**Tuesday, January 7**

- ★ Ben Monder; Leni Stern 55Bar 7, 10 pm
- ★ Carol Morgan Trio with Panas Athanatos, Jon Roche Bar Next Door 8:30, 10:30 pm \$12
- ★ Frank Kimbrough Trio with Ben Street, Jeff Hirshfield Birdland 8:30, 11 pm \$40
- ★ Maurice "Mobetta" Brown Birthday Vibes Session with Talib Kweli, Isaiah Sharkey, James Francies, Ben Williams, Mike Mitchell Blue Note 8, 10:30 pm \$35
- ★ Pasquale Grasso solo Café Bohemia 8, 10 pm \$15
- ★ Amina Claudine Myers solo; Andrew Cyrille solo David Gage String Instruments 7 pm \$30
- ★ Ed Cherry Quartet with Peter Bernstein, Dean Torrey, Anwar Marshall Dizzy's Club 7:30, 9:30 pm \$35
- ★ Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$5
- ★ Antoine Alvar Quintet; La Pachamambo The Django at The Roxy Hotel 7:30, 10 pm
- ★ Saul Rubin Zebtet; Sonora Nuyorkina; Craig Wuepper Fat Cat 7, 9 pm 12:30 am \$10
- ★ Binky Griptite Freddy's Backroom 9 pm
- ★ Frank Carlberg with Jeremy Udden, Hery Paz, Kim Cass, Mike Sarin; Max Light, Pablo Menares, Diego Voglino Halyard's 8, 10 pm \$10
- ★ Jakob Ebers Quintet Jazz at Kitano 8 pm
- ★ Darius Jones Quartet with Joel Ross, Sean Conly, Kush Abadey The Jazz Gallery 7:30, 9:30 pm \$15
- ★ The Music of Bob Brookmeyer directed by Ryan Truesdell with Tim Ries, Ethan Helm, Donny McCaslin, Lucas Pino, Scott Robinson, Owen Broder, Augie Haas, Tony Kadleck, Nadje Noordhuis, Riley Mulherkar, Tim Hagans, Mike Davis, John Mosca, Alan Ferber, George Flynn, Gary Versace, Drew Gress, John Hollenbeck, Wendy Gilles Jazz Standard 7:30, 9:30 pm \$30
- ★ Brenda Earle Stokes, Evan Gregor, Diego Voglino; Naama Gheber Mezzrow 7:30, 10:30 pm \$20
- ★ Josh Sinton's Predicate Trio with Christopher Hoffman, Tom Rainey; Tomeka Reid, Joe Morris, Kyoko Kitamura SEEDS 8, 9:30 pm
- ★ Hiroko Kana Silvana 7 pm
- ★ Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson; Malik McLaurine Smalls 10:30 pm 1 am \$20
- ★ JAV solo; Triplet: Michael Monhart, Tom Baker, Greg Campbell with guest Xan Xaberx Soup & Sound 7 pm \$20
- ★ Maria Grand/Mary Halvorson The Stone at The New School 8:30 pm \$20
- ★ Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35
- ★ Joëlle Léandre/Fay Victor Zürcher Gallery 8 pm \$20

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# JAZZ AT LINCOLN CENTER



Dianne Reeves by Jerris Madison

JAN 10-11

8PM  
ROSE THEATER

## SPIRITUAL SOUNDS AND THE JAZZ AGE

The Jazz at Lincoln Center Orchestra with Wynton Marsalis revisits two of its most acclaimed originals: Victor Goines' *Untamed Elegance*, and Chris Crenshaw's *God's Trombones*.

JAN 30 - FEB 1

8PM  
ROSE THEATER

## TRANSFORMATION WITH GLENN CLOSE AND TED NASH

The Jazz at Lincoln Center Orchestra with Wynton Marsalis performs a new work by JLCO member Ted Nash and award-winning actor Glenn Close.

*This project was commissioned by Jazz at Lincoln Center with the generous support of the Howard Gilman Foundation*

*This project is supported, in part, by an award from the National Endowment for the Arts and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

FEB 14-15

8PM  
ROSE THEATER

## DIANNE REEVES

NEA Jazz Master and Grammy Award-winning vocalist Dianne Reeves sets the mood for Valentine's Day weekend.

*Bloomberg Philanthropies is a lead sponsor of Dianne Reeves*

FEB 21-22

7PM & 9:30PM  
THE APPEL ROOM

## HERLIN RILEY PRESENTS: SOUNDS OF CUBA AND NEW ORLEANS

Drummer extraordinaire Herlin Riley explores the intersection of Latin jazz and the sounds of New Orleans, joined by Cuban percussion genius Pedrito Martinez, prolific trumpeter Nicholas Payton, and bassist Russell Hall.

### Wednesday, January 8

- Orlando le Fleming Quintet with Will Vinson, Philip Dizack, Sean Wayland, Nate Wood, Mike Stern 55Bar 7, 10 pm
- Michaël Attias solo; Marta Sánchez, Mark Ferber, Hery Paz, Kenneth Jimenez Balboa 8, 9 pm \$10
- Robin Verheyen Quartet with Marc Copland, Michael Formanek, Victor Lewis Bar Bayeux 8 pm
- Alec Aldred Trio with Connor Evans, Chris Wright Bar Lunático 8:30, 10 pm \$10
- Kurt Elling Bar Next Door 6:30 pm
- Maucha Adnet's Bossa Always Nova with Guilherme Montieiro, Helio Alves Birdland 8:30, 11 pm \$40-50
- Maurice "Mobetta" Brown Birthday Vibes Session with Isaiah Sharkey, James Francies, Ben Williams, Mike Mitchell Blue Note 8, 10:30 pm \$35
- Mark McKay Band; Dave Kolker Band Café Bohemia 8, 10 pm \$15
- Amina Figarova Sextet with Alex Pope Norris, Wayne Escoffery, Bart Platteau, Yasushi Nakamura, Rudy Royston Dizzy's Club 7:30, 9:30 pm \$35
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$5
- New Alchemy Jazz Orchestra; Wayne Tucker Sextet The Django at The Roxy Hotel 7:30, 10:30 pm
- Raphael D'lugoff Trio +1; Joe Farnsworth Trio; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- Louis Armstrong Legacy Jam hosted by Carol Sudhalter Flushing Town Hall 7 pm \$10
- Bruce Forman's The Red Guitar The Green Room at Yotel 7 pm \$22
- Mamiko Watanabe Trio with Santi Debriano, Francisco Mela Jazz at Kitano 8, 10 pm \$18
- Darius Jones Quartet with Joel Ross, Sean Conly, Kush Abadey The Jazz Gallery 7:30, 9:30 pm \$15
- The Music of Bob Brookmeyer directed by Ryan Truesdell with Tim Ries, Ethan Helm, Donny McCaslin, Lucas Pino, Scott Robinson, Owen Broder, Augie Haas, Tony Kadleck, Nadje Noordhuis, Riley Mulherkar, Tim Hagans, Mike Davis, John Mosca, Alan Ferber, George Flynn, Gary Versace, Drew Gress, John Hollenbeck, Wendy Gilles Jazz Standard 7:30, 9:30 pm \$30
- Camille Bertault/Leo Genovese; Tuomo Uusitalo Mezzrow 7:30, 10:30 pm \$20
- Danny Bacher, Allen Farnham, Dean Johnson Saint Peter's Church 1 pm \$10
- Emanuele Cisi Quartet with Tadataka Unno, Mike Karn, Peter Van Nostrand; Simona Premazzi Quintet with Ben Monder, Mark Shim, Joe Martin, Kush Abadey; Andrew Kushnir Smalls 7:30, 10:30 pm 1 am \$20
- Milton Suggs Quintet with Stantawn Kendrick, Jonathan Thomas, Dezron Douglas, Norman Edwards, Jr. Smoke 7, 9, 10:30 pm \$20
- Maria Grand, Savannah Harris, Rajna Swaminathan, Kalia Vandever, Imani Uzuri, Ganavya Doraiswamy, Aaron Parks, Kanoa Mendenhall The Stone at The New School 8:30 pm \$20
- Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35

### Thursday, January 9

- Jinjoo Yoo Duo 1986 Est. Wine Bar & Lounge 8 pm
- Nicole Zuraitis 55Bar 7 pm
- Olin Clark Trio with Dan Montgomery, Owen Hyde; Hendrik Meurkens Trio with Mike Ekroth, Joe Fitzgerald Bar Next Door 6:30, 8:30, 10:30 pm \$12
- John Pizzarelli/Jessica Molaskey Birdland 5:30 pm \$25-30
- Kurt Elling Birdland 8:30, 11 pm \$40-50
- Frank Catalano Quartet Birdland Theater 7, 9:45 pm \$20-30
- Philly Reunion: Christian McBride, Joey DeFrancesco, Lil' John Roberts, Kurt Rosenwinkel Blue Note 8, 10:30 pm \$45
- Winter Jazzfest: Mark Guiliana Beat Music; yMusic with guests; Taylor McFerrin Bowery Ballroom 7 pm \$35
- Cafe Bohemia Quartet led Jon Erik Kelloso Café Bohemia 8, 10 pm \$15
- Equilibrium Cleopatra's Needle 7 pm
- Brianna Thomas Band Dizzy's Club 7:30, 9:30 pm \$40
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$10
- Victor Gould Trio; Lauren Henderson The Django at The Roxy Hotel 7:30, 10:30 pm
- Tyler Blanton Urban Archivers; Greg Glassman Quintet; Avi Rothbard Fat Cat 7, 10 pm 1:30 am \$10
- New Ear Festival: Brandon Lopez and the TAK Ensemble; Laura Cocks, Madison Greenstone, Charlotte Mundy, Marina Kifferstein, Ellery Trafford Fridman Gallery 10 pm \$20
- Pedrito Martinez Ginny's Supper Club 7, 9 pm \$25
- AirTrain Jazz Festival: John Gray Jamaica Air Train Station 5 pm
- Jeremy Dutton Jamaica Center for Arts and Learning 8 pm \$10
- Ladies Day Jazz Quartet: MJ Territo, Linda Presgrave, Iris Omig, Lucianna Padmore Jazz at Kitano 8, 10 pm \$18
- Darcy James Argue' Secret Society with Alexa Tarantino, Rob Wilkerson, Sam Sadigursky, Quinsin Nachoff, Carl Maraghi, Sam Hoyt, Jonathan Powell, Matt Holman, Nadje Noordhuis, Ingrid Jensen, Mike Fahie, Sara Jacovino, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$30
- Melissa Aldana Quartet with Shai Maestro, Pablo Menares, Kush Abadey Jazz Standard 7:30, 9:30 pm \$30
- Winter Jazzfest: Kokoroko; Moses Boyd; Poppy Ajudha; Sarathy Korwar Le Poisson Rouge 6:30 pm \$35
- Rachel Z, Mino Cinelu, Matt Penman; Spike Wilner Mezzrow 7:30, 10:30 pm \$20
- Nublu Orchestra; Brandon Coleman; Ilhan Ersahin, Dave Harrington, Kenny Wollesen Nublu 151 8 pm \$15
- Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin The Owl Music Parlor 7:30 pm \$10
- Hayes Greenfield Trio with Dean Johnson, Todd Turkisher, Joris Teepe Quintet with Wayne Escoffery, Leo Genovese, Pete Votazic, Gerry Gibbs; Davis Whitfield Smalls 7:30, 10:30 pm 1 am \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$38
- Maria Grand, Savannah Harris, Nick Dunston, Amirtha Kidambi, Joel Ross The Stone at The New School 8:30 pm \$20
- Michelle Zangara Trio with Rob Block, Ben Meigners Uke Hut 8 pm \$20
- Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35
- Lisa Hilton's Chalkboard Destiny with JD Allen, Luques Curtis, Rudy Royston Weill Recital Hall at Carnegie Hall 8 pm \$29
- Tamir Hendelman Spirit of Israel Ensemble with Yotam Silberstein, Asaf Yuria, Noam Wiesenberg, Daniel Dor Yamaha Artist Services Center Piano Salon 7 pm \$20-30

### Friday, January 10

- Anna Kolchina/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Tessa Souter; Dan Pugach Nonet +1 55Bar 6, 10 pm
- Clark Gayton and Superslicks Bar Lunático 8:30, 10 pm \$10
- Rale Micic Trio with Jared Gold, Jason Tiemann Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Kurt Elling Birdland 8:30, 11 pm \$40-50

- Frank Catalano Quartet Birdland Theater 7, 9:45 pm \$20-30
- Winter Jazzfest: Kristina Koller Band with Nick Brust, Fima Chupakhin, James Robbins, Juan Chivassava; Tra\$h Magnolia; Aaron Whiby's Cousin From Another Planet with Keith Loftis, Charlie Burnham, David Phelps, Fred Cash, Gintas Janusonis; Michael Mayo; Bright Dog Red; Joe Pignato, Cody Davies, Anthony Berman, Eric Person, Tyreek Jackson, Mike LaBombard, Matt Coonan The Bitter End 6:45 pm \$55-150
- Philly Reunion: Christian McBride, Joey DeFrancesco, Lil' John Roberts, Kurt Rosenwinkel Blue Note 8, 10:30 pm \$45
- Walter Parks with guest Bernard Purdie; The Unlawful Assembly Café Bohemia 8, 10 pm \$15
- Didi Grooves Duo Cleopatra's Needle 8 pm
- Winter Jazzfest: Jure Pukli's Broken Circles with Charles Altura, Joel Ross, Matt Brewer, Kweku Sumbry; Godwin Louis' Global with Billy Buss, Joel Ross, Axel Tosca Laugart, Jonathan Michel, Obed Calvaire; Nikara and Black Wall Street with Hailey Niswanger, Stephen Fowler, Paul Wilson, Parker McAllister, Corey Sanchez, David Frazier, Jr.; MAE.SUN: Hailey Niswanger, Nikara Warren, Aaron Liao, Andrew Renfroe, Axel Languart, David Frazier, Jr.; Marc Ribo's Ceramic Dog with Shahzad Ismaily, Ches Smith; Jaimie Branch's Fly or Die with Lester St. Louis, Jason Ajemian, Chad Taylor The Dance 6 pm \$55-150
- Brianna Thomas Band Dizzy's Club 7:30, 9:30 pm \$40
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Rita with Brendan Skidmore The Django at The Roxy Hotel 7:30, 10:30 pm
- Miiki Yamanaka; Josh Evans; Ray Gallon Fat Cat 6, 10:30 pm 1:30 am \$10
- New Ear Festival: Susie Ibarra and Dream Time Ensemble; Jennifer Choi, Claudia Acuña, Yuka Honda, Jake Landau Fridman Gallery 10 pm \$20
- Damien Escobar with Alex Boyé, Wy Higgins's Sing Harlem Choir Ginny's Supper Club 7 pm \$45
- Tony Malaby, Angelica Sanchez, Tom Rainey Greenwich House Music School 8 pm \$20
- Aruán Ortiz Happy/Lucky no. 1 8 pm \$20
- Bruce Cox Quartet with Marion Cowings Jazz 966 8 pm \$20
- Ed Laub Trio with Bill O'Connell, Martin Pizzarelli Jazz at Kitano 8, 10 pm \$34
- Darcy James Argue' Secret Society with Alexa Tarantino, Rob Wilkerson, Sam Sadigursky, Quinsin Nachoff, Carl Maraghi, Sam Hoyt, Jonathan Powell, Matt Holman, Nadje Noordhuis, Ingrid Jensen, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Jorge Roeder, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$30
- Lizz Wright with Chris Bruce, Adam Levy, Kenny Banks, Sr., David Cook, Ben Zwerin, Jack DeBoe Jazz Standard 7:30, 9:30 pm \$35
- Winter Jazzfest: Ron Artis II and The Truth with Ernie Ercaela, Jr., Justin Chittams; Steven Bernstein's Millennial Territory Orchestra @20 with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Ben Perowsky, Catherine Russell; Mark Guiliana Quartet with Chris Morrissey, Shai Maestro, Jason Rigby and guest Gretchen Parlato Le Poisson Rouge 7:45 pm \$55-150
- Lenny White 70th Birthday Celebration: Lenny White Quartet with Dave Stryker, Mike Lee, Ed Howard Made In New York Jazz Café 7, 9 pm \$30
- Winter Jazzfest: Sunny Jain's Wild Wild East with Grey McMurray, Pawan Benjamin, Kenny Bentley; Ikebe Shakedown; Gregoire Maret/Romain Collin's Americana; Braxton Cook with Henoc Montes, Andrew Renfroe, Curtis Nowosad; Butcher Brown: Corey Fonville, Devonne Harrison, Andrew Randazzo, Morgan Burrs, Marcus Tenney; Madison McFerrin Mercury Lounge 6:45 pm \$55-150
- Ben Wolfe, Yotam Silberstein, Aaron Kimmel, Bob DelMeo Mezzrow 7:30, 10:30 pm \$20
- Winter Jazzfest: Angela Morris' Skellettes with Nathaniel Morgan, Jason Ajemian, Booker Stardrum; Nate Wooley's Columbia Icefield with Mary Halvorson, Susan Alcorn, Ryan Sawyer; Mary Latimore; Mary Halvorson/John Dieterich; Blacks Myths: Luke Stewart/Warren Crudup III Nublu 151 7 pm \$55-150
- Delfeayo Marsalis Uptown Jazz Orchestra with Tonya Boyd-Cannon, Khari Allen Lee, Amari Ansari, Roderick Paulin, Orlando Gilbert, Roger Lewis, Terrance Taplin, Jeffery Miller, Brice Miller, Andrew Baham, Scott Frock, John Gray, Sean Mason, David Pulpush, Joseph Dyson, Jr. Rockwood Music Hall Stage 2 8:30 pm \$18-20
- Pedrito Martinez Rockwood Music Hall Stage 2 9:45 pm \$18-20
- Andy Bianco Trio Room 623 at B2 Harlem 10 pm \$10-20
- Spiritual Sounds and The Jazz Age: Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$40-130
- William Parker's Trail of Tears Continuum 1492-2020 with Fred Moten, Tracie Morris, Mara Rosenbloom, AnnelMarie Sandy, Steve Swell, Rob Brown, Dave Sewelson, Hamid Drake, Andrea Wolper, Raina Sokolov Gonzalez, Patricia Nicholson, Jason Jordan, Miriam Parker, Jo Wood Brown Roulette 8 pm \$25
- Winter Jazzfest: The Era Footwork Crew; Hypnotic Brass Ensemble; KOKOROKO; Hailu Mergia S.O.B.'s 7 pm \$55-150
- Shawn Lovato's Microcosms with Michaël Attias, Patti Kilroy, Hannis Brown, Santiago Leibson, Shawn Lovato, Vinnie Sperrazza, Colin Hinton; Jein: Lisa Hoppe, Todd Neufeld, Aaron Edgcomb, Vinnie Street Studio 8, 9 pm
- Fumi Gomez 4tet Shine 7 pm
- Michael Sarian Quartet Silvana 6 pm
- Mike Rodriguez Sextet with John Ellis, Gary Versace, Hamish Smith, Joe Martin, Ele Howell, Obed Calvaire; Philip Dizack Quartet with Shai Maestro, Daryl Johns, Jeremy Dutton; Brooklyn Circle Smalls 7:30, 10:30 pm 1 am \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$38
- Laurel Snyder; JAV; Lester St. Louis/Chris Williams Spectrum 7 pm \$15
- Maria Grand, Kanoa Mendenhall, Jeremy Dutton The Stone at The New School 8:30 pm \$20
- Winter Jazzfest: Theo Bleckmann's Mixtape with Mike King, Chris Tordini, Ulysses Owens, Jr.; Matthew Whitaker Quartet with Marcos Robinson, Karim Hutton, Isaiah Johnson; Connie Han Trio with Ivan Taylor, Bill Wysaske; YES! Trio: Ali Jackson, Aaron Goldberg, Omer Avital; The Jazz Gallery Allstars: Miguel Zenón, Morgan Guerin, Joel Ross, Charles Altura, Gerald Clayton, Matt Brewer, Kendrick Scott, Renee Neufville; Michael Olatuja's Lagos Pepper Soup with Etienne Stadwyk, Terreon Gulley, Brandee Younger, Thana Alexa, Rasul A. Salaam, Cossandra James Subculture 6:15 pm \$55-150
- Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35
- Winter Jazzfest: Joey Alexander; Ambrose Akinmusire Quartet with Sam Harris, Harish Raghavan, Justin Brown; Makaya McCraven's In These Times with Irvin Pierce, Greg Ward, Brandee Younger, Joel Ross, Junius Paul; Igmarr Thomas' Revive Big Band Webster Hall 7 pm \$55-150
- Winter Jazzfest: Nasheet Waits By Sea with Nduduzo Makhathini, Immanuel Wilkins, Rashaan Carter; Jamie Baum and Short Stories with Gregoire Maret, Mark Shim, Andy Milne, Joe Martin, Jeff Hirschfield; Kendra Shank Tribute To Abbey Lincoln with Frank Kimbrough, Billy Drewes, Dean Johnson, Matt Wilson; Quiana Lynell with Alex Wintz, Willerm Dellisfort, Jonathan Michel, Darrian Douglas; Christian Sands Quintet with Yasushi Nakamura, Clarence Penn, Keyon Harrold, Marvin Sewell; David Kikoski Trio with Ed Howard, Joe Farnsworth Zinc Bar 6 pm \$55-150
- Valery Ponomarev Big Band Zinc Bar 10:30 pm 12 am \$20
- Winter Jazzfest: Kalia Vandever with Theo Walentyn, Lee Meadvin, Nick Dunston, Connor Parks; Petros Klampanis Trio with Kristjan Randalu, Obed Calvaire; Ted Poor Trio with Cuong Vu, Kris Davis; Todd Sickafoose's Tiny Resisters with Jenny Scheinman, Ben Goldberg, Kirk Knuffke, Erik Deutsch, Rob Reich, Kyle Sanna, Mark Ferber Zürcher Gallery 7:30 pm \$55-150

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## Saturday, January 11

- Tony Tixer Apollo Theater & Music Café 10 pm \$22
- Paul Austerlitz/John Loggia; Ras Moshe Burnett, Aron Namerwirth, Charley Sabatino, Colin Hinton; Eric Plaks, Nick Lyons, Evan Crane, Dan Kurfirst Aron's Place 7:30 pm \$10
- Patrick Cornelius Trio with Rick Rosato, Carl Allen Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Sara Gazarek Birdland 5:30 pm \$30
- Kurt Elling Birdland 8:30, 11 pm \$40-50
- Veronica Swift with Emmet Cohen Trio Birdland Theater 7, 9:45 pm \$20-30
- Winter Jazzfest: Naissam Jalal's *Quest of The Invisible*; Anne Pacéo with Tony Paeleman, Pierre Perchaud, Christophe Panzani, Ann Shirley; Plume with Kush Abadey; Thomas de Pourquery and Supersonic with Laurent Bardainne, Fabrice Martínez, Arnaud Roulin, Frederick Galley, Edward Perraud, Jaimie Branch; Jonathan Jurion's *Le Temps Fou* with Jowee Omicil; Eym Trio; Elie Dufour, Yann Phayphet, Marc Michel The Bitter End 6:15 pm \$55-150
- Philly Reunion: Christian McBride, Joey DeFrancesco, Lil' John Roberts, Kurt Rosenwinkel Blue Note 8, 10:30 pm \$45
- Wallace Roney Quintet Café Bohemia 8, 10 pm \$30
- Denton Darlen Trio Cleopatra's Needle 8 pm
- Winter Jazzfest: Helen Sung's *Sung With Words* with Christie Dashiell, Steve Wilson, Reuben Rogers, Kush Abadey; *Unholy Row*: Jason Lindner, Tim Lefebvre, Mark Guiliana; Susan Alcorn Quintet with Mary Halvorson, Mark Feldman, Michael Formanek, Ryan Sawyer; CUP: Nels Cline/Yuka C. Honda; Anna Webber's *Clockwise* Septet with Jeremy Viner, Jacob Garchik, Christopher Hoffman, Matt Mitchell, Chris Tordini, Ches Smith The Dance 7:15 pm \$55-150
- Russell Hall's *The Feeling of Romance* with Vuyo Sotashe, Martina DaSilva, Vanessa Perea; Ruben Fox, Julian Lee, Mathis Picard, Emmet Cohen, Kyle Poole, Nick Russo Dizzy's Club 7:30, 9:30 pm \$45
- Charles Turner and Uptown Swing Dizzy's Club 11:15 pm \$20
- Mike DiRubbo Quartet with Brian Charette, Ugonna Okegwo; Freddy Deboe Band The Django at The Roxy Hotel 7:30, 10:30 pm
- Rafael Monteagudo; Duane Eubanks; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- New Ear Festival: William Hooker's *The Symphonie Excerpts* with Marc Edwards, Theodore Woodward, Matt Chilton; Joanna Mattrey solo Fridman Gallery 9, 10 pm \$20
- Aruán Ortiz Happy Lucky no.1 8 pm \$20
- Mark Soskin Quartet with Rich Perry, Jay Anderson, Matt Wilson Jazz at Kitano 8, 10 pm \$34
- Jen Shyu's *Zero Grasses* The Jazz Gallery 7:30, 9:30 pm \$30
- Liz Wright with Chris Bruce, Adam Levy, Kenny Banks, Sr., David Cook, Ben Zwerin, Jack DeBoe Jazz Standard 7:30, 9:30 pm \$35
- Winter Jazzfest: Becca Stevens with Michelle Willis, Chris Tordini, Jordan Perlon, Jan Esbra; Lakecia Benjamin's *Pursuance—The Music of the Coltranes* with Reggie Workman, Regina Carter, Marcus Strickland, Greg Osby, Lonnie Plaxico, Darrell Green; Issac Delgado Le Poisson Rouge 6:30 pm \$55-150
- Lenny White 70th Birthday Celebration: Lenny White Trio with Tom Guarna, Richie Goods Made In New York Jazz Café 7, 9 pm \$30
- Winter Jazzfest: Marquis Hill *New Gospel Revisited* with Walter Smith III, Joel Ross, James Francis, Harish Raghavan, Kendrick Scott; Nir Felder Trio with Matt Penman, Jimmy Macbride; *Hypnotic Brass Ensemble*; Kassa Overall's *I Think I'm Good* with Melanie Charles, J Hoard, Paul Wilson, Mike King, Morgan Guerin, Carlos Overall; Theo Croker's *Star People Nation* with Mike King, Eric Wheeler, Michael Ode; *Heroes Are Gang Leaders*: James Brandon Lewis, Thomas Sayers Ellis, Randall Horton, Luke Stewart, Jenna Camille, Melanie Dyer, Heru Shabaka-ra, Devin Brahja Waldman, Bonita Lee Penn, Brandon Moses, Nettie Chickering, Warren Trae Crudup III Mercury Lounge 6:45 pm \$55-150
- Ben Wolfe, Yotam Silberstein, Aaron Kimmel Mezzrow 7:30 pm \$20
- Chiemi Nakai Trio with Ben Willis, Juan Felipe Mayorga and guest Mamiko Taira Michiko Studios 7 pm \$20
- JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould Minton's 7:30, 9:30 pm \$25
- Jay Clayton/Ken Filiano; Peering Sound with guest Daniel Carter Mirror Tea House 8 pm \$10
- Winter Jazzfest: Amirtha Kidambi/Lea Bertucci; Dominique Fils Aime; Nite Bju: Val Jeanty, Candice Hoyes, Mimi Jones; Tommaso Cappellato; Jessica Jones Quartet with Tony Jones, Stomu Takeishi, Kenny Wollesen Nublu 151 7 pm \$55-150
- Winter Jazzfest—Steve Dalachinsky Celebration: Daniel Carter, Dave Liebman, Matthew Shipp, Ellen Christi, Lisa Sokolov, Cooper Moore, Jean Carla Rodica, Gerald Cleaver, Ingrid Laubrock, Jaimie Branch, Ka Baird, Sarah Bernstein, Kenny Wollesen, James Brandon Lewis, Shelley Hirsch, Pasquale Gangino, Samara Lubelski, Charlie Waters, Jason Kao Hwang, Tom Surgal, Lin Culberston, Ira Kaplan, Georgia Hubley, Baba Israel, Kris Davis, Luke Stewart, Ernie Brooks, Matt Motell, Kevin Shea, Nicola Hein Nuyorican Poets Café 8 pm
- Spiritual Sounds and The Jazz Age: Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$40-130
- William Parker's *Trail of Tears Continuum 1492-2020* with Fred Moten, Tracie Morris, Mara Rosenbloom, AnneMarie Sandy, Steve Swell, Rob Brown, Dave Sewelson, Hamid Drake, Andrea Wolper, Raina Sokolov Gonzalez, Patricia Nicholson, Jason Jordan, Miriam Parker, Jo Wood Brown Roulette 8 pm \$25
- Winter Jazzfest: Tia Fuller Quartet with Eric Wheeler, Andrew Renfro, Michael Ode; Revelator: Peter Apfelbaum, Will Bernard, Aaron Johnston and guest Bill Laswell; Donny McCaslin with Ryan Dahle, Tim Lefebvre, Zach Danziger, Rachel Eckroth and guest Gail Ann Dorsey S.O.B.'s 7:30 pm \$55-150
- Reggie Woods Quartet Sistas' Place 9, 10:30 pm \$20
- Mike Rodriguez Sextet with John Ellis, Gary Versace, Hamish Smith, Joe Martin, Ele Howell, Obed Calvaire; Philip Dizack Quartet with Shai Maestro, Daryl Johns, Jeremy Dutton; Eric Wyatt Smalls 7:30, 10:30 pm 1 am \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$38
- Shai Bachar Soapbox Gallery 8 pm \$20
- Stanley Jordan; Grace Kelly Sony Hall 11 am \$35
- Maria Grand, Kalia Vandever, Kanoa Mendenhall, Jeremy Dutton The Stone at The New School 8:30 pm \$20
- Winter Jazzfest: Laila Biali; *The Cookers*: Billy Harper, Eddie Henderson, David Weiss, Donald Harrison, George Cables, Cecil McBee, Billy Hart; Harold Lopez-Nussa Quartet with Ruy Lopez-Nussa, Gaston Joya, Mayquel Gonzalez; Kat Edmonson with Matt Munisteri, Aaron Thurston, Roy Duniap, Bob Hart; Rene Marie's *Experiment In Truth* with John Chin, Elias Bailey, Quentin E. Baxter; Gregg August's *Dialogues on Race* with John Ellis, Bruce Williams, JD Allen, Ken Thomson, John Bailey, Frank Lacy, Marcus Rojas, Luis Perdomo, Donald Edwards Subculture 6:15 pm \$55-150
- Winter Jazzfest: James 'Blood' Ulmer; Harriet Tubman: J.T. Lewis, Brandon Ross, Melvin Gibbs The Sultan Room 7 pm \$30
- Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35
- Winter Jazzfest: Brandee Younger's *Soul Awakening* with Chelsea Baratz, Anne Drummond, Dezron Douglas, Allan Mednard; Makaya McCraven Tribute To Gil Scott Heron with Irvin Pierce, Greg Ward, Marquis Hill, Brandee Younger, Joel Ross, Junius Paul; Terrace Martin's *Grey Matter* with Paul Cornish, Dominic Sanders, Jonathan Pinson; Robert Glasper Electric Trio with Burniss Travis II, Justin Tyson and guest DJ Jahi Sundance; Karriem Riggins with guests Webster Hall 7 pm \$55-150
- Winter Jazzfest: Steve Lehman Trio with Matt Brewer, Damion Reid and guest Craig Taborn; Samantha Boshnack's *Seismic Belt* with Jessica Pavone, Sarah Bernstein, Chris Credit, Kai Ono, Lisa Hoppe, Jacob Shandling; Jim Snidero's *Project-K* with Helen Sung, Harish Raghavan, Jonathan Barber, Do Yeon Kim; Pasquale Grasso; George Burton's *Reciprocity* with Alexa Barchini, Tim Warfield, Chris Hemingway, Pablo Menares, Nazir Ebo; Axel Tosca with Daniel Winshall, David Fraizer, Jr., Felipe Fournier Zinc Bar 6:30 pm \$55-150
- Winter Jazzfest: Sara Serpa; Nduduzo Makhathini; Alan Braufman's *Valley of Search* with Cooper Moore; Uri Caine's *The Passion of Octavius Catto* with Mike Boone, Clarence Penn, Barbara Walker Zürcher Gallery 7:15 pm \$55-150

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## Come hear Mark speak live!

**2020 NYC WINTER JAZZFEST**  
Sunday, January 12, 2020, 5 p.m. to 6 p.m.

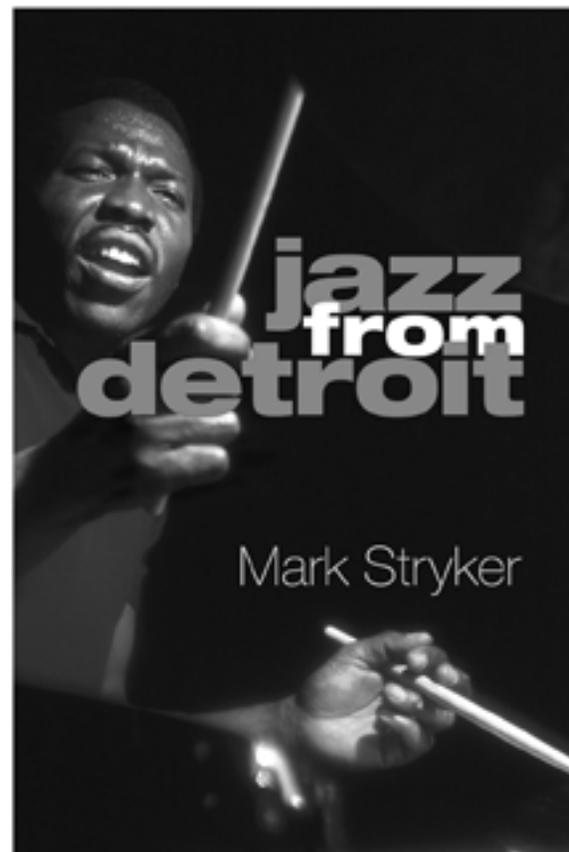
### SMALLS JAZZ CLUB

w/ Gerald Cleaver & Violet Hour  
Thursday, January 16, 2020

Top of each set by Detroit-born drummer Gerald Cleaver's Violet Hour sextet, celebrating the CD release of "Live at Firehouse 12" (Sunnyside)

Mark Stryker is an award-winning arts journalist and critic based in Detroit, Michigan, specializing in jazz, classical music, and visual art.

Learn more about Mark's events and musings at the Jazz from Detroit, expanded website, [JazzfromDetroit.com](http://JazzfromDetroit.com)



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**GINNY'S**  
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**JANUARY**  
**EVENTS**

**THURS JAN 2ND • 7PM & 9PM**  
HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

**SAT JAN 4TH • 8PM**  
HARLEM BLUES PROJECT

**THURS JAN 9TH • 7PM & 9PM**  
HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

**FRI JAN 10TH • 7PM**  
ICM PARTNERS PRESENT:  
DAMIEN ESCOBAR WITH ALEX BOYÉ &  
VY HIGGINSEN'S SING HARLEM CHOIR

**THURS JAN 16TH • 8PM**  
SUGARTONE  
BRASS BAND

**FRI JAN 17TH • 8PM**  
JOHNNY O'NEAL

**SAT JAN 18TH • 8PM**  
THE MUSIC IS EARTH WIND & FIRE  
MATHIS SOUND  
ORCHESTRA

**THURS JAN 23RD • 7PM & 9PM**  
HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

**FRI JAN 24TH • 8PM**  
WALKER ENTERTAINMENT GROUP  
PRESENTS  
**ERIC BROWN**

**SAT JAN 25TH • 8PM**  
IN RESIDENCE: AWAKENING  
**C. ANTHONY BRYANT**

**THURS JAN 30TH • 7PM & 9PM**  
HAVANA IN HARLEM  
**PEDRITO MARTINEZ**

**FRI JAN 31ST • 8PM**  
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**Sunday, January 12**

- Madeleine Peyroux Bar Lunático 9 pm \$10
- Connie Han Birdland 5:30 pm \$30
- Stacey Kent Birdland 8:30, 11 pm \$40
- Allison Miller's Boom Tic Boom with Jenny Scheinman, Kirk Knuffe, Ben, Myra Melford, Todd Sicksafoose Birdland Theater 7 pm \$20-30
- Emmet Cohen Trio Birdland Theater 9:45 pm \$20-30
- Daniel Bennett Group Blue Note 11:30 am 1:30 pm \$39.50
- Philly Reunion: Christian McBride, Joey DeFrancesco, Lil' John Roberts, Kurt Rosenwinkel Blue Note 8, 10:30 pm \$45
- Ashcan Orchestra; Booker Stardrum, John McCowen, Miranda Javid Brooklyn Conservatory of Music 8 pm \$15
- Wallace Roney Quintet Café Bohemia 8, 10 pm \$30
- Markus Ruiz Quintet with Wayne Escoffery, Adrian Ruiz, Marcos Varela, Donald Edwards Club Bonafide 7 pm \$20
- The Brubeck Brothers: Darius, Chris and Dan Brubeck with Dave O'Higgins Dizzy's Club 7:30, 9:30 pm \$35
- Juan Pablo Carletti solo; Aron Namemwirth, Dave Sewelson, Colin Hinton, Chris Pitsiokos, JAV, Kevin Murray Downtown Music Gallery 6, 7, 8 pm
- Terry Waldo's Gotham City Band; Justin Robinson Fat Cat 6, 9 pm \$10
- Intergenerational Jam Session Jazz Museum in Harlem 2 pm \$10
- Tivon Pennicott and Strings with Keyon Harold, Yasushi Nakamura, Joe Saylor, Yoojin Park, Jae Young Bea, Luis Casal, Marco Sabatino, Joshua Kail, Amy Kang, Reenat Pinchas, Johannes Felscher Jazz Standard 7:30, 9:30 pm \$30
- Winter Jazzfest: From Detroit To The World—Celebrating The Jazz Legacy Of Detroit and Honoring Marcus Belgrave: Ron Carter, Sheila Jordan, Johnny O'Neal, Dwight Adams, Louis Hayes; Joan Belgrave Ensemble with Ibrahim Jones, Brandon Williams, Zen Zadravec, Greg Glassman; Marcus Belgrave Legacy Ensemble: Robert Hurst, Ali Jackson, Karriem Riggins, Kelvin Sholar, Dwight Adams, Theo Croker, JD Allen Le Poisson Rouge 5 pm \$55
- Lenny White 70th Birthday Celebration: Lenny White Trio with George Cables, Alex Blake Made In New York Jazz Café 6, 8 pm \$30
- Randy Ingram, Drew Gress, Jochen Rueckert; Chris Flory Mezzrow 7:30, 10:30 pm \$20
- The Royal Bopsters: Amy London, Holli Ross, Pete McGuinness, Dylan Pramuk Minton's 6 pm \$20
- Alexis Cole Trio with Roni Ben-Hur, Dean Johnson North Square Lounge 12:30, 2 pm
- Winter Jazzfest—Sounds of the Dutch Underground: Tin Men and The Telephone; Tineke Postma's Freya with Jonathan Finlayson, Matt Brewer, Dan Weiss; Niels Broos/Jamie Peet, Binkbeats Nublu 151 7 pm \$25
- Zack Clarke Trio with Kim Cass, Dre Hovecar The Owl Music Parlor 7:30 pm \$10
- Ropeadope CTRL ALT JAZZ hosted by Anu Sun: Aaron Parks, Matthew Stevens, Tim Lefebvre, Corey Fonville and guests Chet Dexas, C R O W N, J. Hoard, Sasha Masakowski; Adrian Harpham with Fred Cash, Bruce Flowers, Marvin Sewell and guests Darren Hoffman, Aaron Whitby, Greg Dayton, Derek Nievergelt Rockwood Music Hall Stage 2, 10 pm \$10
- Charles Davis, Richie Clements, David Colding, TC III Russian Samovar 3 pm
- Anwar Marshall Saint Peter's Church 6 pm
- Rodger Fox Big Band with Erna Ferry ShapeShifter Lab 8 pm
- Mike Kam Quartet with Harry Allen, Konrad Paszkudzki, Mark Taylor; Bruce Harris Quartet; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 7, 9 pm \$38
- Winter Jazzfest: Kris Davis' Diatom Ribbons with Terri Lyne Carrington, Val Jeanty and guests Tony Malaby, Trevor Dunn The Sultan Room 7 pm \$25
- Miguel Zenón/Gerald Clayton Teatro Latea 7 pm \$20
- Linda Presgrave Quartet with Stan Chovnick, Kenji Yoshitake, Seiji Ochiai Tomi Jazz 7 pm
- Scott Colley Quartet with Ralph Alessi, Craig Taborn, Nasheet Waits Village Vanguard 8:30, 10:30 pm \$35

**Monday, January 13**

- Jim Ridl 55Bar 7 pm
- Arthur Kell Quartet with Brad Shepik, Nate Radley, Mark Ferber Bar Lunático 8:30, 10 pm \$10
- Lisa Hoppe Trio with Samantha Boshnak, Stephen Boegehold; Aimee Allen Trio with Freddie Bryant, Danton Boller Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Count Basie Orchestra directed by Scotty Barnhart Birdland 7 pm \$40-50
- Peter Cincotti Birdland Theater 8:30 pm \$20-30
- Harold López-Nussa Y Amigos with Ruy Adrián López-Nussa, Julio Cesar Gonzalez, Mayquel Gonzalez, Pedrito Martinez, Grégoire Maret, Earl Brooks, Jr. Blue Note 8, 10:30 pm \$35
- Elinor Speirs, Dan O'Brien, Rob Patrick, Ben Stapp, Raf Vertessen; Stephen Gauci, Adam Lane, Kevin Shea; Jeremy Carlstedt Ensemble; Francesco Marrocci, Daniel Carter, Dan Blake, Francisco Mela; Thriambos: Josh Sinton, Daniel Carter, Dave Sewelson; Kevin Eichenberger, Will Bollinger, James Gibian Bushwick Public House 7 pm \$10
- Wallace Roney Quintet Café Bohemia 8, 10 pm \$30
- Isaiah J. Thompson Quartet with Julian Lee, Philip Norris, Domo Branch Dizzy's Club 7:30, 9:30 pm \$35
- Ned Goold Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- JFA Jam Session Jazz Museum in Harlem 6:30 pm
- Winter Jazzfest: Artemis: Renee Rosnes, Ingrid Jensen, Anat Cohen, Melissa Aldana, Noriko Ueda, Allison Miller; Kevin Eubanks/Orrin Evans Experience; Allison Miller's Boom Tic Boom with Jenny Scheinman, Kirk Knuffe, Ben, Myra Melford, Todd Sicksafoose Le Poisson Rouge 7:30 pm \$35
- Brandon Goldberg, Luques Curtis, Donald Edwards; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- French Quarter Festival: Geraldine Laurent Quartet with Laurent de Wilde, Ira Coleman, Billy Drummond; Anne Pacey with Christophe Panzani, Isabel Sorling, Tony Paeleman; Plume with Leonardo Montana, Geraud Portal, Kush Abadey; Jonathan Jurion Quintet with Josiah Woodson, Jowee Omicil, Michel Alibo, Samuel Lavisio; EYM Trio: Elie Dufour, Yann Phayphet, Marc Michel; Ben Barnett Smalls 7:30 pm 1 am \$20
- Alex Conde Piano Flamenco Trio with Petros Klampanis, Jose Moreno Soapbox Gallery 7:30 pm \$20
- Winter Jazzfest: Mark Guiliana with guest; Golden Valley Is Now: Reid Anderson, Craig Taborn, Dave King The Sultan Room 7 pm \$25

**Tuesday, January 14**

- Stan Killian; Felix Pastorius 55Bar 7, 10 pm
- Rufus Capadoccia/Sheila Anozier Bar Lunático 8:30, 10 pm \$10
- Helena Kay Trio with Kaisa Maensivu, Angus Mason; David Leon Trio with Kenneth Jimenez, Francisco Mela Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Count Basie Orchestra directed by Scotty Barnhart Birdland 8:30, 11 pm \$40-50
- Maceo Parker Blue Note 8, 10:30 pm \$45
- Wallace Roney Quintet Café Bohemia 8, 10 pm \$30
- Christian Sands Trio Dizzy's Club 7:30, 9:30 pm \$35
- Jacob Melsha Dizzy's Club 11:15 pm \$5
- Pedro Giraudo Tango Quartet; Los Habaneros The Django at The Roxy Hotel 7:30, 10:30 pm
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop; Alexi David Fat Cat 7, 9 pm 12:30 am \$10
- Tim Berne, Ryan Ferreira, Nasheet Waits; Ben Monder, Gary Wang, Diego Voglino Halyard's 8, 10 pm \$10

- Michael Shapira Quartet Jazz at Kitano 8 pm
- Cal State-Northridge Jazz Combos with guest Ben Wendel The Jazz Gallery 7:30, 9:30 pm \$15
- Michael Leonhart Orchestra with guest Anat Cohen Jazz Standard 7:30, 9:30 pm \$30
- French Quarter: Jazz in NYC: Naissam Jala; Geraldine Laurent; Thomas de Pourquery and Supersonic with Laurent Bardainne, Fabrice Martinez, Arnaud Roulin, Frederick Galay, Edward Perraud Joe's Pub 6:30 pm \$15
- Geoffrey Keezer, Gillian Margot, Nicole Glover; Vanessa Perea Mezzrow 7:30, 10:30 pm \$20
- Jacques Schwarz-Bart; Justin Brown; Blaque Dynamite Nublu 151 8 pm \$15
- Camille Bertault with with Mederic Collignon, David Helbock Rockwood Music Hall Stage 3 10 pm \$20
- Chris Williams/Nick Dunston Trio; Valerie Skakun/Pat Spadine's Benches; Joanna Mattrey SEEDS 8, 9, 10 pm
- Gerry Gibbs Thrasher People with Jean Baptiste-Bocle, Erena Terakubo, Michael Eckroth, Marlon Martinez, Kyeshie Gibbs, Debbie Major; Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Jon Elbaz Smalls 7:30, 10:30 pm 1 am \$20
- Ches Smith, Craig Taborn, Mat Maneri and guest The Stone at The New School 8:30 pm \$20
- Winter Jazzfest: Mark Guiliana; Billy Martin with Soul Gnawa and guest Jason Lindner The Sultan Room 7 pm \$25
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35

**Wednesday, January 15**

- Melissa Stylianou; Mike Stern 55Bar 7, 10 pm
- Jonathan Finlayson Quartet with David Bryant, Christopher Tordini, Eric McPherson Bar Bayeux 8 pm
- Artur Akhmetov Trio with Nathan Garrett, Samvel Sarkisyan Bar Next Door 5:30 pm
- Count Basie Orchestra directed by Scotty Barnhart Birdland 8:30, 11 pm \$40-50
- Maceo Parker Blue Note 8, 10:30 pm \$45
- The Curtis Brothers' Algorithm: Zaccai and Luques Curtis Dizzy's Club 7:30, 9:30 pm \$35
- Jacob Melsha Dizzy's Club 11:15 pm \$5
- Freddie Hendrix Quintet The Django at The Roxy Hotel 11 pm
- Raphael D'Ugoff Trio +1; Don Hahn/Mike Carnacho Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Sari Kessler Quartet with John DiMartino, Steve Whipple, Andrew Atkinson Jazz at Kitano 8, 10 pm \$18
- Michael Leonhart Orchestra Jazz Standard 7:30, 9:30 pm \$30
- Geoffrey Keezer, Joe Locke, Michael Mayo; Stefano Doglioni Mezzrow 7:30, 10:30 pm \$20
- Pyschaudio; Jaleel Shaw; Antelope; Jaimie Branch/Jason Nazary Nublu 151 8 pm \$15
- Roni Ben-Hur, Harvie S, Tim Horner Saint Peter's Church 1 pm \$10
- Jeff McGregor Silvana 6 pm
- Gerry Gibbs Thrasher People with Jean Baptiste-Bocle, Erena Terakubo, Michael Eckroth, Marlon Martinez, Kyeshie Gibbs, Debbie Major; Francisco Mela Trio with Hery Paz, Juanma Trujillo; Neal Caine Smalls 7:30, 10:30 pm 1 am \$20
- David Weiss Sextet with Immanuel Wilkins, Nicole Glover, David Bryant, Eric Wheeler, E.J. Strickland Smoke 7, 9, 10:30 pm \$20
- Good for Cows: Devin Hoff/Ches Smith and guests Nels Cline, Kris Davis The Stone at The New School 8:30 pm \$20
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35

**Thursday, January 16**

- Jinjoo Yoo Duo 1986 Est. Wine Bar & Lounge 8 pm
- Scott Sharrard Grant Green Tribute Bar Lunático 8:30, 10 pm \$10
- Adam Cordero Trio with Odin Scherer, Henry Mermer; Daniel Eli Weiss Trio with Dave Baron, Aaron Seeber Bar Next Door 6:30, 8:30, 10:30 pm \$12
- University of North Texas One O'Clock Lab Band Birdland 5:30 pm \$30
- Count Basie Orchestra directed by Scotty Barnhart Birdland 8:30, 11 pm \$40-50
- Maceo Parker Blue Note 8, 10:30 pm \$45
- Winter Jazzfest: Scott Amendola/Wil Blades with guest Skerik; Mark Giuliana's Space Heroes with Chris Morrissey, Shane Endsley, Jason Rigby; Home Electric Band Brooklyn Bowl 7:30 pm \$15
- Cafe Bohemia Quartet led Jon Erik Kelloso Café Bohemia 8, 10 pm \$15
- Alan Rosenthal Duo Cleopatra's Needle 7 pm \$15
- Atom String Quartet: Dawid Lubowicz, Mateusz Smoczyński, Michał Zaborski, Krzysztof Lenczowski Dizzy's Club 7:30, 9:30 pm \$40
- Jacob Melsha Dizzy's Club 11:15 pm \$10
- Joe Farnsworth Trio; Sonny Step The Django at The Roxy Hotel 7:30, 10:30 pm
- Big Chief Donald Harrison/DJ Logic Drom 7:30 pm \$30
- Duane Eubanks and Company with James Hurt, Tarus Mateen, Eric McPherson Drom 10 pm \$20
- Reid Taylor Quintet Fat Cat 7 pm \$10
- Sugar Tone Brass Band Ginny's Supper Club 8 pm \$20
- AirTrain Jazz Festival: Augustin Grasso Quartet Jamaica Air Train Station 5 pm
- Carl Bartlett, Jr. Quartet with Hope Udobi, Steve Wood, Will Terrill Jazz at Kitano 8, 10 pm \$18
- Chris Tordini Quartet with Anna Webber, Red Wierenga, Dan Weiss The Jazz Gallery 7:30, 9:30 pm \$15
- David Murray Octet with Lakecia Benjamin, Josh Evans, Terry Green III, Mingus Murray, David Bryant, Russell Carter Jazz Standard 7:30, 9:30 pm \$30
- Roberta Pike, Virginia Mayhew, Mike Mintz; Spike Wilner Mezzrow 7:30, 10:30 pm \$20
- Gene Bertoncini/Roni Ben-Hur New York Public Library 96th Street Branch 4:30 pm
- Brandon Seabrook's Die Trommel Fatale; Now vs Now: Jason Lindner, Panagiotis Andreou, Justin Tyson; BIG YUKI Nublu 151 8 pm \$15
- Kenny Warren solo The Owl Music Parlor 7:30 pm \$10
- Gulli Björnsson; Dollshot; Matt McBane and Build ShapeShifter Lab 7 pm \$15
- Tuomo Uusitalo Shine 6 pm
- Gerald Cleaver Violet Hour Sextet with JD Allen, Andrew Bishop, Ben Waltzer, Chris Lightcap; Ameen Saleem Quartet with Josh Evans, Tadataka Unno, Jason Brown; Malick Koly Smalls 7:30, 10:30 pm 1 am \$20
- Cyrus Chestnut Birthday Celebration with Eric Wheeler, Chris Beck Smoke 7, 9 pm \$38
- Sirene Dantor Rene, Daniel Brevil, Markus Schwartz, Fanfan Jean Guy Rene, Nick Dunston, Ches Smith The Stone at The New School 8:30 pm \$20
- Linda Presgrave Quartet with Stan Chovnick, Kenji Yoshitake, Seiji Ochiai Tomi Jazz 7 pm
- Winter Jazzfest: Seu Jorge with Rogé; Anat Cohen and Choro Aventuroso Town Hall 8 pm \$55-85
- Eugene Pugachov Quartet with Chris Bacas, Chris Wright, Evan Hyde Uke Hut 8 pm \$20
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35

## Friday, January 17

- Anna Kolchina/JinJoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Craig Brann Trio with Nick Morrison, Sanah Kadoura Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Count Basie Orchestra directed by Scotty Barnhart Birdland 8:30, 11 pm \$40-50 Blue Note 8, 10:30 pm \$45
- ★ Maceo Parker Café Bohemia 8, 10 pm \$25
- Winter Jazzfest: Kendra Morris; Felix Pastorius and Hipster Assassins with Chris Ward, Tyler Blanton, Devin Collins; Kung Fu; DJ Logic and Friends with Billy Martin, Shanir Blumenkranz Brooklyn Bowl 7:30 pm \$35-75
- Scott Sharrard Grant Green Tribute
- Dan Furman Duo Cleopatra's Needle 8 pm
- Walter Blanding Quartet Dizzy's Club 7:30, 9:30 pm \$45
- Jacob Melsha Dizzy's Club 11:15 pm \$10
- Ken Fowser; Hudson Horns The Django at The Roxy Hotel 7:30, 10:30 pm
- Gregorio Uribe Drom 9:30 pm \$15
- ★ David Weiss Point of Departure Fat Cat 10:30 pm \$10
- Johnny O'Neal Ginny's Supper Club 8 pm \$25
- ★ Patricia Brennan's Raices Jarochas with Michael Formanek, Mauricio Herrera, Noel Brennan Happylucky no.1 8 pm \$20
- Winter Jazzfest: Huck; People's Champs; Mwenso and The Shakes House of Yes 6:30 pm \$30-55 Jazz 966 8 pm \$20
- Soul 4 Life with Pam Cornelius Jazz at Kitano 8, 10 pm \$34
- ★ Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel Jazz Standard 7:30, 9:30 pm \$30
- Jeb Patton/David Wong; Marc Devine Mezzrow 7:30, 10:30 pm \$20
- Winter Jazzfest: QNA; L'Rain; Phony Ppl; Kneebody; Adam Benjamin, Shane Endsley, Ben Wendel, Nate Wood and guest Mark Guiliana; Shigeto; Daedelus Music Hall of Williamsburg 7 pm \$30-55
- Winter Jazzfest: Sasha Berliner; Sphere Ensemble; Meshell Ndegeocello, Elio Villafrance, Chris Bruce; Quantic National Sawdust 10:30 pm \$30-55
- Gordon Grdina's Nomad Trio with Matt Mitchell, Jim Black; Tomoki Sanders; Casey Benjamin Nublu 151 8 pm \$15
- Winter Jazzfest: Keyon Harold with Nir Felder, Shedrick Mitchell, Burness Travis, Charles Haynes; Aneesa Strings; Taali's Were Most of Your Stars Out?; Ben Williams' I Am A Man with Marcus Strickland, Big Yuki, David Rosenthal, Bendji Allonce; José James' No Beginning No End 2; J. Hoard Rough Trade NYC 6:45 pm \$30-55
- Kenny Davis Quartet with Eddie Allen, Luciano Minetti, Jarrett Waiser; Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- Cyrus Chestnut Birthday Celebration with Eric Wheeler, Chris Beck Smoke 7, 9 pm \$38
- ★ Jonathan Finlayson, Stephan Crump, Ches Smith The Stone at The New School 8:30 pm \$20
- Winter Jazzfest: Big Terminal: Tim Berne, David Tom, Aurora Nealand; Jessica Pavone String Ensemble with Abby Swidler, Erica Dicker, Angela Morris; Wayne Horvitz/Sara Schoenbeck; Dan Weiss Starebaby with Craig Taborn, Matt Mitchell, Ben Monder, Trevor Dunn; Salami Rose Joe Louis; Chris Lightcap's SuperBigmouth with Tony Malaby, Chris Cheek, Jonathan Goldberger, Curtis Hasselbring, Craig Taborn, Dan Rieser, Gerald Cleaver The Sultan Room 6:15 pm \$30-55
- Jazz Across the America—Argentina: Arturo O'Farrill Afro Latin Jazz Orchestra with guests Pablo Aslan, Sofia Rei, Leo Genovese, Franco Pinna, Juancho Herrera, Gabriel Senanes Symphony Space Peter Jay Sharpe Theatre 7 pm \$25-45

- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35

## Saturday, January 18

- Paul Bollenback Trio with Alexander Claffy, Tommy Campbell Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Count Basie Orchestra directed by Scotty Barnhart Birdland 8:30, 11 pm \$40-50 Blue Note 8, 10:30 pm \$45
- ★ Maceo Parker Brownsville Heritage House 3 pm
- Roy Meriwether and The Wade Barnes Tribute Band Café Bohemia 8, 10 pm \$15
- Peter Maness and The Master Keys Cleopatra's Needle 8 pm
- Jon Weiss Duo Dizzy's Club 7:30, 9:30 pm \$45
- Walter Blanding Quartet Dizzy's Club 11:15 pm \$20
- Jacob Melsha Dizzy's Club 11:15 pm \$20
- Richie Vitale Quintet; Endea Owens and The Cookout The Django at The Roxy Hotel 7:30, 10:30 pm
- Mediterranean Jazz Festival: Adam Malouf solo; Bulgarian Voices Trio: Vlada Tomova, Valentina Kvasova, Shelley Thomas with guest Angelo di Loreto; Carola Ortiz Trio with Sandrine Robilliard, Bartolomeo Barenghi and guest John King Drom 6:30 pm \$25
- Mathis Sound Orchestra Ginny's Supper Club 8 pm \$20
- ★ Patricia Brennan with Jon Irabagon, Adam O'Farrill, Matt Mitchell, Tomas Fujiwara Happylucky no.1 8 pm \$20
- ★ Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel Jazz at Kitano 8, 10 pm \$34
- David Murray Octet with Lakecia Benjamin, Josh Evans, Terry Green III, Mingus Murray, David Bryant, Russell Carter Jazz Standard 7:30, 9:30 pm \$30
- Classics From the Classic Era of Swing—Basie, Dorsey, Ellington, Goodman, Miller and Shaw: Juilliard Jazz Orchestra led by Scotty Barnhart Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- Jeb Patton/David Wong; Jon Davis Mezzrow 7:30, 10:30 pm \$20
- ★ JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould Minton's 7:30, 9:30 pm \$25 Nublu 151 9 pm \$15
- ★ JD Allen Trio
- Tongue Depressor: Zach Rowden/Henry Birdsey; Matt Sargent Scholes Street Studio 8 pm
- Brandon Sanders MLK, Jr. Tribute Sistas' Place 9, 10:30 pm \$20
- Kenny Davis Quartet with Eddie Allen, Luciano Minetti, Jarrett Waiser; Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi; Mimi Jones and The Lab Session Smalls 7:30, 10:30 pm 1 am \$20
- Cyrus Chestnut Birthday Celebration with Eric Wheeler, Chris Beck Smoke 7, 9 pm \$38
- Piano Hang: Hyuna Park, Luke Marantz, Alex Pryodny, Gary Fischer, Idris Donivan Frederick Soapbox Gallery 3 pm \$10
- Annette A. Aguilar's StringBeans St. Mary's Recreation Center 2 pm
- Laugh Ash: Jennifer Choi, Anna Webber, Nate Wooley, Oscar Noriega, Cory Smythe, Ches Smith The Stone at The New School 8:30 pm \$20
- Jazz Across the America—Argentina: Arturo O'Farrill Afro Latin Jazz Orchestra with guests Pablo Aslan, Sofia Rei, Leo Genovese, Franco Pinna, Juancho Herrera, Gabriel Senanes Symphony Space Peter Jay Sharpe Theatre 8 pm \$25-45
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35

## Sunday, January 19

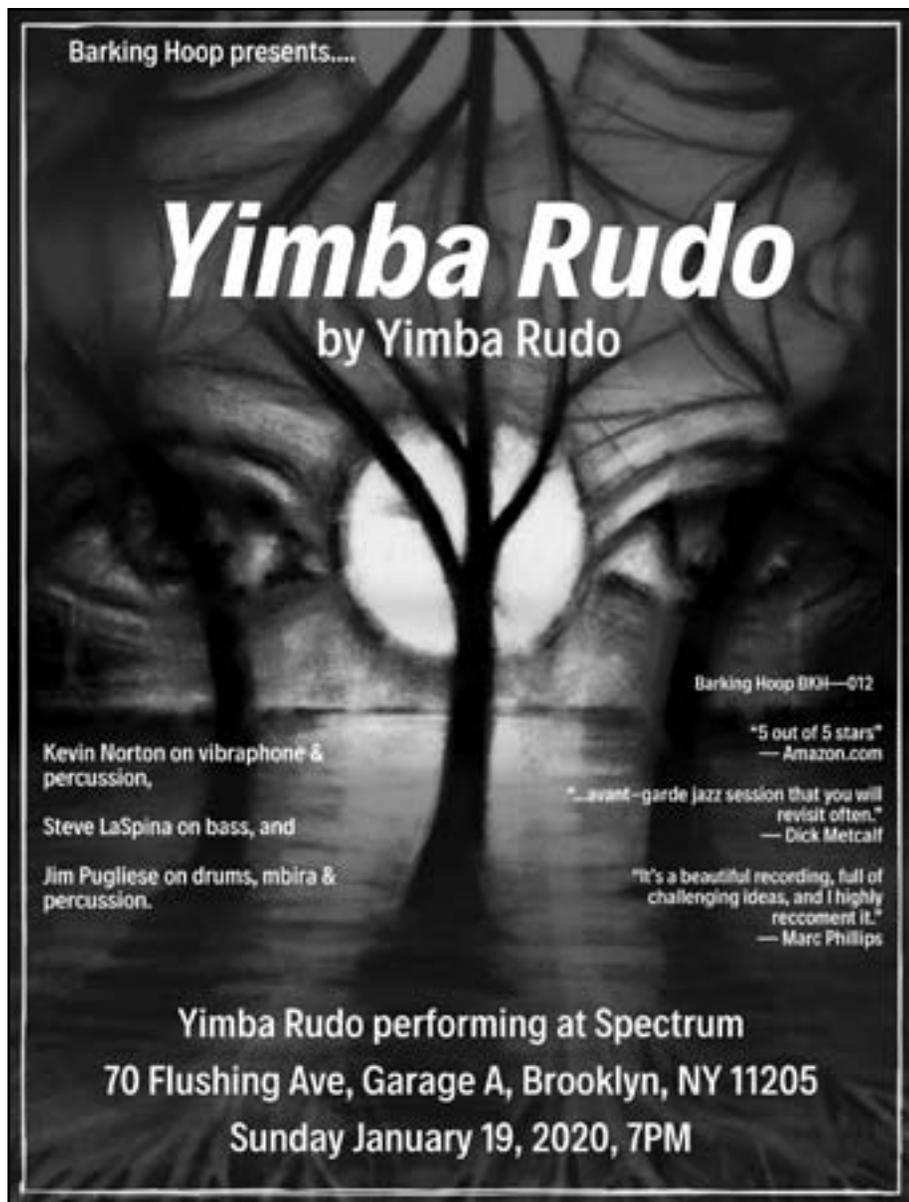
- JT Lewis, Marc Ribot and Friends Bar Lunático 8:30, 10 pm \$10
- Scott Reeves Orchestra Birdland 5:30 pm \$30
- ★ Bill O'Connell Quartet Birdland Theater 7, 9:45 pm \$20-30
- Adam Moezinia Folk Element Trio Blue Note 11:30 am 1:30 pm \$39.50

- ★ Maceo Parker Blue Note 8, 10:30 pm \$45
- ★ Jeff "Tain" Watts 60th Birthday Celebration Café Bohemia 8, 10 pm \$40
- Walter Blanding Quartet Dizzy's Club 7:30, 9:30 pm \$45
- Ragnhild May solo; Cecilia Lopez/Joe Moffett; Michael Eaton/Seth Davis Downtown Music Gallery 6, 7, 8 pm
- Mediterranean Jazz Festival: Petros Klampanis Irrationalities with Kristjan Randalu and guest Eleni Arapoglou; Panagiotis Andreou solo; Layale Chaker Sarafand with Jake Charkey, Phillip Golub, Nick Dunston, Adam Malouf; Christos Rafalides' Mediterranean Miles Drom 6:30 pm \$25 Fat Cat 6 pm \$10
- ★ Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- ★ David Murray Octet with Lakecia Benjamin, Josh Evans, Terry Green III, Mingus Murray, David Bryant, Russell Carter Jazz Standard 7:30, 9:30 pm \$30
- Bennett Paster, Ed Howard, Joe Strasser; Panas Athanatos Mezzrow 7:30, 10:30 pm \$20
- Erii Perez Trio with Sean Fitzgerald, Yoshi Waki North Square Lounge 12:30, 2 pm
- Pucci Amanda Jhones, Paul Odeh, Lou Vega, Motoki Mihara Russian Samovar 3 pm
- Mirosprague Trio Saint Peter's Church 6 pm
- Kazuki Yamanaka Quartet with Russ Lossing, Cameron Brown, Jesse Simpson Scholes Street Studio 7 pm \$25
- Nick Hempton Group; JC Styles/Steve Nelson Quintet with Jon Davis, Dmitri Kolesnik, Byron Landham; David Gibson Smalls 7:30, 10:30 pm 1 am \$20
- Cyrus Chestnut Birthday Celebration with Eric Wheeler, Chris Beck Smoke 7, 9 pm \$38
- ★ Yimba Rudo: Kevin Norton, Steve LaSpina, Jim Pugliese Birdland Theater 8:30 pm \$20-30 Blue Note 8, 10:30 pm \$25
- E.J. Decker Symphony Space Bar Thalia 7 pm
- ★ Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8:30, 10:30 pm \$35 Well Art Gallery 3 pm
- Ed MacEachen

## Monday, January 20

- Mike Stern 55Bar 10 pm
- ★ Miles Okazaki Trio with Anthony Tidd, Nasheet Waits Bar Lunático 8:30, 10 pm \$10
- Panas Athanatos Trio with Kimon Karoutzos, Itay Morchi; Melissa Stylianou Trio with Gene Bertoncini, Josh Marcum Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Senri Oe Trio with Matt Clohesy, Mark Ferber Birdland Theater 8:30 pm \$20-30 Blue Note 8, 10:30 pm \$25
- Joel Ross Good Vibes Birdland Theater 8:30 pm \$20-30 Blue Note 8, 10:30 pm \$25
- Dave Miller Ensemble; Stephen Gauci, Adam Lane, Kevin Shea; Hans Tammen, Frederick Galay, Edward Perraud, Andrew Levine; Wolf Dorr Ensemble; Ayumi Ishito, Daniel Carter, Stelios Mihas, Damien Richardson, Josh Rosenberg; Alec Goldfarb Ensemble Bushwick Public House 7 pm \$10
- The Hot Club with Matthew "Fat Cat" Rivera Café Bohemia 8, 10 pm \$15
- Jazz at Lincoln Center Youth Orchestra Dizzy's Club 7:30, 9:30 pm \$45 Fat Cat 9 pm 12:30 am \$10
- ★ George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- ★ Gordon Grdina Quartet with Oscar Noriega, Russ Lossing, Satoshi Takeishi Ibeam Brooklyn 8:30 pm \$15
- A Bu, Philip Norris, Cameron Macintosh; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- ★ Sam Newsome Quartet with Angelica Sanchez, Hilliard Greene, Reggie Nicholson; Joe Farnsworth Group; Ben Barnett Smalls 7:30, 10:30 pm 1 am \$20
- JC Styles Trio with Paul Odeh, Gerry Gibbs Zinc Bar 7:30, 9 pm \$20

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by Yimba Rudo

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Steve LaSpina on bass, and

Jim Pugliese on drums, mbira & percussion.

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Sunday January 19, 2020, 7PM



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Maurício de Souza (drums) Andrew Beals (alto sax) Bob Rodriguez (piano)

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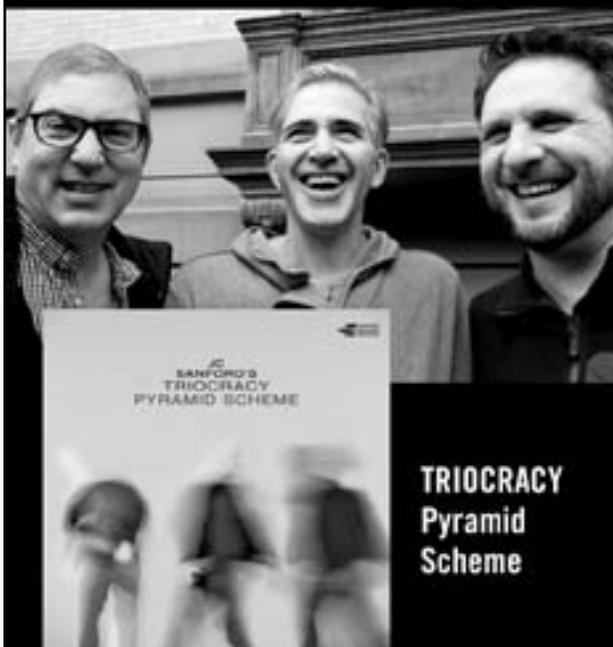
## Double CD Release Show

Thursday, January 30

7:00 & 8:15 pm

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### Tuesday, January 21

- Leni Stern 55Bar 10 pm
- Owen Chen Trio with Sean Hannon, Josh Roberts; Mike Bono Trio with Rob Jost, Jamie Eblen Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Aryeh Kobrinsky Quintet with Kenny Warren, Adam Dotson, Jeremy Viner, Jason Nazary Barbés 7 pm \$10
- Karrin Allyson with Rod Fleeman, Miro Sprague, Marty Jaffe, Jerome Jennings Birdland 8:30, 11 pm \$40
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Pasquale Grasso solo Café Bohemia 8, 10 pm \$15
- Sean Mason Trio with Butler Knowles, Malcolm Charles; Vuyo Sotashe Dizzy's Club 7:30, 9:30 pm \$35
- Carl Maraghi Dizzy's Club 11:15 pm \$5
- Manuel Valera Quinteto Cubano; Los Hacheros The Django at The Roxy Hotel 7:30, 10:30 pm
- Saul Rubin Zebtet Fat Cat 7 pm \$10
- James Carney Quartet with Chris Lightcap, Mark Ferber; Bruce Barth, Ugonna Okegwo, Diego Voglino Halyard's 8, 10 pm \$10
- Immanuel Wilkins, Joel Ross, Nazir Elbo InterContinental New York Barclay's Penthouse Suite 7 pm \$35
- Daisuke and Kuriko's Farewell Jazz at Kitano 8 pm
- Ed Cherry Trio with Kyle Koehler, Anwar Marshall Jazz Standard 7:30, 9:30 pm \$30
- Jesse Harris, Jon Dryden, Tony Scherr, Kenny Wollesen; Vanisha Gould Mezzrow 7:30, 10:30 pm \$20
- Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins New York City Baha'i Center 8, 9:30 pm \$15
- Benjamin Tiberio Trio SEEDS 8:30 pm
- JD Allen Trio with Ian Kenselaar, Nic Cacioppo; Frank Lacy Group; Malik McLaurine Smalls 7:30, 10:30 pm 1 am \$20
- David Berkman Trio Soapbox Gallery 7:30 pm
- Jen Shyu/Thomas Morgan The Stone at The New School 8:30 pm \$20
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

### Wednesday, January 22

- Mike Stern 55Bar 10 pm
- While We Still Have Bodies: Ben Gerstein, Michael Foster, Sean Ali, Flin van Hemmen; Tony Malaby/Kenny Warren Balboa 8 pm \$10
- Adam Birnbaum Trio with David Wong, Rodney Green Bar Bayeux 8 pm
- Erich Jonhson Trio with Marcelo Maccagnan, Clemens Grassman Bar Next Door 6:30 pm
- Karrin Allyson with Rod Fleeman, Miro Sprague, Marty Jaffe, Jerome Jennings Birdland 8:30, 11 pm \$40
- David Finck Quartet with Joe Locke, Jim Ridi, Cliff Almond and guest Birdland Theater 7, 9:45 pm \$20-30
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Larry Willis—A Life in Jazz: Willie Jones III, Gerald Cannon, George Cables, Justin Robinson, Steve Davis, Jeremy Pelt Dizzy's Club 7:30, 9:30 pm \$30
- Carl Maraghi Dizzy's Club 11:15 pm \$5
- Jason Marshall Quintet The Django at The Roxy Hotel 10:30 pm
- Raphael D'lugoff Trio +1; Stafford Hunter and Continuum; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- Mark Wade Quartet with Terri Leggio Wade, Tim Harrison, Scott Neumann Jazz at Kitano 8, 10 pm \$30
- Kendrick Scott Oracle Jazz Standard 7:30, 9:30 pm \$30
- Tyler Blanton, Drew Gress, Johnathan Blake, Sullivan Fortner Mezzrow 7:30, 10:30 pm \$20
- Howard Williams Orchestra Saint Peter's Church 1 pm \$10
- Matt Pavolka's Horns Band with David Smith, Charlotte Greve, Jacob Garchik, Mark Ferber; Tomas Janzon Quartet with Steve Nelson, Hilliard Greene, Chuck McPherson; Kyle Benford Smalls 7:30, 10:30 pm 1 am \$20
- John Farnsworth Sextet with Duane Eubanks, Ku-umba Frank Lacy, Rick Germanson, James Carmack, Joe Farnsworth Smoke 7, 9, 10:30 pm \$20
- Jeb Patton solo Soapbox Gallery 7:30 pm
- Jen Shyu, Kris Davis, Thomas Morgan The Stone at The New School 8:30 pm \$20
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

### Thursday, January 23

- Jinjoo Yoo Duo 1986 Est. Wine Bar & Lounge 8 pm
- Orlando le Fleming Trio with Mark Turner, Jeff "Tain" Watts 55Bar 7 pm
- Noah Becker Trio with Nick Dunston, Lesley Mok; Vaughn Stoffey Trio with Gene Perla, Lenny White Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Rob Silverman Birdland 5:30 pm \$25-30
- Karrin Allyson with Rod Fleeman, Miro Sprague, Marty Jaffe, Jerome Jennings Birdland 8:30, 11 pm \$40
- Remembering John Abercrombie—John Abercrombie Scholarship Foundation Benefit: Marc Copland, Jack deJohnette, Dave Liebman, Mark Feldman, Drew Gress, Ben Monder, Rale Micic, Adam Nussbaum, Steve LaSpina and guests Birdland Theater 7, 9:45 pm \$30-40
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Cafe Bohemia Quartet led Jon Erik Kellso Café Bohemia 8, 10 pm \$15
- Benny Green Trio with David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$40
- Carl Maraghi Dizzy's Club 11:15 pm \$10
- Jeffery Miller Quintet; Ian Hendrickson-Smith The Django at The Roxy Hotel 7:30, 10:30 pm
- Pedrito Martinez Ginny's Supper Club 7, 9 pm \$25
- AirTrain Jazz Festival: Corey Garcia Jamaica Air Train Station 5 pm
- Steve Swell Quartet with Rob Brown, William Parker, Michael TA Thompson Jazz at Kitano 8, 10 pm \$18
- Massimo Biolcati Quartet with Dayna Stephens, Sam Yahel, Jongkuk Kim The Jazz Gallery 7:30, 9:30 pm \$15
- Kendrick Scott Oracle Jazz Standard 7:30, 9:30 pm \$30
- Stephane Wrembel's The Django Experiment V with Thor Jensen, Ari Folman Cohen, Nick Anderson and guest Nick Driscoll, Daisy Castro Joe's Pub 7 pm \$35
- Bill Goodwin, Jon Ballantyne, Evan Gregor; Spike Wilner Mezzrow 7:30, 10:30 pm \$20
- Orlando le Fleming Trio with Mark Turner, Jeff "Tain" Watts; Stafford Hunter and Continuum with Taeko Fukao, Josh Evans, Davis Whitfield, Ryan Berg, Darrell Green; Davis Whitfield Smalls 7:30, 10:30 pm 1 am \$20
- Al Foster Birthday Celebration with Nicholas Payton, Vincent Herring, David Hazeltine, Dezron Douglas Smoke 7, 9 pm \$35
- Hayes Greenfield Soapbox Gallery 7:30 pm \$20
- Jen Shyu, Nels Cline, Thomas Morgan The Stone at The New School 8:30 pm \$20
- Augustin Grasso Trio with Mike Eskenazi, Nathan Garrett Uke Hut 8 pm \$20
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

### Friday, January 24

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

- E.J. Strickland's Pads N Loops with Jaleel Shaw, Marcus Strickland, Ben Williams, JSWISS Bar Lunático 8:30, 10 pm \$10
- Tom Dempsey Trio with Chris Berger, Vince Ector Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Karrin Allyson with Rod Fleeman, Miro Sprague, Marty Jaffe, Jerome Jennings Birdland 8:30, 11 pm \$40
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Jarién Jamanilla Quartet Café Bohemia 8, 10 pm \$15
- Kuni Mikami Trio Cleopatra's Needle 8 pm
- Benny Green Trio with David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$40
- Carl Maraghi Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Antoinette Montague Experience The Django at The Roxy Hotel 7:30, 10:30 pm
- David Bryant Fat Cat 10:30 pm \$10
- Valentina Marino Gin Fizz Harlem 8, 9:15 pm \$15
- Eric Brown Ginny's Supper Club 8 pm \$25
- Wendy Eisenberg HappyLucky no. 1 8 pm \$20
- Whitney Marchelle Quintet with Patience Higgins, Anthony Womsey, Brandi Disterheft, Winard Harper Jazz 966 8 pm \$20
- Helio Alves Quartet with Steve Wilson, Peter Washington, Duduka Da Fonseca Jazz at Kitano 8, 10 pm \$34
- Becca Stevens' Regina with Michelle Willis, Jan Esbra, Chris Tordini, Jordan Perlson The Jazz Gallery 7:30, 9:30 pm \$35
- Dave Stryker Quartet with Warren Wolf, Jared Gold, McClerty Hunter Jazz Standard 7:30, 9:30 pm \$30
- Terence Blanchard with Manhattan School of Music Studio Orchestra Manhattan School of Music Neidoff-Karpati Hall 7:30 pm
- Aaron Diehl solo; Jeremy Manasia Mezzrow 7:30, 10:30 pm \$20
- Brad Whiteley Organ Trio Room 623 at B2 Harlem 10 pm \$10-20
- John Bailey Sextet with Stacy Dillard, Stafford Hunter, Edsel Gomez, Victor Lewis; Paul Nedzela Group; Wallace Roney, Jr. Smalls 7:30, 10:30 pm 1 am \$20
- Al Foster Birthday Celebration with Nicholas Payton, Vincent Herring, David Hazeltine, Dezron Douglas Smoke 7, 9 pm \$35
- Randy Ingram/Aubrey Johnson Soapbox Gallery 8 pm \$20
- Jen Shyu, Leo Genovese, Simon Barker The Stone at The New School 8:30 pm \$20
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35
- Jerry Weldon Quartet with John DiMartino, Neal Caine, Jason Brown Zinc Bar 7:30, 9 pm \$30

### Saturday, January 25

- Mark Kleinhaut Trio with Kim Cass, Allan Mednard Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Karrin Allyson with Rod Fleeman, Miro Sprague, Marty Jaffe, Jerome Jennings Birdland 8:30, 11 pm \$40
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Cosimo Boni's 427 Quintet Café Bohemia 8, 10 pm \$15
- Soul Gard Band Cleopatra's Needle 8 pm
- Benny Green Trio with David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$45
- Carl Maraghi Dizzy's Club 11:15 pm \$20
- David Gibson Quintet; "King" Solomon Hicks The Django at The Roxy Hotel 7:30, 10:30 pm
- C. Anthony Bryant Ginny's Supper Club 8 pm \$25
- Mike Baggetta Trio with Jerome Harris, Billy Mintz, Mike Baggetta/Nick Millevoi Greenwich House Music School 7:30 pm \$20
- Wendy Eisenberg HappyLucky no. 1 8 pm \$20
- William Hooker's The Symphonic Excerpts with Marc Edwards, Mara Rosenbloom, Stephen Gauci, Adam Lane, Theodore Woodward, Matt Chilton, Devin Waldman Ibeam Brooklyn 8 pm \$15
- Helio Alves Quartet with Steve Wilson, Peter Washington, Duduka Da Fonseca Jazz at Kitano 8, 10 pm \$34
- Becca Stevens' Regina with Michelle Willis, Jan Esbra, Chris Tordini, Jordan Perlson The Jazz Gallery 7:30, 9:30 pm \$35
- Dave Stryker Quartet with Warren Wolf, Jared Gold, McClerty Hunter Jazz Standard 7:30, 9:30 pm \$30
- Aaron Diehl solo; Anthony Womsey Mezzrow 7:30, 10:30 pm \$20
- JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould Minton's 7:30, 9:30 pm \$25
- Megumi Yonezawa, Masa Kamaguchi, Ken Kobayashi Rockwood Music Hall Stage 3 7 pm \$15
- New Language Collaborative +2: Eric Zimman, Glynis Lomon, Syd Smart, Larry Roland, Ras Moshe Burnett; Matt Lavelle's Night River with Chris Forbes, Jack DeSalvo, Cheryl Pyle, Mary Chemey, Lee Odum, Tom Cabrera; JD Parran/Dave Ross; Music Now! 2020: JD Parran, Ras Moshe Burnett, Rosi Hertlein, Dafna Naphtali, Caitlin Cawley, Chris Forbes Scholes Street Studio 7 pm \$20
- The Music of the Adderley Family: Nat Adderley, Jr. Sistas' Place 9, 10:30 pm \$20
- John Bailey Sextet with Stacy Dillard, Stafford Hunter, Edsel Gomez, Victor Lewis; Paul Nedzela; Brooklyn Circle Smalls 7:30, 10:30 pm 1 am \$20
- Al Foster Birthday Celebration with Nicholas Payton, Vincent Herring, David Hazeltine, Dezron Douglas Smoke 7, 9 pm \$35
- Billy Lester Soapbox Gallery 8 pm \$20
- Jen Shyu/Simon Barker The Stone at The New School 8:30 pm \$20
- Miki Yokoyama Symphony Space Bar Thalia 7 pm
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35



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## Sunday, January 26

- Adison Evans Quartet with Silvano Monasterios, Josh Allen, Jongkuk Kim and guest Sabeth Perez Birdland 5:30 pm \$30
- Jay Leonhart Trio Blue Note 11:30 am 1:30 pm \$39.50
- Dizzy Gillespie All-Stars Blue Note 8, 10:30 pm \$35
- Teri Roiger Birthday Celebration Café Bohemia 8, 10 pm \$15
- Bill Warfield The Cutting Room 2 pm \$20-25
- Benny Green Trio with David Wong, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$30
- Jeremiah Cymerman solo; Sam Newsome solo; Nick Dunston solo Downtown Music Gallery 6, 7, 8 pm
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- Dave Stryker Quartet with Warren Wolf, Jared Gold, McClenty Hunter Jazz Standard 7:30, 9:30 pm \$30
- Tom Guama, Joe Martin, Clarence Penn Mezzrow 7:30 pm \$20
- The Stone Commissioning Series: Anna Webber's Idiom VI with Nathaniel Morgan, Yuma Uesaka, Erica Dicker, Joanna Mattrey, Mariel Roberts, Adam O'Farrill, David Byrd-Marow, Jacob Garchik, Liz Kosack, Nick Dunston, Satoshi Takeishi National Sawdust 7 pm \$25
- Roz Corral Trio with Josh Richman North Square Lounge 12:30, 2 pm
- Brenda Earle Stokes' The Motherhood Project with Julia Adamy Rockwood Music Hall Stage 3 7 pm \$10
- Benny Rubin, Jr., Ion McDonald, Whitney Marchelle Russian Samovar 3 pm
- Melissa Stylianou/Chris Dingman Saint Peter's Church 6 pm
- Charlie Kirchen Trio with Sam Decker, Marc Hannaford; Sam Weinberg, Brandon Seabrook, Henry Fraser Scholes Street Studio 7 pm
- Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart; Johnny O'Neal Trio with Mark Lewandowski, Itay Morchi; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- Al Foster Birthday Celebration with Nicholas Payton, David Hazeltine, Dezron Douglas Smoke 7, 9 pm \$35
- Joe Lovano/Dave Douglas Sound Prints Quintet with Lawrence Fields, Linda May Han Oh, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

## Monday, January 27

- Mike Stern 55Bar 10 pm
- Adam Nussbaum's Leadbelly Project with Steve Cardenas, Nate Radley, Ohad Talmor Bar Lunático 8:30, 10 pm \$10
- Lisa Hoppe Trio with Dayeon Seok; Tammy Scheffer Trio with Moto Fukushima, Ronen Itzik Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ben Paterson Quartet with Jerry Weldon, Luke Sellick, Charles Goold Birdland Theater 8:30 pm \$20-30
- Nicole Zaray Meter, Faye Kilburn, Mohamed Kubbara; Stephen Gauci, Adam Lane, Kevin Shea; Tony Malaby, Richard Bonnet, Mel Bauer; Juan Pablo Carletti's Biggish Ensemble with Jake Henry, Kenny Warren, Yoni Kretzmer, Christoff Knoche, Rick Parker, Kenneth Jimenez; Jeff Davis, Tony Malaby, Eivind Opsvik, Simon Jermyn; Vinnie Sperrazza Ensemble Bushwick Public House 7 pm \$10

- The Hot Club with Matthew "Fat Cat" Rivera Café Bohemia 8, 10 pm \$15
- Benny Benack III's A Lot of Livin' to Do with Yasushi Nakamura, Ulysses Owens, Jr., Keelan Dimick and guests Veronica Swift, Alita Moses, Benny Benack, Jr. Dizzy's Club 7:30, 9:30 pm \$35
- Alexi David; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- Ed Fast and Conga Bop Iridium 8:30 pm \$20
- JFA Jam Session Jazz Museum in Harlem 6:30 pm
- Ryan Keberle/Vic Juris; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- George Cables Trio with Ed Howard, Victor Lewis National Arts Club 9 pm \$20
- Whitney Marchelle Jackson Quintet with Patience Higgins Patrick's Place 7 pm
- Nels Cline's From Cage to Cunningham with Ryland Angel, Zeena Parkins, Jorge Roeder Roulette 8 pm \$25
- Stefan Harris and Blackout with Casey Benjamin, Marc Cary, Luques Curtis, Terreon Gully The Schomburg Center 7 pm
- Joel Shapira Silvana 7 pm
- Ari Hoinig Group with Shai Maestro, Rick Germanson; Giveton Gelin Quartet with Micah Thomas, Philip Norris, Savannah Harris; Sean Mason Smalls 7:30, 10:30 pm 1 am \$20
- The 8-bit Big Band Sony Hall 8 pm \$39-250
- Rodney Jones Quartet with Dabin Ryu, Kenny Davis, Connor Parks Zinc Bar 7:30, 9 pm \$20

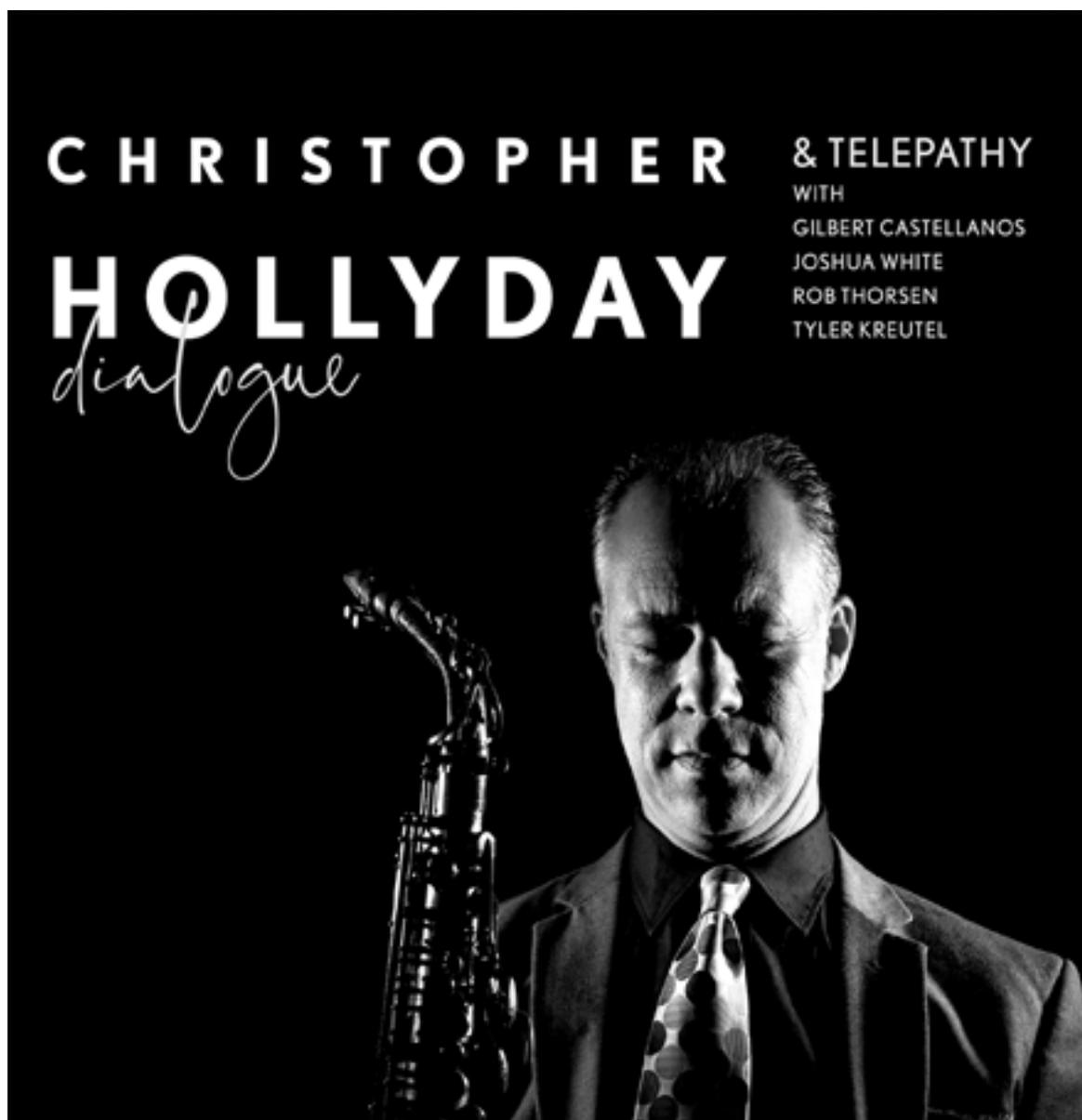
## Tuesday, January 28

- Nick Marziani Trio with Nik Lukassen, Varun Das; Hashem Assadullahi Trio with Leonard Thompson, Matt Wilson Bar Next Door 6:30, 8:30, 10:30 pm \$12
- The Hot Sardines Birdland 8:30, 11 pm \$40
- Antonio Sanchez and Migration with Thana Alexa, Chase Baird, John Escreet, Matt Brewer Blue Note 8, 10:30 pm \$35
- Pasquale Grasso solo Café Bohemia 8, 10 pm \$15
- James Morrison Quartet Dizzy's Club 7:30, 9:30 pm \$35
- Maria Raquel Quintet; Fleur Seule Latin Big Band The Django at The Roxy Hotel 7:30, 10:30 pm
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benítez Latin Bop Fat Cat 7, 9 pm 12:30 am \$10
- Ralph Alessi Group; Jon Cowherd, Masa Kamaguchi, Diego Voglino Halyard's 8, 10 pm \$10
- Scott Henderson Trio Iridium 8 pm \$35
- Brubeck Brothers Quartet: Chris and Dan Brubeck, Mike DeMicco, Chuck Lamb Jazz Standard 7:30, 9:30 pm \$30
- Music Influenced by Jazz—Steve Coleman, Dave Douglas, Marquis Hill and Kurt Rosenwinkel; Juilliard Jazz's Dizzy Gillespie and Duke Ellington Ensembles led by Jonathan Finlayson Juilliard School Paul Hall 7:30 pm \$20
- Nate Radley/Gary Versace; Lucy Yeghiazaryan Mezzrow 7:30, 10:30 pm \$20
- Dave Chamberlain and Band of Bones J. J. Johnson Birthday Celebration with guests Steve Turre, Steve Davis, Antoinette Montague New York City Baha'i Center 8, 9:30 pm \$15

- Taru Alexander Quartet with Justin Robinson, Lou Rainone, Joseph Lepore, Hanka G; Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Jon Elbaz Smalls 7:30, 10:30 pm 1 am \$20
- Kris Davis Trio with Tony Malaby, Simon Barker The Stone at The New School 8:30 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

## Wednesday, January 29

- Mike Stern 55Bar 10 pm
- Dierk Peters Trio Balboa 8 pm \$10
- Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Nasheet Waits Bar Bayeux 8 pm
- Wayne Tucker and The Bad Mothas Bar Lunático 8:30, 10 pm \$10
- Andrew Cheng Trio with Marcello Maccagnan, Kelvin Andreas Bar Next Door 6:30 pm
- The Hot Sardines Birdland 8:30, 11 pm \$40
- Paul Marinaro Birdland Theater 7, 9:45 pm \$20-30
- Antonio Sanchez and Migration with Thana Alexa, Chase Baird, John Escreet, Matt Brewer Blue Note 8, 10:30 pm \$35
- Tribute to McCoy Tyner: Benito Gonzalez Trio with James Genus, Jeff "Tain" Watts Dizzy's Club 7:30, 9:30 pm \$40
- Evan Sherman Big Band; Myron Walden's Countryfied The Django at The Roxy Hotel 7:30, 10:30 pm
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Sam Gill/Simon Barker; Marc Hannaford, Scott Tinkler, Ingrid Laubrock, Josh Sinton, Tom Rainey Ibeam Brooklyn 8:30 pm \$15
- Erika Matsuo Quintet with Art Hirahara, Juancho Herrera, Moto Fukushima, Ronen Itzik Jazz at Kitano 8, 10 pm \$18
- Shai Maestro Quartet with Philip Dizack, Jorge Roeder, Ofri Nehemya The Jazz Gallery 7:30, 9:30 pm \$30
- Vijay Iyer solo Jazz Standard 7:30, 9:30 pm \$30
- Vic Juris/Gary Versace; Isaiah Thompson Mezzrow 7:30, 10:30 pm \$20
- Leslie Pintchik Trio with Scott Hardy, Michael Sarin Saint Peter's Church 1 pm \$10
- Joel Shapira Shrine 7 pm
- Carol Morgan Silvana 6 pm
- Ronnie Burrage and Holographic Principle with Michal Wierba, Nimrod Speaks; Nicole Glover Trio with Daniel Duke, Nic Cacioppo, Neal Caine Smalls 7:30, 10:30 pm 1 am \$20
- Cynthia Scott with Patience Higgins, Jeb Patton, Paul Beaudry, Dwayne "Cook" Broadnax Smoke 7, 9, 10:30 pm \$20
- Borderlands Trio: Kris Davis, Stephan Crump, Ches Smith The Stone at The New School 8:30 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35



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The Dialogue Album Release Concert Event  
**February 10, 2020**  
 with KSDS JazzLive Jazz88.3.org

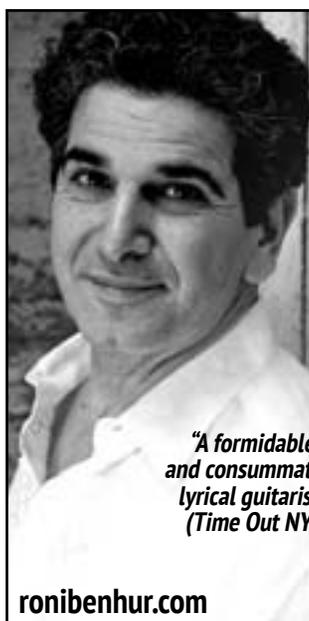


Thursday, January 30

- Jinjoo Yoo Duo 1986 Est. Wine Bar & Lounge 8 pm
- Ryan Hernandez Trio with Griffin Fink, Hank Allen-Barfield; Benjamin Lapidus Trio with Alex Apolo Ayala, Willie Martinez Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Pureum Jin Quartet with Mike LeDonne, Luke Sellick, Jason Brown Birdland 5:30 pm \$30
- The Hot Sardines Birdland 8:30, 11 pm \$40
- Yoko Miwa Trio with Will Slater, Scott Goulding Birdland Theater 7, 9:45 pm \$20-30
- Igor Butman and The Moscow Jazz Orchestra Blue Note 8, 10:30 pm \$35
- Cafe Bohemia Quartet led Jon Erik Kelloso Cafe Bohemia 8, 10 pm \$15
- Burnt Sugar The Arkestra Chamber David Rubenstein Atrium 7:30 pm
- Nilson Matta's Brazilian Voyage with Helio Alves, Adriano Santos, Felipe Galganni, Brian Lynch Dizzy's Club 7:30, 9:30 pm \$40
- Charles Goold And Nubopcity; Lezlie Harrison The Django at The Roxy Hotel 7:30, 10:30 pm
- Pedrito Martinez The Django at The Roxy Hotel 7:30, 10:30 pm
- Tomas Fujiwara solo; Arcturus: Ben Stowers, Lucas Saur, Odin Scherer, Nick Augusta, Finn Carroll, Henry Mermer Ibeam Brooklyn 8 pm \$10
- Scott Henderson Trio Iridium 8 pm \$35
- AirTrain Jazz Festival: Bobby Sexton Jamaica Air Train Station 5 pm
- Taeko Fukao Quartet with Sharp Radway, Alex Blake, Victor Jones Jazz at Kitano 8, 10 pm \$18
- Shai Maestro Quartet with Phillip Dizack, Jorge Roeder, Ofri Nehemya The Jazz Gallery 7:30, 9:30 pm \$30
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Jazz Standard 7:30, 9:30 pm \$35
- Mike Longo/Paul West; Spike Wilner Mezzrow 7:30, 10:30 pm \$20
- Mwenso and The Shakes National Sawdust 8 pm \$25
- Simulacra: Anna Webber, Yuma Uesaka, Edward Gavitt, Shawn Lovato, Colin Hinton Rockwood Music Hall Stage 3 10:30 pm \$10
- Transformation: Jazz at Lincoln Center Orchestra with guests Glenn Close, Justin Vivian Bond, Adriane Lenox Rose Theater 8 pm \$40-150
- Triocracy: JC Sanford, Chris Bacas, Andy Laster, JC Sanford Quartet with Pete McCann, Dave Ambrosio ShapeShifter Lab 7, 8:15 pm \$10
- David Liebman with Dezron Douglas, Willy Rodriguez; Tim Hegarty with Charlie Sigler, Vince Dupont; Malick Koly Smalls 7:30, 10:30 pm 1 am \$20
- A Tribute to JJ Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Wayne Escoffery, David Hazeltine, Gerald Cannon, Jonathan Barber Smoke 7, 9 pm \$35
- Kris Davis Quartet with Milena Casado Fauquet, Michael Fomanek, Jeff "Tain" Watts The Stone at The New School 8:30 pm \$20
- Middle Blue: Jeremy Danneman, Brad Farberman, Danny Tamborelli, Tim Kuhl Troost 8, 9:30 pm
- Carol Morgan/Steve Nelson Uke Hut 8 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

Friday, January 31

- Anna Kolchina/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Ted Ludwig Trio with Tamir Schmerling, Geoff Clapp Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The Hot Sardines Birdland 8:30, 11 pm \$40
- Donald Vega Trio with Gerald Cannon, Willie Jones III Birdland Theater 7, 9:45 pm \$20-30
- Igor Butman and The Moscow Jazz Orchestra Blue Note 8, 10:30 pm \$35
- Dr. Merengue Vodou Band with Paul Austerlitz Cafe Bohemia 8, 10 pm \$15
- Steve Sandberg Duo Cleopatra's Needle 8 pm
- Nilson Matta's Brazilian Voyage with Helio Alves, Adriano Santos, Felipe Galganni, Brian Lynch Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet; Professor Cunningham and His Old School The Django at The Roxy Hotel 7:30, 10:30 pm
- Milton Suggs Ginny's Supper Club 8 pm \$20
- Roni Ben-Hur Quartet with George Cables, Harvie S, Victor Lewis Jazz at Kitano 8, 10 pm \$34
- Tenors: Marcus Strickland, JD Allen, Stacy Dillard with Eric Wheeler, Rodney Green The Jazz Gallery 7:30, 9:30 pm \$30
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Jazz Standard 7:30, 9:30 pm \$35
- Billy Drummond, Micah Thomas, Dezron Douglas; Greg Murphy Mezzrow 7:30 pm \$20
- Gabriel Alegria AfroPeruvian Sextet 15th Anniversary Celebration Minton's 7:30, 9:30 pm \$30
- Jordan Young Soul Juice Trio Room 623 at B2 Harlem 10 pm \$10-20
- Transformation: Jazz at Lincoln Center Orchestra with guests Glenn Close, Justin Vivian Bond, Adriane Lenox Rose Theater 8 pm \$40-150
- Alvin Curran's Shofar Rags XXL Roulette 8 pm \$25
- Neel Murgai Ensemble Rubin Museum 7 pm \$30
- Scott Wendholt/Adam Kolker Quartet with Ugonna Okegwo, Adam Nussbaum; Joe Farnsworth Group; Corey Wallace DUBlet Smalls 7:30, 10:30 pm 1 am \$20
- A Tribute to JJ Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Wayne Escoffery, David Hazeltine, Gerald Cannon, Jonathan Barber Smoke 7, 9 pm \$35
- Kris Davis Trio with Charlie Lincoln, Tom Rainey The Stone at The New School 8:30 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35



**Roni Ben-Hur Quartet**  
**Roni Ben-Hur, guitar**  
**George Cables, piano**  
**Harvie S, bass**  
**Victor Lewis, drums**

**Friday-Saturday,**  
**January 31-February 1**  
**8 & 10PM**  
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REGULAR ENGAGEMENTS

MONDAY

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

TUESDAY

- Yuichi Hirakawa Trio Arthur's Tavern 7 pm
- Art Hirahara Trio Arturo's 8 pm
- David Budway Trio Bemelmans Bar 9:30 pm
- Janice Friedman Center Bar 6 pm (ALSO WED-SAT)
- Marc Devine Trio Cleopatra's Needle 8 pm
- Diego Voglino Jam Session Halyard's 10 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Joe Graziosi Legacy Jam Minton's 6 pm
- Mona's Hot Four Mona's 11 pm
- Misha Tsiganov Russian Vodka Room 7 pm
- Mike LeDonne Quartet Smoke 7, 9, 10:30 pm
- Hayes Greenfield Soapbox 7:30 pm
- Louisa Lee Poster The Staybridges Suites 9 pm
- George Gee Orchestra Swing 46 8:30 pm

WEDNESDAY

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

THURSDAY

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

FRIDAY

- Jostein Gulbrandsen Aretsky's Patron 6 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Joel Forrester Baker's Pizza 7 pm
- The Crooked Trio Barbés 5 pm
- David Budway Trio Bemelmans Bar 9:30 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Bohemia Allstars Jazz Jam Cafe Bohemia 11:30 pm
- Bennett Paster Trio Hillstone 6 pm
- Gerry Eastman Quartet Williamsburg Music Center 10 pm

SATURDAY

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

SUNDAY

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

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★ This Month! ★

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THR 1/2	FABIEN MARY QUINTET MARK WHITFIELD	7:30PM 10:30PM
FRI 1/3	KEN FOWSER QUINTET MICHAEL ARENELLA & HIS DREAMLAND ORCHESTRA	7:30PM 10:30PM
SAT 1/4	DANNY JONOKUCHI & THE REVISIONISTS	10:30PM
TUE 1/7	ANTOINE ALVEAR QUINTET LA PACHAMAMBO	7:30PM 10:00PM
WED 1/8	NEW ALCHEMY JAZZ ORCHESTRA WAYNE TUCKER SEXTET	7:30PM 10:30PM
THR 1/9	VICTOR GOULD TRIO LAUREN HENDERSON	7:30PM 10:30PM
FRI 1/10	KEN FOWSER QUINTET RITA FT. BRENDAN SKIDMORE	7:30PM 10:30PM
SAT 1/11	MIKE DIRUBBO QUARTET FREDDY DEBOE BAND	7:30PM 10:30PM
TUE 1/14	TANGO AT DJANGO: PEDRO GIRAUDO TANGO QUARTET LOS HABANEROS	7:30PM 10:30PM
WED 1/15	FREDDIE HENDRIX QUINTET	11:00PM
THR 1/16	JOE FARNSWORTH TRIO SONNY STEP	7:30PM 10:30PM
FRI 1/17	KEN FOWSER QUINTET HUDSON HORNS	7:30PM 10:30PM
SAT 1/18	RICHIE VITALIE QUINTET ENDEA OWENS & THE COOKOUT	7:30PM 10:30PM
TUE 1/21	MANUEL VALERA QUINTETO CUBANO LOS HACHEROS	7:30PM 10:30PM
WED 1/22	JASON MARSHALL QUINTET	10:30PM
THR 1/23	JEFFERY MILLER QUINTET IAN HENDRICKSON-SMITH	7:30PM 10:30PM
FRI 1/24	KEN FOWSER QUINTET THE ANTOINETTE MONTAGUE EXPERIENCE	7:30PM 10:30PM
SAT 1/25	DAVID GIBSON QUINTET "KING" SOLOMON HICKS	7:30PM 10:00PM
TUE 1/28	MARIA RAQUEL QUINTET FLEUR SEULE LATIN BIG BAND	7:30PM 10:30PM
WED 1/29	EVAN SHERMAN BIG BAND MYRON WALDEN "COUNTRYFIED"	7:30PM 10:30PM
THR 1/30	CHARLES GOOLD AND NUBOPCITY LEZLIE HARRISON	7:30PM 10:30PM
FRI 1/31	KEN FOWSER QUINTET PROFESSOR CUNNINGHAM & HIS OLD SCHOOL	7:30PM 10:30PM

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- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](http://www.55bar.com)
- **244 Rehearsal Studios** 244 W. 54th Street (212-586-9056) Subway: C, E to 54th Street [www.244rehearsalstudiosny.com](http://www.244rehearsalstudiosny.com)
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square [www.hotelstanford.com](http://www.hotelstanford.com)
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street [www.folkartmuseum.org](http://www.folkartmuseum.org)
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](http://www.legion.org)
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street [www.apollotheater.org](http://www.apollotheater.org)
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street [www.aretskyspatroon.com](http://www.aretskyspatroon.com)
- **Aron's Place** 166 N. 12th Street SStreetubway: L to Bedford Avenue
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurtavernnyc.com](http://www.arthurtavernnyc.com)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue [www.bakerspizzanyc.com](http://www.bakerspizzanyc.com)
- **Balboa** 1655 Bedford Avenue (718-484-8291) Subway: 2, 5 to President Street
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues [www.barlunatico.com](http://www.barlunatico.com)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacaffe.com](http://www.lalanternacaffe.com)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- **Ba'sik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue [www.basikbrooklyn.com](http://www.basikbrooklyn.com)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](http://www.thecarlyle.com)
- **Bflat 277** Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](http://www.birdlandjazz.com)
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](http://www.julesbistro.com)
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Black Door** 127 W. 26th Street (212-645-0215) Subway: R, W to 28th Street [www.blackdoornyc.com](http://www.blackdoornyc.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](http://www.bluenotejazz.com)
- **Bowery Ballroom** 6 Delancey Street (212-533-2111) Subway: F to Delancey Street [www.boweryballroom.com](http://www.boweryballroom.com)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](http://www.brooklynbowl.com)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](http://www.bkcm.org)
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 [www.bushwickpublichouse.com](http://www.bushwickpublichouse.com)
- **Café Bohemia** 15 Barrow Street Subway: 1 to Christopher Street [www.cafebohemianyc.com](http://www.cafebohemianyc.com)
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](http://www.thecarlyle.com)
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **City Vineyard** 233 West Street (646-677-8350) Subway: A, C, E, F to Canal Street [www.cityvineyardnyc.com](http://www.cityvineyardnyc.com)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedlenyc.com](http://www.cleopatrasneedlenyc.com)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.com](http://www.clubbonafide.com)
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](http://www.thecuttingroomnyc.com)
- **The Dance** 428 Lafayette Street Subway: Q, R, W to Eighth Street [www.thedance.nyc](http://www.thedance.nyc)
- **David Gage String Instruments** 36 Walker Street (212-274-1322) Subway: A to Chambers Street [www.davidgage.com](http://www.davidgage.com)
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www atrium.lincolncenter.org](http://www atrium.lincolncenter.org)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](http://www.jazz.org)
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.thedjangonyc.com](http://www.thedjangonyc.com)
- **Domine's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street [www.thedouglass.com](http://www.thedouglass.com)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](http://www.earinn.com)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](http://www.fatcatmusic.org)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtowhall.org](http://www.flushingtowhall.org)
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com](http://www.freddysbar.com)
- **Fridman Gallery** 287 Spring Street (646-345-9831) Subway: C, E to Spring Street [www.fridmangallery.com](http://www.fridmangallery.com)
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street [www.ginfizzharlem.com](http://www.ginfizzharlem.com)
- **Ginny's Supper Club** at Red Rooster Harlem 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.redroosterharlem.com](http://www.redroosterharlem.com)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street [www.thegrangebarnyc-hub.com](http://www.thegrangebarnyc-hub.com)
- **The Green Room** at Yotel 570 Tenth Avenue (646) 449-7700 Subway: 1, 2, 3, 7, A, C, E, S to 42nd Str. /Times Sq. [www.yotel.com](http://www.yotel.com)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](http://www.greenwichhouse.org)
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street [www.barhalyards.com](http://www.barhalyards.com)
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street [www.handyndynasty.net](http://www.handyndynasty.net)
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue [www.happyluckyno1.com](http://www.happyluckyno1.com)
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Hillstone** 153 E. 53rd Street (212-888-3828) Subway: E, M to 53rd Street [www.hillstone.com](http://www.hillstone.com)
- **House of Yes** 2 Wyckoff Avenue (646-838-4937) Subway: L to Jefferson Street [www.houseofyes.org](http://www.houseofyes.org)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](http://www.iguananyc.com)
- **Injera** 11 Abingdon Square (212-206-9330) Subway: 1, 2, 3 to 14th Street [www.injeranyc.com](http://www.injeranyc.com)
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street [www.ihg.com](http://www.ihg.com)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](http://www.theiridium.com)
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall [www.issueprojectroom.org](http://www.issueprojectroom.org)
- **JACK** 18 Putnam Avenue (718-388-2251) Subway: A, C to Franklin Avenue [www.jacknyc.org](http://www.jacknyc.org)
- **Jamaica Air Train Station** 93-43 Sutphin Boulevard Subway: E, J, Z to Sutphin Boulevard-Archer Avenue [www.panynj.gov](http://www.panynj.gov)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.org](http://www.jcal.org)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](http://www.jazz966.com)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central [www.kitano.com](http://www.kitano.com)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street [www.jazzgallery.org](http://www.jazzgallery.org)
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.com](http://www.jazzstandard.com)
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](http://www.joespub.com)
- **Juilliard School Paul Hall and Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](http://www.juilliard.edu)
- **Le Chélie** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilnyc.com](http://www.lecheilnyc.com)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](http://www.lepoissonrouge.com)
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street [www.lerivagenyc.com](http://www.lerivagenyc.com)
- **Made In New York Jazz Café** 155 5th Avenue, Brooklyn (718-640-7000) Subway: 2, 3 to Bergen Street [www.jazzcafe.nyc](http://www.jazzcafe.nyc)
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802, ext 4428) Subway: 1 to 116th Street [www.msmnyc.edu](http://www.msmnyc.edu)
- **Mercury Lounge** 217 E. Houston Street (212-260-4700) Subway: F, V to Second Avenue [www.mercuryloungenyc.com](http://www.mercuryloungenyc.com)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](http://www.mezzrow.com)
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](http://www.michikostudios.com)
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](http://www.mintonsharlem.com)
- **Mirror Tea House** 575 Union Street, #A (917-909-0577) Subway: R to Union Street [www.mirrorinthewoods.com](http://www.mirrorinthewoods.com)
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.com](http://www.mistharlem.com)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Music Hall of Williamsburg** 66 N. 6th Street (718-486-5400) Subway: L to Bedford Avenue [www.musicallofwilliamsburg.com](http://www.musicallofwilliamsburg.com)
- **National Arts Club** 15 Gramercy Park South (212-475-3424) Subway: 6 to 23rd Street [www.nationalartsclub.org](http://www.nationalartsclub.org)
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](http://www.nationalsawdust.org)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street [www.ncgv.net](http://www.ncgv.net)
- **The Nest** 504 Flatbush Avenue (718-484-9494) Subway: B, S, Q to Prospect Park [www.thenestbrooklyn.com](http://www.thenestbrooklyn.com)
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](http://www.bahainyc.org)
- **New York Public Library 96th Street Branch** 112 E. 96th Street (212-289-0908) Subway: 6 to 96th Street [www.nypl.org](http://www.nypl.org)
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- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquareny.com](http://www.northsquareny.com)
- **Nublu** 151 151 Avenue C (212-979-9925) Subway: 6 to Astor Place [www.nublu.net](http://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](http://www.nuyorican.org)
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- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetstudio.com](http://www.scholesstreetstudio.com)
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street [www.nypl.org/locations/schomburg](http://www.nypl.org/locations/schomburg)
- **Secret Room NYC** 707 8th Avenue at W. 45th Street (917-708-8663) Subway: C, E to 50th Street [www.secretroomnyc.com](http://www.secretroomnyc.com)
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](http://www.seedsbrooklyn.org)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapesifterlab.com](http://www.shapesifterlab.com)
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- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](http://www.shrinenyc.com)
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street [www.silvana-nyc.com](http://www.silvana-nyc.com)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](http://www.sistasplace.org)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street [www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](http://www.smokejazz.com)
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- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](http://www.swing46.com)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 53rd Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](http://www.symphonyspace.org)
- **Teatro Latea** 107 Suffolk Street (212-529-1948) Subway: F, J, M, Z to Delancey Street [www.teatrolatea.org](http://www.teatrolatea.org)
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(INTERVIEW CONTINUED FROM PAGE 6)

**DH:** If I listen to opera, I can hear how it can go into jazz. If I'm listening to James Brown, I can hear how it goes into jazz. If I'm listening to Lena Horne doing Broadway, I can hear how it goes into jazz. If I'm listening to hip-hop, I can hear how it goes into jazz.

**TNYCJR:** When did you first become aware of hip-hop?

**DH:** I became aware of hip-hop with a song called "Rapper's Delight". I think that was the late '70s.

**TNYCJR:** 1979. The Sugarhill Gang.

**DH:** 1979. So then, when I was going to New York, I started going to the Bronx to see where this music was coming from. And I got a chance to see some of those early hip-hop groups. I went to Madison Square Garden, where I saw Whodini and Run-D.M.C. I started doing rhymes and started doing my thing with hip-hop and actually, I mentored one of the guys who was considered the king of East Coast rap in the '90s, The Notorious B.I.G., and helped him put jazz elements in hip-hop. I was able to play with Guru's Jazzmatazz and a group called Dignable Planets. I keep working on trying to sharpen my rapping skills and I get some respect as a rapper.

**TNYCJR:** What are some of your memories of working with The Notorious B.I.G.?

**DH:** The Notorious B.I.G. was a hard worker. If you gave him an assignment, he would come back the next day and he had mastered it. Not just worked on it, mastered it. He took things like putting the snare drums from a jazz solo into hip-hop into his rhymes. And he lived the lifestyle he was rapping about. Even though some older people may not understand what he was saying, the kids understood it. The Notorious B.I.G. was a symbol of hope to those who were considered less than. He was telling the downtrodden they could achieve.

**TNYCJR:** Obviously, you've never been the type of jazz musician who only likes jazz.

**DH:** Without other styles of music, jazz wouldn't be what it is. Jazz was born of mixing different elements together. If they're happy playing a style of music and don't want to add anything else to it—just want to explore from that perspective—then I think they have the right to do that. But I don't think that jazz is the only music that should exist.

**TNYCJR:** On YouTube, there's a clip of Buddy Rich appearing on *The Mike Douglas Show* in 1971 and he's

ranting against Glen Campbell and talking about how awful he thought country music was. And yet, Charlie Parker liked country music. Bird enjoyed listening to Hank Williams, Sr.

**DH:** Buddy Rich was a great drummer; you can't take that away from him. But sometimes, people can have blinders on. I don't have a problem with him not listening to that music, but I don't think you should put other people down for liking what they like. Personally, I grew up when Glen Campbell was on the radio. He was on the radio in my youth and if I heard him, I would have a good time listening. And plus, my mother and my father played every style of music that you can imagine at home. Indian music, classical music, Broadway, Charlie Parker, Etta James, James Brown, Hank Williams, everything. I don't have any musical prejudices. I listen to everything because of how my parents were.

**TNYCJR:** What are some of your current projects?

**DH:** I just did a record with Dr. Eddie Henderson. His invention was so relentless. There was so much to decipher. And I have a new recording called *The Eclectic Jazz Revolution of Unity*. It's a two-CD set; the first CD is an acoustic jazz band. The second CD is a lot of different types of music, from jazz with hip-hop influences to straight hip-hop to R&B/soul, Chicago stepping music. Dr. Lonnie Smith is on there...For organ players, Lonnie's the man. To get support from Lonnie is really wonderful. Lonnie has helped a lot of young musicians. He's a great master. I'll be playing with him at the end of [December] down in New Orleans.

**TNYCJR:** Another organ icon you've played with is the late Jack McDuff.

**DH:** I started with Roy Haynes—Roy showed me a lot of things as well—but my second gig was with Jack McDuff. When I see George Benson, we talk about Jack McDuff. When you play with certain bands, it's like a brotherhood of musicians who play with people—like Miles Davis has his brotherhood, Art Blakey has his brotherhood. George has a reverence for Jack McDuff.

**TNYCJR:** You also played with Miles Davis in the '80s.

**DH:** The first time I played with Miles Davis, I was a changed person. There was something about his proficiency and how the music was put together; every note was just in the right place. That's the lesson I got. ❖

For more information, visit [donaldharrison.com](http://donaldharrison.com). Harrison is at *SubCulture* Jan. 11th with *The Cookers* as part of *Winter Jazzfest* and *Drom* Jan. 16th. See *Calendar*.

#### Recommended Listening:

- Art Blakey & The Jazz Messengers—*Oh-By The Way* (Timeless, 1982)
- Donald Harrison/Terence Blanchard—*Black Pearl* (CBS/Columbia, 1988)
- Donald Harrison—*Indian Blues* (Candid, 1991)
- Roy Haynes—*Te-Vou!* (Dreyfus, 1994)
- Donald Harrison—*Nouveau Swing* (Impulse!, 1996)
- Donald Harrison/Ron Carter/Billy Cobham—*This Is Jazz (Live at the Blue Note)* (Half Note, 2011)

(LABEL CONTINUED FROM PAGE 11)

Destiny's discography has started to gain the attention of the mainstream jazz press. In their review of Tommy Howards' *Storybook*, *The Austin Chronicle* stated, "Always impressive but never flashy, *Storybook* shows off its bandleader's skills as player and composer without self-indulgence." *Presence* by pianist Brad Whitely received high praise from *DownBeat*: "New York pianist-organist Brad Whiteley offers more than a smart record. He shows us how it's done."

While Destiny doesn't have any far-reaching goals for the next several years, they want to maintain a steady course. Shields states, "I want us to stay natural and without manufactured intention or self-imposed ambition. We don't necessarily have a standard that we try to keep things to. I almost want to keep our footprint slightly less than obvious. I want to let each artist and piece of music be what it would be on its own and anything we do to improve it to be in the background. I can't say exactly what it will look like—number of albums, types of artists, styles of music even—but I want the music to become what it was meant to be regardless of what we do or are." Mizell states, "I would like to see Destiny Records continue to grow as a label for creative music. Ultimately, we do this out of the love Mike, George and I have for making music, so the direction we go and the choices we make will all be rooted in whether or not the work is fulfilling and brings value to our lives. We have no control over where the music industry will go or what the monetary value of recorded music will be in the future. All we can control is the quality of the music we release and I hope that in 5-10 years we'll be able to look back and feel like we helped some great artists make their best work." ❖

For more information, visit [destinyrecordsmusic.com](http://destinyrecordsmusic.com). Artists performing this month include Tyler Blanton at *Fat Cat* Jan. 9th and *Mezzrow* Jan. 22nd; Michael Eaton at *Downtown Music Gallery* Jan. 19th; Mike Fahie at *The Jazz Gallery* Jan. 9th-10th with Darcy James Argue; Tom Guarna at *Made In New York Jazz Café* Jan. 11th with Lenny White and *Mezzrow* Jan. 26th; and Brad Whiteley at *Room 623* at *B2 Harlem* Jan. 24th. See *Calendar*.

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(PANČEVO CONTINUED FROM PAGE 43)

pretty much fallen off the jazz radar. The most common question asked about him is, “Whatever became of Charles Tolliver?”

His concert in Pančevo proved that what became of Tolliver is that he is still playing blistering hardbop at 77. He performed music from *Paper Man*, his debut recording as a leader 50 years ago, with a hot quintet (Jesse Davis, alto saxophone; Keith Brown, piano; Buster Williams, bass; Lenny White, drums). World-class hardbop always sounds current. Tolliver’s solos were commanding announcements and staccato assaults. The encore was “Round Midnight”, also fast and loose until the band, for the first time all night, slowed to linger on a melody that is part of our collective subconscious.

Mark Guiliana’s Beat Music was the one dud of the festival. Technological funk bands sound alike. Guiliana’s quartet had not one but two people, Samuel Crowe and Nicholas Semrad, pushing sliders on Yamaha synthesizers, generating oscillations and twitterings and inorganic cycling squeals. The loud minimal patterns of Guiliana’s drums and Chris Morrissey’s bass initially created a little suspense, but the expectation for something to happen went unfulfilled and the wait was boring.

Festivals programmed by Pantić typically include the best Serbian groups and also emerging leading-edge bands from greater Europe. The Dragan Čalina Quartet is not known outside of Serbia but plays highly refined postmodern bop and contains a rising star: alto saxophonist Lukas Ignjatović. He has a gorgeous pure alto sound and improvises in serial outbreaks of new melody.

The young European act that stood out was Little Rosies Kindergarten. They are a witty, outrageous 12-piece ensemble from Austria, with two violins and two talented (mostly wordless) singers named Anna (Anderluh and Widauer). Their irresistible hooks reminded you of Snarky Puppy, but the Kindergarten is less polished and their rough edges are part of their charm. Their compositions and arrangements contained a baffling variety of moods and sonorities, sometimes including impressionism, always including sharp solos, always arriving at clamorous mayhem. The most entertaining moments came when Judith Schwartz left her drumkit and began to practice what Butch Morris called “Conduction”: With hand signals, improbably but successfully, Schwartz herded the cats of this orchestra.

Paolo Fresu closed the festival on a high note—or rather, on one long, lingering flugelhorn note. He appeared with a new project, Tempo di Chet, with pianist Dino Rubino and bassist Marco Bardoscia. Chet Baker, flawed and doomed though he was, has achieved jazz sainthood in Italy. Fresu’s trio played songs associated with Baker like “Blue Room” and also originals deep in the Baker atmosphere. Rubino’s “In the Silence of Your Heart” was a melody so ethereal it sometimes became mist. Fresu’s creativity with electronics enables him to create trumpet choirs, and also to create the illusion that haunting lyricism flows from his horn without effort. “My Funny Valentine” is the national jazz anthem of Italy. It was written by Richard Rodgers-Lorenz Hart but Baker owned it. Fresu, Baker’s direct artistic descendant, ended the song and the Pančevo festival with an electronically extended note that filled the auditorium and went on almost forever. ❖

For more information, visit [facebook.com/jazzfestivalpancevo](https://facebook.com/jazzfestivalpancevo)

(SASSY CONTINUED FROM PAGE 43)

Before taking second-place honors in the Sarah Vaughan Competition, Daniela Spalletta had already

nabbed several big awards in her native Italy: Multiculturita Europe Contest; Premio Claudio Abbado; Premio Nazionale delle Arti; and Lucca Jazz Donna Award. For the Vaughan challenge, she chose some of the most eclectic repertoire of all the finalists: Kenny Wheeler’s “Everybody’s Song But Not My Own”, with lyrics by Norma Winstone, opening with a high-risk, neatly executed a cappella intro, and Pat Metheny’s “The Road to You”, featuring an intricate, self-penned vocalese. While these two numbers showed off Spalletta’s penchant for innovation, it was on the straightahead “Stella By Starlight” that she distinguished herself as a powerful, lyrical scatter with an extensive range and a resolute swing.

Viktorija Gečytė, who took third, hails from Lithuania originally, though she now resides in Paris and performs internationally. Like her first- and second-ranked counterparts, Gečytė is a superb vocal improviser, though her approach to a tune is decidedly cooler than that of the other contestants. Gečytė, too, selected less-familiar standards for two of her three, choosing Dinah Washington’s ‘50s effervescent hit “Destination Moon” and the moody “Angel Face”, with music by Hank Jones and Abbey Lincoln. In a surprising reversal, however, she closed with the oft-sung “Night and Day,” sweetening the known melody with intriguing twists and unexpected phrasings.

This year was the second Sassy competition for California-born Christine Fawson, a vocalist and trumpeter currently based in New Mexico, who came in third in 2017. A high-energy, musically astute performer, she’s worked with the DIVA Jazz Orchestra and the vocal group Syncopation and spent 14 years teaching on the Berklee College of Music’s brass faculty. In her set, Fawson slipped easily between contrasting vocal personas, one moment fully lost in the pathos of “It Never Entered My Mind” and the next churning out a hypersonic bebop scat on “A Night in Tunisia”—arguably the most difficult solo of the afternoon.

Vivian Sessoms, an experienced vocalist who has worked with the likes of P. Diddy, Michael Jackson, Donna Summer, Sinéad O’Connor and Stevie Wonder, received the loudest acknowledgement from the audience for her powerhouse vocals and commanding stage demeanor. She opted for short, tight arrangements on her three pieces, all standards, injecting some earthy R&B into her jazz interpretations of “Love For Sale” and “Stardust”. But it was on her electric, gospel rendition of “At Last” that Sessoms revealed the full extent of her considerable power as a singer, providing a fitting, exhilarating close to the contestants’ program.

The judges for this year’s competition—singers Dee Dee Bridgewater and Jane Monheit, bassist Christian McBride, radio host Monifa Brown and music producer Matt Pierson—hail from many different parts of the jazz world. Among them they can lay claim to dozens of notable accolades, including multiple Grammy nominations and wins; this experience with the more rivalrous side of the industry doubtless helped them parse the crucial differences among each of the five singers’ commendable performances.

Notably missing from the competition, however, were male singers. Three years ago, in 2017, the Sassy Awards management made the decision to open the competition to both male and female vocalists and for two years men made it onto the NJPAC stage: Fabio Giacolone (finalist, 2017) and Oleg Akkuratov (second place, 2018). It was with this decision that the Vaughan competition crossed the final hurdle to inclusion: unsigned jazz singers of any gender, nationality and almost any age (at least 16) can now submit their music for a try at a Sassy Award. The organization urges interested singers to check their website this May for information on the 2020 contest. ❖

For more information, visit [sarahvaughancompetition.com](https://sarahvaughancompetition.com)

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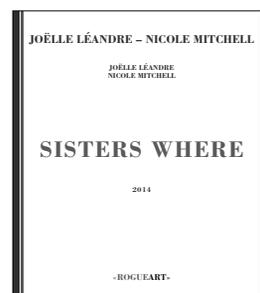
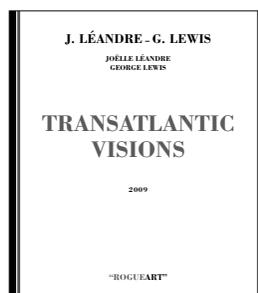
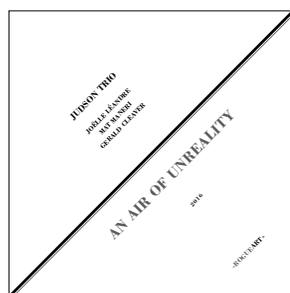
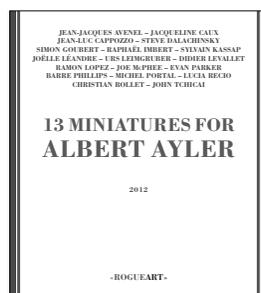
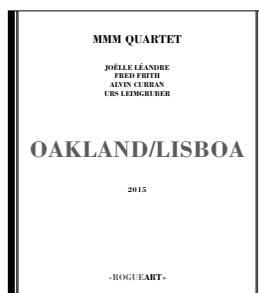
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