



# THE NEW YORK CITY JAZZ RECORD

December 2011 | No. 116

Your FREE Guide to the NYC Jazz Scene

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## BENDING TOWARDS THE LIGHT A JAZZ NATIVITY



HOLIDAY  
GIFT  
GUIDE

VINCENT  
CHANCEY

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The Holiday Season is kind of like a mugger in a dark alley: no one sees it coming and everyone usually ends up disoriented and poorer after the experience is over. But it doesn't have to be all stale fruit cake and transit nightmares. The holidays should be a time of reflection with those you love. And what do you love more than jazz? We can't think of a single thing...well, maybe your grandmother. But bundle her up in some thick scarves and snowproof boots and take her out to see some jazz this month.

As we battle trying to figure out exactly what season it is (Indian Summer? Nuclear Winter? Fall Can Really Hang You Up The Most?) with snowstorms then balmy days, what is not in question is the holiday gift basket of jazz available in our fine metropolis. Celebrating its 26th anniversary is Bending Towards The Light: A Jazz Nativity (On The Cover), a retelling of the biblical story starring jazz musicians like this year's Three Kings - Houston Person, Maurice Chestnut and Wycliffe Gordon (pictured on our cover) - in a setting good for the whole family. Get your tickets now for the Dec. 22nd event at BB King's Blues Bar. The French horn may be a staple of Christmas music but it is too a serious jazz instrument, as evidenced by the long and fruitful career of Vincent Chancey (Interview), who performs with several groups this month throughout the city. Percussionist Lukas Ligeti's (Artist Feature) famous composer father György never wrote any holiday music but the younger musician still has some time before his slate of December concerts at venues all over town. And while trumpeter Wadada Leo Smith's (Megaphone) 70th birthday precedes Hanukkah, Christmas and Kwanzaa, double up on gifts to bring him for his two-day celebration at Roulette this month.

In addition to our usual smorgasbord of CD reviews and concerts in our Event Calendar, December brings our annual Holiday Gift Guide, filled with books, DVDs, boxed sets and other assorted googahs for your buying pleasure.

Happy Holidays from your friends at *The New York City Jazz Record*.

Laurence Donohue-Greene, *Managing Editor*      Andrey Henkin, *Editorial Director*

*On the cover:* 2011 Bending Towards The Light: A Jazz Nativity Three Kings. From left to right - Wycliffe Gordon, Maurice Chestnut and Houston Person (photo by Barbara Galati)

*Corrections:* In last month's CD Reviews, Sabir Mateen actually arrived in New York in the late '80s. Also, Allen Lowe has never been an academic or had any formal association with any academic institution.

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There was much to digest while watching Darcy James Argue's *Secret Society* perform "Brooklyn Babylon", an hour-long work programmed by BAM's Next Wave Festival (Nov. 10th). Danijel Zezelj, standing on a catwalk, painted haunting images in black and red, using a small roller on a wide and narrow canvas as Argue's music roared. When Zezelj wasn't visible, his bleak-as-hell urban animation sequences were projected on a large screen. In time a fictional storyline emerged: immigrant Lev Bezdomni is contracted to build a carousel on top of the 3,000-foot-plus Tower of Brooklyn. Apart from some too-obvious symbolism at the end, the political message was present without being overbearing. Argue brought out some of his most compelling music to date, with a palette both more subtle and expansive than that of his acclaimed debut *Infernal Machines*. Passages of great delicacy - piano-clarinet duets, flute chorales, unaccompanied nylon-string guitar - alternated with moments of slashing fury and awesome full-ensemble precision. The staging, too, was beautiful, a counterpoint to Zezelj's aesthetic of the grim. Musicians entered from various places, cued by a low-brass quartet down on the floor. The band wore dull overalls and caps for an early 20th-century working-class effect and stood arrayed in a circle with the rhythm section at the center. Somehow by disassembling the conventional big band in this way, Argue brought it more together than ever.

- David R. Adler



Photo by Rahav Seggev

Darcy James Argue's *Secret Society* @ BAM

What a feat: combining four motley instruments, without drums, and honing a sound so endlessly and precisely rhythmic. Ten years as a working band will do that. *The Four Bags* returned to Barbès (Nov. 6th), where they made 2006's *Live at Barbès* and focused on material from their new recording *Forth*. Clarinetist Michael McGinnis exceeded the two sets, offering up song titles and witticisms. But musically, the spotlight was on everyone: Brian Drye on trombone, Sean Moran on electric guitar and Jacob Garchik (widely known as a trombonist) on accordion. Garchik's opener, "Wayne Shorter's Tune With All Different Notes", put funky rhythmic cohesion atop the agenda. But the repertoire spanned genres and cultures, from Brazil ("Grias do Norte") to Iran ("The Burning"), from electronica ("Run", by French pop group Air) to French musette ("La Valse des As") and upbeat gospel ("G is for Geezus") to metal ("Pope Joy", featuring Moran's baritone guitar). Two McGinnis originals were especially strong: the folksy "Sweet Home California" relied on Moran's impeccable 9/8 strumming while "Comfort Toon" evoked a bittersweet midtempo jazz mood. Moran's "Tip Top" and "Terpsichore", as well as Drye's "Imaginary Soda", lent an air of staccato agitation to the night. A playful spirit reigned, but *The Four Bags* never devolve into slapstick for its own sake. They've put in work on their intricate parts, clean endings and alert communication, bringing disparate influences into natural harmony. (DA)

George Lewis didn't shy from his jazz background during his Composer Portrait profile at Miller Theatre Nov. 12th. The compositions played by the International Contemporary Ensemble employed jazz, hip-hop and African American poetry traditions as settings that challenged the traditional ways of writing music on paper. The first half of the program seemed more insistently transgressive. "Northstar Boogaloo" (from 1996) was performed by percussionist Steven Schick with prerecorded hip-hop rhythm tracks and poet Quincy Troupe invoking vernacular of the streets. Schick's playing was spirited, but the tape spoke its age. "Ikons" (2010) for octet was a study in textures and rhythms, moving with logical consistency through varied terrains. "Collage" (1995) for Troupe (live this time) with an 11-piece ensemble was a jazz suite that sat in a lineage alongside Ellington and Mingus poetry settings. "Artificial Life" (2007) was a structured improvisation with perimeters given to the players. Peter Evans seized the situation, finding a five-note phrase and repeating it to exhaustion on pocket trumpet, but the performance was about group communication. The newest piece on the program was "Will to Adorn" from 2011. Bold orchestral sections and percussive passages were interspersed with soft, exquisite refrains in an easy flow of disparate elements. "Artificial Life" was a wonderful setting for improvisers but this was Lewis' achievement as a composer.

- Kurt Gottschalk



Photograph © 2011 Jack Vartoukian/FrontRowPhotos

Steven Schick @ Miller Theatre

It's hard to know what the multi-faceted multi-instrumentalist *Jamie Saft* is really like when he's alone at home, but a solo set he played at the Sixth Street Synagogue's Center for Jewish Arts and Literacy on Nov. 9th seemed like a peek through the window. With a bank of electric vintage keyboards, a Wurlitzer, a Casio and something called a Gem Sprinter running through a rig of stompboxes, Saft played long suites of stitched together Sephardic-tinged themes that came off like Herbie Hancock living next door to a coven. Heavily distorted bass drones either supplemented or undermined the jazzy pianistics and pulsating loops were melded and chopped into electro polyrhythms. It was a bit like the right hand not knowing what the left was doing but both switching strategies in tandem. The processed musics weren't entirely brutal but weren't what should go up against an organ played too seriously to be cognizant of the canned beats. It was a study in polar contrasts, at one point Saft even mixing two canned beats and a preset polka tune like he was a club DJ, done perhaps with a bit of irony but not without respect for different music and cultural traditions and for these antique electronic instruments and even for the basement room he was in. Saft's records are often curious cultural conglomerations, but hearing him go at it solo, without even multiple tracks to play with (what little looping he did was done in real time), came off like a schematic of his central processing unit. (KG)

Jazz is rightly revered as a live art form; its whole history is tied into moments of great improvisational acumen. But sometimes the vagaries of the performance setting do not do justice to the scope of a composer's vision. Such was the unfortunate case at The Stone (Nov. 10th) when bassist **Todd Sickafoose** paired his Tiny Resistors ensemble with members of the Eclipse String Quartet (subbing for one of the violinists was Jeff Gauthier, label head of Cryptogramophone and curator of the first two weeks of concerts at the club). Quite simply, with few exceptions, the string quartet were a visual decoration only, unable to make themselves heard over the jazz sextet of Sickafoose, John Ellis (sax, clarinet), Alan Ferber (trombone), Matt Mitchell (piano), Jonathan Goldberger (guitar) and Ted Poor (drums). Even the staging reinforced the conflict, as the small room necessitated the two halves of the large group to play towards each other, like hockey players in a faceoff. But the full house (aided by a Canadian performing arts high school on field trip) did get to hear the lovely matched textures of Ellis and Ferber, often sounding like l'accordéon français, the delicate moments of chamber music exploration - strings plus bass - or the abstractions of Goldberger, who was often insectile in his contributions. Sickafoose's compositions were quite appealing in their warmth and cinema but it would take a well-recorded album to reveal the complexities adding strings was meant to accomplish. - **Andrey Henkin**

The intimate setting of Cornelia Street Café served as an excellent environment for the sonic explorations of **Marilyn Crispell** in a rare New York City jazz club appearance (Nov. 4th). Opening the evening solo, the adventurous pianist was joined for the second set by bassist Mark Helias, whose distinctive extended techniques matched his partner's in both originality and strength. He initiated the musical dialogue with a spacious solo improvisation that introduced his composition "Limbo". Crispell slowly entered, setting a slightly ominous Spanish-tinged tone, her bright upper register chords ringing out over the bass' soft dark atmospheric, gradually increasing in density then subtly yielding as the composer's voice emerged into the foreground, the pair eventually coming together in a reprise of the opening melody. Helias' "Kdreefda Molaina" (its cryptic neologistic title paying homage to the Cecil Taylor influence both he and Crispell share) opened with the bassist bowing dark legato lines as the piano rumbled lower register chords, out of which a slightly boppish bassline emerged, supplying the pulsating foundation over which Crispell could display her own unique lyricism. On her pieces "Ahmadu/Sierra Leone" and "Tune For Charlie" she blended her various voicings, trademark percussive chord clusters and jagged rhythmic patterns into concoctions that were equally challenging and appealing, proving that the quest for new sounds need not be a self-indulgent one. - **Russ Musto**

## WHAT'S NEWS

In a further consolidation of the music industry, **EMI Group Ltd.** was recently sold for \$4.1 billion to Vivendi SA's Universal Music Group (recording division) and Sony/ATV (publishing division).

The winners of the 12th annual **Latin Grammys** have been announced. Recipients in the relevant categories are Best Latin Jazz Album: *Panamericana Suite* - Paquito D'Rivera (MCG Jazz) and Best Instrumental Album: *Forever* - Chick Corea, Stanley Clarke & Lenny White (Concord Records). The latter is a bit of a stretch since Corea was born in Massachusetts and this will probably rekindle the recent protests against the removal of Latin jazz from the general Grammy awards. For more information, visit [latingrammy.com](http://latingrammy.com).

The progressive music venue **Roulette** has announced the recipients of its inaugural Large Jazz Ensemble Awards and Commissioning Program. One mid-career composer will be commissioned to create a new ensemble work while eight ensembles will receive funding to present their work. The Large Ensemble Composer Commission recipient is Tim Berne and the fall season Large Ensemble Awards go to Kirk Knuffke, Ben Stapp, Elliott Sharp and Jamie Baum. For more information, visit [roulette.org](http://roulette.org).

Pianist **Marian McPartland** has named Jon Weber as the successor to her long-running *Piano Jazz* radio series. For more information, visit [npr.org/programs/piano-jazz](http://npr.org/programs/piano-jazz).

Anyone walking through the subways recently can't have helped but notice the advertisements for the new **UNIQLO** flagship store. In them, famous New Yorkers are decked out in the Japanese fashion company's togs. Bassist/vocalist Esperanza Spalding (the most marketable figure jazz has had since Ron Carter's '70s clothing and pipe endorsements) gets a go but how on earth did they convince Village Vanguard proprietor Lorraine Gordon (miscredited in the posters as the club's founder) or Vanguard Jazz Orchestra Musical Director John Mosca? For more information, visit [uniqlo.com/nyc/voices](http://uniqlo.com/nyc/voices).

As was mentioned in our October issue, guitarists Vic Juris and Sheryl Bailey have a project fêteing **Jimi Hendrix** and were to have a CD release party at 92Y Tribeca this month. Sadly, the Jimi Hendrix estate is not cooperating, blocking the album (already printed) because of Hendrix' name appearing on the cover. The show, a double bill with Dave Fiuczynski's Microjam, will go on Dec. 9th.

Last month *The New York City Jazz Record* rubbed elbows at a fancy shindig for a new line of professional photography products from Canon: the EOS 5D MKII camera and the PIXMA Pro-1 printer. Performing at the event was **Herbie Hancock**, playing "Watermelon Man", "Chameleon" and "Canteloupe Island" (heavy on the Keytar). Attendees used the new cameras to take pictures during the concert; these images were then "edited" to create a music video of the short set.

An exhibition/sale of the work of artist **Jim Flora**, best known perhaps for his whimsical album covers for Columbia and RCA-Victor in the '40s-'50s, will be on display through Jan. 8th at Dorian Grey Gallery. For more information, visit [doriangreycastle.com](http://doriangreycastle.com).

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



Todd Sickafoose Tiny Resistors + Strings @ The Stone



Marilyn Crispell @ Cornelia Street Café

Drummer **Bobby Previte** has established a nice relationship with the Italian jazz label Auand in the past few years, releasing two albums for them (*Big Guns* and *Pan-Atlantic*) with an international cast of musicians. So he was a natural choice to participate in the imprint's Auand Meets NYC festival, taking place at five venues last month. Previte led a trio at Zebulon for the festival's second night (Nov. 2nd), Plutino, with guitarist Francesco Diodati (himself an Auand recording artist) and baritone saxist Josh Sinton, subbing for Beppe Scardino. The name of the new group refers to a celestial object in motion resonance with the planet Neptune. Transferring this concept to music, one might imagine that Previte plays the role of Neptune with his bandmates in some sort of synchronous orbit. If it were only that simple. While Previte did provide more than timekeeping, often doubling the melody lines of the pieces, Diodati and Sinton were hardly subjugated to his influence. In fact, Diodati was so loud on occasion that he threatened to overwhelm any astronomical bodies nearby. When he turned down, his guitar playing featured an appealing Ennio Morriconeism not uncommon amongst Italian guitarists. Sinton, veteran of some pretty cerebral ensembles, took this one-off opportunity to channel his inner Mats Gustafsson. Auand is definitely a jazz label but in a modern, international world, that word can include prog and lo-fi garage rock, two elements Previte incorporated into the music. (AH)

"I'm not Mingus, but I'm going to start over," **Dezron Douglas** announced, halting his band mid-melody at The Jazz Gallery (Nov. 3rd) to reset a piece's tempo. Standing atypically adjacent, rather than behind his instrument, the bearded bassist bore an unmistakable resemblance to his hero, but his connection to the jazz icon was as much musical as physical, as could be heard in the powerful unaccompanied bass intro to set opener "Oriental Folk Song". Like Mingus, Douglas is as much composer as instrumentalist, his tunes and arrangements displaying a refreshing originality and attentiveness to construction, which allowed him to draw a remarkably full sound from the unusual quartet instrumentation that featured vibraphonist Bryan Carrott with Duane Eubanks on trumpet and Curtis Torian on drums. With vibes serving as the sole chordal instrument in the group, the bass took on a wider harmonic role, which Douglas obviously savored as he underscored the dynamic aspects of his engaging compositions with a deep singing tone. Eubanks, whose playing revealed the influence of Booker Little as much as Freddie Hubbard, shined in the pared-down frontline with an alternately smooth and gritty sound that well-served the narrative of the leader's "The Puppet" and his own "Aborted Dreams". Douglas' "She" particularly exhibited compositional acumen - contrasting the poppish melody with some sophisticated arco playing - as did his hip arrangement of the set closer "Minority". (RM)

# Vincent Chancey

by Anders Griffen



Photo by Scott Friedlander

Vincent Chancey is a jazz French horn player and one of the premier soloists on that instrument and in that idiom. He came to New York to study with Julius Watkins in the early '70s and has been a prolific performer and recording artist since joining Sun Ra's Arkestra in 1976. He has worked with jazz greats like Charlie Haden, Carla Bley, Lester Bowie, David Murray, Muhal Richard Abrams, Henry Threadgill, Sam Rivers and many more, as well as popular artists such as Ashford and Simpson and Aretha Franklin, among others.

**The New York City Jazz Record:** You've just been performing unique orchestra and chorus transcriptions by Charles Tolliver of John Coltrane's *Africa/Brass* with Reggie Workman's African-American Legacy Project at Jazz at Lincoln Center.

**Vincent Chancey:** Oh, yeah, it was a great event. I don't think that original music was anywhere to be found - so often the music gets performed and then the parts get lost or whatever - Charles had to go to the record and transcribe it. I also did a piece with Charles Tolliver a couple years ago for a Thelonious Monk celebration and we did Monk's Town Hall concert. Charles went to the original recording and transcribed that as well, so he has those abilities.

**TNYCJR:** I'm sure everybody would be interested in hearing about your experience with Sun Ra.

**VC:** It was an incredible experience to play with Sun Ra. He was one of the first big name people I played with. I came to New York in '73; I started working with him in '76. The reason I was able to play with him was because Brother Ah, who was Robert Northern [on the original Monk Town Hall Concert], had been playing in his band and left. At the time I was playing with [trumpeter] Ahmed Abdullah, who told me Sun Ra's looking for a new French horn player because the old guy left. So he gave me his number and I called him up, "Hello, Mr. Ra? My name is Vincent Chancey and I understand you're looking for a new French horn player?" and he said, "I'm not looking for a new French horn player, I don't know who told you that, I'm not looking for anybody." I said, "Well, I know Brother Ah left the band" and he said, "He left the band but I just continue on, one man can't change my lifestyle." I said ok and I was about to hang up and he said, "Well, wait a minute, why don't you come down to our rehearsal in Philadelphia next Tuesday" or whatever day it was.

So I talked to Ahmed and he was going down so we went down on the train to Philadelphia. When I walked in, Sun Ra was in a dark room editing the film *Space is the Place*. I was totally intimidated, you know? I knew about him and all of this mythic greatness and his music and then I'm in this dark room with him and I can't really see him and he says, "Just sit down, wait for me." So I'm sitting at the side of the room and he's talking to people about things having to do with the

film. Eventually, after that was over, he turned to me and says, "You're the French horn player?" and asks what experience I had. Basically at that point I had just finished my degree in classical music but I'd always been involved in jazz and I was doing some jazz work.

So he went to the piano and just played a couple notes and as he played a few notes guys started to come down the stairs, like [John] Gilmore, Marshall [Allen], one by one guys started to come down the stairs with stacks of music! That was their key, when Sun Ra sat down at the piano, that meant it was time to rehearse. So after the room filled with 10 or 12 guys he started working on a piece, just composing a piece right there, then he would pass a part out to each guy. This process took 40 minutes to an hour, for one piece - play some notes, write it, give that guy a part, then go to the next guy write some notes and give him a part. So he gave me my part and he said, "ok, let's all do the composition". He started it and then he asked me to solo on it and, you know, of course being around all these figures I was intimidated, but I played what I could do. He said, ok, put that piece aside and then started working on another piece. The whole rehearsal went like this for about ten hours. So at the end of rehearsal I said, "Well, Sun Ra, there was another French horn player in the group, can you just give me the parts that he had?" He said, "You don't play like the last guy, so I have to rearrange all my music to fit you in the band." Of course every guy in the band hated my guts because they had to sit through all these rehearsals and learn all new charts. So they weren't talking to me so much.

Then, after we finished a rehearsal he said, "Can you do a gig with us at the Bottom Line next... Monday?" I said, "ok", so I showed up at the gig and we did all of this music, we did the music we rehearsed and a lot more music too. So I didn't know the music and Sun Ra didn't call tunes. He would just hit two notes or a chord and the whole band knows what he's gonna do, so they all go to that piece. So he was doing it and I didn't know what it was so I was fishing through my music trying to find what tune was this. Somehow I got through the concert but the next day in the newspaper it said, "the Sun Ra concert was great but he had a new French horn player who spent the whole night looking for his music." [laughs] It was absolutely the case. A few days after that the band went to Europe for three months, so that was my introduction to playing with Sun Ra.

**TNYCJR:** I noticed your "Crosswalks" on your website. I really enjoyed those images.

**VC:** I was always fascinated with those signs. Once I started [touring] I would remember the last pedestrian sign and then see the next one, so I decided around 1984 to start doing a photographic study. A depiction of signs from every country I went to. I still do it. After spending a life of traveling and touring I like to have

something as a memento, even just these little pictures of a guy crossing the street on a sign.

**TNYCJR:** Being on the road in general, how is that for you? Sometimes people complain about it.

**VC:** I still enjoy it. I've been doing it since that '76 tour with Sun Ra, so it's been over 35 years now that I've been traveling - South America, Africa, Europe, Japan, all over the States, the Middle East - but every time I go out there are new things to learn, new cultures, I'm still enjoying it. I'll be going away Friday [Nov. 4th] to do a three-and-a-half week tour back in Europe again.

(CONTINUED ON PAGE 35)

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# Lukas Ligeti

by Gordon Marshall

Photo by Scott Friedlander



Faced with a world of torn musical fabric and atrophied direction, Lukas Ligeti responds with a protean adaptability. "I'm a chameleon," says the percussionist. "I should have been a studio musician," he laughs. Figuring somewhere in this is a personality of layers and edges. "I've had people say - within a half an hour - 'You seem so shy and nervous.' And then somebody says to me, 'You're so outgoing and calm and Zen.'" Though not a jazz purist by any means, in many ways he reflects the precisely crossbred essence of the music. "I think jazz is a music that exists through the coming together of different cultures and partially very difficult and painful histories of certain cultures and also people having to forcibly divorce themselves from certain cultures."

Ligeti, based in Bushwick, Brooklyn, speaks with a slight Hungarian accent, noticeable as we sit down at a diner in the East Village to discuss his work and theory. "I'm the unusual case of someone who doesn't speak his mother tongue," he explains. He was born in Austria of Hungarian parents, his mother a psychoanalyst and his father, post-war avant garde composer György Ligeti (1923-2006). He spent all but his sixth year in Vienna, where he attended the International School. "I grew up like an American expatriate at school," he says. "I grew up as an expatriate from an unknown country, which felt very strange. I have nothing to compare it to...I think it was Stalin who coined the term 'rootless cosmopolitan [about European Jews]'." A tautology? "I think that's what I am!"

His father is visible in his son's eyes: dark, warm and piercing. He says, "My father's works from the mid '60s, in a certain sense, are the ultimate deconstruction because he composed fields of sound where complicated rhythmic combinations cancel each other out, so what you hear is a music that has no rhythm or melody." This is a tall order to match or even follow, the younger Ligeti being a composer himself and, what is more, working in a similar direction that also involves world influences, particularly Africa.

"I'm very proud to be my father's son," he says. "I think he was a fantastic composer, but sometimes people congratulate me. It's not my accomplishment! I didn't do anything. And then there's talk of the burden of precedence." However that may be, Ligeti has reckoned with that burden, smashed the glass ceiling. Still, he says, "It's sometimes more difficult than it seems." He still has the shards of glass to take out of his sides. "You probably have to be a masochist to be a musician," he laughs. "But I'm generally not a masochist and my music isn't that dark."

Africa is an indelible part of his style. He has traveled frequently to several of her nations. "I don't know how I could ever suppress it," he says. "It has influenced me in so many ways. And it's influenced my drum set playing hugely, because a lot of what I do on the drum set is derived from African concepts and

rhythms." He has come up with a system of polymetric playing (the combination of concurrent rhythmic cycles), entirely of his own invention, for which he has devised a special notation. Derived from Uganda, it involves taking certain types of art music from the country and transporting it to the new drum set.

"There are many occurrences in my life that drew me to Africa," he says. "When I was a little kid I loved looking at maps and I always loved looking at Africa. Also, my grandmother had a collection of African art. I started playing music really late," he adds (destroying the myth that a formidable musical mind must be formed young). "I was 18 and there was a professor at the university, a musicologist, Gerhard Kubik, one of the most important ethnomusicologists by any way of saying it. I started checking out his lectures and reading his writings and hearing his field recordings. My father was also listening to African traditional music at the time and we would swap cassettes."

Jazz is also decidedly in his blood. It blossomed, especially, when he moved to New York 12 years ago and immersed himself in the "Downtown scene", befriending John Zorn. He has delved deeply in the history of jazz drumming. He draws in particular from the Miles Davis associates Tony Williams and Jack DeJohnette. Elvin Jones, though not a principal inspiration, can be seen reflected in his own playing, with his "mix of sloppiness and precision" - although he has found him impossible to imitate. In Art Blakey, driving and direct, he finds a more consanguine model. "It's great trying to sound like other drummers, imitating styles."

A "lost/found/lost" pattern is at work in both Ligeti's work as percussionist and composer. "I do like to get to these thick knotty things that resolve," he elaborates. "I work a lot with what I would call metric consonances and dissonances. Consonance in music is a term that relates mainly to intervals and pitches. I think about rhythms and meters that get along pleasantly or that don't get along and resolve them into consonances."

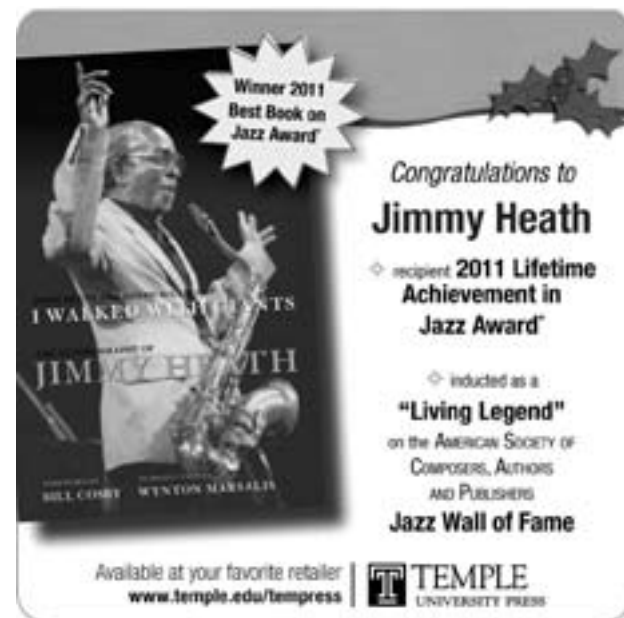
His newest release, *Pattern Language* (Innova), sees him augmented by Gianni Gebbia (sax), Benoît Delbecq (piano), Michael Manring (electric bass) and Aly Keita (balafon). This project moves from funk-driven jazz escapades to serial safaris, aerial rhythmic contortions bringing us like the Coney Island Cyclone back to a Brooklyn soundscape, taking jazz' rhythmic base to a counter-intuitive melodic place.

For Ligeti jazz is still a new world. "I think jazz is to a certain extent an intact musical language," he says. "It's been deconstructed: free jazz is a deconstruction"; but "it's something that really works as a language so you actually have conversations, musically. You have an idiom, inside and outside, and you can make changes to it. For me playing jazz is very much like poetry. You also have cyclical form, you have verses. To me jazz is an extremely challenging and interesting music. It's a lifelong challenge." ❖

For more information, visit [lukasligeti.com](http://lukasligeti.com). Ligeti is at Café Orwell Dec. 7th and 14th, First Presbyterian Church of Brooklyn Dec. 9th, Outpost Artists Resources Dec. 16th and Douglass Street Music Collective Dec. 22nd. See Calendar.

#### Recommended Listening:

- Goodman/Kaiser/Ligeti - *Heavy Meta* (Ecstatic Yod, 1996)
- Henry Kaiser/Wadada Leo Smith - *Yo Miles!* (Shanachie, 1998)
- Lukas Ligeti - *Pattern Time* (Innova, 1999)
- Tisziji Munoz - *Auspicious Feeling* (Anami Music, 2000)
- Gianni Gebbia/Lukas Ligeti/Massimo Pupillo Trio - *The Williamsburg Sonatas* (Wallace, 2001)
- Raoul Björkenheim/Lukas Ligeti - *Shadowglow* (TUM, 2003)



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# BENDING TOWARDS THE LIGHT: A JAZZ NATIVITY

by Marcia Hillman



Photo by Peter Seifing

Celebrating its 26th year and already a holiday tradition, *Bending Towards The Light: A Jazz Nativity* will be performed for the second year at BB King's on Dec. 22nd. It is the Christmas story told in full costume with great jazz players and singers in the roles of the Kings, Shepherds, Angels, Mary and Joseph plus an instrumental ensemble and additional guests. The Christ child is portrayed by a single light shining through the stage in front of Mary. The show is a combination of well-known carols with original music by Anne Phillips, Bob Kindred and Dave and Iola Brubeck and text taken from the Bible. The players enter on stage carrying their costumes and don them in front of the audience.

It all began as a suggestion by the late John Garcia Gensel, the "Jazz Pastor" of Saint Peter's Church in Manhattan. "He actually came to me and asked me to write a Christmas benefit program to be held there," recalled Phillips. "The show was premiered at Saint Peter's in 1985 and has been running annually in New York ever since in different venues. We did it at St. Bartholemew's in December of 1986, the first of seven years of performances there and, in 1993, it even crossed religious boundaries as well as musical ones when we presented it at the Steven Weiss Free Synagogue on West 69th Street. It is also performed in different cities all over the country," she continued. Phillips is not only responsible for the writing duties, but the singer/songwriter has done the arrangements, conducts and produces the show with her husband, saxophonist Bob Kindred (who is also music director) under their non-profit organization Kindred Spirits. Both of them also take part as performers in the presentation. The direction is by Tad and Beth Jones.

The original cast was a collection of some of the finest artists around at the time. Clark Terry, Charles "Honi" Coles and Doc Cheatham were the Kings (whose individual gifts were music, not frankincense, myrrh and gold) and Maxine Sullivan as the Angel. Included in the jazz ensemble were pianist Tommy Flanagan, bassist George Mraz, drummer Grady Tate, guitarist Gene Bertoncini and Kindred, Marvin Stamm, Wayne Andre and Jerry Dodgion in the horn section. Marretha Stewart and The New York Voices added their vocal talents, pianist Dave Brubeck was featured performing his "God's Light Made Visible" and Pastor Gensel narrated. "One of the highlights of that first show was trumpeter Clark Terry singing 'Mumbles' to the Christ child," Phillips commented.

The show is always a "work in progress" in that there are some changes in the cast every year depending upon who is available at the time and the venue. There have been as many as 30 voices in the choir and as few as two through the years. The second year included the casting of percussionist/bandleader Tito Puente as one of the Kings. Phillips remembered, "When I called Tito and told him what it was and that we weren't paying anybody there above scale, he said 'I'm in!' just like that. His manager called me once and told me I was killing him because Tito had all these other jobs and he could only do one night. But then Tito would do it

every night. I miss him so." Puente was one of the Kings every year until his death in 2000. The second year of the show also brought the husband-and-wife vocal team of Jackie Cain and Roy Kral into the cast as Guardian Angels. Kral even wrote a scat chorus for "What Child Is This". The duo continued to perform their angelic roles up until Kral's death in 2002. Trombonist Al Grey also was a King or a guest artist for many years until his death in 2000.

The fourth year saw several additions to the show. The first was the inclusion of the song "Bending Towards The Light" by Phillips and Kindred that resulted in the changing of the title to its current one. The second was the addition of a boy Shepherd, played by a boy soprano chosen from the famed Newark Boys Chorus School. "Usually the boy sopranos last about three years before their voices start to change and then we have to choose a new one," Phillips remarked.

There have been many special moments through the years, according to Phillips. One was the year the Jazz Nativity was done at Avery Fisher Hall and the late Charles Kuralt stepped on stage to introduce the show and said the following words: "In Bethlehem in the grotto where Christ was born, a light shines into the darkness. The light is meant to serve as light serves for so many religions and philosophies - as a symbol of truth and love and hope...hope that even in a dark season, we may begin to see the world bending towards the light." Then there is the "Deck The Halls" finale (which Phillips terms as "an organized jam session") where the guests and everyone else do their own thing. But most of all is the list of stellar artists who have been in the ensemble or been guests (Toots Thielemans, Frank Wess, Benny Powell, Bill Mays, Ted Rosenthal, Tim Horner, Ron Carter, Slide Hampton, Arturo O'Farrill, Bill Charlap and more) and the notables who have put on the crown of king, including such tap dancing greats as Harold Nicholas, George Hillman, Charles "Cookie" Cook and Max Pollak and musicians like Lionel Hampton, Paquito D'Rivera, Steve Turre and Stanley Turrentine, among others. Many of them have appeared more than once over the years.

Each King has brought his own particular talent as his gift. Trumpeter Jon Faddis (who has been a guest many times and played a king three times) has fond memories. "It was a royal feeling. But the program is wonderful in that it brings together the old and the young. It tells the story through jazz. I love the story and there is my love for Anne and Bob. But the most important thing about the Jazz Nativity is I met my wife Laurelyn at the 1993 performance."

Lew Soloff enjoyed his kingship as well. "It's fun to be a king. I always perform in the show whenever I'm asked. It's a wonderful thing to do and I will continue to do it whenever I can."

When asked about his stint as a king, Warren Vaché said, "I'm not one for acting and having to get dressed up, but it was great being with such good musicians and the very talented kids. It's good to see them involved."

A soundtrack recording of the Jazz Nativity is

available. It is a compilation of selections from three different performances through the years and has a "cast of thousands". Performances of the show have been recorded every year by John Uhl, a sound engineer from Pennsylvania. Phillips related that the people "at Avery Fisher Hall were so impressed with his recording of the performance there that they offered him a job." He is now plying his engineering talent at Jazz At Lincoln Center's Rose Theatre.

This year the cast will include Wycliffe Gordon, Maurice Chestnut and Houston Person as The Three Kings and a jazz ensemble of Bob Kindred, Lew Soloff, Jon Gordon, Art Baron, Dean Johnson, Tim Horner, Adam Asarnow and Candido, with singers Stephanie McGuire, Amy London, Robert Encila, Dylan Pramuk and Phillips with guest performers Jon Hendricks, Warren Vaché, Russell George, Max Pollak and Arturo O'Farrill. Phillips is thrilled to have two 90 year olds - Hendricks and Candido - on this year. Hendricks is "thrilled" to be included again this year, having contributed his vocalese expertise and joyous energy to prior performances. Candido, who has been playing in the show for 16 years, remarks, "The first time I was in the show, I was a King because I filled in for Tito [Puente] who couldn't make it because of a very bad snowstorm and I have been in it ever since. I like being a part of it very much. Each time I do it, it's like the first time. It is very beautiful. Everybody is for the show and the show is for everybody. That's how I feel about it."

There will also be performances in places such as Colorado Springs and Evanston, Illinois and wherever there is a jazz community that makes a request to license its use. In addition, Phillips and Kindred have also formed the Jazz Nativity Children's Project that makes it possible for thousands of New York's inner city children to attend - thanks to individuals who have sponsored them at just ten dollars a child. Also in development is a version in Spanish that is being worked on by Paquito D'Rivera, soprano Brenda Feliciano (a participant in prior years) and Candido.

The Jazz Nativity crosses musical boundaries with its combination of genres. It is a creation that Phillips likes to say "sweeps people into the performances." She goes on to add "people who have come one year brought friends the next. It matters little whether they are jazz aficionados or not. They love it and go away with a new understanding and appreciation of jazz and it may be the biggest audience builder for jazz around." The Reverend James A. Forbes of Riverside Church once remarked, "Seeing the Jazz Nativity should be a prerequisite for entering the Pearly Gates!" And somebody once said that it was "the 'Peter and the Wolf' of jazz". The Jazz Nativity puts forth a warm and intimate atmosphere that brings together the players and the audience, the old and the young, jazz experts and initiates to celebrate the holiday and the wonderful music we call jazz. ❖

For more information, visit [annephillips.com](http://annephillips.com). A Jazz Nativity is at BB King's Dec. 22nd. See Calendar.

# Baikida Carroll

by Kurt Gottschalk



'70s



'00s

In a career of more than four decades, trumpeter Baikida Carroll has been there for some of the key moments of jazz innovation.

He was a member of the seminal arts collective BAG - the Black Artists Group in St. Louis - and worked closely with Chicago's Association for the Advancement of Creative Musicians (AACM) in the '60s. Shortly after, he made it to New York in time for the glory days of the loft scene in the early '70s. He has worked with many of the heavies of adventurous jazz, including pianist Muhal Richard Abrams and saxophonists Oliver Lake and Sam Rivers and drummer Jack DeJohnette.

However, a conversation with him doesn't revolve around accomplishments so much as it does friendships, even if the cast of characters is in large part the same. And even if that focus has led to more work as a sideman over the years than it has fronting his own bands. "I don't necessarily seek quantity of work - I seek quality, working with people who seek mystery," he said. "It's just about opportunity. If someone approaches me for work, I usually accept if either their concept interests me or it's an old friend."

Seeking the mysteries of music began for Carroll back home in St. Louis, where he was born on Jan. 15th, 1947. An early interest in drums was dissuaded by a music teacher (drums weren't available, but the school had a spare trumpet on hand) and by his early 20s he was a member of BAG, a multi-disciplinary organization founded a few years after the more storied AACM and which preached the same philosophy of self-reliance.

While still in high school, Carroll played in a band with fellow St. Louis trumpeter Lester Bowie and came to work with him again in Chicago, along with Roscoe Mitchell, Anthony Braxton, Muhal Richard Abrams and Wadada Leo Smith, due to the fraternal relationship between BAG and the AACM. "Those relationships have turned out to be everlasting for us," he said. "A lot of the friendships have lasted." The Black Artists Group only existed for a few years, ending in 1972, but Carroll said he still carries the lessons he learned with him. "It was about individualism and seeking your own voice, producing your own work, not depending on other people to produce you," he said. "When I first

came to New York everyone was competing like it was a football game on stage. At the Black Artists Group it was more harmonious, more about working together. There was a general philosophy of survival - taking care of yourself and taking care of your music and having faith in yourself."

When he came to New York in 1975 (after spending a few years in Paris), however, Carroll did make another acquaintance that would prove to be another close working friendship. He was rehearsing a band with saxophonist Julius Hemphill, another former BAG member, and they went to a space held by a saxophone student of Hemphill's named Tim Berne. The two would work together in different arrangements in the future and, evidencing again a career built on long-term relationships, will join forces this month in a new quartet at The Stone. The pair will be backed by the rhythm section of bassist Trevor Dunn and drummer Ches Smith, in what might be the start of another working relationship.

"I first saw Ches playing with [saxophonist] John Tchicai and I thought 'wow, I just love his playing,'" Carroll said, "and I talked to Tim and found out that's the guy he had been telling me about."

Beyond the show this month, Carroll is working on a commission from the New York State Council for the Arts/Festival of New Trumpet Music (FONT) to write a requiem to premiere next year. Scored for a septet plus trumpet trio, the piece might be seen as marking both passings and new beginnings, dedicated to Bowie and Hemphill, as well as fellow trumpeter Don Cherry and pianist John Hicks, all very close friends. But the performance won't be entirely about looking back. With Smith on board to play drums, Carroll will be looking to the future as well. And he'll be continuing to chase mysteries.

"The hard part is to seek out the mysteries in the music," he said. "You've got to keep seeking it. It's like when all of the treasures were being stolen from Egypt. They retrieved all of the pretty pretty but they never understood the deep spiritual mysteries of it all. And that's what's happening today. Music is an elusive element. You can't smell it, you can't touch it, but it's always there. There has to be passion, like Albert Ayler, for instance. It's not only about chords and scales. You've got to work at it. A lot of the concepts that we were trying back then have been accepted now. There's a million cats out there doing gigs, getting on stage and saying 'Look at me! Look at me!' There's got to be more to it than that." ❖

For more information, visit [baikida.com](http://baikida.com). Carroll is at The Stone Dec. 7th. See Calendar.

## Recommended Listening:

- Julius Hemphill - *Dogon A.D.* (Freedom-International Phonograph, 1972)
- Baikida Carroll - *The Spoken Word* (hatHUT, 1977)
- Oliver Lake - *Clevont Fitzhubert* (Black Saint, 1981)
- Jack DeJohnette - *Inflation Blues* (ECM, 1982)
- Baikida Carroll - *Door of the Cage* (Soul Note, 1994)
- Baikida Carroll - *Marionettes on a High Wire* (OmniTone, 2000)



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## LEST WE FORGET

# Spike Jones (1911-65)

by Donald Elfman

Spike Jones used his extraordinary musical genius to create brilliant humor. In various incarnations - The City Slickers, the Musical Depreciation Revue - he took on music in all of its contemporary trappings and took out the seriousness with the help of recording technology and a vast array of sound effects.

Lindley Armstrong Jones was born on Dec. 14th, 1911 in Long Beach, California. His father worked for the Southern Pacific Railroad and Lindley got his nickname because he was so skinny that folks said he looked like a railroad spike. It was from a railroad chef that he learned how to make cutlery and pots and pans work as musical instruments. As a budding musician - a drummer in fact - Jones played in a variety of theater orchestras and he was the percussionist for the John

Scott Trotter Orchestra from 1937-42, which backed Bing Crosby on his famous recording of "White Christmas". A singer named Cindy Walker had a song "We're Gonna Stomp Them City Slickers Down", which was the source of the name for Jones' first band. The band signed a contract with RCA in 1941 and recorded until 1955. Among the noted musicians who came through the band was Mickey Katz. Some highlights: "Der Fuehrer's Face" from 1942 ridiculed Hitler by making razzberry sounds whenever they heiled the Fuehrer and "Cocktails For Two" from 1944 interrupted the romantic ballad with hiccupping, horn-honking and gurgling. Other popular song satires were of "Hawaiian War Chant", "Holiday for Strings" and the demonic "You Always Hurt the One You Love".

In the '40s-50s, Jones tackled Christmas music ("All I Want for Christmas is My Two Front Teeth") and the classics (Liszt played wildly fast on wacky instruments, Rossini's "William Tell Overture" played on kitchen utensils over the announcement of a horse

race and "Pal Yat Chee", which converts the plot of the Leoncavallo opera into country and western fare (served up by mock country artists Homer and Jethro), played with stunning precision by a group of musicians who certainly had the chops to play 'real' jazz.

Jones was a heavy smoker through much of his life and died at the age of 53 in 1965. He and his players were regular guests on the variety shows that filled the airwaves in the '50s. Performers who can be said to have been influenced by the Jones brand of anarchy include Frank Zappa, The Bonzo Dog Band and Weird Al Yankovic. There are two splendid compilations which collect much of what made this man special: *The Spike Jones Anthology* is a 1994 RCA disc that has liner notes by novelist Thomas Pynchon! The Rhino two-disc set - also from 1994 - is annotated by Dr. Demento and is chock full of historic photos. Both merit and demand your dazed and hysterical attention. ❖

A Jones tribute is at Joe's Pub Dec. 15th. See Calendar.

# The Creative Inspirational Moment

by Wadada Leo Smith

*"If you want to improvise you have to practice improvising."* - Lester Bowie (1941-99)

*"I start with something I know, then I go to something I don't know."* - Miles Davis (1926-91)

The creative artist realizes his or her art through an improvisational musical language, which has two important forms: improvisation and composition. The compositional form is the scored portion of the music and is a known element and traditionally is often a short musical structure. But in contemporary music performance the compositional form can be very long in practice. The improvisational form is not scored and is the unknown element in a musical performance, which is constructed in the present-time continuum.

In both musical forms we have two active qualities, which consist of the musical activity and what I call the musical moment. The musical activity is the largest portion and is the result of the artist's personality; it is what he or she has in their music that sets them apart from one's artistic community. It also illustrates something about the way that person comprehends their role in society and also within his or her family. Importantly, it will reveal something about how he or she balances their space and time in the creation; how they use the language that they have selected to present their art through music.

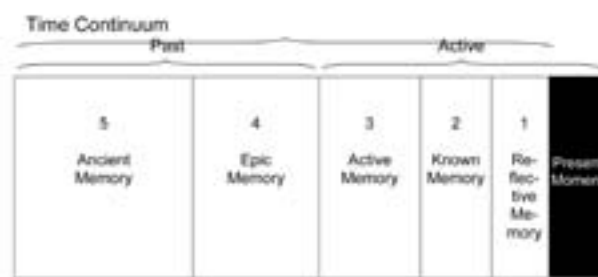
The musical moment is the most unique musical element in a composition or improvisation. Its field of activity is small and does not last very long. Most often its duration is in the range of a few seconds to maybe 30 seconds or more, but not very long. Actually, to achieve a clear musical moment in performance is really very difficult since that part of the musical equation contains the creative element. The musical moment has the creative force in it and therefore it is the most powerful condition that every artist seeks to discover in performance.

We define this distinct moment as unique because it did not exist in music before that artist created it. Whoever realizes a musical moment in a performance and if it was recorded has made a significant achievement as a composer/performer. In that discovery he or she will successfully help revitalize the

artistic community.

Let's take a look at the time continuum in which the creative artist must comprehend in order to create a musical work successfully. The most fascinating quality of the creative artist is that they must make artworks in the present. With little or no information they are able to access that dimension where creative inspiration exists. Every artist, whether it be Johann Sebastian Bach (1685-1750), Ma Rainey (1886-1939) or Jackson Pollock (1912-56), if they have been inspired their inspiration has come from the same unique force and has been accessed using these same principles. I believe they all understood the structural base of time and memory.

No artist carries art around with them. Art is something that does not exist on earth and therefore can only be obtained through their reflective ability and altered state of awareness. Great artists are able to map the sensation of this occurrence and tap into this creative energy force at will.



**Present:** The present moment is where the creative artist needs to make creative decisions while still moving forward; simultaneously utilizing the perception of a musical idea, technical skill to execute it and the ability to release those ideas through their instrument.

**Reflective Memory:** It occurs always in the present moment and is lightning fast (like a nanosecond), journeying backwards only to make sure that you are always moving forward with new musical information in a direct inspiration.

**Known Memory:** This memory is acquired by the artist who has an awareness of the compositional and improvisational forms. It is often used by the artist to give contextual support to the musical material that they are developing.

**Active Memory:** The material you just created is still close in your memory and can be referenced if needed but remains part of the active past.

**Epic Memory:** This memory consists of any skill that you use but have not learned from anyone. It also says something about long-term memory in cultural practice.

**Ancient Memory:** This comprises all of recorded human history as well as the creative and reflective nature of human beings. ❖

For more information, visit [wadadaleosmith.com](http://wadadaleosmith.com). Smith's 70th Birthday Celebration is at Roulette Dec. 15th-16th with a string quartet, Mbira, Golden Quartet, Silver Orchestra and Organic. See Calendar.

Trumpeter, multi-instrumentalist, composer, improviser and educator Wadada Leo Smith is one of the most boldly original and artistically important figures in contemporary American jazz and free music and one of the great trumpet players of our time. Smith has devoted a lifetime to navigating the emotional heart, spiritual soul, social significance and physical structure of jazz and world music to create new music of infinite possibility and nuance.

Early in his career, Smith invented an original music notational system called Ankhramation, which was radical for its time and remains revolutionary today. Described as a "musical language" or "notation system for scoring sound, rhythm and silence, or for scoring improvisation", it remains the physical and philosophical foundation of his oeuvre.

Smith has performed worldwide with his own groups, as a soloist and with a range of exceptional musicians. Among the many groups who've performed his compositions are the Kronos Quartet, Da Capo Chamber Players and California E.A.R. Unit. A founding member of the Association for the Advancement of Creative Musicians, Smith has earned numerous awards and commissions, most recently for his civil rights opus *Ten Freedom Summers* which premiered in LA to rave reviews in October 2011.

In recent years, a number of new releases, reissues and performances have brought Smith worldwide critical acclaim. His most recent CDs include *Dark Lady of the Sonnets with Mbira* (TUM Records, 2011), *Heart's Reflections with Organic* (Cuneiform, 2011), *The Blue Mountain's Sun Drummer*, a duo CD with the late drummer Ed Blackwell (Kabell, 2010) and digital reissues of *Yo Miles! Lightning and Yo Miles! Shinjuku with Henry Kaiser*. In May 2012 Cuneiform Records will release the multi-CD recording of his civil rights opus *Ten Freedom Summers*.

## VOXNEWS

by Suzanne Lorge

This is my last VOXNews column. Must admit, I will miss the daily deliveries of CDs - those from the big labels, those from self-produced newcomers and those from singers of every ilk in between. In this column I have tried to draw focus to what jazz singers are doing and why you should listen. It was impossible, of course, to discuss every CD, every performance that I've enjoyed over these last five years and choosing only a few each month was difficult. So this month I am maxing out my VOXNews real estate with listings and urging you to pick one of the CDs or shows below and put it on your holiday wish list. Whether this past year brought you joy, or sorrow, or both, I'm sure you will find something among the many vocal jazz offerings below to ease the transition into the new year.

CDs of celebration: Columbia Records recently launched a compilation of **Tony Bennett** holiday tunes - 17 previously released Christmas favorites called

*The Classic Christmas Album*. No surprises here, just the best of Bennett's best and one new cut, a slow and thoughtful rendition of "What Child Is This". Evergreen. The iconoclastic **Elisabeth Lohninger** will celebrate the release of her new CD, *Christmas in July* (JazzSick) at Lofish Studios Dec. 2nd. On the disc, Lohninger presents 12 eclectic Christmas songs in nine languages - you don't have to understand the words to be inspired by the vibe. **Shawn Aileen Clark**, lead singer for Lapis Luna, gives us a more traditional jazz cabaret sound on *Snowbound* (s/r), the group's innovative take on 12 wintery standards. Lapis Luna plays Thursdays this month at the Plaza Hotel, with one special performance, "Holiday Rapture", at Smalls Dec. 23rd. If you're looking for a bright, uplifting, reggae-R&B-gospel-jazz-fueled holiday experience, check out US native-Canada transplant **Ranee Lee's** latest effort, *A Celebration in Time* (Justin Time). Here she joins pianist Oliver Jones and the Montreal Jubilation Gospel Choir to send out a warm,

inspirational message to the cosmos.

Holiday fare around town, in chronological order: On Dec. 5th, you can catch **Jay Clayton's** 70th birthday bash at Clemente Soto Velez Cultural Center, with singers Kendra Shank and Katie Bull, or meet up at Feinstein's at Loews Regency for "Hooray for Christmas", part of Harry Allen's Monday Night Jazz series, with singer **Rebecca Kilgore**. At Rose Theatre Dec. 15th-17th you can hear gospel jazz singer **Kim Burrell**, who offers "A New Holiday Review" this year, followed by consummate scatter **Brianna Thomas** in "Holiday Swing" at Dizzy's Club Dec. 20th-24th.

Two New York regulars perform on Dec. 22th: First, **Daryl Sherman** headlines at Midtown Jazz at Midday at Saint Peter's in "Yuletide Celebration"; then, that evening, for its 26th year in a row, "Bending Towards the Light...A Jazz Nativity" will be presented at BB King's, with singers Jon Hendricks, Anne Phillips, Stephanie McGuire, Amy London, Robert Encila and Dylan Pramuk. ❖

# Ogun Records

by Ken Waxman

Nearly 40 years after it released its first disc - and after pressing about 40 LPs and 30 CDs - London-based Ogun Records is still chugging along, with managing director Hazel Miller maintaining it as a one-woman show. Strongly identified with the South African musicians who fled Apartheid for the United Kingdom during the '60s as well as with the British innovators affiliated with them, Ogun puts out three to four CDs annually. The discs are a mixture of CD transfers of important LPs, newly recorded discs plus never-before-released historical sessions.

Necessity was the mother of Ogun's invention in 1974, initially by Miller and her then-husband, the late bassist Harry Miller (1941-83). Born in Cape Town, Harry Miller played with many bands in England, including Chris McGregor's Brotherhood of Breath (BOB) big band, whose *Live at Willisau* became the fledgling label's first release. "Global record companies started to show a disinterest in European contemporary jazz and improvised music in the mid '70s," recalls pianist Keith Tippett. "So Ogun stepped forward to document and record the South Africans exiled in London and English musicians who were working together in ensembles too numerous to mention."

Involved in many facets of the music scene, British-born Miller was managing BOB at the time and "that's how the tapes were offered to kick-start the label," she recalls. "Chris [McGregor (1936-90)] was keen for the

success of Ogun and totally supportive." Survival played a part too, since musicians needed records to promote their work. Dick Hodge, a friend and professor of African history, helped cover the initial costs and organized a share portfolio to finance Ogun. Hodge also came up with the label name, which is that of the Yoruba God of work and iron while another friend created its distinct anthropomorphic logo. Hodge departed soon afterwards and since that time, courtesy of record sales, plus what Miller terms "an understanding bank manager," Ogun has flourished.

Harry Miller's role had been artistic director, which as Hazel Miller recalls often involved carrying "1,000 LPs up three flights of stairs to our home," while she organized all administrative aspects of the label, as well as setting up concerts and doing promotion work for many of the affiliated groups. Although she and Miller subsequently split up and he later died in an auto accident, Ogun's course had been set.

"I often set up gigs, which we then recorded," Miller recalls of the label's beginnings, leading to memorable discs such as saxophonist Mike Osborne trio's *Border Crossing* - now half of the CD *Trio & Quintet* - and *Ovary Lodge* with Tippett, Harry Miller, vocalist Julie Tippett and percussionist Frank Perry. Most early records were engineered by Keith Beal. Today, Miller says "I use recordings made at the time of the concert by BBC, studios sessions or recordings by individuals."

Although most of the players recorded were in the South African-British free music axis, a few continental Europeans are represented as well. "The non-South African-releases resulted from being approached by

those musicians and if there wasn't anything in the pipeline and it fitted into our catalogue we produced them," explains Miller "We were also pleased to add different music to the catalogue, because in many cases it was from musicians we knew and liked."

Ogun's meticulous accounting system hasn't changed from years past either, she continues. "Each project is costed and the budget discussed and agreed upon with those involved." With file copies of all the Ogun LPs still on hand Miller reports that "transition to CD wasn't a problem...and they take up less room which is a bonus." Although Ogun was semi-dormant during the '80s to prepare for the format change, Elton Dean's *The Bologna Tape*, McGregor, Dudu Pukwana and Louis Moholo's *Blue Notes for Johnny* - part of the five-CD boxed set *The Ogun Collection* - and Moholo-Moholo's *Viva-La-Black* appeared during the time. A substantial order from Disk Union, Ogun's Japanese distributor for CD copies of Tippett's big band Ark session *Frames* and Soft Head's *Rogue Element*, featuring saxophonist Elton Dean and bass guitarist Hugh Hopper, "funded us nicely forward" and helped ease the transition to CD, she adds. "Digitalization is obviously a path to wander down in the future," Miller notes, "but only the released CDs of archive material have been done so far." Over the years, *Rogue Element* and *Frames* have remained some of Ogun's best-selling discs along with Dean's Ninesense *Happy Daze/Oh! For The Edge* on CD, plus different CDs by Moholo-Moholo. Steady sellers on both LP and CD formats are sessions by BOB and the original South African combo, the Blue Notes, plus the Blue Notes' *The Ogun Collection*.

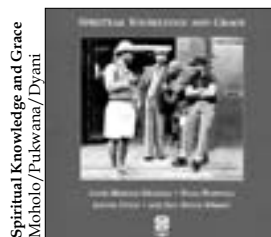
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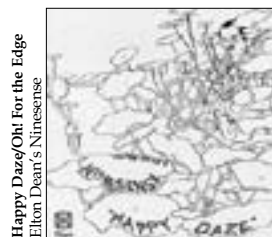
Frames  
Keith Tippett's Ark



The Ogun Collection  
BlueNotes



Spiritual Knowledge and Grace  
Moholo/Pukwana/Dyani



Happy Daze/Oh! For the Edge  
Elton Dean's Ninesense



All Night Long  
Mike Osborne Trio

## LISTEN UP!

**MIKA MIMURA** is a marimba, vibraphone, mallet keyboards player and composer. She was born in Osaka, Japan and began to play piano when she was three years old and marimba when she was six. She studied classical music at Osaka College of Music, receiving her Master's Degree. Mimura was inspired by pianist Makoto Ozone and her study of jazz vibraphone began at Berklee College of Music in Boston. After finishing Berklee, she moved to New York in 2008. She released her first album *Precious* in 2009. Today, Mimura continues to work energetically performing regardless of genres.

**Teachers:** Dave Samuels, Ed Saindon, Toshihiro Akamatsu, Kayo Toda, Mariko Matsumoto, Toru Kitano.

**Influences:** Too many. Makoto Ozone, Gary Burton, Brian Blade, Milt Jackson, my friends and family.

**Current Projects:** Banda Magda. Mallet Club. New trio for video recording session with Martin Cohen. Second album with Michael League. Solo marimba repertoire. Ensemble arrangement.

**By Day:** Trying to get up early and working on music.

**I knew I wanted to be a musician when...** I was three years old. I was already saying, "I'm going to music college!" because my mother is a piano/vocal teacher and my father works at a music instrument company.

Music was my only choice.

**Dream Band:** Brian Blade, Christian McBride and guest John Coltrane.

**Did you know?** I appeared in a magazine of wrestling. Don't get me wrong, I am not a wrestler!

For more information, visit [mikamimura.com](http://mikamimura.com). Mimura is at *Drom Dec. 3rd* with Banda Magda. See Calendar.



Mika Mimura



Yoni Kretzmer

Born in Jerusalem, tenor saxist **YONI KRETZMER** relocated to New York last year. After studying music in Paris 2001-04 Kretzmer lived in Tel Aviv and became active in the growing nu-music scene, leading various groups, playing as a sideman and curating shows and festivals. Kretzmer is interested in the symbiosis of chamber music with free music. This is reflected in his *New Dilemma* album. With two colleagues Kretzmer recently established a label, OutNow Recordings.

**Teachers:** David Perkins, Arnie Lawrence, Assif Tsahar, Ellery Eskelin.

**Influences:** Ornette Coleman, Mats Gustafsson, Evan Parker, Charles Gayle, Albert Ayler, Tim Berne, David S. Ware, Derek Bailey, Joe Lovano, Herb Robertson, Bartók, Sonny Rollins.

**Current Projects:** Two-bass Quartet with Sean Conly, Reuben Radding and Mike Pride; 66 boxes with Daniel Levin, Eyal Maoz and Andrew Drury; YYZ with Zack Lober and Yonadav Halevy; Byph with Ben Syversen, Pascal Niggenkemper and Haim Peskoff. Writing new material for my chamber/free jazz quintet/septet.

**By Day:** Practicing, composing, teaching Hebrew and liturgical music.

**I knew I wanted to be a musician when...** after listening to all kinds of music it just became obvious.

**Dream Band:** To play with the people I'm playing with now is already a dream! Realizing the *New Dilemma* project with NY musicians.

**Did you know?** For two years I directed the "Left Bank" in Tel Aviv, booking 16 shows a month.

For more information, visit [yonikretzmer.com](http://yonikretzmer.com). Kretzmer is at *The Stone Dec. 5th* with Karl Berger and *Downtown Music Gallery Dec. 18th* with Andrew Drury. See Calendar.

# Tampere Jazz Happening Festival JAZZUV

by Kurt Gottschalk

by Russ Musto



David Murray



Joe Lovano Quartet

Bouncing across the small plaza between circa 1900 red brick buildings at the Tampere Jazz Happening, it might be excusable to assume that fans in Finland have a penchant for fusing their musics. One also might assume - based on the programming of this year's edition (Nov. 3rd-6th) - that accordions and Hammond organs are Finn favorites as well. Over the course of 24 concerts, enthusiastic audiences heard artists from Denmark, England, Finland, Norway, South Africa, Sweden, Turkey and the United States.

The festival opened with a documentary about accordionist Kimmo Pohjonen, one of the bigger names in avant garde music to come out of Finland. His appearance at the festival two nights later (and the only appearance on the festival's main stage by a Finnish act) reprised a work commissioned by the Kronos Quartet played by the composer with the Proton string quartet and electronic percussionist Samuli Kosminen. Against an electronic backing unkeyed bellows whispered and open strings were brushed before building to something monolithic, then staging a series of short retreats.

The rest of the mainstage slots were reserved for international guests. Abdullah Ibrahim's trio made it look easy, gracing through compositions without pause and showing that doing what's expected can be OK if it's been earned. Polish trumpeter Tomasz Stanko played with a 40% Finnish quintet and just as Ibrahim's refrains were a pleasure to hear, Stanko's bright lines were a familiar joy. Regina Carter's quartet played originals and gospel tunes as well as songs from Mali and Puerto Rico with melodies matched by her violin and Will Holshouser's accordion.

Sounds of Spanish derivation were prominent even beyond Carter's and Ibrahim's Latin tinges. Dave Holland's Flamenco Quintet with guitarist Pepe Habichuela stayed too true to its Spanish roots to call it "fusion" even while Holland stayed true to his own roots rather than taking on the role of the bajo sexto player. David Murray's Nat King Cole en Español featured a septet of players from Havana and Santiago playing arrangements of songs Cole recorded in Spanish circa 1960. The Caribbean lineup is one of the saxophonist's hottest bands in years and the tunes were like spun honey.

Representing the Brazil/Israel/New York continuum was Cyro Baptista's Banquet of the Spirits. Even with the small instrument antics and audience conductions, they still had a solid footing in jazz thanks to a remarkably solid trio of players ready to meet Baptista's every whim. Tim Keiper's powerful and precise kit-drum playing filled the rhythm slot, leaving Baptista's fancies on display.

(CONTINUED ON PAGE 46)

The Fourth Festival Internacional JAZZUV brought its musical coordinator, Cuban-born drummer Francisco Mela, one step closer to reaching his lofty goal of making the event "the mecca of jazz and Latin Jazz in Central and South America". Set in the lush upland city of Xalapa, Mexico, in the state of Veracruz, with headliners hailing from New York, Boston, Puerto Rico and LA; Havana and Santiago, Cuba; Chile, Bulgaria, Spain, Israel and Sicily, joining forces with a stable of superbly talented local players, Mela may well have already achieved the philosophical and artistic components of his high-minded objective.

The multi-faceted festival, presented by El Centro de Estudios de Jazz de la Universidad Veracruzana (UV), merges the educational and artistic facets of the music on a level arguably unequaled by any other jazz affair in the world. Opening with four days of daily conferences and presentations of jazz related films, theater and dance, with nightly performances by local artists (Nov. 3rd-6th), it culminates with a week-long schedule (Nov. 7th-13th) of morning and afternoon master classes, evening performances in the university's beautiful lakeside Casa del Lago and nightly concerts in the city's impressive Teatro del Estado, followed by club dates and jam sessions extending deep into the night at numerous venues scattered throughout the sprawling municipality. Throughout the week large numbers attended the master classes by festival headliners, who utilized variously distinctive approaches to the educational process, often calling upon the assistance of the university's professors and students to form small bands to reinforce their lessons.

The festival's opening main event, a concert by pianist Kenny Barron's with bassist Peter Slavov and Francisco Mela and guest vocalist Gretchen Parlato, exemplified Mela's artistic philosophy of eschewing established ensembles. The resultant music was rewarding in its merging of tradition and innovation with Parlato's delicate vocalizing offering airy contrast to the trio's powerful swing. The night's post-concert performance, teaming superb young New York-based Chilean tenorist Melissa Aldana and drummer Ramsay with Mexican pianist and bassist Rafael Alcalá and Oscar Terán, was equally gratifying in its blending of diverse voices.

Throughout the week the bringing together of players of disparate ages and origins confirmed the universal nature of jazz. Italian wunderkind altoist Francesco Cafiso and Festival Director, pianist Edgar Dorante, paired up with veterans Ray Drummond and Louis Hayes for a concert of bebop, ballads and blues, with the evening's late night performance of guitarist

(CONTINUED ON PAGE 46)

## music. by tum records

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Juhani Aaltonen & Heikki Sarmanto  
**CONVERSATIONS**



Wadada Leo Smith's Mbira  
**DARK LADY OF THE SONNETS**

just released



FAB Trio  
**HISTORY OF JAZZ IN REVERSE**



Andrew Cyrille with Haitian Fascination  
**ROUTE DE FRÈRES**



Olavi Trio & Friends  
**TRIOLOGIA**



Mikko Innanen & Innkvisitio  
**CLUSTROPHY**

remember these



Kalle Kalima & K-18  
**SOME KUBRICKS OF BLOOD**



Juhani Aaltonen Quartet  
**CONCLUSIONS**

and these

Ilmiliekki Quartet .....	TAKE IT WITH ME
Mikko Innanen & Innkvisitio .....	PAA-DA-PAP
Billy Bang .....	PRAYER FOR PEACE
Raoul Björkenheim & UMO .....	THE SKY IS RUBY
Andrew Cyrille with Greg Osby .....	LOW BLUE FLAME
Innanen - Sooäär - Bennink .....	SPRING ODYSSEY
Tchicai - Workman - Cyrille .....	WITCH'S SCREAM
Juhani Aaltonen Trio .....	ILLUSION OF A BALLAD
Duo Nueva Finlandia .....	SHORT STORIES
Haarla & Krokfors Loco Motife .....	PENGUIN BEGUINE
Delirium .....	EGLEXISTENCE
Ahmed Abdullah's Ebonic Tones .....	TARA'S SONG
Triot with John Tchikai .....	SUDDEN HAPPINESS
Aaltonen - Workman - Cyrille .....	REFLECTIONS
Raoul Björkenheim & Lukas Ligeti .....	SHADOWGLOW
Ilmiliekki Quartet .....	MARCH OF THE ALPHA MALES
Iro Haarla & Ulf Krokfors .....	HEART OF A BIRD
Aaltonen & Donner with Avantil! .....	STRINGS REVISITED
Juhani Aaltonen Trio .....	MOTHER TONGUE
Suhkan Uhka .....	SUHKA
Dave Lindholm & Otto Donner .....	MORE THAN 123
Otto Donner Free For All .....	LIVE AT FIVE CORNERS



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**Duality (Bassless Trios)**  
**Samo Salamon (Samo)**  
*Progressive Patriots*  
**Hasse Poulsen (Das Kapital)**  
*Roundup*  
**Simon Nabatov (Leo)**  
 by Kurt Gottschalk

The word 'stoic' might be a bit too flamboyant for Tom Rainey. The legend-among-those-in-the-know drummer has a long list of collaborators, which includes guitarist Nels Cline, pianists Fred Hersch and Kenny Werner and saxophonists Ingrid Laubrock and Tony Malaby. In concert he is, from the elbows up, something like a slideshow of a sculpture garden, his hands and feet working furiously, his gaze fixed somewhere on the horizon. But there's a power behind the peaceful stance. The phrase 'less is more' is often used to describe a drummer's prudent efficiency, but it would only serve to undersell one of the most underrated drummers in New York, where Rainey has been based since the '80s - which, with no undue parochialism, is to say the world.

Rainey has an uncommon talent that might be referred to as 'understated propulsion'. He has a remarkable way of shaping the foreground of any music he is a part of making while remaining in the background. Case in point: *Duality*, a recording of two trios with the same instrumentation, both led by the Slovenian guitarist Samo Salamon. His name might not be well known in the States but over the last decade and over a dozen releases he has covered a considerable bit of ground, working with Fareed Haque, Rudi Mahall, Josh Roseman and John Scofield, to name just a few.

Here he presents a "European Trio" and a "US Trio", each comprised of himself with reeds and drums. And while comparison might be unfair - they are different projects, after all - he invites it by putting them side by side, even superimposing a pair of maps on the album's cover. And they are different bands, of course, even if they are both "bassless" (which has the unfortunate consequence of making the album a bit midrangey). The two groups play different material and Salamon's playing even changes for the two bands: more measured for the European, more out for the American.

For the US Trio, Salamon enlists not only Rainey but also saxophonist Tim Berne, with whom Rainey has played since the '80s. Their four tracks on *Duality* (comprising about 30 of the disc's 73 minutes) are electric and exciting, with a sort of fresh familiarity that could place the group on a Knitting Factory compilation from back in the day. The European Trio, completed by alto saxist/bass clarinetist Achille Succi and drummer Roberto Dani, on the other hand, is more reserved, more typical of a jazz band. They play theme and counterpoint and play it quite well; they solo and reshape the music, but it's all a bit more stationary.

Rainey's ability to upshift the energy is also heard on a recent recording by the Danish guitarist (based in France) Hasse Poulsen. Like Salamon, Poulsen has a healthy bit of noisy skronk in him, although on *Progressive Patriots* he is more given toward a sort of chamber-prog composing style - with generous room for interpretation. His quintet (the doubled alto saxes of Guillaume Orti and Stéphane Payen with bassist Henrik Simonsen, Rainey's drums and his own guitar)

has a broad and expansive sound, due in no small part to the smart arrangements. The constant flux of the pieces results in passages without percussion and it's fascinating to hear how quickly the band refolds upon Rainey's return.

Which is not to say the drummer is only about energy. He appears on *Roundup*, a wonderfully subdued new quintet session from the Russian pianist Simon Nabatov, with whom Rainey has a long history (notably a trio with bassist Mark Helias).

The music here is more detached, the playing more about serving the compositions. As always, Nabatov's pieces are satisfying little gems, precisely realized movements, which range from moody piano settings supported by Ernst Reijseger's cello to upbeat, jazzy tunes with the sax and trombone of Mathias Schubert and Nils Wogram, respectively, at the fore. For his part, Rainey is more restrained here, but he's never sleeping on the job, quick flutters always pushing at the edges. The tunes don't demand the same momentum, but Rainey's engine is always chugging in the background.

Rainey never lets things sit still too long, but he never pushes too hard either. And he's never merely a timekeeper. It's not necessarily a qualitative difference, not necessarily about better or worse, but it is a quality in his playing, a part of his contribution. And it's not every musician who makes the other members of the band sound better; it's a rarefied skill. It's hard to imagine anyone upping Ella Fitzgerald's game, for example, but Oscar Peterson did it. Rainey's presence in a band all but guarantees a certain level of bar-raising, well evidenced by these three titles.

For more information, visit [samosalomon.com](http://samosalomon.com), [myspace.com/daskap](http://myspace.com/daskap) and [leorecords.com](http://leorecords.com). Tom Rainey is at *The Stone Dec. 11th* in trio with Jason Moran and Mark Helias, *Barbès Dec. 14th* with Ingrid Laubrock and Cornelia Street Café *Dec. 30th* leading his trio with Laubrock and Mary Halvorson. See Calendar.



**Light My Fire**  
**Eliane Elias (Concord Picante)**  
 by Joel Roberts

Brazil's Eliane Elias was a widely acclaimed pianist, with both jazz and classical credits, long before she started adding her rich, romantic vocals to the mix. On her latest release, Elias' singing, in both English and Portuguese, is front and center, as she explores a nicely mixed bag of bossa nova and Latin beats, jazz standards and reimagined rock and pop tunes.

This is a family affair, too, with husband Marc Johnson handling the bass duties (and serving as producer), daughter Amanda Brecker adding backing vocals on one tune and ex-husband Randy Brecker (Amanda's dad) sitting in on trumpet for two numbers.

Elias doesn't have a big voice, but it is warm, sensuous and instantly appealing. And it's a perfect fit for the softly swinging tropical sounds she focuses on here. It's also a great match for her guest, Brazilian legend Gilberto Gil, whose delightful duets with Elias on two of his own tunes are the album's highlights. Elias also composed or wrote lyrics for four tracks, including a terrific new version of trumpeter Kenny Dorham's "Stay Cool" and the inspiring closer, "What About the Heart (Bate Bate)". Other noteworthy cuts include the slow and sexy reading of the title tune by The Doors, a refreshingly original version of Paul

Desmond's "Take Five", featuring Elias' sultry scating and Brecker's muted trumpet, and her supremely relaxed reading of Stevie Wonder's "My Cherie Amour".

Everything here is taken at a languid, unhurried pace, but Elias and a bevy of superb musicians - including guitarists Oscar Castro-Neves and Romero Lubambo and percussionists Rafael Barata and Paulo Brag - always keep things grooving. And while her vocals are paramount here, Elias' exceptional piano playing should not be overlooked.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). Elias is at *Iridium Dec. 1st-3rd*. See Calendar.

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**The Good Feeling**  
**Christian McBride Big Band (Mack Avenue)**  
 by Marcia Hillman

*The Good Feeling* is the debut of bassist Christian McBride's big band, a wonderful demonstration of his love of the format and ability to write for it. Surrounded by 16 of the best instrumentalists on the scene and the traditional 'girl vocalist', McBride presents a combination of his original tunes and recognizable standards on this offering.

The first cut, "Shake 'N Blake" (written as a showcase for tenor man Ron Blake), is a powerhouse with the namesake, fiery trumpeter Nicholas Payton and trombonist Michael Dease on exciting improvisations. This settles into a slower arrangement of the standard "Broadway", which falls into an easy tempo pocket reminiscent of Count Basie and features McBride's lyrical side. Another original, "Brother Mister", is a bluesy affair bringing Steve Wilson's alto sax into play along with Payton and also highlighting a call-and-response segment between the brass and sax sections. The oldie "I Should Care" becomes a romp for McBride with his bass taking the first chorus melody, then leading into statements by Payton and Loren Schoenberg's tenor before going back to McBride's solo. Vocalist Melissa Walker performs well on "When I Fall In Love", embellished by Payton's tasty muted trumpet fills. "Science Fiction" is another original - an impressionistic, moody piece where the tempo switches back and forth between slow and double time, displaying another facet of McBride's writing ability. Notable also is "Bluesin' In Alphabet City" (in the key of A), which starts off with a riff reminiscent of "Chain Gang" followed by fine individual statements from Blake, Dease, Payton and McBride. Saving some of the best for last, the closer "In A Hurry" is a rouser: Blake and trumpeter Freddie Hendrix blast away, McBride bows his entire solo and Dease and James Burton engage in a swinging trombone duel. All of this activity is rounded off by a superb drum performance by Ulysses Owens, Jr.

McBride as the driving force behind this tight band is clear on all of the tracks. This is a debut with lots of good listening and good feeling - an exhortation to catch this band in person.

For more information, visit [mackavenue.com](http://mackavenue.com). McBride is at *Village Vanguard* Dec. 1st-3rd. See Calendar.



**Tower, Vol. 2**  
**Marc Ducret (Ayler)**  
 by Ken Waxman

Fraternal, but not identical twin to French guitarist Marc Ducret's *Tower, Vol. 1*, this CD features him with a completely different cast, yet is just as noteworthy. The only horn is alto saxophonist Tim Berne, whose association with Ducret goes back 15 years. The drummer is in-demand Tom Rainey and unparalleled

string variations come from fellow Gaul, violinist Dominique Pifarély, who has worked with reedist Louis Sclavis.

The album consists of three, extended (the briefest is nearly 17 minutes) multi-sectional compositions and the quartet operates at a high level throughout. Organic and polyphonic, the musical narratives frequently depend on textural similarities among the three lead instruments as Rainey stays in the background with strokes, pops and bounces. For instance, "Real Thing #3", the first and second variation of which are on *Vol. 1*, finds the fiddler and saxophonist vibrating nearly identical note expansions, with individual identity only obvious as Pifarély jaggedly uses double-stops and dynamically stretches his lines to vocalize almost humanly alongside Berne's straightforward ostinato and circular smears. Meantime Ducret's output turns from scene-setting reverb to downturned strums almost roco in their decoration.

Ducret's shifts from folksy to febrile strumming plus Rainey's positioned strokes mark transitions from one section to another. Subsequently, as on "Sur l'Electricité", the violinist's angled and speedy spiccato meets perpendicular guitar distortions. Or on "Softly Her Tower Crumbled in the Sweet Silent Sun", the continuum is characterized by Morse-code-like stopping from the fiddler, ragged frails and distorted flanges from the guitarist plus yakety sax-like overblowing from Berne, all evolving in parallel, yet complementary lines.

This wordy-titled, concluding track ends with satisfying and lyrical cohesiveness. One would expect that if there is yet another *Tower* sequel it will offer as many pleasant surprises as the first two volumes.

For more information, visit [ayler.com](http://ayler.com). Ducret is at *The Stone* Dec. 1st-3rd. See Calendar.



**Live at The Hillside Club**  
**Joel Forrester/Phillip Johnston (Asynchronous)**  
 by Ken Dryden

Joel Forrester (piano) and Phillip Johnston (soprano) have a gift for composing quirky yet unforgettable songs. Co-founders of the Microscopic Septet, which was fortunately revived a few years ago, they have also recorded extensively under their own names. *Live at The Hillside Club*, recorded in 2010, is a rare opportunity to enjoy them in a duo setting.

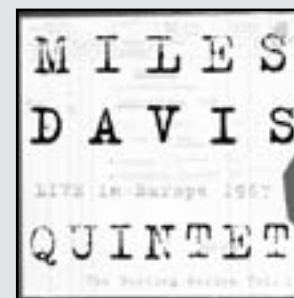
Forrester is the more prolific composer, having penned hundreds (if not thousands) more songs than he has had the ability to record for release, and he contributed seven originals for this date. "Bunny Boy" is a typical work, with a delicious, offbeat theme and striding rhythm and echoes of Herbie Nichols. The sorrowful ballad "Some Things Don't Work Out" has the flavor of Thelonious Monk (no real surprise, since both men are frequent interpreters of his music), with Johnston's vocal-like soprano communicating a bluesy air. "Did You Ever Want to Cry?" borrows its opening chords from the hymn "In Christ There is No East or West", Forrester building upon its uplifting melody. Johnston's "Splat" is a solo performance, opening as a piercing, rapid-fire calypso theme that suggests a rhythm section will join him at any moment, then slowing into a more relaxed setting.

The presence of several Monk songs is welcome. Forrester's foot-patting and light humming is audible in a fun-filled, rollicking interpretation of "Well, You

Needn't" as he conjures inventive variations upon its famous theme while Johnston's saxophone flights are just as playful. Forrester's eerie introduction to "Pannonica" adds a nice twist to their take of the lovely ballad. Their humorous romp through "Evidence" and forceful arrangement of "Epistrophe" also bring a fresh look to these oft-played jazz standards. No matter what configuration a band may have, the presence of Forrester and Johnston guarantee memorable music.

For more information, visit [phillipjohnston.com](http://phillipjohnston.com). Forrester is at *Cleopatra's Needle* Dec. 1st, *Turtle Bay Music School* Dec. 2nd, *Gershwin Hotel* Dec. 4th, *Little Branch* Dec. 15th and *Sofia's* Dec. 24th. See Calendar.

## UNEARTHED GEM



**LIVE in Europe 1967: The Bootleg Series Vol. 1**  
**Miles Davis (Legacy)**  
 by Jeff Stockton

Say "jazz" to someone and what's likely to come to mind is the sound of Miles' first great quintet but nothing better balances accessibility, innovation and provocation than the next logical step in jazz appreciation, Miles' second great quintet.

Existing for the relative eternity of 1965-68, Davis, along with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams, made albums that replaced the Great American Songbook with original compositions and rejected naturalism in favor of abstraction. Individually, the band were young, hungry and without fear. As a collective, their tempos stretched and compressed like a water balloon being squeezed in its middle; their solos contemplative and cutting. In the act of trading away structure and bringing in telepathy and intuition, the band embodied evolution as revolution. 45 years later, their sound exemplifies the art form.

An earlier phase of this group was previously released on eight CDs in the *Complete Plugged Nickel* boxed set and this box, too, is a case of more-is-more, even though their set list didn't seem to change all that much. Each of the audio-only concerts (Antwerp, Copenhagen and Paris) begins with "Agitation" followed by "Footprints" and "Round Midnight". Each of the versions is palpably different from the other and each band member is more courageous, fluid and creatively effusive than the next. The tunes, be they sourced from the band or from among the standards they no longer covered in the studio, were merely frames to surround the extended improvisations, every night new paintings demarcated by familiar borders.

The full-length concerts contained in this box are topped off with a DVD of two briefer shows broadcast on state TV in Sweden and Germany. The band's intense, otherworldly focus, as conveyed by their facial expressions and body language in the crisp black and white photography, multiplies the air of solemnity. Deadly serious, they seem to communicate through Miles' slightest gesture.

For more information, visit [legacyrecordings.com](http://legacyrecordings.com). Miles tributes are at *Branded Saloon* Dec. 3rd, *Smoke* Dec. 9th-10th and *Iridium* Dec. 21st-25th. See Calendar.

## GLOBE UNITY: JAPAN



### *Nobusiko*

**Benjamin Duboc/Itaru Oki (Improvising Beings)**  
and *that's the story of jazz...*

**Akira Sakata & Jim O'Rourke with Chikamorachi**  
(Family Vineyard)

### *Eponymous*

**KuRuWaSan (Quintoquarto)**

by Ken Waxman

With Japan's year filled with disasters both geographical - an earthquake and a tsunami - and societal - political instability and falling interest rates - it's heartening to hear CDs proving that musicians' improvisational skills are still intact. The sessions are also noteworthy, because like relief efforts, their success is due to collaborations with foreigners.

Trumpeter Itaru Oki moved to France in 1974 and he and bassist Benjamin Duboc work together frequently. On *Nobusiko* Duboc uses the bass' percussive qualities to maintain a chromatic bottom as Oki splutters split tones. Pointed bass plucks match rubato brass squeaks while steady walking accompanies tongue flutters. Oki thickens brass shrieks with multi-flute resonations as Duboc thumps his instrument's wood on "Ihoujin". Plus Duboc's stops not only mute Oki's note squalling at the end, but also move the duet towards melody.

Akira Sakata, who has released 35 discs since 1969, dedicated *...and that's the story of jazz* to a friend missing since the tsunami. The alto saxist has worked with noise experts like bassist Bill Laswell and he extends that concept with drummer Chris Corsano, bassist Darin Gray (Chikamorachi) and guest Jim O'Rourke on guitar, harmonica and electronics. No conventional melodies appear, rather tension without release. "Kyoto" finds O'Rourke's choked guitar strings spurring the reedist to staccato screams as Gray hammers his four strings over Corsano smacks. Sakata's nephritic growls also create a menacing interface when paired with the guitarist's slurred fingering. If Sakata introduces "Nagoya 3" with unforced clarinet trills, paramount stimulation is soon attained. Luckily the result is more exhilarating than exaggerated.

KuRuWaSan's memorable CD pairs tuba gusts from Osaka's Daysuke Takaoka with Brussels-based reedist Grégoire Tirtiaux, keyboardist Pak Yan Lau and drummer João Lobo. The eponymous album references parade rhythms, microtonalism and electronica. On "Baking", Lau's kinetic piano patterns brush up against tuba bellows as drum beats bounce. "Traffic Jam" finds Lau pulsating electric piano plinks plus resonating organ washes as Tirtiaux' breathy flute lines challenge Lobo's slide-whistle squeals. The disc climaxes with "Trilogy". Surrounding a protracted pause are variants that include piano soundboard scrapes plus ascending drums rolls pushed aside by pedal-point tuba and saxophone tongue slaps. The result is restrained and exhibitionist in equal measure.

For more information visit [improvising-beings.com](http://improvising-beings.com), [family-vineyard.com](http://family-vineyard.com) and [quintoquarto.net](http://quintoquarto.net)



### *Suno Suno*

**Rez Abbasi's Invocation (Enja)**

by Elliott Simon

*Suno Suno* (Listen Listen) is the second offering from guitarist Rez Abbasi's Invocation, a band with altoist Rudresh Mahanthappa, pianist Vijay Iyer, bassist Johannes Weidenmueller and drummer Dan Weiss. Individually and collectively the members of this quintet have been at the forefront of charting a new course for Indo-Pakistani jazz. But *Suno Suno* is an exploration of ethos as opposed to a modern co-opting of folkloric and ancestral forms. Qawwali, a musical structure that originated on the Indian subcontinent as a part of Sufism, motivates this session. Its defining characteristics are the vocal fleetness of its central singer and a hypnotic beat often presented via a wonderfully textural dholak/tabla percussion section combined with handclaps. Invocation, especially Mahanthappa's speedy alto, beautifully reflects this spirituality. They cleverly do so while paying as much homage to a jazz-inspired transcendence as to specific culturally inspired sacred dynamic.

Spirituality aside, what immediately impresses is the quality of musical interplay; Abbasi and Mahanthappa electrify with fluid joint phrasing on quickly moving passages while Iyer, whether buttressing the rhythm section or firing off his own swift phrases, is an integral part of the overall sound. Weidenmueller and Weiss combine to create rhythmical patterns that are both hypnotic and fertile ground for improvisation. Expansive compositions with meaty soundscapes and intricate rhythms stretch time as well as geographical and musical borders on *Suno Suno*.

For more information, visit [enjarecords.com](http://enjarecords.com). This group is at *Jazz Standard* Dec. 6th-7th. See Calendar.



### *Ghibli*

**Giovanni DiDomenico/Alexandra Grimal (Sans Bruit)**

by Donald Elfman

Soprano saxophonist Alexandra Grimal and pianist Giovanni DiDomenico have come together to discover paths of expression that, like the koans which give titles to five of the nine numbers in this suite, make their meaning available through intuition or some kind of non-rational thinking. Grimal has traversed the areas of jazz and new music, always with an ear towards improvisation while DiDomenico has proven himself as a composer of meaningful scope.

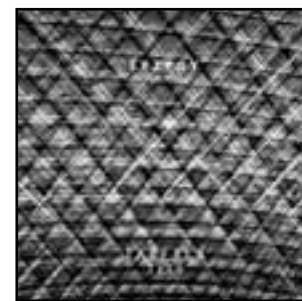
For *Ghibli*, the Arabic name for the Mediterranean wind often called the sirocco, DiDomenico has composed an eight-part suite whose openness and sense of space allow both musicians to create music that often feels very free.

Even the tunes that seem to have a more pulsing rhythm are, somehow, quietly insistent. "Earworm", for example, opens with a dense theme with many notes but still feels as if it's quietly developing.

DiDomenico takes the open solo and uses the lower part of the keyboard to provide a dark underpinning even as the music seems to be constantly opening out. Grimal's entrance is subtle and goes almost unnoticed but it immediately complements the darkness of the piano and takes it to a number of places, some almost sprightly and bright, as it throbs to its opening theme. "Coldfinger" has a melody that suggests the impressionism of Debussy or Ravel but is also the most defined 'jazz' composition of anything in the set. The series of five koans make us forget that this music is composed, so seamless are the improvisations and written notes. Even when at high volume the musicians' delicacy of tone and approach make them feel like whispers.

The final piece, "Svanevejens Rundkorsel", is written by Danish bassist Claus Kaarsgaard, a brief excursion well-suited to the capabilities of the two players. It's a moody, beautiful ballad and it puts a quiet period at the close of the remarkable story that DiDomenico and Grimal have told.

For more information, visit [sansbruit.fr](http://sansbruit.fr). Grimal is at *Alliance Francaise* Dec. 3rd and 5th, *I-Beam* Dec. 17th and *Douglass Street Music Collective* Dec. 18th. See Calendar.



### *Syzygy*

**Tarfala Trio (NoBusiness)**

by Stuart Broomer

Saxophonist Mats Gustafsson and bassist Barry Guy are each celebrated for their membership in great trios tracing their inspiration to Albert Ayler's 1964 band: Gustafsson for The Thing, Guy for his 30-year tenure in the Parker-Guy-Lytton Trio. They share membership in another trio: Tarfala with Swedish drummer Raymond Strid. The group first performed together in 1992 and since then have gathered sporadically, releasing two CDs on Guy's Maya label - *You Forgot to Answer*, recorded in 1994-95 and *Tarfala*, 2006. *Syzygy* presents a 2009 concert from Belgium, released as a vinyl-only, limited-edition two-LP set with an additional EP.

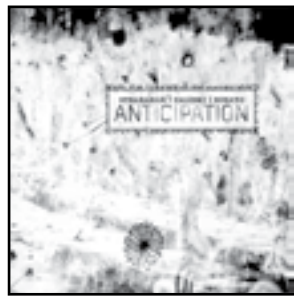
Named for Sweden's Tarfala Glacier, the group might immediately suggest the sheer auditory power for which Gustafsson is known, almost a force of nature himself. But other natural analogies will suggest themselves for the trio's music: it can be as delicately variegated as the leaves of a forest or light on water. Strid moves from dense rhythmic overlays to feather-light cymbal shadings and almost alarm-clock rolls; Guy, the fleetest of bassists, finds ways to combine lightning-fast runs with shifting timbres and a host of extended techniques that include 'prepared' bass, with multiple shifting bridges. The three can create the quietest atmospheric layerings, as in the introduction to "Cool in Flight" with Gustafsson creating key-pad rhythms, but the dialogue can also launch Gustafsson on heroic expressionist episodes, from roiling high-speed runs and skittering flights into the upper register to some glacially slow, wailing passages: at one point in "Tephra", he vocalizes through his horn with sufficient passion to suggest a man playing Picasso's "Guernica" on a tenor saxophone. Tarfala Trio may not be a well-known configuration, but when it gets together, it's one of the great bands in free jazz.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com). Gustafsson is at *Issue Project Room* Dec. 3rd. See Calendar.





*Live*  
Walt Weiskopf  
Quartet  
(Capri)



*Anticipation*  
Colin Stranahan/  
Glenn Zaleski/  
Rick Rosato (Capri)

by George Kanzler

In the decades since most major labels largely abandoned, or severely limited, their support for jazz, smaller independent labels have filled the gap. Denver-based Capri Records has been one of those indie labels since its founding in 1983 and two albums provide insight into its long-standing musical mission: a live recording rescued from archival status by an artist associated with the label and a cooperative trio studio set by deserving young artists given a recording opportunity.

*Live* features the quartet tenor saxophonist Walt Weiskopf brought to the North American Saxophone Alliance convention at the University of South Carolina in Columbia in April 2008. After the drummer from the concert, Tony Reedus, died suddenly in November of the same year, Weiskopf retrieved the archival tapes from the concert, producing them for this CD as a memorial tribute. Completing the quartet are pianist Renee Rosnes and bassist Paul Gill. Weiskopf and Rosnes, the main soloists, both contribute exuberant performances throughout, with Reedus providing sparkplug impetus, forward-leaning drive and, especially on the uptempo tracks, a peripatetic ride among polyrhythms that never impedes the momentum. Weiskopf's originals - five of the eight tracks - range from the stop-start, "Giant Steps"-like "Breakdown" to the seemingly Ornette-inspired "Blues in the Day". Rosnes' a cappella, Bach-ish version of her "Dizzy Spells" becomes a prelude for the leader's exhilarating, boppish "Jay-Walking". But the album's centerpiece is an elegant Weiskopf arrangement of a traditional ballad, "Scottish Folk Song". That piece and a luxuriously slow, evocative "Blame It On My Youth" bring an extra dimension and creative depth to what would have been just another bravura postbop quartet recording.

*Anticipation* presents drummer Colin Stranahan, pianist Glenn Zaleski and bassist Rick Rosato, a cooperative that lives up to that intent with suave, sophisticated interplay. The opener, "All the Things You Are", is freshly imagined despite its over-familiarity, largely due to the crackling interaction between drums and piano and the bright, neon-lit treatment of the theme. The closing track, "I Should Care", is just as arresting, taking a meditative approach with peeling tones in an out-of-tempo opening, a trio section juggling syncopated off-beats and jangled rhythms and creative use of piano voicings and space. In between are originals from all three players (the notes say collaboration occurs as performances are created from individuals' tunes) ranging from Zaleski's episodic "Deep Blue", with its many tonal and timbre variations and hues, to Stranahan's impressionistic "First Rain" and Rosato's puzzle-like "Origami", with a piano solo morphing into a fully integrated trio improvisation. The title tune, by Zaleski, has a cool Modern Jazz Quartet vibe reinforced by his limpid piano solo and subtly echoed in the next track, a cosmopolitan trio rendition of that *Birth of the Cool* standard "Boplicity".

For more information, visit [caprirecords.com](http://caprirecords.com). Weiskopf is at *Smalls* Dec. 2nd-3rd. See Calendar.

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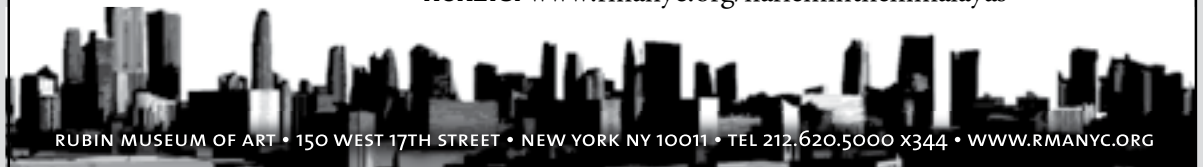
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**Who Is In Charge?**

**Ray Anderson/Han Bennink/Frank Möbus/  
Ernst Glerum/Paul van Kemenade (KEMO)**

by John Sharpe

The title of bassist Ernst Glerum's "Silver Nichols" gives the first clue to the inspiration underpinning this jaunty disc by a flamboyant international quintet. The spirits of pianists Herbie Nichols and Thelonious Monk loom large in the reckoning of this paradoxically pianoless setting, although neither man's tunes get covered. Playful interaction often ensues with drummer Han Bennink involved, although trombonist Ray Anderson has previous experience here too, but the only turns here are sharply negotiated, often in colloquy with the supple convoluted alto saxophone lines of Paul van Kemenade. That interplay between the horns, with Anderson's superfast articulation and expressive use of mutes prominent, forms just the most obvious attraction of this session. Others reside in the foot-tapping good-natured feel engendered by the writing (credits shared around the group) and in the sprightly rhythm work of Bennink, Glerum and the warming chords of guitarist Frank Möbus.

Bennink's showmanship surfaces not through comedy antics, but by carrying the whole album on a single snare drum. Without glancing at the sleeve, it

would be a long time before realization dawned, such is the infectious swing and range of textures that Bennink extracts from his limited 'kit'. Many of the tunes boast twists that will put a smile on the face: the title track and the aforementioned "Silver Nichols" being a case in point, the latter featuring some lovely fills from the composer, although his main feature comes in the unaccompanied introduction to an impassioned and anthemic reading of fellow bassist Charlie Haden's "Song For Ché". Anderson's "As Yet" revels in bouncy Monk-ish angularity while the bittersweet melody of "Pet Shop" (with a hint of "Bridge Over Troubled Water") culminates in garrulous exchange. "Close Enough" handily showcases some of the contrasts and pleasures that illuminate this set, starting as a breathy ballad before segueing into an irrepressible Latin groove with a sultry fandango between the horns.

For more information, visit [paulvankemenade.com](http://paulvankemenade.com). Anderson is at I-Beam Dec. 2nd-3rd with Harris Eisenstadt. See Calendar.



**Mobile**

**Sara Serpa (Inner Circle Music)**

by Anders Griffen

Artists are as challenged as ever to distinguish

themselves amidst the din as the means of production are in the hands of musicians and consumers alike. Vocalist Sara Serpa is asserting herself among a number of emerging artists and *Mobile* is the latest installment of her recorded explorations.

Traditionally jazz vocalists have been featured soloists with instrumental accompaniment and with a focus in mind and a melody at heart they achieved harmonious interplay. A trend has emerged though where voices are employed more like another instrument in the band rather than a separate element to be accompanied. Serpa's approach to composition, as well as her use of wordless vocals, lends itself to this integrated ensemble approach. On *Mobile*, however, the group doesn't always emerge collectively. While the individual musicians demonstrate the skill to navigate these arrangements freely, the listener may search for the collective spirit, especially during the solos. Guitarist André Matos, playing several unisons with Serpa, is sometimes the glue that focuses the group. The acoustic guitar tracks draw the listener into a more intimate setting. Likewise, drummer Ted Poor, with whimsical creativity in service to the whole, creates the mystery that draws in the listener.

Serpa, whose intonation is curious at times, is an emerging artist not for lack of accomplishments, but the essence of her dreamlike journey remains blurry. She's an explorer, more wanderer than guide; it's up to her to bring the goal of this adventure into focus. To her credit, the program is well thought out and the compositions are intriguing. Her ardor may just be enough to manifest the heart of her music as she's begun to distinguish herself amidst the din.

For more information, visit [innercirclemusic.net](http://innercirclemusic.net). Serpa is at Cornelia Street Café Dec. 6th. See Calendar.

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**From Now On**  
Oscar Peñas  
(BJU Records)



**The Aquarian Suite**  
Dan Blake  
(BJU Records)

by Terrell Holmes

If any further proof was needed that the Brooklyn Jazz Underground and its component musicians have become major players on the contemporary jazz scene, a pair of solid new releases featuring saxophonist Dan Blake, as both sideman and leader, will have jazz mavens pricking up their ears.

Blake's appearance on guitarist Oscar Peñas' album *From Now On* is an extension of their years-long musical relationship and the simpatico comes through on this top-notch effort. Blake's robust tenor complements Peñas' understated but affecting electric guitar on the mesmerizing "Continuum". Drummer Richie Barshay's lovely pandeiro sets the atmosphere on "Choro no. 1 (Guigas)". Peñas plays fluidly on this lively expression of his Spanish roots, using simple, crisp chords; Blake blows with a similar vivacity on this fiesta of a tune.

The title cut is a fabulous Mediterranean-flavored tune, with outstanding work by accordion player Gil Goldstein giving it greater depth and color. Blake's tenor drives the brooding tango "Samuel Smith" and his soprano on "Encuentro" is supple and strong. The lithe, dance-inspired "Choro no. 2 (Corpo)" has various textures provided by Peñas' deft guitar styling, Blake's flute-like sax and Moto Fukushima's glowing electric bass solo. Goldstein returns on the stunning ballad "Julia", where his accordion and Peñas' acoustic guitar work off each other brilliantly. Goldstein shows, on this tune and the title cut, that an accordion isn't merely a festive addition and can be played with as much soul and lyricism as any instrument. Blake's passionate tenor and Peñas' guitar balance melancholy with power on the laconic elegy "Adeu", a fitting end to a wonderful album by an exciting new artist.

Blake's release as a leader, *The Aquarian Suite*, features a self-described "chordless" quartet and the music that Blake and his band create within this format is challenging and stimulating. Blake's atonal tenor flourish announces "The Whistler", a crisp freebop tune where Blake, trumpeter Jason Palmer, bassist Jorge Roeder and Barshay, really stretch out. "Mister Who", which also has a bop pedigree, is a brass riot with harmonically sophisticated playing by Blake and Palmer that bursts at the seams with invention. This band has so much energy that even ballads like "The Best of Intentions" and "You Cry So Pretty", filled with soul and longing, seem to have percolating undercurrents that might detonate at any moment.

The excellent "How It's Done" recalls the meteoric heyday of Clifford Brown and Max Roach (or, to be specific and fair, the song "Daahoud" with Brown on trumpet and Harold Land on tenor). "The Road That Reminds" is an inspired trip to Africa and a percussive feast for Barshay, with Roeder's deep-tissue pizzicato supporting him. Roeder's bass segues into "Aquarian", the nominal title cut that begins at ballad tempo but accelerates into a driving bop tune, with the band burning up the charts. Blake's primal, Middle Eastern-inflected siren wail sets the tone for "Epilogue: Cavemen Do It Too", a kind of free-form funk strut with great playing all around.

Blake's sax-AH-phony (as Dexter Gordon would phrase it) is masterful; his composing and arranging is exemplary. Great tunes and a tight band make *The*

*Aquarian Suite* one of the year's best recordings.

For more information, visit [bjurecords.com](http://bjurecords.com). Blake is at Douglass Street Music Collective Dec. 4th, Cornelia Street Café Dec. 7th and Douglass Street Music Collective Dec. 22nd. See Calendar.



**Three Views: Rare Metals/Orange Afternoons/Bad Mango**  
Dave Douglas (Greenleaf Music)  
by Tom Greenland

Dave Douglas has left no (s)tone unturned in his restless quest for new music, eagerly embracing emergent technology to bring these efforts to his fans. The Greenleaf Portable Series (GPS), first launched into the digi-sphere for tablet and smartphone users, now available in a limited CD pressing for hard-copy loving traditionalists, documents his latest projects, all embracing a refreshingly spontaneous 'blowing session' approach to record making.

*Rare Metals*, the series debut and sophomore effort by Brass Ecstasy, a low-pitched horn quartet of Douglas (trumpet), Vincent Chancey (French horn), Luis Bonilla (trombone) and Marcus Rojas (tuba) supplemented by Nasheet Waits (drums) is a patent nod to Lester Bowie's Brass Fantasy but lays less emphasis on crossover covers in favor of original compositions and arrangements. The overall sound is a bit boomy - the leader's reverb-laden horn well buried back in the mix while Waits' aggressive drums dominate the foreground - but the arrangements strike an apt balance of freedom and control, giving the improvisers plenty of elbow room to explore, notably on "Town Hall", the chorale opener featuring an eloquent French horn soliloquy from Chancey; on "Night Growl", highlighting Rojas' soulful 'roadhouse' style and distinctive through-the-mouthpiece vocalizations and on the final track, "My Old Sign", where Bonilla generates considerable heat with his clean, clear lines. Elsewhere, "Thread" has a complex, mercurial structure interlaced with solo statements and "Safeway" alternates rich harmonies with starker unison passages to conclude gently.

Second in the series is *Orange Afternoons*, a quintet outing with Douglas, Ravi Coltrane (tenor), Vijay Iyer (piano), Linda Oh (bass) and Marcus Gilmore (drums), a more traditional affair with accessible compositions, round-robin soloing and fluid ensemble motion. Fired by three charismatic stylists - Douglas, the post-modern, post-Davis constructionalist; Coltrane, the relaxed but assertive storyteller and Iyer, a master deconstructionalist who blends eclectic textures into holistic pastiches - the outing boasts compelling tunes like "The Gulf", "Solato" (an updated soul jazz romp), the title track (a moody bossa with climbing chords and strong solos) and the final "Frontier Justice", featuring supple counterpoint and a tight tandem blow from trumpet and tenor. Short but effective solos and cohesive interplay throughout make this a fine group effort.

Douglas took a left turn for the third GPS release *Bad Mango* by teaming up with So Percussion, a contemporary classical quartet consisting of Josh Guillen, Adam Sliwinski, Jason Treuting and Eric Beach that takes a no-holds-barred attitude towards percussion by assembling an assorted array of homegrown and found items in their instrumental arsenal. As principal melodicist, Douglas here

shoulders considerable responsibility to flesh out and provide narrative interest for the bubbling layered grooves, light drones and synthesized sound canvases, a task to which he more than rises in a series of consistently compelling and expressive improvisations, particularly on the title track, where he leads the charge; on "Witness", expanding close melodic cells into a satisfying episode, and on the Far Eastern-flavored "One Shot", evoking a snake charmer coaxing sleepy electronic cobras from their various baskets to rise and sway.

For more information, visit [greenleafmusic.com](http://greenleafmusic.com). These groups are at Jazz Standard Dec. 9th-11th. See Calendar.

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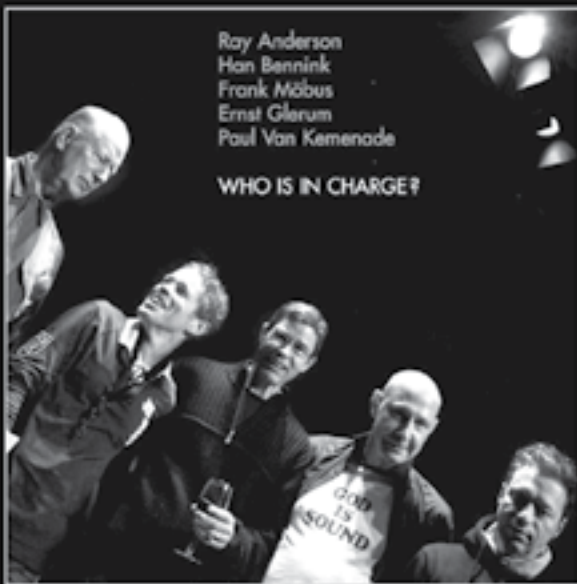
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## The Complete Reprise Studio Recordings Frank Sinatra/Count Basie (Reprise-Concord)

by Andy Vézé

Plink. Plink. Plink. Nine short staccato pennies in all fall from Count Basie's piano and we're off for he and Frank Sinatra's 1962, first-ever studio session. "Pennies From Heaven" is the opener for an album about which Sinatra opined, "I've waited twenty years for this moment." The orchestrations are by Neal Hefti and his charts for a jazz giant and the premier popular male vocalist are a brilliant balance of musical power.

Typical is a full-throttle "Looking At The World Thru Rose Colored Glasses", which starts off with a blast of brass. Then a plink from Basie and Sinatra soars in, backed by Frank Wess' flute. After the first chorus Sinatra steps aside for the full band before returning with another chorus. This extraordinary mano a mano interplay between singer and orchestra concludes with a jointly swinging roar. Leslie Bricusse's "My Kind of Girl" is an even more tightly swinging number. Sinatra's phrasing is mirrored humorously by ace trumpets and trombones including Thad Jones and Benny Powell. There's another elegant solo from Wess and more of Basie's tasteful, economic plinks. Finally the Count and Sinatra close it down with a simple and totally relaxed exchange.

Small wonder after the success of their first album that a second session (1964) was in order, for which Quincy Jones was conductor and arranger of a collection of then-popular and some less-than-stellar tunes. "More", now dated pop, still has the pow of band and singer giving it better than it deserves. But there are some gems, notably Frank Loesser's "I Believe in You" on which the Buddy Catlett-Sonny Payne-Freddie Green rhythm section steers the doings with cohesive strength.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). A Sinatra tribute is at Allen Room Dec. 9th-10th. A Basie tribute is at Symphony Space Dec. 9th-10th. See Calendar.



## Klippe Thomas Heberer's Clarino (Clean Feed) Arbr'-En-Ciel Christian Mendoza Group (W.E.R.F.) Donkere Golven International Trio (W.E.R.F.) by Robert Iannapolo

New York-based Belgian reed player Joachim Badenhorst has had a busy year. He's a presence on Tony Malaby's nonet recording *Novela*, made a recording with the Icelandic group Mogil and recorded several small group sessions in addition to the three releases featured here. He's a versatile musician and his work on clarinet is particularly strong.

On *Klippe*, ICP Orchestra trumpeter Thomas Heberer uses Badenhorst, along with German bassist Pascal Niggenkemper, for his Clarino trio. It's a good combination with a wide sonic range. For this group,

Heberer uses a style of composition he calls "cookbook notation". Notation is shaped to a specific set of rules, memorized, and then improvised on the fly. This gives the players wide latitude of interpretation, which hopefully makes the music continually fresh. Badenhorst and Niggenkemper seem inspired by this approach and what emerges is true trio music. During "Kleiner Bruder", what starts with a somber introduction evolves into a section of hyperactivity before Heberer plays a sustained, shaded drone, bass bubbling underneath and bass clarinet weaving around both figures. On "Torn" the music is spacious with notes dropping slowly and deliberately into the playing field. Badenhorst's role is equal to the other two players and *Klippe* is a good place to hear him at length.

On pianist Christian Mendoza's quintet album *Arbr'-En-Ciel*, Badenhorst is the second reed in the frontline. He shares his position with Ben Sluijs (alto sax and flute). Filling out the group is bassist Brice Soniano (Badenhorst's duo partner in Rawfishboys) and drummer Teun Verbruggen. While the music here is more overtly structured than the disc above, it still has passages of free interaction. Mendoza's compositions are intricate (changing tempos, unusual melodies and improvisational strategies, etc.) and Verbruggen's clattering drums help push these ideas along with finesse while his textural electronic work on "November Snow" adds a further dimension. Badenhorst's clarinet and tenor sax work is prominent and his naturalness in a setting so circumscribed demonstrates another facet to his playing. Mendoza presents a set of engaging compositions that keep the players on their toes. A few are thematically connected, which gives the entire proceeding a suite-like flavor.

The International Trio (Badenhorst with Steve Swell on trombone and drummer Ziv Ravitz) appears to be Badenhorst's project. Although the bulk of *Donkere Golven* consists of free improvisations, there are also two Badenhorst compositions. Swell is a good foil for Badenhorst and his big burry sound wraps nicely around Badenhorst's clarinet and jousts deftly with his bass clarinet. Both handle the outer ranges of their respective instruments with skill. Ravitz' drumming is spacious, frequently opting for subtle commentary and decoration around the two horns. The two compositions are nicely placed in the program and genuinely stand out, giving the listener unexpected focal points. Badenhorst has organized a strong group and hopefully these musicians take this project further.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com) and [dewerf.be](http://dewerf.be). Joachim Badenhorst is at I-Beam Dec. 13th with International Trio, Gallery Onetwentyeight Dec. 15th, Prospect Series solo Dec. 17th and The Jazz Gallery Dec. 18th with Tony Malaby. See Calendar.



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**Double Zero** Denman Maroney (Porter)  
**Don't Leave Us Home Alone**  
 Mikolaj Trzaska/Thomas Szwelnick (Kilogram)  
*Archiduc Concert: Dansaert Variations*  
 Paul Hubweber/Philip Zoubek (Emanem)  
*Uncovered Correspondence (A Postcard to Jaslo)*  
 AMM (Matchless)  
 by Clifford Allen

There is an adage that, when pianist Burton Greene was fretting about the condition of a piano before a Jazz Composers' Guild performance, Sun Ra asked him "well Burton Greene, if it isn't a piano then what is it?" The story goes that Greene, drumstick in hand, used everything but the keyboard to produce sounds and music for a successful concert. The piano is, after all, a bit more than 88 tuned drums - strings and wood provide, either on their own or with alterations, a vast resource. While certainly using the inside of the piano is nothing new in improvised music, prepared piano appearances are a little more rare.

One of the most curious figures to emerge in expanded piano work is New Yorker Denman Maroney, whose hyperpiano is a carefully studied and

methodical approach to vastly increasing the sonic resources of the instrument through objects placed on or moving against the strings. Though Maroney has recorded with a litany of artists, solo is perhaps the best way to experience his work. *Double Zero* is a nine-track witness to his strikes, plucks, stops and singing wire and their unearthly palette. Masses of electrified, gutsy chords buzz atop delicate, plaintive keyboard anthems on the third movement, expanding on the stomach-churning vortices of the second. These aren't sounds one can easily attach to any particular instrument - if the fact they come from a piano wasn't foreknown, one might be hard pressed to find the individual sources of this "orchestra of excited strings".

*Don't Leave Us Home Alone* is the first recording of the duo of prepared-pianist Tomasz Szwelnick and reedman Mikolaj Trzaska, both hailing from Poland and jauntily tearing across 19 vignettes in just under an hour. Szwelnick's approach to the instrument is a bit less extreme than Maroney's, combining pointillism and detailed keyboard glissandi with the wheezy, springing accents of inserted objects. It is sometimes as though two separate but related instrumentalists are chasing and goading Trzaska's brushy tenor on "The Last Three Cookies". Damped strings, bells and bamboo-like sounds are woven together to form a carpet underneath hard alto push on "He Could Hear Trees Grow" while whistling harmonics are reminiscent of arco cello on "He Saw Them Get In...". It's important to remember that even though the preparations expand the possibilities of the instrument, Szwelnick is still most definitely a pianist and this recording with Trzaska is a very fine, excited set of piano-reeds improvisation.

*Archiduc Concert: Dansaert Variations* presents another form of prepared-piano duet, this time between

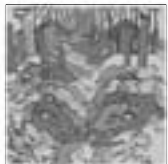
Austrian pianist Philip Zoubek and German trombonist Paul Hubweber. Coming from a garrulous school of trombone improvisation, Hubweber's flits and multiphonics move from micro to macro-sonic areas in a very short amount of time. As a confrere with Zoubek and his resonant glassy spikes and prods, they make a fascinating pair, working along the knife-edge of creativity. There are four pieces, which cover an hour's performance that, though it's a set of extremely concentrated improvisations, is not without humanity - Hubweber matching the tones of passing sirens and creaking doors while emulating the stately tailgate and bugle-flick of history's great trombonists. Zoubek is equally versatile, though his instrumental approach of volcanic gymnopédies doesn't have the same tradition-bound structure.

The longstanding British group AMM is represented by the pairing of pianist John Tilbury and percussionist Eddie Prévost on *Uncovered Correspondence*, a 2010 Polish concert of hushed simplicity that could almost, at times, pass for minimalism (though it is defiantly 'maximal' in scope). Prévost's percussion work is incredibly deep, bowed and shimmering cymbal gestures in counterpoint with the muted, interlocking cells of Tilbury's Cage-ian piano. A delicate metronomic pulse emerges in the last five minutes of the first piece, unwavering patter skirting plaintive, low blocks of sound. As measured as restive breathing albeit punctuated by sharp admonishments, the three movements are examples of going back to the building blocks of musical creation.

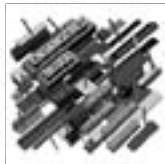
For more information, visit [porterrecords.com](http://porterrecords.com), [kilogram.pl](http://kilogram.pl), [emanemdisc.com](http://emanemdisc.com) and [matchlessrecordings.com](http://matchlessrecordings.com). Maroney is at *Experimental Intermedia Dec. 14th* with Hans Tammen. See *Calendar*.

## STEPHEN BUONO PROMOTIONS

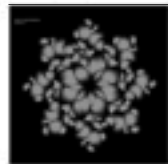
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Black Figure of a Bird



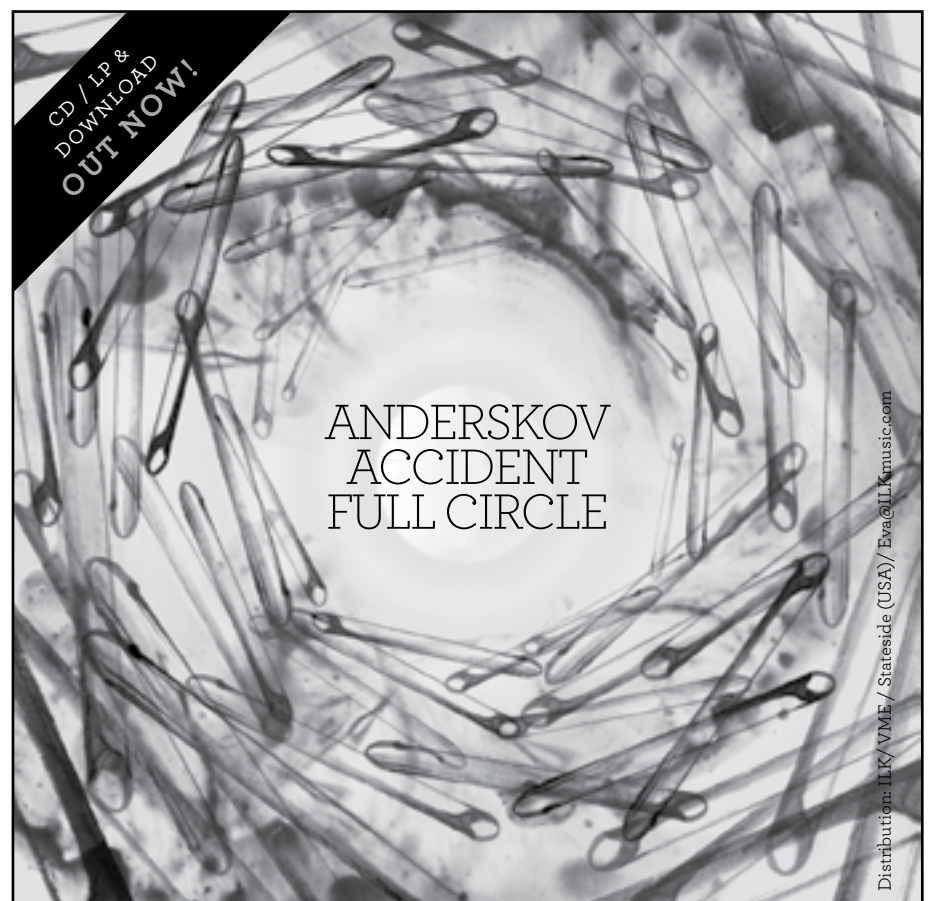
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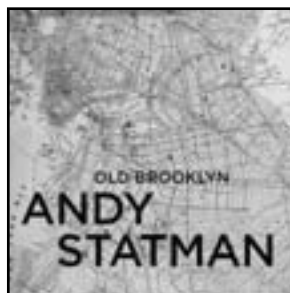
*So Nice*  
**Houston Person (HighNote)**  
by Sean J. O'Connell

Since the mid '90s honey-toned tenor saxophonist Houston Person has been doling out swinging discs for the High Note label with stunning regularity. On this, his 16th record since the beginning of that relationship, he is in fine form with an acoustic ensemble guided by a rock-solid rhythm section (pianist John Di Martino, bassist Ray Drummond and drummer Lewis Nash).

The album opens with Shirley Scott's "Blues Everywhere" serving as a meet-and-greet for the album's featured soloists. Aside from the bass and drums everyone gets a couple choruses of blues to introduce themselves before segueing into the Ellington ballad "All Too Soon", which features gentle prodding from guitarist Howard Alden behind Warren Vaché's languid cornet. Much like his take on the other ballads ("Kiss and Run", "Easy Living") Person delivers a solo full of whispered patience and simple elegance. The title track opens with a brief statement from Di Martino before trombonist Mark Patterson steps in to drop an articulate and rousing solo over Elmo Hope's changes. Burt Bacharach's "Close to You" goes in a completely different direction from the Carpenters hit. The track opens with just Person and Drummond before the rest of the rhythm section jumps in with Nash's cymbal driving everyone towards a swinging take on what is usually a rather sappy radio staple. The album closes with Di Martino and Person quietly tying together a Sondheim medley: Di Martino tackles "Small World" alone and with great restraint before Person steps in with a breathy "Anyone Can Whistle" that floats to a gentle close.

With 12 songs in just under an hour Person provides exactly what the title offers - a solid outing from a musician with no score to settle, just a desire to play a subdued set with a handful of indispensable friends, as nicely as promised.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Person is at Allen Room Dec. 9th-10th with Monty Alexander and BB King's Dec. 22nd with A Jazz Nativity. See Calendar.



*Old Brooklyn*  
**Andy Statman (Shefa)**  
by Jeff Stockton

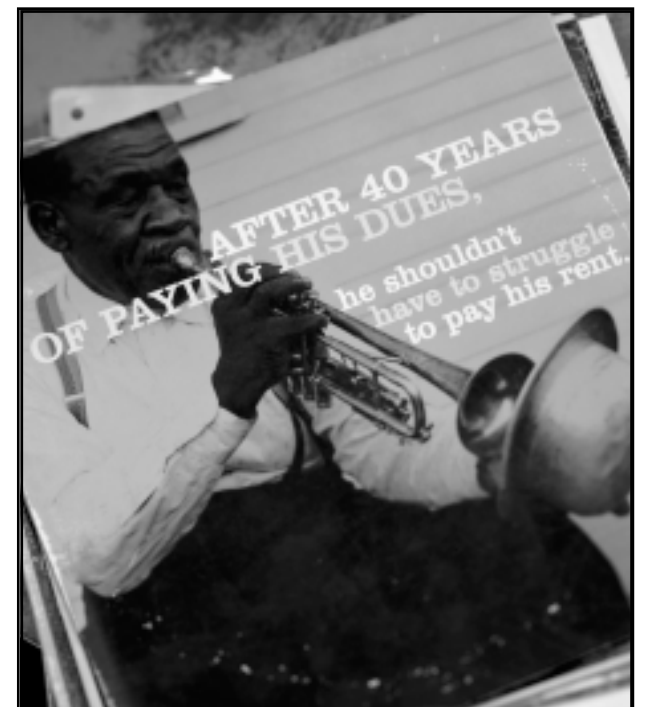
As a Jewish bluegrass musician, the young Andy Statman was already something of an anomaly in New York City. Through the '70s-80s, Statman earned praise for his masterly chops on the mandolin, but around 20 years ago he decided to explore further the music of his religious heritage by studying the clarinet. A duo record with David Grisman in 1995 applied mandolins to traditional Jewish folk melodies. Two years later, *Between Heaven and Earth* found Statman fronting a jazz quartet and covering what the CD subtitled "the music of Jewish mystics". Since then Statman went deeper

into his own religion by embracing orthodoxy. Statman's mandolin and especially his clarinet playing have aimed for a transcendence rarely heard outside of explicitly devotional music styles or the spiritual path walked by John Coltrane and his devotees.

Last time out in 2006, he tried to make it easier, simultaneously releasing discs of bluegrass mandolin music (*East Flatbush Blues*) and devout clarinet music (*Awakening From Above*) with his loyal trio (bassist Jim Whitney and drummer Larry Eagle). On *Old Brooklyn*, a broadly conceived two-disc set whose songs run the gauntlet from bluegrass, blues, jazz, Jewish, '50s rock 'n' roll, old time country and much more in between, Statman's paradoxical inspirations and wide-ranging interests mix and mingle.

The trio, augmented by guitarist Jon Sholle and fiddle player Byron Berline, handle the majority of these tracks. Ricky Skaggs drops by to sing an old Baptist hymn. Paul Shaffer plays farfisa organ on "Ocean Parkway After Dark", a multicultural romp that, along with the sprawling title track, demonstrates how organically Statman's influences combine. Béla Fleck plays banjo with Statman's clarinet on the "Shabbos Niggun" (Jewish melody) that achieves a mystical grace along with the clarinet trio feature "On the King's Highway" and the solo "Life Cycles". Along the way, Statman and Friends drop in on Mother Russia and the Balkans, visit Ivory Joe Hunter, sojourn in Appalachia and Texas, hang out in a Kansas City R&B joint and crash a '60s Jewish wedding. The variety of styles - as well as Statman's virtuosity - can be dizzying. This portrait of Andy Statman's restless creative spirit is comprehensive and impressive.

For more information, visit [andystatman.org](http://andystatman.org). Statman is at Barbès Dec. 29th. See Calendar.



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*Inana*

**Amir ElSaffar Two Rivers Ensemble (Pi)**  
by Andrey Henkin

Pi Recordings doesn't release a lot of albums, averaging about four a year since the label's founding in 2001. Finances presumably have something to do with it but in Pi's case, there seems to be a bigger factor. Each release is a conceptual statement and the roster of artists doesn't make throwaway jazz records. Probably the least known of the imprint's musicians is trumpeter Amir ElSaffar, though his two albums, 2007's *Two Rivers* and 2010's *Radif Suite*, have helped to ameliorate this. His latest disc is both a natural step in his development and another example of the consistency of purpose of his label.

Oudist Zafer Tawil, buzuq player Tareq Abboushi, bassist Carlo DeRosa and drummer Nasheet Waits return to the Two Rivers Ensemble from its debut; only tenor/soprano saxophonist Ole Mathisen is new, replacing alto saxophonist Rudresh Mahanthappa, a more radical departure than one might think. Nine tunes make up *The Inana Suite*, named for the Sumerian goddess of love and warfare (anyone who's married will understand this duality). But the music's inspiration doesn't result in sappiness or bombast, either in the composing or in the component playing of the ensemble. ElSaffar has been esteemed for a new methodology towards the much-maligned world music genre. Like Mahanthappa, ElSaffar is a jazz musician first, introducing his ethnicity (Iraqi) as an integrated part of his aesthetic, not some touristy piece of clothing easily put on and removed. His American jazz-styled trumpet playing is complemented by a delicate and entrancing touch on the santour, a type of hammered dulcimer, giving *Inana* two distinct feels depending on which he is playing.

ElSaffar and Company, with Tyshawn Sorey replacing Waits behind the kit, celebrated the release of the album last month at Drom, the East Village home of progressive world music. The dichotomy of the group - jazz versus Middle Eastern sensibilities - was clearly shown to be unimportant as anything other than textural panoply at ElSaffar's disposal. The suite was played and expanded upon, the lengthy improvisations giving the music greater majesty. ElSaffar centered everything, whether through peals of devotional trumpet, flying carpet-like santour lines or his mesmerizing vocals.

For more information, visit [pirecordings.com](http://pirecordings.com). ElSaffar is at Roulette Dec. 12th with Jamie Baum. See Calendar.



*Samdhi*

**Rudresh Mahanthappa (ACT Music)**  
by Sharon Mizrahi

In the introductory notes for *Samdhi*, saxist Rudresh Mahanthappa describes the symbolic influence behind his ensemble's newest release. Named after the

Sanskrit word for "twilight", *Samdhi* musically represents the golden melting of sunset into evening - those magically elusive few minutes that mark the transition from present to future. Philosophy aside for a moment, *Samdhi* is an incredibly powerful piece of jazz. In the course of 65 minutes, Mahanthappa, drummer Damion Reid, electric bassist Rich Brown and electric guitarist David Gilmore strike the artful balance between grassroots culture, meticulous composition and sheer musical force.

Each musician presents a different approach, further explored and stretched in an unadorned solo track. Mahanthappa ebbs and flows in the richly raw "For My Lady", Brown in the subtly brewing "Richard's Game", Gilmore in a tangy but restrained "Rune" and Reid in a strident duet with Anantha Krishnan on the mridangam drum ("Meeting of the Skins"). When these four spectral contrasts intertwine, they reach the deeply satisfying peak of inventive boldness and inherent balance.

Whether in the lightly seductive "For All The Ladies" or in the wildly textural "Parakram #2", the ensemble reaches soul-deep resonance in the truest sense of the often thrown-around phrase. Though formed specifically for this recording, Mahanthappa's group interacts with the bold direction and ingrained cohesion characteristic of time-tested collaborations. But *Samdhi* only gives a glimpse into the band dynamic behind such explosive and evolving jazz artistry. Live at Jazz Standard last month, it became clear how Mahanthappa's ensemble produces such magnetic, radiant work.

Not a single music stand or sheet of notes graced the stage, leaving all tunes to grow from memory and instinctual improvisation. "Killer" sparked the set with suspenseful intensity, fluent in technical prowess and driven by witty, teasing group interplay. High-pitched sax slurs opened the tune with speedy urgency, later to engage in a call-and-response with sharp guitar riffing. Reid ignited his album-muted drums with an outspoken, sometimes caustic fullness, welcomed into action by Gilmore's hearty nods and tangy chords.

The group reached an apex of pure ingenuity in "Breakfastlunchanddinner", wryly named for Jimmy McMillan's "The Rent Is Too Damn High" political party. The piece holds less of the earnest vivaciousness radiated in "Killer", instead the product of technical creativity and textural contrast. Gilmore's infectious grin spread across the stage as he and Mahanthappa set forth another call-and-response, a playful prelude to the whimsical interactions to come. Each minute of the tune unfolded layer by layer, showcasing counter-intuitive but bizarrely appealing figments of musical thought. Brown's bouncing bass joined in classic harmony with Reid's wispy cymbals in a recurring aural motif of sorts, the latter player shifting toward toned-down styling. Reid emerged with a timeless affability, coaxing out of his drums a rolling impetus for the scattered track.

Amid Mahanthappa and Gilmore's fiery musical conversations and Reid's drum variations, Brown's modest, often closed-eye reflections on electric bass provided a bit of stable ground throughout the set. His pondering lead on "Playing With Stones", however, proved as intensely gripping as any sax, guitar, or drum solo. Brown echoed the introspective progression of bluegrass, seeping out rippling melodic dips. The album solo's fleeting 20 seconds reflect only a single dimension of his subtly-faceted approach, brought to full resonance with swing undertones and wistful folk meanders. Brown's humble charm elevated his quiet statement into overwhelming poignancy, transforming "Playing With Stones" into the evening's standout piece.

For more information, visit [actmusic.com](http://actmusic.com). Mahanthappa is at Flushing Town Hall Dec. 3rd and Jazz Standard Dec. 6th-7th with Rez Abbasi. See Calendar.

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**Live at Tivoli Copenhagen - You And The Night And The Music & Master of Time Rhythm and Taste**  
**Ed Thigpen Trio (Stunt)**  
 by Matthew Kassel

This reviewer has a special fondness for drummer Ed Thigpen, who played with the Oscar Peterson Trio from 1959-65. The recordings that group made were the first I got into when I started listening to jazz. They are for many. And for good reason: they're immaculate. So much so that, eventually, the consistency of cleanness, however, can become their final weakness.

Thigpen died almost two years ago at 79 in Copenhagen, where he had lived since 1972. You can get a good chunk of his biography from the DVD - *Ed Thigpen: Master of Time, Rhythm and Taste* - that accompanies this two-disc set. It's an informative yet slightly-too-hagiographical documentary of Thigpen's life. Take it or leave it.

The same could be said of the CD, *You And The Night And The Music*, which Thigpen recorded live from 2002 at the Tivoli Gardens, during the Copenhagen Jazz Festival, with pianist Carsten Dahl and bassist Jesper Bodilsen. It's a casual toss-off jam session, which could be its worst or best quality, depending on your patience for these kinds of records.

There's some Peterson in the gutbucket virtuosity

of Dahl's playing. You can tell by the way he guides the music - listen to the end of "Well You Needn't" - that he's having a good time. And so is Thigpen. His only tune here, "Shufflin' Long", starts light and wily and develops into a strong expression of inter-group dynamism.

Thigpen stretches out here, taking about a two-chorus solo on brushes in "You'd Be So Nice To Come Home To". His solos aren't that clean and neither is his accompaniment. He has a heavier touch than before. In short, he's older. But his style can still charm. And the looseness of his playing might be this record's most redeeming quality. In this trio, Thigpen seems to be featuring his drums as another melodic instrument, not just as a keeper of time.

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



**ROY-alty**  
**Roy Haynes (Dreyfus)**  
 by Joel Roberts

Roy Haynes truly is jazz royalty. He's a legend who's played with legends from Louis Armstrong to Lester Young to Bird to Monk to Coltrane and nearly every other major figure in the music since he first came on the scene in the late '40s. Most remarkably, at the age of

86, he remains a powerful force on the drums, a dynamic bandleader and one of the indelibly hip personalities in jazz. His new release features the latest incarnation of his wonderfully named Fountain of Youth band (Jaleel Shaw on alto sax, Martin Bejerano on piano and David Wong on bass) along with some heavyweight guests including Chick Corea, Roy Hargrove and Marcus Strickland. The set of ten hardbop to postbop tunes is drawn from every corner of Haynes' six decades in jazz, including songs penned by the likes of Sonny Rollins, Thelonious Monk and Miles Davis - all of whom, not incidentally, featured Haynes in their bands in years past.

Hargrove appears on six tunes, delivering a particularly poignant turn on "These Foolish Things" and some furious solos on Chano Pozo's "Tin Tin Deo", which Haynes opens with spoken reminiscences of his encounters with the Latin jazz pioneer some 60 years ago. Corea, a frequent collaborator for many years, joins Haynes for a pair of inventive piano-drum duos on Monk's "Off Minor" and the moody original "All the Bars are Open". The entire ensemble, with three added percussionists, including Haynes' son Craig, revs things up on the disc's closing tune, McCoy Tyner's fiery "Passion Dance".

Haynes is a steady presence throughout, expertly pushing the proceedings forward with his trademark snap-crackle drumming. It's an impressive outing for an artist of any age, especially one well into his ninth decade on the planet. But Haynes has no trouble keeping up with musicians half, or even a third his age. In fact, it's the younger cats who have to work to keep up with this grand old man of jazz.

For more information, visit [disquesdreyfus.com](http://disquesdreyfus.com). Haynes is at Birdland Dec. 13th-17th. See Calendar.

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**Bons Amigos**  
**Claudio Roditi (Resonance)**  
 by Marcia Hillman

Rio-born trumpeter Claudio Roditi has many good friends. Among them are his fellow musicians on this new CD - Romero Lubambo (acoustic and electric guitar), Donald Vega (piano), Marco Panascia (bass) and Mauricio Zottarelli (drums) - along with Tamir Hendelman, who arranged some of the selections and chose the writers of the songs that were included: Antonio Carlos Jobim, Egberto Gismonti, Eliane Elias, Toninho Horta and Johnny Alf. (There are also three original compositions by Roditi.)

Roditi is known for the beautifully warm sound of his horn playing. He attributes this to his trumpet and flugelhorn having a larger bell and rotary valves (a mechanism usually found on horns used for playing classical music). Whether Roditi is playing something slow (Elias' "Para Nada") or exploding with trumpet runs on "Bossa de Mank", he displays perfect taste and unerring technique.

As a composer, Roditi shows that he can write well in the Brazilian mode ("Piccolo Samba") as well as straightahead jazz ("Levitation"). The former shows off his piccolo trumpet (with piston valves) overdubbed five times to create a high-toned horn chorale while the latter finds him recalling his bebop exposure at age 12. The surprise on this album is Jobim's "Ligia", which Roditi not only plays, but sings in his native Portuguese. His soft voice lends itself perfectly to this lovely bossa nova.

Highlights are Lubambo's contributions, particularly on "O Sonho", "Fantasia" and "Amandamada". Vega's piano improvisations and flying fingers on runs are impressive as well on "Ligia" and "Ce u e Mar". Not to be overlooked is Panascia's solid basswork throughout and his lyrical solos on "Piccolo Samba" and "Ligia". Zottarelli is notable as the engine that drives this group and Hendelman's arrangements are a wonderful asset, especially the tandem lines he wrote for horn and guitar on several tracks. Enjoy this one. *Bons Amigos* is full of the joy ever present in Brazilian music.

For more information, visit [resonancerecords.org](http://resonancerecords.org). Roditi is at Dizzy's Club Dec. 13th-18th with Duduka Da Fonseca/Helio Alves Samba Jazz. See Calendar.



**Moves Between Clouds (Live in Warsaw)**  
**Undivided (Multikulti Project)**  
 by Ken Waxman

Sometimes there can be too much of a good thing. At least that's how it appears since American clarinetist Perry Robinson has joined the Undivided combo, adding his voice to what previously had been an indivisible whole, despite every member being from a different country.

Not that there's anything particularly grating

about the playing of the clarinetist, who has followed a singular path since the '60s. However by appending another reed sound to that of Polish bass clarinet, clarinet and tarogato player Waclaw Zimpel means that tentativeness infects this CD, compared to the band's stronger debut session as a quartet, recorded five months earlier. As a matter of fact, presuming that this record of a Warsaw concert is programmed in chronological order, all five don't seem to be fully in sync until the final track, the nearly 20-minute "What A Big Quiet Noise".

Here, finally the piano voicing of long-time American expatriate Bobby Few becomes as muscular as it had previously been metronomic. Ukrainian bassist Mark Tokar, somewhat of an invisible - or inaudible - man beforehand, produces string rumbles and launches into a well-paced linear solo, encompassing downwards rubs and col legno pops. Add the focused flams and cymbal colors from German drummer Klaus Kugel and suddenly the rhythm section is boiling with barely restrained tension. As Few concentrates on tremolo patterning the reedists combine for altissimo extensions, with Robinson flutter tonguing in response to a pressurized obbligato from Zimpel. Eventually the piece climaxes with sluicing double counterpoint from both horns, complemented by strummed piano chords plus ruffs and rolls from the drummer.

Putting aside the hesitancy that results from a band slowly integrating a new member, this final track demonstrates that Undivided could soon be undivided once again. It probably is. Considering this CD is two years old, more recent documents would tell the story.

For more information, visit [multikulti.com](http://multikulti.com). Perry Robinson is at Clemente Soto Velez Cultural Center Dec. 12th with Rozanne Levine. See Calendar.



**Out of This World**  
**Ted Rosenthal Trio (Playscape)**  
 by Ken Dryden

Ted Rosenthal is a jazz veteran who gained attention as the pianist in the final edition of the Gerry Mulligan Quartet and also won first place in the Second Annual Thelonious Monk Jazz Piano Competition back in 1988. For the past several years, the pianist has flown a bit under the radar, since most of his CDs have been recorded for release in Japan or Europe. But the Manhattan School of Music faculty member does not deserve to be overlooked, as his recordings showcase his innovative arrangements of familiar pieces and often-subtle touch.

This trio session with bassist Noriko Ueda (a veteran of the Diva Big Band and related small groups) and drummer Quincy Davis (who has recorded with Tom Harrell and Bobby Watson, among others) opens with a potent workout of the title track, in which Ueda's hip counterpoint line provides a catchy backdrop for the leader's driving solo, which also features a lively trading of fours with Davis and a brief, dissonant detour into Dave Brubeck's "Blue Rondo à la Turk". The pianist explores a trio of Gershwin pieces. "Embraceable You" is one of the most frequently recorded standards, but Rosenthal keeps it fresh with an improvisation that develops gradually, opening up as it gains intensity while never losing sight of its theme. His setting of the bluesy, melancholy "Prelude No. 2" is accented by Davis' military-like

cadence while the breezy interpretation of "Have You Met Miss Jones" is a musical whirlwind focusing on Rosenthal's light touch in a driving bop setting.

The pianist is also a marvelous interpreter of ballads like Billy Strayhorn's "Lotus Blossom", playing it as a lush, lyrical waltz, accented by the sparse yet perfect accompaniment of Ueda and Davis (on brushes). Likewise, Rosenthal's whispering take of "In the Wee Small Hours of the Morning" tells its story without the need to hear its lyrics.

For more information, visit [playscape-recordings.com](http://playscape-recordings.com). Rosenthal is at Smalls Dec. 6th and The Kitano Dec. 15th. See Calendar.

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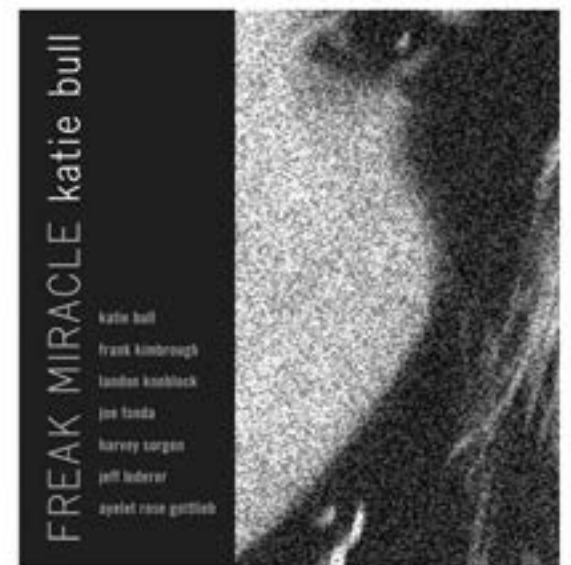
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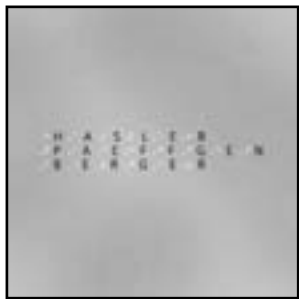
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*Eponymous*  
**Werner Hasler/Gilbert Paeffgen/Karl Berger**  
**(NoBusiness)**  
 by Stuart Broomer

This CD combines two Berne, Switzerland-based musicians, Werner Hasler on trumpet and electronics and Gilbert Paeffgen on drums, with the veteran vibraphonist Karl Berger. The compositions are credited jointly to Hasler and Paeffgen, so the immediate concept is likely theirs, but it's an approach that Berger finds more than amenable. Hasler's specific interests in Middle Eastern musics often set the tone here: he's worked extensively with the Palestinian singer and oud player Kamilya Jubran and has spent time in Cairo studying maqam, the modal system common to much Arabic music that in part fuels his interest in non-harmonic improvisation. His trumpet voice is a spare lyrical instrument focused on linear structure and melody of real power. The terrain is perfectly continuous with many of Berger's interests in rhythm and world music (from early collaborations with Don Cherry and the minimalism of *All Kinds of Time*, his 1976 duo recording with Dave Holland, to later dates with Bill Laswell) and he's constantly enriching this dialogue on fundamentals. Hasler's trumpet occasionally invokes Cherry or Miles Davis, but he can also play with an academic precision that emphasizes the formal components.

While the instrumentation creates a rather narrow timbral spectrum, that may be an essential strategy, clarifying the sound for the complex rhythms and the detailed interaction of the eerie "Holtondimi" or the vibrant "Notes", which opens with some beautifully muezzin-like bending tones from Hasler's unaccompanied trumpet and then builds to a joyous, dancing collective improvisation before finally turning into an atmospheric drone in which Hasler's trumpet and electronics seem to operate on different sides of a figured screen. On brief pieces like "Metro DimDim" and "Spiralthing", with Hasler focusing on electronics, the group is virtually a percussion trio. Paeffgen is always an essential presence: collecting and expanding the rhythmic materials, he becomes the central voice on dialogues like "Wuammas". These sometimes sparse improvisations, focused on strong rhythms and melodic fundamentals, ultimately create a host of divergent moods.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com). Berger is at The Stone Dec. 5th. See Calendar.



*Outback*  
**Joe Farrell**  
 (CTI-Masterworks Jazz)



*Sunwatcher*  
**Jeff Lederer**  
 (Jazzheads)

by George Kanzler

Four decades and a ton of jazz history separate these two offerings from reed players with rhythm sections, but bridging the gap is the bassist who appears on

both: Buster Williams. And Williams, whether in his late 20s or late 60s, is remarkably consistent in his distinctive musical voice: plangently burnished, full tones resonating from the bottom of the ensemble, individual notes pealing with a smooth sustain and long decay, all infused with a melodic sensibility.

Joe Farrell is a largely, and unfairly, forgotten saxophonist and flutist who had some high-profile gigs in the later '60s through the early '80s while also being extremely active in studio work. *Outback*, his CTI debut as a leader (recorded in 1970 but released later), is arguably his very best album. It is thankfully free of the sweetening touches (strings, mellow horns) that Creed Taylor frequently imposed on his productions, although a Taylor favorite, the electric piano, is prominent, here played by Chick Corea who did favor it at the time. In what was possibly an effort to recapture the spirit of the late John Coltrane, whose first Impulse albums were produced by Taylor, drummer Elvin Jones propels the rhythm quartet here, with Airtio Moreira contributing hand percussion.

The title tune, by John Scott from the movie of the same name, is the only 'outside' composition on the album - available for the first time domestically as a CD - although the music and album cover art have little to do with Australians in the outback. It is approached as a tropical fantasy, atmospheric flutes (overdubbed) and bass swirling through an intro before being joined by the rhythm section as a flute sings the melody with Williams roaming behind in a de facto solo counterpoint. Farrell's two pieces are most evocative of the Coltrane Quartet vibe. "Sound Down" features his soprano sax on a tune started in 3/4 with odd rhythm breaks before charging through solos in a typically galloping Jones' 4/4 while "November 68th" pulsates with a loping 6/8 under Farrell's intense tenor sax solo. Corea's "Bleeding Orchid" is more exotic, with a semi-martial beat going slinky for solos, Farrell's soprano interacting with Williams' floating bass tones.

*Sunwatcher* is a bit of a late bloomer, a debut as a leader for a saxophonist and clarinetist who has been on the scene for over two decades. Joining Jeff Lederer are pianist-organist Jamie Saft and drummer Matt Wilson, both frequent collaborators (Lederer is in Wilson's Quartet) and Williams, a brand new associate and the group's senior member. Lederer invokes the decade he was born ('60s) in the opening tracks. "Albert's Sun" builds off the four-note opening of Albert Ayler's "Sunwatcher", Lederer's coruscating, passionate tenor evoking the saxophonist's sound, Williams' drop-out solo a perfect contrast to the roiling ensemble surrounding it. Saft's churchy organ chords scene-set "Cristo Redentor", Duke Pearson's devotional piece made famous by Donald Byrd, Lederer's brawny tenor preaching the sermon. Shades of Ayler return with a rendition of Annette Peacock's "Albert's Love Theme". Lederer on tenor gets folksy with shades of Sonny Rollins and George Adams on the traditional "Break Bread Together", also notable for a decidedly narrative solo from Williams. "Turiyasangitananda", inspired by Alice Coltrane's Hindi devotional songs, is atmospherically evocative, from the rubato tenor sax-piano opening duet and the chant-like melody and solos through the stuttered coda and tangy cymbal closure. Lederer proves to be an original and fluent clarinetist, with an antic spirit on "Arnold Schoenberg's Son (was my math teacher)", swift and semi-free, and "Arshawsky" (Artie Shaw's real surname), the latter played with a top section of the clarinet (between mouthpiece and first keys section) removed. Changing tempos and quick shifts of rhythm and rubato enliven "Snake in the Blackberry Patch", Lederer's one foray into soprano sax on this entertaining, often compelling outing.

For more information, visit [ctimasterworks.com](http://ctimasterworks.com) and [jazzheads.com](http://jazzheads.com). Buster Williams is at Iridium Dec. 21st-25th. See Calendar.

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**Hôtel Du Nord**

Sylvie Courvoisier/Mark Feldman Quartet (Intakt)  
by John Sharpe

It's not clear whether *Hôtel Du Nord*, the second outing from the accomplished Sylvie Courvoisier/Mark Feldman Quartet, pays homage to Marcel Carné's 1938 film of that name, but the same mix of poetic realism and existential doom permeates the proceedings nonetheless. The husband and wife/violinist and pianist team, supplemented by bassist Thomas Morgan and drummer Gerry Hemingway, have developed an already strong conception even further since 2010's *To Fly To Steal* (Intakt). Two pieces by each of the principals are rounded off by three improvisations. But what is remarkable is that the collectively-birthing cuts seem not only completely integrated into the program, but form some of the most structured passages. It's as if the band needs the idiosyncratic compositions to disrupt their easy fluency to get to new places.

And those new locales are certainly worth reaching. On the title track, the dream-like state is interrupted by dramatic gestures, which give the feel of a surrealist painting made into sound. Sometimes plaintive, sometimes strident, Feldman's classical technique extends to microtones, high controlled squeals and skipping plucked motifs. Courvoisier is

measured and spacious, contributing to the ascetic chamber air, but also stretches the envelope with unconventional practices, such as taping down the strings inside her piano, then slowly pulling off the tape, with the sustain pedal depressed, creating eerie strums on "Gowanus".

The album avoids the traditional rhythm-section-and-leaders mold. There is a music where restrained gesture assumes great significance, so when an emphatic ostinato intrudes on the spare unearthly soundscape of "Dunes", it seems shocking. In credit to the disciplined group ethos, the extemporized "Inceptions" is the most straightforward piece on the disc: starting with forthright violin and concluding with a jazzy 4/4 from bass and drums, via an Eastern-tinged bowed melody and a rippling piano solo.

For more information, visit [intaktrec.ch](http://intaktrec.ch). Courvoisier and Feldman are at The Stone Dec. 6th. See Calendar.



**Signature Time**

Laszlo Gardony (Sunnyside)  
by Terrell Holmes

*Signature Time* has an impressive diversity. Although the Hungarian-born pianist Laszlo Gardony takes his primary musical influences from Africa, he presents an

all-embracing musical spectrum that contains colors from classical, gospel, Dixieland and rock.

The range of Gardony's originals underscore his inspirations. "With You at the Bridge" flows easily, Gardony adding shifting textures to his barrel-chested chords. "On African Land" reaffirms Gardony's love for African rhythms as he lights up the keyboard with swift, articulate runs. Yoron Israel's percussion - on drums and vibraharp - and John Lockwood's musing, ethereal bass highlight the haunting ECM avatar "Silent Words" and the lovely "Under the Sky". And if these songs are somber, "Bourbon Street Boogie" comes straight from Mardi Gras. The band has a ball, with Gardony's juke joint grooving ably accompanied by gumbo-steeped tenor sax player Stan Strickland.

Gardony applies the same creativity to standards. On a deep blue version of Billy Strayhorn's "Johnny Come Lately" Strickland cleverly plays his feathery tenor just behind the beat of the melody to accentuate the song's title while George Shearing's "Lullaby of Birdland", played over a pulsating vamp, reaches another level of fluency and fluidity.

Quite possibly, though, Gardony has the most fun deconstructing (or reconstructing) Beatles songs. The trio's rendition of "Lady Madonna" is delightfully gospel-inflected; it sounds like this lady found her sanctuary beneath a tent at a revival meeting. And there's definitely no loneliness or despair to be found in the spicy take on "Eleanor Rigby" as Gardony moves the song from dirge to dance floor.

Balance is the key to this album's success. The pitch-perfect fusion of styles and tempos makes *Signature Time* a definite winner.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Gardony is at Birdland Dec. 8th. See Calendar.

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**Talk To Me**  
**Freddy Cole (HighNote)**  
 by Andy Vélez

"Can't we just talk it over and see what we can do...?", sung softly à la Freddy Cole style is from Bill Withers' "You Just Can't Smile It Away". It's a perfectly chosen song for the vocalist's latest set, the aptly named *Talk To Me*. Abetted in particular throughout by sensitive tenor saxophone companionship from the great Harry Allen, it's Cole singing in his very own elegant, conversational and deep manner. Exploring further with another line, "It's much more than passion...it's love", he conveys a dark intimacy in which the plea to prevent or at least defer loss is clear. Cole conveys real feelings with nary a smidgen of overheated drama.

Singing from the heart is evident throughout this collection of mostly rarely heard songs. Allen's soulful saxophone again leads Cole into "Speak To Me Of You", a gentle bossa gem. A swinging Randy Napoleon arrangement of "My First Impression of You" lends a happy big band sound to a song long associated with Billie Holiday. With John Di Martino's piano as his only accompaniment, Cole closes the set with a heartfelt "After All These Years", a nostalgic new gem by his son Lionel. It's a poignant bit of reminiscent talk between old friends about times gone by.

The really vital matter at hand is how masterfully Cole can command total attention from a listener as he does the moment this set opens with "Mam'selle". "...A small café, mam'selle..." In an instant of heart-stopping time travel he transports the listener. "It was midnight. Come to think of it was Spring. There was music..." He's in Paris and he takes us there with him. If he doesn't win a Grammy for this one... well, he just should.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Cole is at Birdland Dec. 20th-24th. See Calendar.



**Returning**  
**Bob Gluck Trio (FMR)**  
 by Clifford Allen

It's easy to forget that pianist-electronic artist Bob Gluck has only been involved in the creative music environment for a little over a decade after years away from music. Though the piano was a part of his life early on, it's only been in his repertoire again for the last six years. Considering that fact, Gluck is a very bold improviser with a strong conception as both a soloist and part of an ensemble, as well as being a composer of stoic depth and maturity.

*Returning* is his second disc in three years with co-conspirators Michael Bisio (bass) and Dean Sharp (drums) and the trio tackles eight of Gluck's original pieces with a rugged enthusiasm. The compositions themselves run from a tuneful and melodic freedom to jagged interplay, often in a very short amount of time.

The opening "Lifeline" is an example of this, piano and bass climbing and hanging onto short motifs as cymbals and brushed snare provide vibrating accents. Stoking the poles of chunkiness and floridness, Gluck's solo displays a brash romanticism in a dense series of spirals. Cymbal scrapes and bullish pizzicato outline and help direct Gluck's playing.

The rangy title track follows, quoting from Carla Bley's "And Now the Queen" before setting off into anthemic Mal Waldron-like sway punctuated by rumbling cymbal work and clattering rimshots. While Gluck's solo seems almost isolationist in its expanse, Bisio's rock-solid walk and the scattered drum commentary build in a way that nips at the pianist's heels. The bassist is, as usual, a total monster and his out-front spot midway through the piece exemplifies muscular, throaty pluck and singing arco. The piece closes with an insistent, tugging bass walk and dusky midrange twirls. "There's no There There" is a bouncy theme, Sharp's augmented kit mimicking a calabash as bass and piano melodies intersect and pull apart. The trio toys with the fact that Gluck's pianism is rather weighty, yet somehow the music must retain lightness and fluidity and this creates a fascinating tension. Between Bisio's anchor, Sharp's wily chatter and Gluck's orchestral grandeur, *Returning* is a fine and temperamental set of group music.

For more information, visit [fmr-records.com](http://fmr-records.com). This group is at Gershwin Hotel Dec. 22nd. See Calendar.



**The Sound of a Dream**  
**Adam Rudolph Go: Organic Orchestra (Meta)**  
 by Sharon Mizrahi

Adam Rudolph's 48-member Go: Organic Orchestra grasps its name to the fullest, producing stripped-down, rustic music touching upon all extremes of the aural spectrum. Delicate fluttering morphs to warm classicism, interrupted by uprisings of brass and percussion. *The Sound of a Dream* works all these extremes into both tandem and war, featuring a hefty track list of 18 mostly long-form compositions. This, however, is not entirely an accurate term for the evolving pieces. Rudolph takes a nontraditional approach to musical notation, composing non-linear sheets marked with music and letter grids, among other symbolic guidelines. The focus on moods instead of precise notes often conjures a primal swelling of the band's many instrumental parts. Though scaled down to half-size on the Roulette stage last month, Rudolph's orchestra grew even more vibrant, taking its visceral ambience to a richly impactful extent.

Standing at the head of his expansive ensemble, Rudolph conducted emphatically but meticulously, guiding his orchestra with his "Cyclic Verticalism" concept. Multiple rhythm layers characteristic of African music joined with Indian-inspired rhythm cycles, yielding a spontaneous aural climate grounded by organized progression. Though the set's pieces went unnamed by Rudolph, each expanded with its own raw expressiveness - perhaps rendering any explanation unnecessary. All pieces leaned on the side of entropy, breaking occasionally into wispy drum swirls or lightly adorned string solos.

Keita Ogawa on percussion provided a rhythmic backbone for the tangential instrumental voices, synchronizing with Tim Keiper on pandeiro. The orchestra's African and Indian influences shone

through in this tribal-inspired percussive union, carried over from the album's "Dance Drama Part 3 (Blue)". The extensive flute and violin sections coaxed a fluid versatility out of their instruments, blurring out jarring spears of notes and meditative streams in the same breath or slide of the bow. The track "Ambrosia Offering" illustrates this moody but earthy style. Trumpeter Stephen Haynes was the set's musical rioter in hiding. Though he arose only twice in the set his pungent spurts of brass - tapered by a bowl held over his instrument - took flight on outspoken tangents, but always returned to the larger harmonious scheme.

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



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**Watching Cartoons With Eddie**  
Ehran Elisha/Roy Campbell (OutNow)  
by Ken Waxman

Honoring drummer Ed Blackwell (1929-92) - who recorded similar brass/percussion duets with Don Cherry - this CD by drummer Ehran Elisha and trumpeter Roy Campbell is a triumphant reminder of how much can be achieved in this format if the right musicians are involved. Elisha, with links to the Israeli avant garde as well as the so-called Downtown scene, and Campbell, best-known for his associations with bassist William Parker, have worked together in different configurations over the years. The trumpeter and the percussionist (who studied with Blackwell at Wesleyan University) have the advantage of also being multi-instrumentalists. Elisha plays bells, temple blocks, gong, toms and miscellaneous percussion plus drums while Campbell moves among trumpet, flugelhorn, pocket trumpet, flute and percussion.

These unusual instruments aren't used as rote exotica, but to open up the music. A piece such as "Faith Offers Free Refills", for instance, may include hand claps on naker-like percussion plus flute fluttering, in a narrative that echoes both native Indian and subcontinent Indian music, but its climax involves brassy cries, moderated flams and a conclusive rim shot. The title track, recalling Blackwell's insistence that Elisha join him in watching his granddaughter's cartoon videos before beginning a lesson, has a light-hearted, child-friendly melody, advanced with wood whacks and hi-hat clicks.

Blackwell isn't the only honoree either. "The Dizzy Roach" is a remarkably restrained and outstandingly linear salute to two of jazz' flashier soloists. Meanwhile "For B.D." - venerating brass man Bill Dixon - has Campbell hand-muting his trumpet to create pressurized neighs and strained growls like the song's namesake as Elisha wallops cow bells and wood blocks. With nine high quality tracks, it's likely any one of the honorees would have been impressed with the music on this CD. The listener surely will be.

For more information, visit [outnowrecordings.com](http://outnowrecordings.com). This duo is at Downtown Music Gallery Dec. 18th. See Calendar.



**Four Hands, One Heart**  
Mike DiRubbo/Larry Willis (Ksanti)  
**Finisduo: Phil Woods Sonata**  
Gianni Bardaro/Mauro Patricelli (Philology)  
**Contemplation (On Songs, Russian Chants, Miniatures)**  
Stevko Busch/Paul van Kemenade (DNL)  
by Ken Dryden

In the hands of experienced improvisers, piano-alto saxophone duets create new musical opportunities. The omission of bass and drums gives the musicians a good deal more freedom, though such performances are only sporadically documented on jazz CDs.

Larry Willis and Mike DiRubbo are easily the best known to American audiences of these three duos, Willis being a veteran bandleader while the much younger DiRubbo has assembled an impressive discography in the past dozen years. Most of their setlist on *Four Hands, One Heart* consists of familiar songs, excepting two originals and one obscurity. DiRubbo's "Introspection" is a rather laid-back choice for an opening track, but its infectious theme quickly wins one over, with lush piano backing longing alto sax. The pair may have uncovered a hidden gem by recording John Coltrane's "Pristine", a tightly knit blues that deserved a better fate. Willis' "The Maji" has a wistful air, with the much younger DiRubbo diving full force into it. The remaining songs have been recorded so often that they seem in danger of overexposure, but they're in good hands. Willis' deliberate, spacious solo introduction of "Round Midnight" restores the usually overlooked poignant flavor of this jazz standard, DiRubbo following the veteran's lead with his emotional, well-paced solo. The duo improvises their way into a relaxed interpretation of "Star Eyes", Willis adding a richer backing than most pianists and DiRubbo resisting the urge to overplay. Willis also has a few tricks in store, setting up "Alone Together" with a tense, slightly funky undercurrent as DiRubbo's held notes glisten overhead.

*Finisduo* consists of two young Italians: pianist Mauro Patricelli and alto saxophonist Gianni Bardaro. The latter's background includes both classical and jazz studies and interests in pop, electronic music and techno while the former's formal education is in classical music. The bulk of their CD is dedicated to Phil Woods' "Sonata For Alto Sax and Piano" (originally titled "Four Moods for Alto and Piano"), a demanding work written as a blend of classical music and jazz, composed for the virtuoso saxophonist Victor Morosco, containing both written passages and space for improvising. Woods' own alto sax can easily be projected into the piece though Bardaro isn't a mimic and has a dryer, less effusive tone than its composer. Patricelli is an able partner, buoying Bardaro with his adept interpretation of Woods' intense score. The composer's seal of approval is included in the liner notes. The last two pieces are originals. Bardaro's "Gaps" is a dark, yet shimmering work with classical overtones; it is easy to imagine it played in a concert hall with an orchestral backing. Patricelli's frenzied "Invenzione" sounds like music written for a movie thriller, alternating between brooding piano chords and dissonant, darting lines.

Pianist Stevko Busch (who has worked with Misha Mengelberg, Michael Moore and many others) and alto saxophonist Paul van Kemenade have played together in the forward-thinking large ensemble Contraband. *Contemplation* is a bit different, often sounding like 20th century classical etudes, with several of their compositions based on Russian Orthodox chants. The pianist's soulful "Princess Beauty" feels like a pop ballad, with Busch creating variations on a repeated riff as van Kemenade wails, though Busch's final chords have an Ellington-like touch. Busch's "Svjaty Bozhe" has an Oriental air with van Kemenade exploring the upper range of his instrument in his piercing solo. "For Russia" sounds like a free jazz duo improvisation as its lightening-quick lines unfold in dramatic fashion. Busch's powerful ballad "Grieve" is an emotional roller coaster in which a sense of tragedy is ever present, featuring anguished alto and heartfelt, spacious piano. They also explore two songs by South African pianist Abdullah Ibrahim: a soulful rendition of "The Mountain" and the turbulent "Resolution".

For more information, visit [ksantirecords.com](http://ksantirecords.com), [philologyjazz.it](http://philologyjazz.it) and [galleryoftones.com](http://galleryoftones.com). DiRubbo is at 55Bar Dec. 7th and Smalls Dec. 21st, both with Brian Charette, Bruckner Bar & Grill Dec. 12th and The Kitano Dec. 16th-17th. Willis is at Smalls Dec. 16th-17th with Steve Davis. See Calendar.

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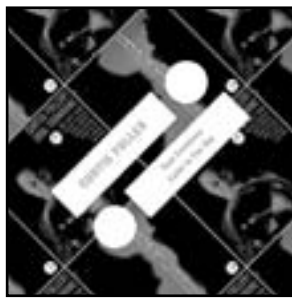
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*Eponymous*  
**Tony Malaby's Novela (Clean Feed)**  
 by Stuart Broomer



*Soul Trombone/Cabin In The Sky*  
**Curtis Fuller (Impulse-Universal)**  
 by George Kanzler

You can usually trust a Tony Malaby CD to deliver a fountain of creative and energized improvising. That force remains, even expands here, but the nonet called *Novela* - four reeds, trumpet, trombone and tuba, piano and drums - marks a significant departure for Malaby, transforming compositions previously heard as blowing vehicles for trios and quartets into full-fledged orchestral works. Pianist Kris Davis is an essential partner, orchestrating and conducting compositions from the arc of Malaby's career.

The earliest work here, "Cosas", first appeared on an eponymous 1993 CD that Malaby co-led with trombonist Joey Sellers and it's been turning up at regular intervals in small groups ever since. Malaby's pieces transfer handily to the new settings, but the result is as collaborative as any trio. Davis emerges as an orchestrator of tremendous creativity, amplifying the harmonic nuances of Malaby's pieces, enriching their textures at every turn and multiplying their rhythmic possibilities.

Working in the traditions of Ellington, Mingus, Sun Ra and Carla Bley, Malaby and Davis seem acutely aware of the quality of individual voices in the ensemble, using the distinctive timbres of trumpeter Ralph Alessi and altoist Michael Attias (who gets the theme of "Cosas", in effect changing the character of Malaby's attachment to it) to develop the melodic content further. "Mother's Love" (one of three compositions from 2007's *Tamarindo*) is a work of continuous orchestral evolution, seamlessly weaving composition, improvisation and, likely, conduction as the methodological lines keep blurring.

Ultimately, the music sounds like it was conceived for this large ensemble, a group with a breadth of resource that can suggest early incarnations of the Jazz Composer's Orchestra or Sun Ra's Arkestra, readily bridging a high modernist lyricism and an explosive, collectivist spontaneity. Whether they're reading or making it up as they go along, this is a major musical event, the orchestral debut of the year.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This group is at *The Jazz Gallery* Dec. 18th. See Calendar.

Ezra Pound had a keen aesthetic insight on the old saying "A rising tide lifts all boats", applying it to an age when a style is flourishing, ie, a golden age. For the critic/poet, masterpieces emerged when that style was in robust health as a trend, not an anomaly. Shakespeare was a genius, but he wrote in an ascendant style, Elizabethan drama.

Jazz circa 1960 was a golden age for sextets and orchestral ensembles. The crowning works of the era included such sextet LP gems as *The Jazztet*, Oliver Nelson's *The Blues and the Abstract Truth* and Miles Davis' *Kind of Blue*. Ensemble gems included Gil Evans' collaborations with Miles and the Stan Getz-Eddie Sauter *Focus*. Trombonist Curtis Fuller made the two albums on this CD in 1961 and 1962: *Soul Trombone* with the Jazz Clan, a sextet, and *Cabin In The Sky* featuring two large ensembles, one strings, the other brass, arranged by Manny Albam. Both adhere to Pound's dictum, excellent examples of styles/formats that were flourishing at the time.

By the time *Soul Trombone* was recorded just over 50 years ago, Fuller had begun to shed the overt influence of JJ Johnson (although you can still hear some characteristic licks of the trombonist), developing his own more personal, melodic approach to both voicing leads and improvising. His is the main solo voice on *Soul Trombone*, followed by trumpeter Freddie Hubbard, but tenor saxophonist Jimmy Heath and pianist Cedar Walton are also given solo space. Three of the six tracks are Fuller originals: "The Clan" is a hardbop, almost modal piece revolving around one chord; "Newdies" a blues with a bridge and Fuller's most pert solo and "Ladies' Night" a sprightly swinger with nicely synched muted brass. The longest track, "Dear Old Stockholm", is also the most striking, Fuller's trombone first slowly teasing the melody over arco bass, then taking it through two tempos before a round of solos from all and a return to the slow, semi-rubato opening.

Fuller had been taken with the music from *Cabin In The Sky* since seeing the 1943 all-African-American musical film, but less than half of the music on the album is from the film, as Albam went back to the

Broadway show score, by Vernon Duke, to include five more songs. There is a thematic flow to the music, enhanced by sequentially complementary key signatures and linking transitional material, even though the ten tracks alternate the string ensemble, also featuring vibes, harp and rhythm section and the brass ensemble, with rhythm, guitar and percussion. Fuller's trombone - shades of Getz on *Focus* - weaves in and out of a panoply of tones and colors as Albam creates dense, varied textures (muted and open brass, arco and pizzicato strings) in a very singular jazz version of the score.

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

## IN PRINT



*Riff Tide: The Life and Opinions of Papa Jo Jones*  
 (University of Minnesota Press)  
 by Russ Musto

Anyone who has ever experienced Papa Jo Jones sitting in the West End Café 'lecturing' some young drummer on the imperatives of swing, heard him on WKCR recounting watershed moments in the history of jazz or listened to his classic album *The Drums*, elucidating on the work of the multitude of drummers he memorializes there, will recognize the voice behind the words in this entertaining tome.

The slim volume is not the typical biography. In the words of editor Paul Devlin, "It is not the autobiography but it is an autobiography of Jo Jones." These are Jones' stories as told to the late African-American writer Albert Murray, whose collaboration with Count Basie on the bandleader's autobiography *Good Morning Blues* benefited greatly from interviews with the innovative drummer.

Murray recorded 14 interviews with Jonathan David Samuel "Papa Jo" Jones between December 1977 and July 1985 for his autobiography. After the drummer's death in September of that year, Murray shelved the project, but Jones remained on his mind. The character called Joe States in Murray's final two novels, *The Seven League Boots* and *The Magic Keys*, is largely based on Jones and demonstrates the author's knowing insight into the foible-filled drummer's idiosyncratic character.

Devlin, who was mentored by Murray, describes the process by which the largely stream-of-consciousness tapes were transcribed and assembled into the book in his introduction, which frames the 79 pages of Jones' (tall) tales, with the perceptive afterword written by jazz scholar/Jones confidant Phil Schaap.

The chapter titles - "I Have Had A Varied Life", "Can't Nobody Tell Me One Inch about Show Business", "The Count Basie Institution", "They Said The Negro Would Never Be Free", "My Thirst after Knowledge Will Never Cease", "People I've Rubbed Elbows With" and "I Often Wondered Why I Was Such A Strange Fella" - illustrate the wide range of subjects colorfully discussed by one of jazz' most important figures and greatest raconteurs.

For more information, visit [upress.umn.edu](http://upress.umn.edu). A panel on Jones is at *Jazz Museum in Harlem* Dec. 3rd. Visit [jmih.org](http://jmih.org) for details.

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**My Brother**  
Gary Hassay/Michael Bisio (Konnex)  
by John Sharpe

Comprising 11 free duets between reedman Gary Hassay and bassist Michael Bisio, *My Brother* preaches straightforward honest communication. It's a familiar format for both men: the saxist has previously kept company with bassist Paul Rogers while Bisio etched a series of discs with multi-instrumentalist Joe McPhee.

Virtuosity in the main stems from the bassist, who often provides counterpoint and commentary simultaneously. His responses and choices are those of a master technician; he gives each note unique shading and inflection and, especially with bow in hand, he conjures rich harmonics and deep warming resonance. But it is not an unequal partnership: the hornman's lucid and meditatively calm lines drift over, under and through the bassman's thickets to pleasing effect. He spins abstract, yet melodic statements, largely in the middle register, with occasional shout-outs in the extremes. But don't peg him as one-dimensional. On occasion his split tones fray to match Bisio's arco while his animated distortions and overblowing add contrast on "For Billy And Paula" and "All That I Hear Is Going Through Me". Elsewhere, on the light airy "Never Surrender", his stuttering alto brings to mind sunlit clouds drifting over a darkened landscape.

At best a sublime interweaving of alto saxophone and bass sonorities grabs the ears; witness "Prayer For Sendai", Hassay's alto both echoing and supporting the rich bow work. Bisio rises well to the challenge of whatever his partner throws at him, including his wordless throat singing on two cuts, which may prove an acquired taste for some. He matches the vocal overtones with sawing creaks and drones, almost creating a third voice from the confluence of the wavering pitches. While it's worth noting that the only steady riff surfaces on the concluding "House Of Ormai", where a rippling pizzicato figure sporadically underpins Hassay's thoughtful exposition, this set nonetheless makes for a compelling listen.

For more information, visit [konnex-records.de](http://konnex-records.de). Bisio is at *The Firehouse Space* Dec. 3rd, *The Moldy Fig* Dec. 10th with Stephen Gauci and *Gershwin Hotel* Dec. 22nd with Bob Gluck. See *Calendar*.



**For Which it Stands**  
Cloning Americana (Sunnyside)  
by Sharon Mizrahi

Cloning Americana's tender melodies and crystal-clear sound give little allusion to the charged undercurrent coursing through *For Which it Stands*. Though tinged with romantic undertones, the quartet's debut album presents somewhat of a rarity in jazz: political outcry, albeit in subtle form. Saxist Billy Drewes, pianist Gary Versace, bassist Scott Lee and drummer Jeff Hirshfield lie at the core of this enlivening but puzzling work. With the tactful touch of classic jazz and a simmering hint of edginess, these established musicians craft an album at once effortlessly charming and heavy with nostalgia for the America of decades past.

Drewes' smooth sax opener in "The Lament" beckons to the ear like a brassy magnet, growing to the point of majestic harmony against Versace's wistful touches of piano. But beneath their harmonic mingling lies a quietly profound introspection. Drewes' polished exterior darkens into rasp-tinged hollowness. Versace's fluidity suddenly turns to heart-heavy sparseness. "Of Two Minds" further illustrates the dichotomy between playful ease and solemnity in simple but remarkable form. Lee's opening bowed bass solo takes the piece into richly pensive, somber resonance - soon to melt into a wisp of Hirshfield's drums and a surprisingly florid sax-piano union. Lee's melancholy twist, though curtly cut short, never quite dissolves, instead subliminally trickling into the heart of each tune on the album. Versace absorbs the bulk of Lee's introspective mood in "Old Dirt", a solo track that embodies musical sadness to wrenching, nearly heartbreaking perfection. Versace's solo is forlorn bliss, gingerly seeping into every alcove of the soul and spirit.

The politics that Cloning Americana brews throughout the track list comes to full-fledged realization in "For Which It Stands, Part 2". Against Versace's aptly sparse piano chords, Drewes puts his saxophone aside in favor of low and humble vocals, gently asking "Is this the way that things used to be in our country?" In just over one-and-a-half minutes, he explores fears and hopes for the American nation, radiating the modest heartache of a piercing lullaby.

Despite Drewes' powerful wisdom, there lies an

inherent elusiveness to this elegant and often delicate album. But such elegance and understatement may be more revolutionary than wildly flaring saxophones and blaring drum rhythms. From the humble midst of Cloning Americana's heart-reaching music, there emerges a new kind of political statement: the art of action by reflection. Perhaps the last words heard on *For Which it Stands* hold the true weight of this enigmatic and fiercely poignant album: "we are all one".

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Billy Drewes is at *Village Vanguard Mondays with Vanguard Jazz Orchestra*. See *Regular Engagements*.

ON DVD



**In A Sentimental Mood**  
Zoot Sims (Gazell Film)  
by Ken Dryden

Zoot Sims had a productive career that lasted over four decades, working in bands led by Benny Goodman, Woody Herman, Stan Kenton and Gerry Mulligan, though for much of his career he played as a single or with fellow tenor saxophonist Al Cohn. Sims' smooth, warm tone was more along the lines of Lester Young, one of his personal heroes, and he never failed to swing. This DVD, previously issued both on CD and VHS, is his final recording prior to his death from cancer in 1985. It is a relaxed trio session in the library of the Sonet label's headquarters in Sweden with bassist Red Mitchell (then living abroad) and guitarist Rune Gustafsson, with whom Sims had previously appeared on the Pablo LP *The Sweetest Sounds* a few years earlier.

Each performance is preceded by an excerpt of a friendly conversation between Mitchell (serving as interviewer) and Sims, who tells funny stories about how Benny Goodman stole and ate his apple during a record date as the clarinetist encouraged him to continue to solo and how his discouragement after a lackluster solo led to kicking his horn downstairs after a gig. The only problem with the interview excerpts is that the editor overlaps the audio with the introduction to each song.

The performances sound like a gathering of old friends playing for their own enjoyment at home with an audience of one. Sims caresses the melody of "In a Sentimental Mood", adding minor embellishments in his solo, followed by Mitchell's enjoyable half-chorus. "Gone With the Wind" is a bit more breezy, an extended performance with Sims taking a few more liberties with the theme and two potent choruses by Gustafsson. The upbeat spirit of the trio's setting of "Sweet Lorraine" suggests a stroll on a pretty spring day, with potent solos all around. Only during "'Tis Autumn" is there any sheet music visible, yet there is nothing labored about the trio's interpretation. The least familiar piece is Sims' own "Castle Blues", a salute to a Stockholm hotel and a percolating blowing vehicle. The audio is excellent, the camera angles and editing are first-rate and the source video has not suffered from the ravages of time.

For more information, visit [mvd2b.com](http://mvd2b.com)



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## BOXED SET



*Soundtime (Solo Piano Recordings 2006-2010)*  
**Joachim Kühn (Jazzwerkstatt)**  
by Marc Medwin

Trying to summarize pianist Joachim Kühn's long and distinguished career is akin to any of those proverbially impossible tasks - making water run uphill, building Rome in a day, you get the idea. He's a man of many moods and outlets, equally comfortable and always convincing in the worlds of Johann Sebastian Bach and Ornette Coleman. He can adapt to all manner of musical environments, from straightahead swing and the standards that typify it (listen to his recent collaboration with Archie Shepp, *Wolman* on Archie Ball) to the avant garde leanings that come out of his affinity for John Coltrane. He is one of the most versatile musicians around and none of it is pretense. This six-disc compendium of his solo works over a five-year period is the tip of the iceberg, to indulge in one more old chestnut; yet, there's something complete about the experience of listening to it through, a sense of fulfillment pervading every track, even every gesture, that

brings almost miraculous unity to the project.

The set is comprised of six albums, each bearing its own title. Each is remarkably planned, juxtaposing styles and musical moods to excellent effect. Despite this effective strategy, I find myself thinking of the set as an integral. The music lends itself to extended listening so inclusive are their conceptions.

A trip through these piano explorations reveals Kühn to have quietly mastered the unexpected. The element of surprise is everywhere, even in the briefest of excursions; take "Leo" as a case in point. The almost-four-minute piece begins as if it's going to be a casual stroll through the schmaltzily romantic inanities of George Winston, but when the droning E minor tonality shifts suddenly to G minor, it's clear that all such simplistic comparisons are rendered impractical. The addition of sudden dissonances in the right hand drives the point home. There are many similar moments throughout and while they constitute some of Kühn's more accessible music, don't be lulled into a false sense of security.

By contrast, there are epic journeys here, like the 20-minute "Tiefenrausch". Here, Kühn's flights of fancy take strongest wing, encompassing gentle meterlessness and hard-driving single-note jabs that connote worlds in themselves. A sunny passage in F Major gives way to astonishing pan-tonal counterpoint that might have emerged from a late Scriabin sonata, except that the language is uniquely Kühn's. Another monumental drone anchors the piece in a slowly swinging blues, forms created and dispelled with the calm inexorability of a changing season.

Perhaps the most surprising element is Kühn's protean touch. Even in the most static passages, each

attack is fresh, overtones ringing in each timbre change, rendering each fundamental pitch orchestral. From long meditative sustains to the fleetest fingerwork imaginable, similar to his dazzling virtuosity on his duets with Ornette, it seems that Kühn's thoughts are transmitted directly through his hands, which are also capable of the most gorgeous voicings. Of course, Kühn makes complete use of the Bösendorfer, going inside the instrument at key moments and engaging its extended lower register with perfect timing and obvious pleasure. All of these colors are aided by a nearly perfect recording. Every nuance of the playing is laid bare, from the most powerful forte to the subtlest pianissimo and every minute use of the sustain pedal. The sound is close without ever grating, a model of piano recording.

The liner notes are interesting while explaining nothing about the music itself. On one hand, it would have been nice to know if the pieces were improvised or composed, but this is a minor quibble. Beyond the obligatory biographical sketch, the booklet paints a picture of a questing soul in blissful repose, the Ibiza landscape mirroring his timeless sense of creativity. There is one unfortunate error: incorrect translating from Bert Noglik's essay in German makes it seem that John Coltrane played on Kühn's 1967 album *Impressions of New York* instead of just Coltrane bassist Jimmy Garrison (it was recorded after the saxist's death). Beyond this minor blemish, the set is an excellently conceived document of Kühn at the height of his powers of improvisation and composition.

For more information, visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu)

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### SATURDAY DECEMBER 31, 2011

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Joe Locke is regarded to be the most gifted vibraphonist of this generation. He is a versatile vibes master. There seems to be little doubt that Locke with his ability to play cool and funky, heady and relaxed, is set to become the pre-eminent vibraphonist in jazz" ... *The Times, London*



Marlene has appeared on National TV Shows, including "The Today Show," "Entertainment Tonight," "CBS's "Sunday Morning." She has performed at Carnegie Hall, Michael's Pub & Ronnie Scott's Jazz Club in London to name a few. She has backed up vocalists ranging from Frank Sinatra & Mel Tormé to Kiss.

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(INTERVIEW CONTINUED FROM PAGE 6)

**TNYCJR:** Right, with clarinetist Ab Baars.

**VC:** Yes. The way I met Ab was, I started working with this Dutch pianist, Guus Janssen, a very accomplished pianist and composer both in classical and experimental jazz. I started working with him in 1989 and Ab was a part of that band. So I've been going to Holland a lot for 22 years, doing all different kinds of projects - quartets, quintets, operas, octets, a 12-piece band - with this one composer. I'll be going to a couple places that I haven't gone to, Romania being one of them. It will be interesting to go there, might find a nice sign.

**TNYCJR:** I know that over the decades folks have talked about advantages and disadvantages of collaborating with European musicians. In some cases it makes it easier to secure work with a trans-Atlantic collaboration happening. Some European countries don't just want American bands taking work away from their musicians.

**VC:** Right. It's changed. When I first started going to Europe, we'd play on a festival and if there were 12 bands at least 10 or 11 of them would be American groups and one local or European group. Now it's pretty much flip-flopped; it's like one American band and 11 European groups. I think the Europeans have said, "We've learned this music, we can master it now, so if we're going to have a festival we might as well premiere our own people." It's a big expense to bring Americans over, so this way they cut back and the world changing the way that it is, everybody's cutting back on funds, so a lot of the times I go to Europe it is with a European band.

**TNYCJR:** When you come back you have a date coming up with Dave Douglas and Brass Ecstasy. Is the group in general a Lester Bowie tribute?

**VC:** He formed it with that in mind but the band has taken on a life of its own. Musically it's totally different from Lester, the only similarity is brass and drums. Lester's band was eight horns and drums and Dave's band is four horns and drums.

**TNYCJR:** You did a Lester Bowie tribute at Sistas' Place in Brooklyn recently. Who was involved with that?

**VC:** Well, Lester's wife went to [tubaist] Bob Stewart and asked him if he would put a group together for the celebration of Lester's 70th birthday. So Bob called in guys that were involved ... I think that was three trumpets, trombone, French horn, tuba and drums. We brought out the old book and tried to play some of the pieces we could play with a reduced group. For me it was exciting to go back to this music, open my old book that I hadn't seen in 12 years and to go through all those compositions. The people loved it, it was a very good show.

**TNYCJR:** This month you have gigs with poet Barry Wallenstein and with the Merce Cunningham Dance Company (Dec. 29th-31st at Park Avenue Armory).

**VC:** Yes, I've been working with Barry for maybe 12 or 13 years. I'm reading his words with him and making music out of what he's saying. I like working with him and I like working with dancers, you're able to see what you're playing. For the Merce Cunningham project, that's going to be a big event. Christian Wolff is composing a piece. You know when Merce died he said, "I want the company to disband after I leave." They just put together concerts throughout the end of this year. New Year's Eve will mark the end of that company, the very last performance they will ever do,

so it's going to be a huge event.

**TNYCJR:** And your group Phat Chance is back in action, I guess it's mostly playing on Latin and Brazilian rhythms?

**VC:** Well, a lot of it is because I have a fascination for Latin and South American music and then a lot of it is free improvisation as well. So, what I'll do is play freely and then just touch upon rhythms, or even compositions that I've written that the band knows and then we will segue into that. I have certain key rhythms or things that I'll do to let them know where I'm going and we'll delve into that - like I got from Sun Ra, those two notes on the piano to lead them in. ❖

For more information, visit [vincentchancey.com](http://vincentchancey.com). Chancey is at Jazz Standard Dec. 11th with Dave Douglas, Clemente Soto Velez Cultural Center Dec. 12th and Cornelia Street Café Dec. 18th with Barry Wallenstein. See Calendar.

#### Recommended Listening:

- Muhal Richard Abrams - *Blues Forever* (Black Saint, 1981)
- Herb Robertson Brass Ensemble - *Shades of Bud Powell* (JMT-Winter & Winter, 1988)
- Lester Bowie's Brass Fantasy - *The Fire This Time* (In & Out, 1992)
- Vincent Chancey - *Next Mode* (DIW, 1996)
- Reggie Nicholson Brass Concept - *Surreal Feel* (Abstract Recordings, 2008)
- Dave Douglas United Front - *Brass Ecstasy at Newport* (Greenleaf Music, 2010)

#### (LABEL CONTINUED FROM PAGE 12)

"All over the world people can hear our hearts' vibrations because of Ogun," exults Moholo-Moholo, who was featured on *Live at Willisau* and continues to record for the label today. "We are so rich musically because Ogun stepped in to record us when times were tough. It's still spreading the music to places where other recording companies did not."

As with most small labels, distribution remains a problem, with gaps as local companies go in and out of business. Right now, notes Miller: "Ogun is distributed through Harmonia Mundi in the UK, Orkestra in France, Distrijazz in Spain and Portugal, IRD in Italy, Music by Mail in Denmark, No Man's Land in Berlin and Wayside Music, Downtown Music Gallery, Dusty Groove and Squidco in the US." And she adds proudly, "at last I have a distributor in South Africa: Pretoria's Mabitsele Music & Events."

"For 37 years Hazel Miller has tirelessly worked to make possible the documentation of this passionate music," notes Julie Tippetts. "So today it's here for everyone to hear."

Continuing to issue new CDs means that even with its long history Ogun remains much more than a reissue label, insists Miller. Plus, like the recent *Spiritual Knowledge and Grace* capturing a nightclub gig of Moholo-Moholo, Pukwana and Johnny Dyani with American saxophonist Frank Wright, some future scheduled CDs consist of material recorded in the past, but never released. There's another disc from the Blue Notes' sojourn in Holland, without Wright, but with McGregor for instance, plus a multi-disc McGregor project, the size or scope of which has yet to be decided. Among the new issues will be Moholo-Moholo's concert at the 2010 London Jazz Festival in duo with Keith Tippett and leading a group.

"Whilst there are still fans out there we shall continue to release archive music and new recordings," says Miller with conviction. ❖

For more information, email [ogunrecords@googlemail.com](mailto:ogunrecords@googlemail.com)



Thu, Dec 1	<b>SHANE ENDSLEY AND THE MUSIC BAND 8:30PM</b> Uri Caine, Harish Raghavan, Justin Brown
Fri, Dec 2	<b>BILL MCHENRY QUARTET 9PM &amp; 10:30PM</b> Orin Evans, RJ Miller
Sat, Dec 3	<b>FABIAN ALMAZAN TRIO 9PM &amp; 10:30PM</b> Linda Oh, Henry Cole
Sun, Dec 4	<b>BOBBY AVEY QUARTET FEATURING MIGUEL ZENON 8:30PM</b> Thomson Kneeland, Marcus Gilmore
Mon, Dec 5	<b>AMRAM &amp; CO 8:30PM</b> David Amram, Kevin Twigg, John de Witt, Adam Amram
Tue, Dec 6	<b>BLUE TUESDAYS: SARA SERPA 8:30PM</b> André Matos, Kris Davis, Ben Street, Tommy Crane, Julie Hardy, host
Wed, Dec 7	<b>DAN BLAKE QUARTET CD RELEASE: THE AQUARIAN SUITE 8:30PM</b> Jason Palmer, Jorge Roeder, Richie Barshay
Thu, Dec 8	<b>HARRIS EISENSTADT AND CANADA DAY 8:30PM</b> Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson
Fri, Dec 9	<b>GERALD CLEAVER 9PM &amp; 10:30PM</b> Darius Jones, Brandon Seabrook, Cooper-Moore, Pascal Niggenkemper
Sat, Dec 10	
Sun, Dec 11	<b>GLOBAL LIVING ROOM: ORAN ETKIN TRIO 8:30PM</b> Ben Allison, Francisco Mela, Jean Rohe, host
Tue, Dec 13	<b>LOGAN RICHARDSON QUARTET 8:30PM</b> Sam Harris, Ben Street, Nasheet Waits
Wed, Dec 14	<b>"THE FAMILY TREE" PRESENTS... MATT PARKER + FRIENDS 8:30PM</b> Frank Locrasto, Chris Higgins, Reggie Quinerly, Alan Hampton, host
Thu, Dec 15	<b>KERMIT DRISCOLL QUARTET FEATURING BILL FRISELL 8:30PM</b> Kris Davis, John Hollenbeck
Fri, Dec 16	<b>JOHN HOLLENBECK'S CLAUDIA QUINTET 9PM &amp; 10:30PM</b> Drew Gress, Matt Moran, Red Wierenga, Chris Speed
Sat, Dec 17	
Sun, Dec 18	<b>ERI YAMAMOTO TRIO "THANK YOU, 2011" 8:30PM</b> David Ambrosio, Ikuo Takeuchi
Mon, Dec 19	<b>MORRISON MOTEL 8:30PM</b>
Tue, Dec 20	<b>MARY HALVORSON'S REVERSE BLUE 8:30PM</b> Chris Speed, Eivind Opsvik, Tomas Fujiwara
Wed, Dec 21	<b>GEORGE COLLIGAN TRIO CD RELEASE: LIVING FOR THE CITY 8:30PM</b> Linda Oh, Ted Poor
Thu, Dec 22	<b>MATT WILSON'S CHRISTMAS TREE-O 8:30 PM</b> Jeff Lederer, Paul Sikivie
Fri, Dec 23	<b>DUANE EUBANKS QUINTET 9PM &amp; 10:30PM</b> Abraham Burton, Orin Evans, Derzon Douglas, Eric McPherson
Tue, Dec 27	<b>CALEB CURTIS AND THE WHEELHOUSE BAND 8:30PM</b> Duane Eubanks, Mike Pinto, Dylan Shamat, Rodney Green
Wed, Dec 28	<b>NEW BRAZILIAN PERSPECTIVES: SEBASTIAN CRUZ AND THE CHEAP LANDSCAPE TRIO 8:30PM</b> Moto Fukushima, Joe Saylor, Billy Newman, host
Fri, Dec 30	<b>TOM RAINEY TRIO 9PM &amp; 10:30PM</b> Mary Halvorson, Ingrid Laubrock

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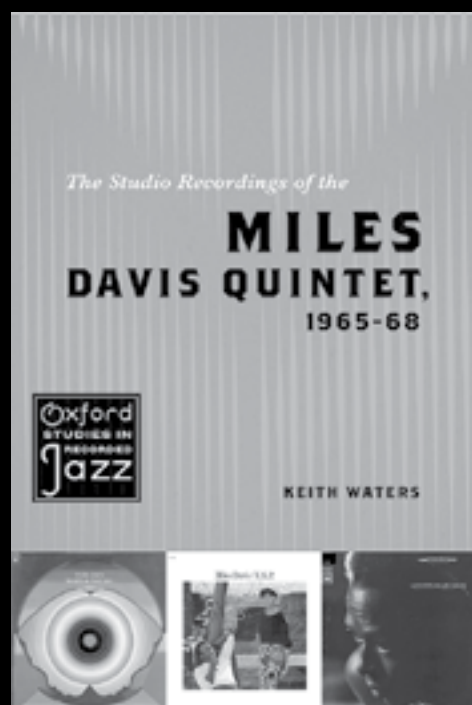
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*A New Orleans Christmas Carol* Ellis Marsalis (ELM)  
*Celebrating Christmas* Marcus Roberts (J-Master)  
*The Classic Christmas Album* Tony Bennett (Columbia-Legacy)  
*A Dreamers Christmas* John Zorn (Tzadik)  
by Andrey Henkin

Is there anything better than Christmas music? Not to these ears. This is music with a distinct purpose, celebratory or devotional, wondrous or vivacious, filled with strong melodies that can be sung no matter how much egg nog you've drunk. Each year a new crop of jazz Christmas albums comes out and we marvel at how we never get tired of hearing these songs and how they can make a cold winter night seem magical.

2011 NEA Jazz Master/Big Easy patriarch Ellis Marsalis' entry celebrates his home with *A New Orleans Christmas Carol*, featuring his piano in a small group, with either son Jason or Roman Skakun's vibes on about half of the tracks. Originally released in 2002, new material has been added to the program for more holiday fun. The elder Marsalis invites two vocalists, Cynthia Liggins Thomas and Johnaye Kendrick, for a track a piece, Thad Jones' "A Child is Born" and his peppy original "Christmas Joy". The mood veers from solemn to positively Santalicious, with the funky vibe one expects from the Crescent City.

It seems no one told pianist Marcus Roberts that making a Christmas album usually precludes serious jazz improvisation. His *Celebrating Christmas* could be a mid '50s Prestige record if you somehow didn't know tunes like "Jingle Bells" or "Frosty the Snowman". Roberts' trio includes bassist Rodney Jordan and drummer Jason Marsalis (he must really like Christmas music) and the program is 15 generally shortish tunes where the familiar melodies are quickly deconstructed via Roberts' modern trad style and opened up through his arrangements. This is the album for when you've sent the kids to sleep.

Tony Bennett has been making Christmas albums almost since the holiday was invented. *The Classic Christmas Album* collects 17 tracks from his previous forays (1968-2008) plus an unreleased version of "What Child Is This". While most of the holiday favorites you'd expect are here (with, befitting a good Catholic boy like Bennett, né Benedetto, many religious ones), the legendary crooner overwhelms the material with his established aesthetic. Bennett could sing the telephone book and it would still sound like a party rolling down 42nd Street during VE Day.

Composer John Zorn has done just about everything else in his career so all that is left is to uphold the long tradition of Jews writing Christmas music with *A Dreamers Christmas*. The sextet is Zorn's most exciting vehicle of the past few years and the combination of louny vibes and keyboards (Kenny Wollesen and Jamie Saft) with Marc Ribot's playful guitar lends a gauzy air to interpretations of tunes like "Winter Wonderland", "Christmas Time is Here" or "The Christmas Song" (with straight vocals by Mike Patton). The two Zorn originals, "Santa's Workshop" and "Magical Sleigh Ride", probably won't become repertoire but they, and the whole album, sound sincerely merry.

For more information, visit [nujazzentertainment.com](http://nujazzentertainment.com), [marcusroberts.com](http://marcusroberts.com), [legacyrecordings.com](http://legacyrecordings.com) and [tzadik.com](http://tzadik.com)

Thursday, December 1

- Henry Threadgill's ZOOID with Liberty Ellman, Jose Davila, Stomu Takeishi, Elliot Humberto Kavee
- Wicked Knee: Billy Martin, Steven Bernstein, Marcus Rojas, Curtis Fowlkes; John Medeski/Billy Martin; Caveman: Brian Marsella, John Buck, John Lee, Tim Keiper and guest Cyro Baptista
- Mulgrew Miller's Wingspan with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, Rodney Green
- Dmitri Baevsky Quartet with David Hazeltine, Barak Mori, Joe Strasser
- John Scofield Quartet with Michael Eckroth, Ben Street, Greg Hutchinson
- Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
- Arturo O'Farrill Risa Negra Sextet
- Eliane Elias Trio
- Tango Meets Jazz: Pablo Zeigler with Hector Del Curto, Claudio Ragazzi, Pedro Giraudo and guest Joe Locke
- Dan Weiss, Marc Ducret, Tim Berne; Tim Berne, Marc Ducret, Ches Smith, Matt Mitchell
- Jay Leonhart Trio with Avi Rothbard, Wayne Escoffery; Alex Sipiagin Group with Donny McCaslin, Adam Rogers, Boris Kozlov, Nate Smith; Josh Evans Group
- Shane Endsley and the Music Band with Uri Caine, Harish Raghavan, Justin Brown
- Vinnie Sperrazza and Friends; Jesse Stacken Trio with Eivind Opsvik, Jeff Davis
- Kris Bowers with Godwin Louis, Kenneth Whalum III, Burniss Earl Travis, Joe Saylor and guests
- Carol Morgan Quartet with Joel Frahm, Martin Wind, Matt Wilson
- Will Bernard Trio with Matt Clohesy, Jochen Rueckert
- Gregorio Uribe Big Band
- Greg Wall and The Young Lions
- Raymond Scott Orchestrette
- Antonio Ciacca
- Keith Middleton's Soul Collective with Masayuki Hirano, Reuben Cainer, Sangmin Lee; Primordial Jazz Funktet with Dan Furman, Miki Hirose, Arun Luthra, Ariel de la Portilla, Luciana Padmore
- Andreas Klein The Color 5 Ensemble; Fina Estampa
- Joel Forrester Trio with David Hofstra, Matthew Garrity
- Harlem Speaks: Hal Galper
- Elli Fordyce and Trio; Alan Chabert Trio
- Todd Herbert Quartet

Friday, December 2

- Tim Berne, Marc Ducret, Gerald Cleaver; Tim Berne, Marc Ducret, Ches Smith, Matt Mitchell
- Fred Hersch/Julian Lage Duo
- Bill McHenry Quartet with Orrin Evans, RJ Miller
- John Escreet Trio with John Hébert, Tyshawn Sorey
- Swedish Energies: Ikue Morikida Lundén; Kathy Hinde/Daniel Skoglund; Hanna Hartmann; Carl Michael von Hausswolff; Mattias Gustafsson's Altar of Flies
- Harris Eisenstadt and Canada Day Octet with Jason Mears, Matt Bauder, Nate Wooley, Ray Anderson, Dan Peck, Chris Dingman, Garth Stevenson
- Chris Potter Quartet
- David Bixler with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson; Walt Weiskopf Quartet with Peter Zak, Doug Weiss, Jason Brown; Lawrence Leathers Group
- Amina Figarova with Alex Pope Norris, Marc Mommaas, Bart Platteau, Martin Wind, Chris "Buckshot" Strik
- Samir Zarif Trio with Fima Ephron, Dan Weiss
- Andy Milne
- Margaret Grebowicz with Ryan Ferreira, Ben Monder, Rogério Boccato
- On Ka'a Davis and Famous Original Duke Music Players with Nick Gianni, Welf Dorr, Cavassa, Peter Barr
- Nicole Zuraitis
- Reggie Woods Quintet
- SEFIRA: Sachal Vasandani, Malikazara Zorra, Brahim Fribgane, Mathias Kunzli
- Nick Gianni's Evolution
- Joey Berkley with Ted Kooshian, Gaku Takarashi, Mike Campenni; Charley Gerard with Kris Adams, Eva Gerard, Syberen van Munster, John Loehrke, Danny Wolf; Alex Sugerman Group with Benny Benack III, Julian Lee, Chad Lefkowitz-Brown, Luke Celenza, Raviv Markovitz, Jimmy Macbride
- Elisabeth Lohninger's Christmas in July
- Donald Malloy's Sight
- Giovanni Lattaruli
- Nancy Harms

- Henry Threadgill's ZOOID with Liberty Ellman, Jose Davila, Stomu Takeishi, Elliot Humberto Kavee
- Mulgrew Miller's Wingspan with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, Rodney Green
- Dmitri Baevsky Quartet with David Hazeltine, Barak Mori, Joe Strasser
- John Scofield Quartet with Michael Eckroth, Ben Street, Greg Hutchinson
- Spontaneous Construction: Keir Neuringer, Chad Taylor guests
- Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
- Arturo O'Farrill Risa Negra Sextet
- Eliane Elias Trio
- Tango Meets Jazz: Pablo Zeigler with Hector Del Curto, Claudio Ragazzi, Pedro Giraudo and guest Joe Locke
- Tessa Souter/Ethan Mann
- Joel Forrester Trio with David Hofstra, Matthew Garrity
- Hide Tanaka Trio; Joey Morant Trio

Saturday, December 3

- Ambrose Akinmusire Big Band with Sean Jones, Jason Palmer, Josh Roseman, Cory King, Walter Smith, Marcus Strickland, Tia Fuller, Dayna Stephens, Sullivan Fortener, Harish Raghavan, Justin Brown
- Rudresh Mahanthappa Indo Pak Coalition with Rez Abbasi, Dan Weiss
- Swedish Energies: The Skull Defekts: Joachim Nordwall, Henrik Rylander, Asa Osborne; Mats Gustafsson solo; Nadine Byrne's The Magic State; Dan Johansson's Sewer Election; Anna Koch/Mats Lindström
- Marc Ducret solo; Tim Berne, Ralph Alessi, Marc Ducret, Ches Smith, Matt Mitchell
- Kiane Zawadi
- Connections Works: WORKS: Michel Gentile, Daniel Kelly, Rob Garcia with guests Marty Ehrlich, Jerome Harris
- Jason Lindner, Dwayne Burno, Jeff Ballard
- SKM: Stephen Gauci, Kris Davis, Michael Bisio
- Fabian Almazan Trio with Linda Oh, Henry Cole
- Lage Lund Trio with Orlando Le Fleming, Johnathan Blake
- David Freeman Runs the Voodoo Down (Performing the music of Miles Davis) with Adrian Morgan, Oren Neiman, Carsten Reubling, Tyler Sussman
- John Hammond Band with Todd Anderson, Joe Berger, Ray Grappone
- Underground Horns
- Luiz Simas Trio
- Banda Magda: Magda Giannikou, Petros Klampanis, Ignacio Hernandez, Mika Mimura, Marcelo Woloski, Keita Ogawa and guests Chris Bullock, Mike Maher
- Sarah Slonim with Dylan Shamat, Lawrence Leathers; Audrey Silver with Paul Beaudry; Fredrick Lovore with Lou Raineo, Paul Beaudry, Steve Johns; Matt Panayides with Rich Perry, Fumi Tomita, Mark Ferber
- Tony Moreno NYU Ensemble
- Maria Guida with James Weidman
- Jacqueline Hopkins with Hilliard Green, Christine Bard, Elise Wood, Shanelle Jenkins, Stephanie Lawrence
- Antonio Ciacca
- Rudi Mwoongozi Quartet
- Fred Hersch/Julian Lage Duo
- Harris Eisenstadt and Canada Day Octet with Jason Mears, Matt Bauder, Nate Wooley, Ray Anderson, Dan Peck, Chris Dingman, Garth Stevenson
- Chris Potter Quartet
- Bajram Istref Jr. Quartet with Josh Evans, John Ellis, Diallo House; Josh Benko/Charles Davis Quintet with Sacha Perry, Lee Hudson, Jimmy Wormworth; Walt Weiskopf Quartet with Peter Zak, Doug Weiss, Jason Brown; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
- Mulgrew Miller's Wingspan with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, Rodney Green
- Dmitri Baevsky Quartet with David Hazeltine, Barak Mori, Joe Strasser
- John Scofield Quartet with Michael Eckroth, Ben Street, Greg Hutchinson
- Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen
- Arturo O'Farrill Risa Negra Sextet
- Eliane Elias Trio
- Tango Meets Jazz: Pablo Zeigler with Hector Del Curto, Claudio Ragazzi, Pedro Giraudo and guest Regina Carter
- Harmony: Stephanie Fisher with Eric Reed, Kenneth Whalum III, Jaleel Shaw, Dezron Douglas, Willie Jones III
- Ruben Carles
- Alexandra Grimal/Tyshawn Sorey
- Paul Beaudry and Pathways
- Larry Newcomb Trio; Catherine Toren; Virginia Mayhew Quartet

Sunday, December 4

- Chico Hamilton with Nick Demopoulos, Paul Ramsey, Evan Schwam, Mayu Saeki, Jeremy Carlstedt
- David Torn/Dave King; Goldfinger: Tim Berne, David Torn, Ches Smith
- Vanguard Jazz Orchestra
- Bobby Avey Quartet with Miguel Zenón, Thomson Kneeland, Marcus Gilmore
- Alberto Pibiri
- Carteloid Sax Ensemble: Joe Albano, Cam Collins, Michael Eaton, Eric Trudel, Brian Landrus; Tiffany Chang's Free Association with Jonah Parzen-Johnson, Evan Crane, Ross Edwards
- Asuka Kakitani Jazz Orchestra
- Nate Radley Group
- Jarrett Cherner with Haggai Cohen, Ziv Ravitz, Olivia De Prato, Joshua Modney, Victor Lowrie, Isabel Castelv
- Joel Forrester solo
- Peter Leitch/Charles Davis
- Pamela Hines Trio; Maria Sampson Quintet with Matt Baker, Steve Wood, Brian Woodruff
- Mulgrew Miller's Wingspan with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, Rodney Green
- John Scofield Quartet with Michael Eckroth, Ben Street, Greg Hutchinson
- Tango Meets Jazz: Pablo Zeigler with Hector Del Curto, Claudio Ragazzi, Pedro Giraudo and guest Regina Carter
- Sean Smith Trio with John Ellis, Russell Meissner
- Tom Blancarte, Louise DE Jensen, Damon Holzbom
- Ike Sturm Ensemble

- Ras Moshe, Andrew Drury, Shayna Dulberger; Bill Cole/Joe Daley Duo
- Ralph Alessi NYU Ensemble
- Eugene Marlow's Heritage Ensemble
- Dan Blake
- Ronny Whyte Trio with Dave Stryker, Boots Maleson
- Evan Schwam Quartet; David Coss and Trio; Mauricio DeSouza Trio with Ben Winkelman, Debbie Kennedy

Monday, December 5

- Jay Clayton 70th Birthday Celebration: Sound Songs: Jay Clayton/Jerry Granelli; Jay Clayton's Different Voices with Karen Goldfeder, Kyoko Kitamura, Kendra Shank, Katie Bull, Theo Bleckmann, Shelley Hirsch and guests
- Hooray for Christmas: Bob Wilber, John Sheridan, Rebecca Kilgore, Jon-Erik Kelloso, Randy Sandke, John Allred, Tom Artin, Dan Block, Scott Robinson, James Chirillo and Harry Allen Quartet
- Bill Frisell Listening Party
- Mingus Orchestra
- Karl Berger's Stone Workshop Orchestra with Ingrid Sertso, Art Bailey, Skye Steele, Frederika Krier, Eloisa Manera, Sylvain Leroux, Miguel Malla, Jorge Sylvestre, David Schnug, Stephen Gauci, Yoni Kretzmer, Catherine Sikora, Thomas Heberer, Herb Robinson, Brian Groder, Steve Swell, Bill Wright, Adam Caine, Harvey Valdes, Dominic Lash, David Perrott, Adam Lane, Lou Grassi, Harris Eisenstadt, Philip Foster and guests
- NYU Jazz Orchestra with guests Lenny Pickett, Dave Schroeder, Rich Shemaria, Brad Shepik, Mike Richmond, John Hadfield
- David Amram and Co. with Kevin Wind, John de Witt, Adam Amram
- Randy Ingram Trio with Philip Donkin, Obed Calvaire; Ari Hoenig Trio with Jean-Michel Pilc, Johannes Weidenmueller; Spencer Murphy Jam
- Beat Kaestli Trio with Jesse Lewis, Will Holshouser
- Jaimeo Brown Ensemble
- Kenny Warren's Laila and Smitty with Jeremiah Lockwood, Myk Freedman, Josh Meyers, Carlo Costa
- James Cammack
- Jason Yeager/Andrew Mulherkar
- Howard Williams Jazz Orchestra; Ben Cliness Trio
- Martin Saller; Uncharted Territory; TURF
- Alexandra Grimal/Tyshawn Sorey

Tuesday, December 6

- Frank Wess Quintet
- Gato Barbieri
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
- Jeb Patton Quartet
- Jenny Scheinman, Bill Frisell, Brian Blade
- Rez Abbasi's Invocation with Rudresh Mahanthappa, Vijay Iyer, Johannes Weidenmueller, Dan Weiss
- Richard Boukas Brazilian Jazz Ensemble
- Sylvie Courvoisier/Mark Feldman
- Gerald Cleaver's Black Host with Darius Jones, Brandon Seabrook, Cooper-Moore, Eric Revis
- Joel Harrison Large Ensemble
- Ted Rosenthal Trio with Noriko Ueda, Tim Horner; Dmitry Baevsky Quartet with David Hazeltine, David Wong, Joe Strasser
- Jack Jeffers and the New York Classics
- Ras Moshe Trio; Daniel Carter/Cristian Amigo Duo; Strung Out: Cristian Amigo, Angela Babin, Adam Caine, Brad Barberman, James Keepnews, Anders Nilsson, Tor Snyder
- Jeff Davis Trio with Russ Lossing, Eivind Opsvik; Ben Wendel/Dan Tepfer
- Sara Serpa with André Matos, Kris Davis, Ben Street, Tommy Crane
- Sarah Hayes Quartet with Tommy C. James, JJ Shakur, Jacob Melchior
- Michael Winograd Trio with Patrick Farrell, Benjie Fox-Rosen
- Juilliard Jazz Small Ensembles
- Catherine Dupuis with Russ Kasso; Ross Kratter Jazz Orchestra with Graham Smith, Keith Curbow, Brendan Thomas, Robby Mack, Anthony Rodriguez, Matthew Peskanov, Dan Filstrup, Dustin Beardley, Miles Roberto, Carly Kritzer, Spencer Randle, Ryan Owens, Tom Lynaugh, Chris Perkins, Zach Zadek, Eli Rojas
- Os Clavelitos
- Jack Wilkins/Paul Bollenback
- Valery Ponomarev Big Band; Justin Lees Trio
- Jaimeo Brown Ensemble

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### Wednesday, December 7

- Jeff Shurdut, Gene Janas, Brian Osborne; Terrence McManus/Lukas Ligeti  
Café Orwell 8 pm
- Angelica Sanchez/Mark Helias; Baikida Carroll/Tim Berne Group with Trevor Dunn, Ches Smith  
The Stone 8, 10 pm \$10
- David King/Matt Mitchell Duo  
Barbès 8 pm \$10
- Devin Gray with Jonathan Goldberger, Ryan Ferreira, Chris Tordini; Black Host: Darius Jones, Cooper-Moore, Brandon Seabrook, Pascal Niggenkemper, Gerald Cleaver  
Zebulon 9 pm \$7
- Tim Sparks  
The Center for Jewish Arts and Literacy 8 pm \$15
- John Ellis/Andy Bragen's Mobro with Mike Moreno, Ryan Scott, Joe Sanders, Shane Endsley, John Clark, Josh Roseman, Alan Ferber, Johnaye Kendrick, Becca Stevens, Miles Griffith, Sachal Vasandani, Chris Turner  
The Jazz Gallery 9 pm \$20
- Brian Charette Sextette with Mike DiRubbo  
55Bar 10 pm
- Gowanus Bass Quartet: Stephan Crump, Garth Stevenson, Reuben Radding, Sean Conly  
Seeds 8:30 pm \$10
- Dan Blake with Jason Palmer, Jorge Roeder, Richie Barshay  
Cornelia Street Café 8:30 pm \$10
- Lainie Cooke Quartet with Peter Zak, Martin Wind, Matt Wilson  
The Kitano 8, 10 pm
- Warren Wolf Group with Plume, Lawrence Fields, Peter Slavov; Donald Malloy Group with Luis Perdomo, Kellen Harrison, Shirazette Tinnin  
Smalls 8:30, 11:30 pm \$20  
An Beal Bocht Café 8 pm \$15  
55Bar 7 pm
- Eric Alexander Trio  
Iris Omig
- NY Youth Orchestra; The ORourkestra  
Zinc Bar 6:30, 8, 10, 11:30 pm \$15
- Laghima; Frederika Krier and Markus  
Brooklyn Lyceum 8, 9:30 pm \$10
- Dan Swartz and the Matt Baker Trio; Daniel Jamieson; Arthur Sadowsky and Assaf Ben-Nun Project with Tobias Ralph  
Somethin' Jazz Club 7, 8:30 pm \$10  
Tomi Jazz 9 pm \$10  
Birdland 8:30, 11 pm \$30-40  
Blue Note 8, 10:30 pm \$35
- Charles Turner Duo
- Frank Wess Quintet
- Gato Barbieri
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Jeb Patton Quartet
- Jenny Scheinman, Bill Frisell, Brian Blade  
Village Vanguard 9, 11 pm \$25
- Rez Abbasi's Invocation with Rudresh Mahanthappa, Vijay Iyer, Johannes Weidenmueller, Dan Weiss  
Jazz Standard 7:30, 9:30 pm \$20
- Jaimeo Brown Ensemble  
The Bar on Fifth 8 pm
- Marc Devine Trio; Masami Ishikawa Trio  
The Garage 6, 10:30 pm
- Jay Leonhart Birthday Celebration with Donna, Carolyn and Michael Leonhart, Matt Ray  
Saint Peter's 1 pm \$7

### Thursday, December 8

- Dave Douglas Key Motion Quintet with Donny McCaslin, Adam Benjamin, Tim Lefebvre, Mark Guiliana  
Jazz Standard 7:30, 9:30 pm \$25
- Elliott Sharp Carbon Quartet and Orchestra  
Roulette 8 pm \$15

- Ches Smith's These Arches with Andrea Parkins, Ches Smith, Tony Malaby, Mary Halvorson; Totopos: Tim Berne, Oscar Noriga, Matt Mitchell, Ches Smith  
The Stone 8, 10 pm \$10
- Michael Blake's Hellbent with Steven Bernstein, Marcus Rojas, Calvin Weston, Tony Scherr, Charlie Burnham  
Nublu 11 pm 1 am
- Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson  
Cornelia Street Café 8:30 pm \$10
- Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentyne  
Blue Note 8, 10:30 pm \$65
- George Mel Quartet with Michael Eaton, Enrique Haneine, Apostolos Sideris  
The Kitano 8, 10 pm
- Gerry Gibbs' The Thrasher  
Zinc Bar 9:30, 11 pm 12:30 am
- Tom Guama Trio with Dezron Douglas, EJ Strickland  
Bar Next Door 8:30, 10:30 pm \$12
- Stan Killian Band with Benito Gonzalez, Corcoran Holt, Darrell Green  
55Bar 7 pm
- Christian Finger Band with Donny McCaslin, Vadim Neselovskyi, Adam Armstrong  
Tea Lounge 9, 10:30 pm
- Jazz Talmud: Jake Marmer, Rabbi Greg Wall, Eyal Maoz, Uri Sharin  
The Center for Jewish Arts and Literacy 8 pm \$15
- Liam Sillery Quintet with Matt Blostein, Jesse Stacken, Peter Brendler, Vinnie Sperrazza; Sean Harkness with Deb Berman, Susan Winter, Tanya Holt; Pyotr Gazarov and Sam Mortellaro Trio with Pete Yuskas, Dan Kleffmann  
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- Scot Albertson Trio with Keith Ingham, Mayu Saeki  
Tomi Jazz 9 pm \$10  
Cleopatra's Needle 7 pm
- Burt Eckhoff Trio
- Laura Andrea Leguia  
Tutuama Social Club 7, 8:30 pm
- John Ellis/Andy Bragen's Mobro with Mike Moreno, Ryan Scott, Joe Sanders, Shane Endsley, John Clark, Josh Roseman, Alan Ferber, Johnaye Kendrick, Becca Stevens, Miles Griffith, Sachal Vasandani, Chris Turner  
The Jazz Gallery 9 pm \$20
- Dred Scott Trio with Ben Rubin, Tony Mason; Warren Wolf Group with Lawrence Fields, Corcoran Holt, Kendrick Scott; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello  
Smalls 7:30, 10 pm 1 am \$20
- Laszlo Gardony Quartet with Stan Strickland, Sean Farias, Yoron Israel  
Birdland 6 pm \$20  
Birdland 8:30, 11 pm \$30-40
- Frank Wess Quintet
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Jeb Patton Quartet
- Jenny Scheinman, Bill Frisell, Brian Blade  
Village Vanguard 9, 11 pm \$25
- Jaimeo Brown Ensemble  
The Bar on Fifth 8 pm
- Rick Stone' Ryan Anselmi Quintet  
The Garage 6, 10:30 pm

### Friday, December 9

- Lukas Ligeti's Notebook with Travis Sullivan, Eyal Maoz, Wende K. Blass, Evan Mazunik, James Ilgenfritz  
First Presbyterian Church of Brooklyn 7:30 pm
- Composer Portrait - John Zorn: Fred Sherry, Jennifer Koh, Stephen Gosling, Talea Ensemble, Jenny Choi, Trevor Dunn, Peter Evans, David Fulmer, June Han, Alex Lipowski, Michael Nicolas, Tara Helen O'Connor, Joe Pereira, Marcus Rojas, Joshua Rubin, David Taylor, Willie Winant, Kenny Wollesen  
Miller Theatre 8 pm \$25
- The Music of Frank Sinatra and Nat King Cole: Monty Alexander with James De Frances, Allan Harris and guests Russell Malone, Houston Person  
Allen Room 7:30, 9:30 pm \$55-65

- Dave Douglas and So Percussion: Eric Beach, Josh Quillen, Adam Sliwinski, Jason Treuting  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- The Music of Miles Davis: Eddie Henderson Quintet with Wayne Escoffery, Kevin Hays, Doug Weiss, Billy Drummond  
Smoke 8, 10, 11:30 pm \$30
- Jazz Guitars Meet Hendrix: Sheryl Bailey, Vic Juris, Brian Charette, Anthony Pinciotti; David Fiuczynski's Microjam  
92Y Tribeca 9 pm \$15
- Will and Peter Anderson Octet with Richie Vitale, Frank Basile, Joe McDonough, Pasquale Grasso, Clovis Nicolas, Danny Rosenfeld; Billy Drummond's Freedom Of Ideas with Jeremy Pelt, Danny Grissett, Joe Martin; Shimrit Shoshan  
Smalls 7:30, 10 pm 1 am \$20
- Chris Speed with Reid Anderson, Dave King; Totopos: Tim Berne, Oscar Noriga, Matt Mitchell, Ches Smith  
The Stone 8, 10 pm \$10
- Gerald Cleaver with Darius Jones, Brandon Seabrook, Cooper-Moore, Pascal Niggenkemper  
Cornelia Street Café 9, 10:30 pm \$15
- NY Standards Quartet: David Berkman, Tim Armacost, Ugona Okegwo, Gene Jackson  
The Kitano 8, 10 pm \$25
- Tori Ensemble: Heo Yoon-jeong, Kang Kwon-soon, Min Young-chi, Lee Suk-joo, Ned Rothenberg, Satoshi Takeishi, Erik Friedlander  
Roulette 8 pm \$15
- Jazz Band Classic: Basie and Beyond with guest Marcus Printup  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- Kenny Wessel Trio with Matt Pavolka, Russ Meisner  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Isabelle Olivier with David Binney, Eivind Opsvik, Dan Weiss; Secret Architecture: Fraser Campbell, Ilan Bar-Lavi, Zach Mangan  
I-Beam 8:30, 9:30 pm \$10  
Creole 7, 9 pm
- Avery Sharpe's Running Man
- Ralph Lalama Ensemble
- Alston Jack Sextet
- Kristin Slippi/Dov Manski Duo; Ad Faunum: Joe Moffett, Noah Kaplan, Jacob William, Giacomo Meregga, Luther Gray  
Douglass Street Music Collective 8 pm \$10
- Steve Hudson Chamber Ensemble with Zach Brock, Jody Redhage, Martin Urbach  
Brooklyn House 8 pm \$15
- Laurie Krauz and The Daryl Kojak Quartet: Jake Hertzog Trio with Harvie S, Victor Jones; Vadim Neselovskyi Trio with Daniel Foose, Ronen Itzik  
Somethin' Jazz Club 7, 8:30, 10 pm \$10  
Tomi Jazz 9 pm \$10
- Gary Negbaur
- Masami Ishikawa Quartet
- Bob and Kris Kaiser  
Alor Café 8 pm
- Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentyne  
Blue Note 8, 10:30 pm \$65
- John Ellis/Andy Bragen's Mobro with Mike Moreno, Ryan Scott, Joe Sanders, Shane Endsley, John Clark, Josh Roseman, Alan Ferber, Johnaye Kendrick, Becca Stevens, Miles Griffith, Sachal Vasandani, Chris Turner  
The Jazz Gallery 9 pm \$20  
Birdland 8:30, 11 pm \$30-40
- Frank Wess Quintet
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:30 pm \$20
- Jeb Patton Quartet
- Jenny Scheinman, Bill Frisell, Brian Blade  
Village Vanguard 9, 11 pm \$25  
The Bar on Fifth 8 pm
- Jaimeo Brown Ensemble
- Amy Cervini Duets with Sam Anning, James Shipp and guests Carolyn Leonhart, Hilary Gardner, Jean Rohe, Jack Donahue, Nicky Schrire, Melissa Stylianou  
55Bar 6 pm
- Brooks Hartell Trio; Dre Barnes Project  
The Garage 6:15, 10:45 pm

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## Saturday, December 10

- Mark Helias/Tony Malaby; Totopos: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith and guest Trevor Dunn  
The Stone 8, 10 pm \$10
- Dave Douglas Orange Afternoons Quintet with Ravi Coltrane, Vijay Iyer, Linda Oh, EJ Strickland  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Michael Bates Quintet with Chris Speed, Russ Johnson, Russ Lossing, Jeff Davis and guest Samuel Blaser; Michael Blake, Samuel Blaser, Michael Bates, Jeff Davis  
I-Beam 8:30 pm \$10
- Stephen Gauci Quartet with Art Bailey, Michael Bisio, Jeremy Carlstedt and guest Macy Chen  
The Moldy Fig 8 pm \$10
- Amanda Monaco Trio with Greg Ward, Sean Conly; Michael Feinberg Trio  
Tomi Jazz 8, 11 pm \$10
- Barry Greene Trio  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Mama Saadia's Juke Joint Benefit with Richard Clements Trio; Barry Harris Trio; Danny Biondo's Devil's Blues Band; Robert Anderson Jazz Quintet  
University of the Streets 8 pm \$15
- Gretchen Parlato  
BAMCafé 9:30 pm
- Baano with Roy Meriwether Trio  
Zeb's 8 pm \$20
- Dee Cassella and Quintet with Daniel Lipsitz, Mike Coppola, Benjamin Servenay, Nick Wright, Jimmy Lopez; Aline Almeida  
Somethin' Jazz Club 7, 8:30 pm \$10
- The Music of Frank Sinatra and Nat King Cole: Monty Alexander with James De Frances, Allan Harris and guests Russell Malone, Houston Person  
Allen Room 7:30, 9:30 pm \$55-65
- Nick Gianni's Evolution  
Shrine 8 pm
- York College Blue Notes  
York College Illinois Jacquet Performance Space 7 pm
- Larry Newcomb Quartet  
Cleopatra's Needle 8 pm
- Tomas Janzon Duo with Curtis Lundy  
Garden Café 7 pm
- The Music of Miles Davis: Eddie Henderson Quintet with Wayne Escoffery, Kevin Hays, Doug Weiss, Billy Drummond  
Smoke 8, 10, 11:30 pm \$30
- Mara Rosenbloom Quartet with Darius Jones, Sean Conly, Nick Anderson; Ralph Lalama and Bop Juice with David Wong, Clifford Barbaro; Billy Drummond's Freedom Of Ideas with Jeremy Pelt, Danny Grissett, Joe Martin; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal  
Smalls 4, 7:30, 10 pm 1 am \$20
- Gerald Cleaver with Darius Jones, Brandon Seabrook, Cooper-Moore, Pascal Niggenkemper  
Comelia Street Café 9, 10:30 pm \$15
- NY Standards Quartet: David Berkman, Tim Armacost, Ugonna Okegwo, Gene Jackson  
The Kitano 8, 10 pm \$25
- Tori Ensemble: Heo Yoon-jeong, Kang Kwon-soon, Min Young-chi, Lee Suk-joo, Ned Rothenberg, Satoshi Takeishi, Erik Friedlander  
Roulette 8 pm \$15
- Jazz Band Classic: Basie and Beyond with guest Marcus Printup  
Symphony Space Leonard Nimoy Thalia 7:30 pm \$20
- Avery Sharpe's Running Man  
Creole 7, 9 pm
- Ralph Lalama Ensemble  
Tutum Social Club 7 pm
- Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentley  
Blue Note 8, 10:30 pm \$65
- John Ellis/Andy Bragen's Mobro with Mike Moreno, Ryan Scott, Joe Sanders, Shane Endsley, John Clark, Josh Roseman, Alan Ferber, Johnaye Kendrick, Becca Stevens, Miles Griffith, Sachal Vasandani, Chris Turner  
The Jazz Gallery 9 pm \$20
- Frank Wess Quintet  
Birdland 8:30, 11 pm \$30-40
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Dizzy's Club 7:30, 9:30 pm \$35
- Jeb Patton Quartet  
Dizzy's Club 11:30 pm \$20
- Jenny Scheinman, Bill Frisell, Brian Blade  
Village Vanguard 9, 11 pm \$25
- Jaimeo Brown Ensemble  
The Bar on Fifth 8 pm
- James Whiting; Nick Gianni  
Shrine 6, 8 pm
- Marsha Heydt Quartet; Champion Fulton Trio; Akiko Tsuruga Trio  
The Garage 12, 6:15, 10:45 pm

## Sunday, December 11

- Dave Douglas Brass Ecstasy with Vincent Chancey, Luis Bonilla, Marcus Rojas, Rudy Royston  
Jazz Standard 7:30, 9:30 pm \$25
- Jason Moran, Mark Helias, Tom Rainey; Matt Mitchell's Central Chain with Tim Berne, Oscar Noriega, Mary Halvorson, John Hébert, Tomas Fujiwara  
The Stone 8, 10 pm \$10
- Club D'Elf with guest John Medeski  
Le Poisson Rouge 10 pm \$18
- Noah Preminger Group with Ben Monder, Joe Martin, Ted Poor  
55Bar 9:30 pm \$10
- Oran Etkin Trio with Ben Allison, Francisco Mela  
Comelia Street Café 8:30 pm \$10
- Alberto Pibri  
The Bar on Fifth 8 pm
- Michel Gentile Trio with Dan Loomis, Rob Garcia  
Sycamore 8:30 pm \$10
- James Ilgenfritz Trio with Damon Holzbom, John O'Brien; Brad Farberman; Fulminate Trio: Anders Nilsson, Ken Filiano, Michael Evans  
The Local 269 8 pm \$10
- Emilio Teubal New Quintet with Sam Sadigursky, Moto Fukusima, John Hadfield, Adam Fisher  
Douglass Street Music Collective 8 pm \$10
- Dom Minasi/Cristian Amigo Duo; Anne Bassen, Daniel Carter, Steve Wishnia  
ABC No-Rio 7 pm \$5
- Peter Leitch/Dennis James  
Walker's 8 pm
- Towner Galaher; Darrell Smith Trio with Santiago Vasquez, Peter Yuskasukas  
Somethin' Jazz Club 7, 8:30 pm \$10
- Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentley  
Blue Note 8, 10:30 pm \$65
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street  
Dizzy's Club 7:30, 9:30 pm \$30
- Jenny Scheinman, Bill Frisell, Brian Blade  
Village Vanguard 9, 11 pm \$25
- Brooklyn Piano Marathon Benefit: James Carney, Anthony Coleman, Kris Davis, Yayoi Ikawa, Kyoko Kitamura, Russ Lossing, Alex Marcelo, Matt Mitchell, Akiko Pavolka, Roberta Piket, Mara Rosenbloom, Angelica Sanchez, Jacob Sacks, JP Schlegelmilch, Jesse Stacken  
I-Beam 5 pm \$20-40
- Roy Assaf's Augmented Reality  
Saint Peter's 5 pm
- Eldar Djangirov solo  
92nd Street Y 4 pm \$35
- Juilliard Jazz Brunch: Andrew Olson, Chase Baird, Alphonso Home, Carmen Intorre, Samora Pinderhughes, David Baron  
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gilad Hekselman  
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Joonsam Lee Quartet  
The Garage 11:30 am 7, 11:30 pm



## Monday, December 12

- ★ Rozanne Levine's Chakra Tuning with Perry Robinson, Mark Whitecage, Rosi Hertlein; Vincent Chancey's Phat Chance; TUKOTUKO: Tony Malaby, John Hébert, Gerald Cleaver, Ches Smith  
Clemente Solo Velez Cultural Center 7:30 pm \$11-22
- ★ Jamie Baum Septet with Amir ElSaffar, Douglas Yates, Chris Komer, George Colligan, Zack Lober, Jeff Hirshfield and guest Brad Shepik  
Roulette 8 pm \$15
- ★ Helen Sung Quartet with Donny McCaslin, Hans Glawischnig, Jeff "Tain" Watts  
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Tony Lewis, Shareef Clayton, Pete Drungel  
Dwyer Cultural Center 8:30, 10 pm \$10
- ★ Mingus Big Band  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Hunter College Jazz Ensemble directed by Ryan Keberle with guest Lenny Pickett  
Lang Recital Hall 8 pm
- ★ Jean-Michel Pilc solo; Ari Hoenig Trio with Gilad Hekselman; Spencer Murphy Jam  
Smalls 7:30, 10 pm 1 am \$20
- ★ Highbridge All-Stars with Mike DiRubbo, John Webber  
Bruckner Bar & Grill 7:30, 9 pm
- ★ Katherine Liberovskaya, Chantal Dumas, Shelley Hirsch  
Experimental Intermedia 8:30 pm
- ★ Sabrina Lastman Trio with Fernando Otero, Pablo Aslan  
Bar Next Door 8:30, 10:30 pm \$12
- ★ Idan Santhaus Big Band  
Tea Lounge 9, 10:30 pm \$10
- ★ Laura Brunner  
Zinc Bar 7 pm \$8
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ NYU Mingus Ensemble  
Somethin' Jazz Club 10 pm \$10
- ★ Howard Williams Jazz Orchestra; Mayu Saeki Quartet  
The Garage 7, 10:30 pm

## Tuesday, December 13

- ★ Roy Haynes Fountain of Youth Quartet with Jaleel Shaw, Martin Bejerano, David Wong  
Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Trio with David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- ★ Azar Lawrence Quintet with Nicholas Payton, Benito Gonzalez, Essiet Okon Essiet, Jeff "Tain" Watts  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Duduka Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Morgan James Quintet  
Dizzy's Club 11 pm \$10
- ★ Norm Hathaway Big Band  
Idiom 8, 10 pm \$25
- ★ Frank Perowsky Big Band  
NYC Bahai Center 8, 9:30 pm \$15
- ★ Tim Berne, Matt Mitchell, Dan Weiss; Herb Robertson with Ben Gerstein, Matt Mitchell, Dan Weiss, Tim Berne  
The Stone 8, 10 pm \$10
- ★ David Binney Quartet  
55Bar 10 pm
- ★ International Trio: Joachim Badenhorst, Steve Swell, Ziv Ravitz  
I-Beam 8:30 pm \$10
- ★ Logan Richardson Quartet with Sam Harris, Ben Street, Nasheet Waits  
Cornelia Street Café 8:30 pm \$10
- ★ Marc Ribot's Ceramic Dog; Jim Campilongo; Wolf  
Brooklyn Bowl 9 pm \$8
- ★ Todd Clouser's A Love Electric with Rick Parker, Dred Scott, Ben Rubin, Yonadav Halevy and guest Steven Bernstein; Chris Morrissey Quartet; 9 Volt: Rick Parker, Eyal Maoz, Yonadav Halevy and guest Jon Irabagon  
Littlefield 8:30 p, \$10
- ★ Ras Moshe, Dave Ross, Tiffany Chang  
Intar 7 pm \$10
- ★ Jesse Davis Quintet with Ryan Kisor, Spike Wilner, Peter Washington, Billy Drummond; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel  
Smalls 8:30, 11:30 pm \$20

- ★ Scott Robinson/Rob Garcia  
Barbès 7 pm
- ★ Joanne Borts  
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Soren Moller solo  
The Kitano 8 pm
- ★ Jack Wilkins/Tom Dempsey  
Bela Luna 8 pm
- ★ Roxy Coss with Wayne Tucker, Roy Assaf, Sam Anning, Dan Pugach; Michi Fuji Quartet with Marc Devine, Hide Tanaka, David F. Gibson; Ben Winkelman with Sam Anning, Dan Aran  
Somethin' Jazz Club 7, 8:30 pm \$10
- ★ Eyal Vilner Big Band; Paul Francis Trio  
The Garage 7, 10:30 pm
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ The Oulipians  
Shrine 6 pm

## Wednesday, December 14

- ★ Hannis Brown; Hypercolor: Eyal Maoz, James Ilgenfritz, Lukas Ligeti  
Café Orwell 8 pm
- ★ Marcus Miller; Ravi Coltrane Quintet  
Zinc Bar 7, 9, 10:30 pm 12 am
- ★ Amy London's Passing The Torch: Three Generations of Jazz Singers with Annie Ross, Mark Murphy, Dylan Pramik, Darrell Payne, Jazz Horn, Mary Durnler, Karmen Wolf, Hope Flores, Hollis Ross, Tardo Hammer, Neal Miner, Leroy Williams  
New School Arnhold Hall 8 pm \$10
- ★ L'Image: Steve Gadd, Tony Levin, Mike Manieri, David Spinozza, Warren Bernhardt  
Idiom 8, 10 pm \$37.50
- ★ Mat Maneri with Ed Schuller, Randy Peterson, Oscar Noriega, Craig Taborn; Michael Formanek Group with Tim Berne, Craig Taborn, Gerald Cleaver  
The Stone 8, 10 pm \$10
- ★ Ingrid Laubrock's Anti-House with Mary Halvorson, Kris Davis, John Hébert, Tom Rainey  
Barbès 8 pm \$10
- ★ Jean-Michel Pilc/Francois Moutin  
55Bar 10 pm
- ★ Bob Rodriguez Trio with Steve Varner, Bill Tesar  
The Kitano 8, 10 pm
- ★ Antonio Sanchez/Julian Lage Project  
The Jazz Gallery 9, 10:30 pm \$20
- ★ Hans Tammen Third Eye Orchestra  
Experimental Intermedia 8:30 pm
- ★ Quinsin Nachoff Project with Ralph Alessi, Shane Endsley, John Clark, Ryan Keberle, Joe Exley, Dan Weiss; Shane Endsley Group with Ohad Talmor, Steve Cardenas  
Seeds 8:30, 10 pm \$10
- ★ Matt Parker and Friends with Frank Locastro, Chris Higgins, Reggie Quinerly  
Cornelia Street Café 8:30 pm \$10
- ★ Okkyung Lee  
Issue Project Room 8 pm
- ★ Dan Kaufman and Barbez with Danny Tunick, Peter Hess, Catherine McRae, Peter Lettre, John Bollinger  
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Josh Paris  
Brooklyn Lyceum 8, 9:30 pm \$10
- ★ York College Big Band  
York College Illinois/Jacquet Performance Space 7 pm
- ★ Deanna Witkowski Trio with Michael O'Brien, Vince Cherico; Susie Meissner Quintet with Greg Riley, Nathan Eklund, John Shaddy, Martin Wilson, Matt Wilson; James Reynolds with Gary Wans, Eric Doub  
Somethin' Jazz Club 7, 8:30 pm \$10
- ★ Mamiko Taira Quartet  
Tomi Jazz 9 pm \$10
- ★ Roy Haynes Fountain of Youth Quartet with Jaleel Shaw, Martin Bejerano, David Wong  
Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Trio with David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- ★ Azar Lawrence Quintet with Nicholas Payton, Benito Gonzalez, Essiet Okon Essiet, Jeff "Tain" Watts  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Duduka Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Morgan James Quintet  
Dizzy's Club 11 pm \$10
- ★ Jesse Davis Quintet with Ryan Kisor, Spike Wilner, Peter Washington, Billy Drummond; Simona Premazzi and The Intruders with Melissa Aldana, Darrell Green  
Smalls 8:30, 11:30 pm \$20

- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ Natalia Bernal Trio; Joe Saylor  
The Garage 6, 10:30 pm
- ★ Joe Breidenstine Quintet  
Shine 6 pm
- ★ Jill McManus/Ed Schuller  
Saint Peter's 1 pm \$7

## Thursday, December 15

- ★ Wadada Leo Smith 70th Birthday Celebration: String Quartet with Thomas Buckner; Mbira with Min Xiao-Fen, Pheeroan akLaff; Golden Quartet with Angelica Sanchez, John Lindberg, Pheeroan akLaff  
Roulette 8 pm \$15
- ★ Danilo Pérez Trio with Ben Street, Adam Cruz  
Jazz Standard 7:30, 9:30 pm \$25
- ★ Jazz at Lincoln Center Orchestra Holiday Revue with guest Kim Burrell  
Rose Theatre 8 pm \$30-120
- ★ Kermit Driscoll Quartet with Bill Frisell, Kris Davis, John Hollenbeck  
Cornelia Street Café 8:30 pm \$10
- ★ Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilson, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- ★ Ted Rosenthal Trio with Noriko Ueda, Tim Horner  
The Kitano 8, 10 pm
- ★ Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Brian Settles, Mary Halvorson, Trevor Dunn  
The Jazz Gallery 9, 10:30 pm \$15
- ★ Joachim Badenhorst, Todd Neufeld, Carlo Costa  
Gallery 128 8 pm
- ★ Polygraph Lounge Spike Jones 100th Birthday Celebration  
Joe's Pub 7, 9:30 pm \$20
- ★ Emilio Solla y La Inestable de Brooklyn; Papo Vazquez Pirates Troubadours with Willie Williams, Rick Germanson, Dezzon Douglas, Alvester Garnett, Anthony Carillo, Carlitos Maldonado  
Zinc Bar 8, 9, 10:30 pm 12 am
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
Bar Next Door 8:30, 10:30 pm \$12
- ★ New American Quartet: Greg Wall, Mitch Schechter, Takashi Otsuka, Jonathon Peretz  
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Pavees Dance: Sean Noonan, Kirk Knuffke, Brian Drye, Oran Etkin, Tom Swafford; Daniel Kelly/Satoshi Takeishi; String Band: Sarah Bernstein, Anders Nilsson, Stuart Popejoy, Peter Nilsson  
Douglass Street Music Collective 8 pm \$10
- ★ Eugene Marlow Heritage Ensemble  
Baruch College 7 pm \$25
- ★ Joel Forrester Special with Vito Dieterle, Dave Hofstra, Matthew Garrity  
Little Branch 9:30 pm
- ★ Danny Sher with Jeremy Viner, Travis Reuter, Evan Gregor  
Tea Lounge 9, 10:30 pm
- ★ Gino Sitson's VoCello with Jody Redhage, Charenee Wade  
Farafina 9 pm
- ★ Justin Lees Trio  
Cleopatra's Needle 7 pm
- ★ Peter Sparacino with Jay Jennings, Aki Ishiguro, Andrew Klein, Arthur Vint  
Somethin' Jazz Club 7, 8:30 pm \$10
- ★ L'Image: Steve Gadd, Tony Levin, Mike Manieri, David Spinozza, Warren Bernhardt  
Idiom 8, 10 pm \$37.50
- ★ Roy Haynes Fountain of Youth Quartet with Jaleel Shaw, Martin Bejerano, David Wong  
Birdland 8:30, 11 pm \$30-40
- ★ Cedar Walton Trio with David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- ★ Duduka Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet  
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Morgan James Quintet  
Dizzy's Club 11 pm \$10
- ★ Ehud Asherie/Luigi Grasso; Jesse Davis Quintet with Ryan Kisor, Spike Wilner, Peter Washington, Billy Drummond; Josh Evans Group  
Smalls 7:30, 10 pm 1 am \$20
- ★ Antonio Ciacca  
The Bar on Fifth 8 pm
- ★ Harlem Speaks: Steve Turre  
Jazz Museum in Harlem 6:30 pm
- ★ Nick Moran Trio; Dylan Meek Trio  
The Garage 6, 10:30 pm



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## INTERPRETATIONS 23

December 15 + 16 2011 @ 8pm

## WADADA LEO SMITH'S 70TH BIRTHDAY CELEBRATION



Innovative composer/trumpeter Wadada Leo Smith presents his Golden Quartet & Quintet, Silver Orchestra, Organic, Mbira, and String Quartet. Featuring Angelica Sanchez, John Lindberg, Pheeroan akLaff, Susie Ibarra, Min Xiao Fen, Thomas Buckner, and many others!

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## Check out Jerry Costanzo's new CD "Can't We Be Friends?"



### Featuring:

Andy Farber, sax & flute  
Mike Carubia, trumpet  
Mark Sherman, vibes  
Tedd Firth, piano  
Joe Cohn, guitar  
Ben Wolfe, bass  
Jimmy Madison, drums



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### Upcoming Performances:

Performances feature Jerry Costanzo with Tedd Firth, piano, Jennifer Vincent, bass, Jimmy Madison, drums.



#### December 21st at 10.30 pm Saxophonist Andy Farber

joins Jerry and his trio. Andy Farber is an award winning jazz saxophonist/composer/arranger and has spent years performing with many jazz greats including Jon Hendricks and Wynton Marsalis. Since 1994, Farber has been part of the Jazz @ Lincoln Center stable of writers and performers. Through J@L.C. Farber has toured with the J@L.C. Orchestra, written original compositions

and arrangements and has been a guest artistic director. His work as an arranger, conductor and instrumentalist can be heard on numerous recordings, commercials and television/film scores. For more information visit [www.andyfarber.com](http://www.andyfarber.com).

January 18th 2012

Tenor saxophonist Jerry Weldon joins Jerry and his trio.

February 15th 2012

Saxophonist/Clarinetist Dan Block joins Jerry and his trio.



540 Park Avenue (at 61st Street) New York, NY 10021

For Reservations: 212-339-4095 or [feinsteinsattheregency.com](http://feinsteinsattheregency.com)

For more information and complete schedule visit:

[www.jerrycostanzo.com](http://www.jerrycostanzo.com)

## Friday, December 16

- \*Lukas Ligeti solo Outpost Artists Resources 9 pm
- \*Bucky Pizzarelli Guitar Trio with Ron Jackson, Ed Laub Flushing Town Hall 8 pm \$25
- \*John Hollenbeck's Claudia Quintet with Chris Speed, Matt Moran, Red Wierenga, Drew Gress Comelia Street Café 9, 10:30 pm \$15
- \*Peter Apfelbaum's NY Hieroglyphics with Steven Bernstein, Josh Roseman, Natalie Cressman, Jessica Jones, Tony Jones, Charlie Burnham, David Phelps, Viva DeConcini, Patrice Blanchard, Justin Brown The Jazz Gallery 9, 10:30 pm \$20
- \*Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Steve Davis Quintet with Abraham Burton, Larry Willis, Gerald Cannon, Joe Farnsworth; Lawrence Leathers Group Smalls 7:30, 10 pm 1 am \$20
- \*The New York Pops with guests John Pizzarelli, Jessica Molaskey Stern Auditorium 8 pm \$18-150
- \*Mike DiRubbo Quintet with Jeremy Pelt, Brian Charette, Ugonna Okegwo, Rudy Royston The Kitano 8, 10 pm \$25
- \*Ne(x)tworks with JACK Quartet and Zeena Parkins The Kitchen 8 pm \$12
- \*Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 8, 10, 11:30 pm \$30
- \*Lonnie Youngblood Quartet Jazz 966 8 pm \$15
- \*Sam Yahel 3 Rubin Museum 7 pm \$20
- \*Santi DeBriano Trio with Roni Ben-Hur, Phoenix Rivera Bar Next Door 7:30, 9:30, 11:30 pm \$12
- \*Tin Pan Tribeca Performing Arts Center 8 pm \$15
- \*Nicole Parrott/Rosanno Sportiello Knickerbocker Bar and Grill 9:45 pm \$5
- \*Max Johnson Trio with Kirk Knuffke, Ziv Ravitz and guests Louie Belogenis, Mark Whitecage I-Beam 8:30 pm \$10
- \*Andy Milne Tutuma Social Club 7 pm
- \*Sam Yulsman Trio The Firehouse Space 9 pm \$15
- \*Steven Feifke with Jared LaCasce, Dave Pietro, Chad Lefkowitz-Brown, Mike Rood, Raviv Markovitz, Jimmy Macbride, Charles Sibirsky with Bob Arthurs, Dave Frank, Joe Solomon, Robert Weiss; Dan White Somethin' Jazz Club 7, 8:30, 10 pm \$10
- \*Roseanna Vitro Quartet Cleopatra's Needle 8 pm
- \*Jerry Botte Alor Café 8 pm
- \*Wadada Leo Smith 70th Birthday Celebration: Silver Orchestra; Golden Quintet with David Virelles, John Lindberg, Pheeroan akLaff; Organic Roulette 8 pm \$15
- \*Danilo Pérez Trio with Ben Street, Adam Cruz Jazz Standard 7:30, 9:30, 11:30 pm \$30
- \*Jazz at Lincoln Center Orchestra Holiday Revue with guest Kim Burrell Rose Theatre 8 pm \$30-120
- \*Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kison, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- \*Spontaneous Construction: Allison Miller, Dan Tepper and guests Blue Note 12:30 am \$10
- \*L'Image: Steve Gadd, Tony Levin, Mike Manieri, David Spinozza, Warren Bernhardt Iridium 8, 10 pm \$37.50
- \*Roy Haynes Fountain of Youth Quartet with Jaleel Shaw, Martin Bejerano, David Wong Birdland 8:30, 11 pm \$30-40
- \*Cedar Walton Trio with David Williams, Willie Jones III Village Vanguard 9, 11 pm \$25
- \*Duduk Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- \*Morgan James Quintet Dizzy's Club 12:45 am \$20
- \*Antonio Ciacca The Bar on Fifth 8 pm
- \*Austin Walker Trio; Kevin Dom and the Big 72 The Garage 6:15, 10:45 pm
- \*Donee Middleton Shrine 6 pm

## Saturday, December 17

- \*Out To Lunch - The Music of Eric Dolphy; Russ Johnson Quintet with Myra Melford, Roy Nathanson, Brad Jones, George Schuller Roulette 8 pm \$15
- \*Taylor Ho Bynum Sextet with Jim Hobbs, Bill Lowe, Mary Halvorson, Ken Filiano, Tomas Fujiwara The Jazz Gallery 9, 10:30 pm \$20
- \*Joachim Badenhorst solo Prospect Series 8 pm \$10
- \*Ben Monder Trio with Joe Martin, Jochen Rueckert Bar Next Door 7:30, 9:30, 11:30 pm \$12
- \*Alexandra Grimal Group with Todd Neufeld, Thomas Morgan, Tyshawn Sorey; Alan Bjorklund Group I-Beam 8:30 pm \$10
- \*Tony Jones Trio with Peter Apfelbaum, Charlie Burnham The Firehouse Space 8 pm \$15
- \*Tulivu Donna Cumberbatch Sistas' Place 9, 10:30 pm \$20
- \*Sam Kliner Band B&W Café 9:30 pm
- \*York College Big Band Jamaica Performing Arts Center 7 pm
- \*Champion Fulton Quartet Cleopatra's Needle 8 pm
- \*Ira Shankman NYU Vocal Jazz Ensemble Tutuma Social Club 7 pm
- \*Naked Women with Raymond Todd, Steve Golub, Yoshiki Miura, Tom Blatt, Andy O'Neil; Bill Warfield Octet with Arun Luthra, Dave Riekenberg, Sam Burtis, Jill McCarron, Tom Hubbard, Scott Neumann; Dan White Somethin' Jazz Club 7, 8:30 pm \$10
- \*John Hollenbeck's Claudia Quintet with Chris Speed, Matt Moran, Red Wierenga, Drew Gress Comelia Street Café 9, 10:30 pm \$15
- \*Jarrett Cherner's Sketches with Matt Holman, Dan Blake, Martin Nevin, Ziv Ravitz; Ari Roland Group with Chris Byars, Zaid Nasser, Keith Balla; Steve Davis Quintet with Abraham Burton, Larry Willis, Gerald Cannon, Joe Farnsworth; Eric Wyatt Group Smalls 4, 7:30, 10 pm 1 am \$20
- \*The New York Pops with guests John Pizzarelli, Jessica Molaskey Stern Auditorium 8 pm \$18-150
- \*Mike DiRubbo Quintet with Jeremy Pelt, Brian Charette, Ugonna Okegwo, Rudy Royston The Kitano 8, 10 pm \$25
- \*Ne(x)tworks with JACK Quartet and Zeena Parkins The Kitchen 8 pm \$12
- \*Bill Charlap Trio with Peter Washington, Kenny Washington Smoke 8, 10, 11:30 pm \$30
- \*Nicole Parrott/Rosanno Sportiello Knickerbocker Bar and Grill 9:45 pm \$5
- \*Danilo Pérez Trio with Ben Street, Adam Cruz Jazz Standard 7:30, 9:30, 11:30 pm \$30
- \*Jazz at Lincoln Center Orchestra Holiday Revue with guest Kim Burrell Rose Theatre 2, 8 pm \$30-120
- \*Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kison, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- \*L'Image: Steve Gadd, Tony Levin, Mike Manieri, David Spinozza, Warren Bernhardt Iridium 8, 10 pm \$37.50
- \*Roy Haynes Fountain of Youth Quartet with Jaleel Shaw, Martin Bejerano, David Wong Birdland 8:30, 11 pm \$30-40
- \*Cedar Walton Trio with David Williams, Willie Jones III Village Vanguard 9, 11 pm \$25
- \*Duduk Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- \*Morgan James Quintet Dizzy's Club 12:45 am \$20
- \*Antonio Ciacca The Bar on Fifth 8 pm
- \*Larry Roland Shrine 6 pm
- \*Larry Newcomb Trio; Mark Marino Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

## Sunday, December 18

- \*Tony Malaby's Novela with Michael Attias, Andrew Hadro, Ralph Alessi, Ben Gerstein, Dan Peck, Joachim Badenhorst, Kris Davis, John Hollenbeck The Jazz Gallery 9, 10:30 pm \$20
- \*Barry Wallenstein with Adam Birnbaum, Vincent Chancy, Neal Haiduck, Lindsey Homer Comelia Street Café 6 pm \$12

- \*Eri Yamamoto Trio with Dave Ambrosio, Ikuo Takeuchi Comelia Street Café 8:30 pm \$10
- \*Dead Cat Bounce: Matt Steckler, Jared Sims, Charlie Kohlase, Terry Goss, Michael Bates, Bill Carbone I-Beam 8 pm \$10
- \*Chris Hasselbring's Decoupage with Mary Halvorson, Matt Moran, Satoshi Takeishi Sycamore 8:30 pm \$10
- \*Rob Garcia Collective with Art Hirahara, Joe Martin; Matteo Sabattini; Roy Assaf Somethin' Jazz Club 7, 8:30 pm \$10
- \*Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Alexandra Grimal Group with Todd Neufeld, Thomas Morgan, Marcus Gilmore Douglas Street Music Collective 8 pm \$10
- \*Blaise Sivula/Sten Hostfalt; John Pietaro, Quincy Saul, Javier Hernandez-Miyares, Laurie Towers ABC No-Rio 7 pm \$5
- \*Mia Theodoratus/Michael Evans The Firehouse Space 8 pm \$15
- \*Peter Leitch/Sean Smith Walker's 8 pm
- \*Danilo Pérez Trio with Ben Street, Adam Cruz Jazz Standard 7:30, 9:30 pm \$25
- \*Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kison, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- \*L'Image: Steve Gadd, Tony Levin, Mike Manieri, David Spinozza, Warren Bernhardt Iridium 8, 10 pm \$37.50
- \*Cedar Walton Trio with David Williams, Willie Jones III Village Vanguard 9, 11 pm \$25
- \*Duduk Da Fonseca/Helio Alves Samba Jazz with Claudio Roditi, Romero Lubambo, George Mraz, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- \*Ayako Shirasaki The Bar on Fifth 8 pm
- \*Birdland's Jazz Party: John Hart Quartet with Jon Davis, Paul Gill, Carmen Intorre and guest Roz Corral Birdland 6 pm \$25
- \*Yoni Kretzmer/Andrew Drury; Efran Elisha/Roy Campbell Downtown Music Gallery 6 pm
- \*James Hirschfeld Quartet Saint Peter's 5 pm
- \*Tribute to Duke Pearson: Rick Gernsman, Vincent Herring, Josh Evans, David Williams, Willie Jones III Creole 5 pm \$25
- \*Jack Donahue Blue Note 12:30, 2:30 pm \$24.50
- \*Melissa Stylianou Trio with Gene Bertoncini, Ike Sturm North Square Lounge 12:30, 2 pm
- \*Iris Omig Quartet; David Coss and Trio; Ryan Anselmi Quintet The Garage 11:30 am 7, 11:30 pm

## Monday, December 19

- \*Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Home, Yasushi Nakamura, Lawrence Leathers Dizzy's Club 7:30, 9:30 pm \$30
- \*Brianna Thomas and Friends Holiday Swing Dizzy's Club 11 pm \$10
- \*Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kison, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- \*Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- \*Renku: Michaël Attias, John Hébert, Satoshi Takeishi; Connie Crothers/Roy Campbell; Roy Campbell conduction Clemente Solo Velez Cultural Center 7:30 pm \$11-22
- \*Martin Bejerano Trio with Edward Perez, Ludwig Afonso The Jazz Gallery 9, 10:30 pm \$15
- \*Brian Drye, Matt Pavolka, Jeff Davis; Angelica Sanchez, Enzo Carpentieri, Danilo Gallo I-Beam 8 pm \$10
- \*Ayako Shirasaki The Bar on Fifth 8 pm
- \*Jerome Sabbagh/Rodney Green; Ari Hoening Trio with Orlando Le Fleming, Orrin Evans; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- \*Mika Hary Trio with Shai Maestro, Gilad Hekselman Bar Next Door 8:30, 10:30 pm \$12
- \*NewYorkestra Tea Lounge 9, 10:30 pm
- \*Tomoyasu Ikuta Trio Tomi Jazz 9 pm \$10
- \*Dana Hanchard Zinc Bar 7 pm \$8
- \*Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

## Tuesday, December 20

- \*Freddy Cole Birdland 8:30, 11 pm \$30-40
- \*Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Village Vanguard 9, 11 pm \$25
- \*Aaron Goldberg Trio with Reuben Rogers, Eric Harland Jazz Standard 7:30, 9:30 pm \$30
- \*Mary Halvorson's Reverse Blue with Chris Speed, Eivind Opsvik, Tomas Fujiwara Comelia Street Café 8:30 pm \$10
- \*Gilad Hekselman Quartet with Mark Turner, Joe Martin, Marcus Gilmore; Ken Fowser/Behn Gillette Jam Smalls 8:30, 11:30 pm \$20
- \*Yale Strom's Hot Pstromi; Aaron Alexander's Midrash Mish Mosh The Center for Jewish Arts and Literacy 8 pm \$15
- \*Scot Albertson/Dr. Joe Utterback Tomi Jazz 9 pm \$10
- \*Soren Moller solo The Kitano 8 pm
- \*Jack Wilkins/Gene Bertoncini Bella Luna 8 pm
- \*Lou Caputo Not So Big Band; Michika Fukumori Trio The Garage 7, 10:30 pm
- \*Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Home, Yasushi Nakamura, Lawrence Leathers Dizzy's Club 7:30, 9:30 pm \$30
- \*Brianna Thomas and Friends Holiday Swing Dizzy's Club 11 pm \$10
- \*Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kison, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- \*Ayako Shirasaki The Bar on Fifth 8 pm
- \*Vox Syndrome: Nicolas Letman-Burtinovic, Robin Verheyen, Nick Anderson, Ziv Ravitz, Aki Ishiguro 541 6 pm

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Concert December 18th - Efran Elisha/Roy Campbell  
Yoni Kretzmer/Andrew Drury 6pm @ Downtown music gallery

## Wednesday, December 21

- 4 Generations of Miles: Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune  
Iridium 8, 10 pm \$40
- Andy Farber's Swing Mavens with Jerry Costanzo  
Feinstein's 10:30 pm \$20
- Ned Rothenberg solo; Marty Ehrlich/Hankus Netsky  
The Center for Jewish Arts and Literacy 8 pm \$15
- George Colligan Trio with Linda Oh, Ted Poor  
Comelia Street Café 8:30 pm \$10
- Chris Speed, Danilo Gallo, Zeno DeRossi  
Barbès 8 pm \$10
- Chiemi Nakai Trio with Luques Curtis, Ludwig Afonso and guest Mari Kogan  
The Kitano 8, 10 pm
- Brian Charette Group with Kenny Brooks, Mike DiRubbo, John Ellis, Jay Collins, Jochen Rueckert; Roxy Coss Group with Wayne Tucker, Roy Assaf, Sam Anning, Dan Pugach  
Smalls 8:30, 11:30 pm \$20
- Minerva: Carlo Costa, Pascal Niggenkemper, JP Schlegelmilch  
Brooklyn Lyceum 8, 9:30 pm \$10
- Melissa Stylianou Quintet with Jamie Reynolds, Pete McCann, Gary Wang, Rodney Green and guest Anat Cohen; Ralph Alessi Band with Andy Milne  
55Bar 7, 10 pm  
Zinc Bar 7 pm
- Russ Spiegel Jazz Orchestra
- Robin Aleman with Andrea Gunden, Allyson Kaback; Adam Ramsay/CJ Glass Quintet  
Somethin' Jazz Club 7, 8:30 pm \$10  
Birdland 8:30, 11 pm \$30-40
- Freddy Cole
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- Aaron Goldberg Trio with Reuben Rogers, Eric Harland  
Jazz Standard 7:30, 9:30 pm \$30
- Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Horne, Yasushi Nakamura, Lawrence Leathers  
Dizzy's Club 7:30, 9:30 pm \$30
- Brianna Thomas and Friends Holiday Swing  
Dizzy's Club 11 pm \$10
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Ayako Shirasaki  
The Bar on Fifth 8 pm
- Phill Niblock Annual Winter Solstice Concert  
Roulette 6 pm \$15
- Jean Caze Trio; Josh Lawrence Trio  
The Garage 6, 10:30 pm
- Yuletide Celebration: Daryl Sherman, Jann Parker, Joyce Breach, Alex Leonard, Ronny Whyte, Boots Maleson, David Silliman  
Saint Peter's 1 pm \$7

## Thursday, December 22

- Bending Towards The Light - A Jazz Nativity 26th Anniversary: Houston Person, Maurice Chestnut, Wycliffe Gordon, Jon Hendricks, Warren Vaché, Russell George, Max Pollak, Lew Soloff, Jon Gordon, Bob Kindred, Art Baron, Dean Johnson, Tim Horner, Adam Asamow, Candido, Amy London, Anne Phillips, Robert Encila, Dylan Pramuk, Stephanie McGuire  
BB King's Blues Bar 7:30 pm \$35
- Matt Wilson Christmas Tree-O with Jeff Lederer, Paul Sikivie  
Comelia Street Café 8:30 pm \$10

- Dan Blake, Dan Peck, James Ilgenfritz, Lukas Ligeti  
Douglass Street Music Collective 8 pm
- Bob Gluck Trio with Michael Bisio, Dean Sharp  
Gershwin Hotel 8 pm
- Glafkos Kontemeniotis Trio with Apostolos Sideris, Scott Neumann  
The Kitano 8, 10 pm
- Spike Wilner Duo; Pete Zimmer and The Common Man Quintet with Mike Rodriguez, Jerry Weldon, Toru Dodo, David Wong; Carlos Abadie Quintet with Peter Zak, Luca Santaniello, Joe Sucato, Jason Stewart  
Smalls 7:30, 10 pm 1 am \$20
- Mike Baggetta Trio with Cameron Brown, Jeff Hirschfield  
Bar Next Door 8:30, 10:30 pm \$12  
Tea Lounge 9, 10:30 pm
- Yard Byard
- Ayn Sof Arkestra and Bigger Band  
The Center for Jewish Arts and Literacy 8 pm \$15
- KREation: James Brandon Lewis, Vattel Cherry, Shareef Taher, Kevin Robinson, Chris Taylor  
Somethin' Jazz Club 8:30 pm \$10
- Ray Parker Trio  
Cleopatra's Needle 7 pm
- Justin Rothberg  
Tutuma Social Club 7 pm
- 4 Generations of Miles: Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune  
Iridium 8, 10 pm \$40  
Birdland 8:30, 11 pm \$30-40
- Freddy Cole
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- Aaron Goldberg Trio with Reuben Rogers, Eric Harland  
Jazz Standard 7:30, 9:30 pm \$30
- Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Horne, Yasushi Nakamura, Lawrence Leathers  
Dizzy's Club 7:30, 9:30 pm \$30
- Brianna Thomas and Friends Holiday Swing  
Dizzy's Club 11 pm \$10
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Ayako Shirasaki  
The Bar on Fifth 8 pm
- Champion Fulton Trio; Dave Kain Group  
The Garage 6, 10:30 pm

## Friday, December 23

- Tom Harrell/Kyoko Oyobe Duo  
The Kitano 8, 10 pm \$25
- Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- Duane Eubanks Quintet with Abraham Burton, Orrin Evans, Derzon Douglas, Eric McPherson  
Comelia Street Café 9, 10:30 pm \$15
- Shawn Aileen Clark's Snowbound Christmas Show with Dan Blankinship, Chris Byars, Tom Beckham, John Merrill, Chris Pistorino, Brian Floody; John Marshall Quintet with Johan Horlen, Tardo Hammer, David Wong, Jimmy Wormworth; Jeremy Manasia Jam  
Smalls 7:30, 10 pm 1 am \$20  
Barbès 10 pm
- Underground Horns
- Oleg Osenkov Trio with Vic Juris, Adam Nussbaum  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Inside/Out: Tim Ferguson, Diane Moser, Rob Henke  
Somethin' Jazz Club 8:30 pm \$10
- Doug Munro and La Pompe Attack  
Tutuma Social Club 7 pm
- Evam Schwam Quartet  
Cleopatra's Needle 8 pm
- Chris Carro  
Alor Café 8 pm
- 4 Generations of Miles: Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune  
Iridium 8, 10 pm \$40  
Birdland 8:30, 11 pm \$30-40
- Freddy Cole
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- Aaron Goldberg Trio with Reuben Rogers, Eric Harland  
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Horne, Yasushi Nakamura, Lawrence Leathers  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Brianna Thomas and Friends Holiday Swing  
Dizzy's Club 12:45 am \$20
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Ayako Shirasaki  
The Bar on Fifth 8 pm
- Michika Fukumori Trio; Tim Price/Ryan Anselmi's Tenor Madness  
The Garage 6:15, 10:45 pm  
Shrine 6 pm
- Nick Di Maria

## Saturday, December 24

- Benefit Concert Hosted by John Zorn: John Zorn and the Aleph Trio; Cyro Baptista's Banquet of the Spirits; Rashanim meets Rabbi Greg Wall and Frank London; Ayn Sof Arkestra and Bigger Band with guests Jake Marmor, John Zorn  
The Center for Jewish Arts and Literacy 8:30 pm \$15
- Ronny Whyte Trio with Boots Maleson, David Silliman  
The Kitano 8, 10 pm \$25
- Dmitry Baevsky Trio with David Wong, Joe Strasser  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Sofia's 7 pm
- Joel Forrester/Dave Hofstra  
Tomi Jazz 8 pm \$10
- Miki Yoshitake Trio  
Cleopatra's Needle 8 pm
- Nial Djuilarso Quartet  
The Bar on Fifth 8 pm
- Antonio Ciacca
- Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth; John Marshall Quintet with Johan Horlen, Tardo Hammer, David Wong, Jimmy Wormworth; Eric Wyatt  
Smalls 7:30, 10 pm 12:30 am \$20
- 4 Generations of Miles: Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune  
Iridium 8, 10 pm \$40  
Birdland 8:30, 11 pm \$30-40
- Freddy Cole
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- Wess Anderson and Friends Holiday Celebration with Aaron Diehl, Alphonso Horne, Yasushi Nakamura, Lawrence Leathers  
Dizzy's Club 7:30, 9:30 pm \$35
- Brianna Thomas and Friends Holiday Swing  
Dizzy's Club 11 pm \$20
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Evan Schwam Trio; Justin Lees Trio  
The Garage 4, 8:30 pm

## Sunday, December 25

- Mayu Saeki Quartet  
The Garage 10:45 pm
- Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth  
Smoke 8, 10, 11:30 pm \$30
- 4 Generations of Miles: Mike Stern, Jimmy Cobb, Buster Williams, Sonny Fortune  
Iridium 8, 10 pm \$40
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III  
Village Vanguard 9, 11 pm \$25
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65

- Antonio Ciacca  
The Bar on Fifth 8 pm
- Christmas Jazz  
Saint Peter's 5 pm

## Monday, December 26

- The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon  
Dizzy's Club 7:30, 10 pm \$40
- Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis  
Dwyer Cultural Center 8:30, 10 pm \$10  
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Big Band
- Jeb Patton Trio; Ari Hoenig Group with Gilad Hekselman, Matt Penman; Spencer Murphy Jam  
Smalls 7:30, 10 pm 1 am \$20
- Daniela Schaechter Trio with Marco Panascia, Adam Nussbaum  
Bar Next Door 8:30, 10:30 pm \$12  
Zinc Bar 7 pm \$8
- Brianna Thomas
- Howard William Jazz Orchestra; Thomas Janzon Trio with Curtis Lundy  
The Garage 7, 10:30 pm
- Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest George Coleman  
Smoke 8, 10, 11:30 pm \$30
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Antonio Ciacca  
The Bar on Fifth 8 pm

## Tuesday, December 27

- The Bad Plus: Ethan Iverson, Reid Anderson, Dave King  
Village Vanguard 9, 11 pm \$25
- Richard Bona Mandekan Cubano with Michael Rodriguez, Ozy Melendez, Osmany Paredes, Luisito Quintero  
Jazz Standard 7:30, 9:30 pm \$35  
Birdland 8:30, 10 pm \$30-40
- Birdland Big Band
- Terese Geneco Little Big Band
- David Binney Quartet  
55Bar 10 pm
- Caleb Curtis Wheelhouse Band with Duane Eubanks, Mike Pinto, Dylan Shamat, Rodney Green  
Comelia Street Café 8:30 pm \$10
- Yuko Kimura; Steve Ash Trio; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel  
Smalls 7:30, 9:30, 11:30 pm \$20
- Soren Moller solo  
The Kitano 8 pm
- Matt Garrison Projection  
Somethin' Jazz Club 8:30 pm \$10
- Cecilia Coleman Big Band; Andrew Atkinson Trio  
The Garage 7, 10:30 pm
- The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon  
Dizzy's Club 7:30, 10 pm \$40
- Jerome Jennings Jazz Knights  
Dizzy's Club 11 pm \$10
- Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest Jeremy Pelt  
Smoke 8, 10, 11:30 pm \$30
- Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca  
Blue Note 8, 10:30 pm \$65
- Antonio Ciacca  
The Bar on Fifth 8 pm

# The Jazz Gallery

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December, 2011 shows at 9 and 10:30 pm

1 KRIS BOWERS

2 AMINA FIGAROVA SEXTET

3 JASON LINDNER | JEFF BALLARD | DWAYNE BURNO

7-10 John Ellis' MOBRO one set ONLY at 9 pm

14 ANTONIO SANCHEZ/JULIAN LAGE PROJECT

15 TOMAS FUJIIWARA & THE HOOK UP

16 PETER APFELBAUM'S NY HIEROGLYPHICS

17 TAYLOR HO BYNUM SEXTET

18 Tony Malaby's NOVELA CD Release Concert

19 MARTIN BEIERANO presents Potential Energy Suite



To find out about membership benefits, special events, and more, visit us at [www.jazzgallery.org](http://www.jazzgallery.org)

Come to a show at 290 Hudson Street New York, NY 10013

to Houston CE to Spring

The Jazz Gallery's performances are supported in part, by a grant from the National Endowment for the Arts, by the New York State Council on the Arts, Presenting Programs, by the New York City Department of Cultural Affairs, with additional support provided by Street Scene's Composer's Early New Music Performance Fund, the Greenwald Foundation, the Jerome Foundation, the Aaron Copland Fund for Music, and the Rockefeller Brothers Fund. The Jazz Gallery uses Greenleaf Studio.



Lexington Avenue  
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## DECEMBER 2011

### JAZZ VESPERS

Sundays at 5:00 P.M. — All Are Welcome — Free

4 — Ike Sturm Ensemble

11 — Roy Assaf's Augmented Reality

18 — James Hirschfeld Quartet

25 — Jazz Mass — Christmas Jazz

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### MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00 P.M. — (\$10 suggested)

7 — Jay Leonhart's Birthday Celebration  
Jay, Donna, Carolyn & Michael Leonhart  
Matt Ray

14 — Jill McManus & Ed Schuller

21 — Yuletide Celebration with  
Daryl Sherman, Jann Parker, Joyce Breach  
Alex Leonard, Ronny Whyte  
Boots Maleson, David Silliman

28 — Terese Geneco, Shaynee Rainbolt  
Barry Levitt, Tom Hubbard  
David Silliman, Cliff Lyons

## Wednesday, December 28

- ★ Peter Bernstein, Larry Goldings, Bill Stewart; Tivon Pennicott with Mike Battaglia, Spencer Murphy, Kenneth Salters Smalls 8:30, 11:30 pm \$20
- ★ Mike Stern Band with Randy Brecker, John Patitucci, Dave Weckl Iridium 8, 10 pm \$40
- ★ Rafi Malkiel with Itai Kriss, Jack Glottman, Dave Hertzberg, Ziv Ravitz The Center for Jewish Arts and Literacy 8 pm \$15
- ★ John Hébert and guests Barbès 8 pm \$10
- ★ Eric Comstock Trio with Marco Panascia, Vito Lesczak and guest Barbara Fasano The Kitano 8, 10 pm
- ★ Sebastian Cruz Cheap Landscape Trio with Moto Fukushima, Joe Saylor Comelia Street Café 8:30 pm \$10
- ★ Hiroko Kanna Trio Tomi Jazz 9 pm \$10
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$25
- ★ Richard Bona Mandekan Cubano with Michael Rodriguez, Ozy Melendez, Osmany Paredes, Luisito Quintero, Roberto Quintero Jazz Standard 7:30, 9:30 pm \$35
- ★ Birdland Big Band Birdland 8:30, 11 pm \$30-40
- ★ The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon Dizzy's Club 7:30, 10 pm \$40
- ★ Jerome Jennings Jazz Knights Dizzy's Club 11 pm \$10
- ★ Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest George Coleman Smoke 8, 10, 11:30 pm \$30
- ★ Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Randy Johnston Trio; Al Marino Quintet The Garage 6, 10:30 pm
- ★ Terese Geneco and Shaynee Rainbolt with Cliff Lyons, Barry Levitt, Tom Hubbard, David Silliman Saint Peter's 1 pm \$7

## Thursday, December 29

- ★ Andy Statman's Old Brooklyn Barbès 8 pm \$10
- ★ Rob Garcia 4 with Noah Preminger, Dan Tepler, John Hébert The Kitano 8, 10 pm
- ★ Michika Fukumori Trio Cleopatra's Needle 7 pm
- ★ Yvonne Prene Tutuma Social Club 7 pm
- ★ Tom Dempsey Trio with Ron Oswanki, Alvin Atkinson Bar Next Door 8:30, 10:30 pm \$12
- ★ Ehud Asherie/Luigi Grasso; Peter Bernstein, Larry Goldings, Bill Stewart; Josh Evans Group Smalls 7:30, 10 pm 1 am \$20
- ★ Mike Stern Band with Randy Brecker, John Patitucci, Dave Weckl Iridium 8, 10 pm \$40
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$25
- ★ Richard Bona Mandekan Cubano with Michael Rodriguez, Ozy Melendez, Osmany Paredes, Luisito Quintero, Roberto Quintero Jazz Standard 7:30, 9:30 pm \$35
- ★ Birdland Big Band Birdland 8:30, 11 pm \$30-40
- ★ The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon Dizzy's Club 7:30, 10 pm \$40
- ★ Jerome Jennings Jazz Knights Dizzy's Club 11 pm \$10
- ★ Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest Vincent Herring Smoke 8, 10, 11:30 pm \$30
- ★ Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ George Weldon; Lamy Istrefi Jr. Trio The Garage 6, 10:30 pm

## Friday, December 30

- ★ End of the Year Improv Party The Stone 8, 10 pm \$25
- ★ Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson Comelia Street Café 9, 10:30 pm \$15
- ★ Lennie Cuje Quintet Birthday Celebration; Lawrence Leathers Group Smalls 10 pm 1 am \$20
- ★ Scot Albertson Trio with Daryl Kojak, Arthur Lipner; with Dr. Joe Utterback, Mayu Saeki The Kitano 8, 10 pm
- ★ Kaleidoscope Trio: Freddie Bryant, Patrice Blanchard, Willard Dyson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Tulivu Cumberbatch Quartet Jazz 966 8 pm \$15
- ★ Joonsam Lee Quartet Cleopatra's Needle 8 pm
- ★ Laura Brunner Tutuma Social Club 7 pm
- ★ Jack Furlong Quartet with Jon McElroy, Sean Gough, Pat Kelley, John O'Keefe; Gary Brocks Quintet with Jesse Elder, Scott Tixier, Chris Smith Somethin' Jazz Club 7, 8:30 pm \$10
- ★ Ray Scro Alor Café 8 pm
- ★ Mike Stern Band with Randy Brecker, John Patitucci, Dave Weckl Iridium 8, 10 pm \$40
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$25
- ★ Richard Bona Mandekan Cubano with Michael Rodriguez, Ozy Melendez, Osmany Paredes, Luisito Quintero, Roberto Quintero Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ Birdland Big Band Birdland 8:30, 11 pm \$30-40
- ★ The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon Dizzy's Club 7:30, 10 pm \$40
- ★ Jerome Jennings Jazz Knights Dizzy's Club 11 pm \$20
- ★ Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest Gregory Porter Smoke 8, 10, 11:30 pm \$30
- ★ Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca Blue Note 8, 10:30 pm \$65
- ★ Antonio Ciacca The Bar on Fifth 8 pm
- ★ Fukushi Tainaka Trio The Garage 6:15 pm

## New Year's Eve 2011

- ★ Joe Locke Quartet with Ryan Cohan, David Finck, Jaimeo Brown; Marlene VerPlanck and The Diva Jazz Trio with Tomoko Ohno, Noriko Ueda, Sherrie Maricle The Kitano 9 pm \$95
- ★ End of the Year Improv Party The Stone 8, 10 pm \$25
- ★ Marc Ribot, John Zorn and guests The Stone 11:30 pm
- ★ Jack Wilkins, Harvie S, Tim Ouimette Bella Luna 9 pm \$65
- ★ Nick Moran Trio with Brad Whitely, Chris Benham Bar Next Door 7, 10 pm \$70

- ★ Senri Oe Tomi Jazz 9 pm \$10
- ★ David Coss Quintet The Garage 7:30 pm
- ★ Lennie Cuje Quintet Birthday Celebration with Spike Wilner Smalls 10 pm \$20
- ★ Mike Stern Band with Randy Brecker, John Patitucci, Dave Weckl Iridium 7:30, 10:30 pm \$50
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King Village Vanguard 9, 11 pm \$150
- ★ Richard Bona Mandekan Cubano with Michael Rodriguez, Ozy Melendez, Osmany Paredes, Luisito Quintero, Roberto Quintero and guest Lionel Louke Jazz Standard 7:30, 10:30 pm \$125-195
- ★ Birdland Big Band Birdland 8, 11 pm \$50-75
- ★ The Music of Jelly Roll Morton and King Oliver: Wynton Marsalis with Dan Nimmer, Carlos Henriquez, Ali Jackson, Walter Blanding, Wess Anderson, Victor Goines, Marcus Printup, Chris Crenshaw, James Chirillo, Ricky "Dirty Red" Gordon Dizzy's Club 7:30, 11 pm \$350-500
- ★ Countdown 2012 - A Coltrane Celebration: Harold Mabern, Eric Alexander, John Webber, Joe Farnsworth and guest Gregory Porter Smoke 8, 10, 11:30 pm \$30
- ★ Chris Botti with Mark Whitfield, Billy Childs, Andy Ezrin, Carlos Henriquez, Billy Kilsen, Lisa Fischer, Aurica Duca Blue Note 7, 10 pm \$115-150
- ★ Antonio Ciacca The Bar on Fifth 8 pm

# BAND OF BONES

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**The Julian Lage Trio**  
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**Wynton Marsalis**  
from Dizzy's Club *Coca-Cola*,  
Jazz at Lincoln Center in New York

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**Angelique Kidjo, Dianne Reeves, Lizz Wright**  
from the Detroit Jazz Festival

**The Junior Mance Quintet**  
Boppin' at the Vineyard with KUVU in Denver

**The Billy Childs Quartet**  
from The Blue Whale in Los Angeles

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Sing the Truth! is produced worldwide by Danny Kapilian  
Senior Producer is Becca Pulliam, Technical Director Duke Markos,  
Executive Producer Thurston Briscoe III

## REGULAR ENGAGEMENTS

- MONDAYS**
- ★ Tom Abbott Big Bang Big Band Swing 46 8:30 pm
  - ★ Ron Affit Trio Zinc Bar 9, 11pm, 12:30, 2 am
  - ★ Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
  - ★ Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
  - ★ Gene Bertocini Bar Henry 7:30 pm
  - ★ Sedic Choukroun and The Brasileros Chez Lola 7:30 pm
  - ★ Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
  - ★ Joel Forrester solo Brandy Library 8 pm
  - ★ George Gee Swing Orchestra Gospel Uptown 8 pm
  - ★ Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
  - ★ Grove Street Stompers Arthur's Tavern 7 pm
  - ★ Sugar Hill Quartet or Eric Wyatt Lenox Lounge 9:30 pm \$10
  - ★ JFA Jazz Jam Local 802 7 pm
  - ★ Piers Lawrence Sprig 6:30 pm (ALSO FRI)
  - ★ Long Island City Jazz Alliance Jam Session Domaine 8 pm
  - ★ Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
  - ★ Iris Ormig Jam Session The Kitano 8 pm
  - ★ Les Paul Trio with guests Iridium 8, 10 pm \$35
  - ★ Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
  - ★ Stan Rubin All-Stars Charley O's 8:30 pm
  - ★ Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
  - ★ Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- TUESDAYS**
- ★ Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
  - ★ Evolution Series Jam Session Creole 9 pm
  - ★ Irving Fields Nino's Tuscan 7 pm (ALSO WED-SUN)
  - ★ Bill Campbell and Friends Bar Next Door 8 pm \$12
  - ★ George Gee Swing Orchestra Swing 46 8:30 pm
  - ★ Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
  - ★ Art Hirahara Trio Arturo's 8 pm
  - ★ Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
  - ★ Sandy Jordan and Larry Luger Trio Notaro 8 pm
  - ★ Mike LeDonne Quartet; Matt Carillo Quartet Smoke 7, 9, 10:30, 11:30 pm
  - ★ Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
  - ★ Iris Ormig Quartet Crooked Knife 7 pm
  - ★ Annie Ross The Metropolitan Room 9:30 pm \$25
  - ★ Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
  - ★ Dred Scott Trio Rockwood Music Hall 12 am
  - ★ Slavic Soul Party Barbès 9 pm \$10
- WEDNESDAYS**
- ★ Melissa Aldana Trio Caffè Vivaldi 9:30 pm
  - ★ Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
  - ★ Bill Cantrall Trio 718 Restaurant 8:30 pm
  - ★ Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
  - ★ Mosaic; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
  - ★ Walter Fischbacher Trio Water Street Restaurant 8 pm
  - ★ Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
  - ★ Jake K. Leckie Trio Kit Bistro 8 pm
  - ★ Les Kurz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm \$10
  - ★ Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
  - ★ Guillaume Laurent Trio Bar Tabac 7 pm
  - ★ Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
  - ★ Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
  - ★ Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
  - ★ Alex Obert's Hollow Bones Via Della Pace 10 pm
  - ★ David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
  - ★ Stan Rubin Big Band Swing 46 8:30 pm
  - ★ David Schnug Papa's Gino's Restaurant 8:30 pm
  - ★ Alex Terrier Trio Antibes Bistro 7:30 pm
  - ★ Vocal Wednesdays Zeb's 8 pm
  - ★ Justin Wert/Corcoran Holt Benoit 7 pm
  - ★ Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
  - ★ Jordan Young Group Bflat 8:30 pm
- THURSDAYS**
- ★ Jason Campbell Trio Perk's 8 pm
  - ★ Sedic Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
  - ★ JaRon & Emme One Fish Two Fish 7:30 pm
  - ★ Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
  - ★ Latin Jazz Jam Nuyorican Poets Café 9 pm
  - ★ Gregory Porter; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
  - ★ Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- ★ Gabriel Alegria Tutuma Social Club 8:30, 10 pm (ALSO SAT)
  - ★ Greg Bandy and The Unsung Heroes Lenox Lounge 12 am
  - ★ The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
  - ★ Deep Pedestrian Sintir 8 pm
  - ★ Charles Downs' Centipede The Complete Music Studio 7 pm
  - ★ Gerry Eastman's Quartet Williamsburg Music Center 10 pm
  - ★ Ken Fowser Quintet Smoke 12:30 am
  - ★ Greg Lewis Organ Trio Night of the Cookers 10 pm
  - ★ Kengo Nakamura Trio Club A Steakhouse 11 pm
  - ★ Brian Newman Quartet Duane Park 10:30 pm
  - ★ Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
  - ★ Brandon Sanders Trio Londe's 8, 9, 10 pm (ALSO SAT)
  - ★ Bill Saxton and Friends Bill's Place 9, 11 pm \$15
  - ★ Grant Stewart Bar Henry 10 pm
- SATURDAYS**
- ★ Candy Shop Boys Duane Park 8, 10:30 pm
  - ★ Jesse Elder/Greg Ruggiero Rothmann's 6 pm
  - ★ Joel Forrester solo Indian Road Café 11 am
  - ★ Guillaume Laurent/Luke Franco Casaville 1 pm
  - ★ Rachel Brotman Tutuma Social Club 7 pm
  - ★ Johnny O'Neal Smoke 12:30 am
  - ★ Skye Jazz Trio Jack 8:30 pm
  - ★ Michelle Walker/Nick Russo Anyway Café 9 pm
  - ★ Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS**
- ★ Bill Cantrall Trio Crescent and Vine 8 pm
  - ★ Barbara Carroll/Jay Leonhart Algonquin Oak Room 1 pm
  - ★ Marc Devine Trio TGIFriday's 6 pm
  - ★ Ear Regulars with Jon-Erik Kelloso The Ear Inn 8 pm
  - ★ Joel Forrester solo Grace Gospel Church 11 am
  - ★ Noah Haidu Jam Cleopatra's Needle 8 pm \$19
  - ★ Jason Teborek Quartet Smoke 11:30 pm
  - ★ Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
  - ★ Sean Fitzpatrick and Friends Ra Café 1 pm
  - ★ Nancy Goudinaki's Trio Kellari Taverna 12 pm
  - ★ Enrico Granafel solo Sora Lella 7 pm
  - ★ Lafayette Harris Lenox Lounge 7 pm \$10
  - ★ Stan Killian Trio Ocean's 8 8:30 pm
  - ★ Bob Kindred Group Café Loup 12:30 pm
  - ★ Alexander McCabe Trio CJ Cullens Tavern 5 pm
  - ★ Junior Mance/Hide Tanaka Café Loup 6:30 pm
  - ★ Peter Mazza Bar Next Door 8 pm \$12
  - ★ Tony Middleton Trio The Kitano 11 am
  - ★ Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
  - ★ Lu Reid Jam Session Shrine 4 pm
  - ★ Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
  - ★ Rose Rusciani Alor 11 am
  - ★ Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
  - ★ Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
  - ★ Secret Architecture Caffè Vivaldi 9:45 pm
  - ★ Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
  - ★ Cidinho Teixeira Zinc Bar 10, 11:30 1 am
  - ★ Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
  - ★ Brian Woodruff Jam Blackbird's 9 pm

- **5C Café** 68 Avenue C (212-477-5993) Subway: F to Second Avenue [www.5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **541** 541 Argyle Road Subway: B, Q to Newkirk Avenue
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [www.718restaurant.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [www.92y.org](#)
- **92YTribeca** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street [www.92y.org](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J, M, Z to Delancey Street [www.abcnorio.org](#)
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Alliance Française** 22 E. 60th Street (212-355-6100) Subway: 4, 5, 6, N, R to 59th Street/Lexington Avenue [www.fiaf.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [www.alorcafe.com](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street [www.algonquinhotel.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [www.antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square [www.bbkingblues.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl. Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131) Subway: D, N, R to Prospect Avenue [www.freddysbar.com](#)
- **Bar Henry** 90 W Houston St #B (646-448-4559) Subway: A, C, E to Spring Street [www.barhenry.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F to W. 4th Street [www.lalanternacafe.com](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [www.jazzbaronfifth.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Baruch College** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street [www.baruch.cuny.edu](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **The Bitter End** 147 Bleeker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street [www.blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn House** 805 E. 21st Street Subway: 2 to Flatbush Avenue
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [www.brooklynmuseum.org](#)
- **Bruckner Bar & Grill** 1 Bruckner Boulevard (718-665-2001) Subway: 6 to Third Avenue-138th Street [www.brucknerbar.com](#)
- **Buona Sera** 12th Street and University Place Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue [www.cafeorwell.com](#)
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q to W. 4th Street [www.caffevivaldi.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavillenyc.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelny.com](#)
- **The Center for Jewish Arts and Literacy** 325 E. 6th Street (212-473-3665) Subway: 6 to Astor Place [www.eastvillageshul.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [www.csvcenter.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedle.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Cobi's Place** 158 West 48th Street between 6th and 7th Avenues (516-922-2010) Subway: 1, 2 to 50th Street
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue

- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Congregation Mount Sinai** 250 Cadman Plaza West (718-875-9124) Subway: 2, 3 to Clark Street [www.congregationmountsinai.org](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F to W. 4th Street [www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860) Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6th to 116th Street [www.creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593) Subway: 6 to 33rd Street [www.thecrookedknife.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.jalc.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.jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Dougllass Street Music Collective** 295 Dougllass Street Subway: R to Union Street [www.295dougllass.org](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060) Subway: D to 125th Street [www.dwyercc.org](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **Farfina** 1831 Amsterdam Avenue (347-293-0899) Subway: A, C to 155th Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095) Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](#)
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue [www.thefirehousespace.org](#)
- **First Presbyterian Church of Brooklyn** 124 Henry Street Subway: 2, 3 to Clark Street
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **For My Sweet Restaurant** 1103 Fulton Street (718-857-1427) Subway: A, C, S to Franklin Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Galapagos** 16 Main Street, Brooklyn (718-782-5188) Subway: F to York Street [www.galapagosartspace.com](#)
- **Gallery Onetwentyeight** 128 Rivington Street #1 (212-674-0244) Subway: F to Second Avenue [www.galleryonetwentyeight.org](#)
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **Gershwin Hotel** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Henry's** 2745 Broadway (212-866-0600) 1 to 103rd Street
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Intar** 500 W 52nd Street (212-695-6134) Subway: C, E to 50th Street [www.intartheatre.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue) Subway: M to Union Street [www.issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jamaica Performing Arts Center** 153-10 Jamaica Avenue (718-618-6170) Subway: E to Jamaica Center [www.jamaica-performingartscenter.org](#)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th Street between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [kellari.us](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.eurotripbrooklyn.com/info.html](#)
- **Lang Hall**, Hunter College North 4th Floor East 68th Street between Park and Lexington Avenues (212-772-4448) Subway: 6 to 68th Street [www.hunter.cuny.edu](#)
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **Little Branch** 22 7th Avenue South (212-929-4360) Subway: 1 to Houston Street [www.littlebranch.net](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **The Living Room Google's Lounge** 154 Ludlow Street (212-533-7237) Subway: F, M to Second Avenue [www.livingroomnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F to Second Avenue [www.thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Lofish Studios** 6 W. 28th Street (212-696-1355) Subway: N, R to 28th Street [www.lofish.com](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue [www.themanhattaninn.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)

- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](#)
- **The Moldy Fig** 178 Stanton Street (646-559-2553) Subway: F to Second Avenue [www.moldyfigjazzclub.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **New School Arnhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooll.edu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 24 First Avenue at Second Street (212-979-9925) Subway: F to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th Street [www.onefishtwofish.com](#)
- **Outpost Artists Resources** 1665 Norman Street Subway: L to Halsey Street
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F to Second Avenue [www.rockwoodmusic.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Sans Souci** 330 Myrtle Avenue (347-227-8135) Subway: B, D, N, R, Q to DeKalb Avenue
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Simple Studios** 134 West 29 Street, Second Floor, Studio 207 (212-330-8230) Subway: N, R to 28th Street
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **Sprig** 885 3rd Avenue Subway: E, M to 53rd Street
- **Stern Auditorium** at Carnegie Hall 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th - Seventh Avenue [www.carnegiehall.org](#)
- **The Stone Avenue C and 2nd Street** Subway: F to Second Avenue [www.thestoneny.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 7 40-19 Gleane Street, Queens (718-803-9602) Subway: 7 to 82 Street-Jackson Heights [www.terrazacafe.com](#)
- **Tom Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomjazz.com](#)
- **Turtle Bay Music School** 244 East 52nd Street Subway: 6 to 51st Street
- **Tutuma Social Club** 164 East 56th Street 646-300-0305 Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Way Station** 683 Washington Avenue (917-279-5412) Subway: A to Clinton-Washington Avenues; 2, 3, 4 to Brooklyn Museum; Q to Seventh Avenue [www.waystationbk.blogspot.com](#)
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **York College Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd., Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [www.york.cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.com](#)

(TAMPERE CONTINUED FROM PAGE 13)

The Swedish group Paavo bore some resemblance to old M-Base Collective records, not only in Sofia Jernberg's strong, vibratoless singing but also in the patterns of counterpoint, even if it was an all-acoustic group. Three saxes and a trumpet held a near majority stake without overpowering the suite-like compositions, delivered like clockwork with added hand percussion. Depending on how one's ears were geared, the Norwegian piano trio In the Country's instrumental arrangements might have evoked a music box, the Beatles, or Neil Young, with a bit of processing and backing vocals implemented without a lead. Danish septet Odessa 5 X-Tra Large covered the Lounge Lizards and Stravinsky, craftily splitting melody lines first between piano and organ with horns amped up and transmutations that verged on Deep Purple. The Impossible Gentlemen (from England and America) bounced along quite nicely on Sunday afternoon with some unexpected turns: a bit of dissonance was added to their take on "Softly As in a Morning Sunrise".

Free jazz was represented by only one act at the festival, but it was one of the high points of the long weekend. The Finnish trombone-fronted Olavi Trio took to the smaller tavern stage with measured deliberation, moving at a snail's pace to find the phrasings called 'jazz' while displaying the requisite connectivity that put the mystery in asymmetric music. Elifantree, a trio two-parts Finn and one part Swede, built a big but soft sound with tenor sax doubled by electronics and looped sustained drones as beds. Tonight at Noon fused another kind of jazz, doing convincing readings of Mingus charts for organ quintet and suits and ties. And Raoul Björkenheim, another

star of Finnish improv, brought a fired up quartet with rock-fueled guitar bearing the fitting name Ecstasy.

The festival program also included midnight sets with DJs and bellydancers in a club on the same downtown plaza and it was there that it came to an upbeat close with a pair of upbeat party bands. The Finnish group Gourmet was another accordion band with electric guitar, tuba, proficiently fusing cabaret rock with King Curtis for a scene something like New Orleans marching band seen from the gutter. And the heavy sax-funk of Danish trio Ibrahim Electric pushed the party harder, like Maceo Parker scoring a spy movie. This 30th anniversary of Tampere's Jazz Happening was a diverse affair. But through intelligent programming and slick musicianship, it was fused into a smooth, four-day ride. ❖

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

(JAZZ UV CONTINUED FROM PAGE 13)

Ben Monder's trio with Slavov and Mela extending the limits of the jazz tradition. Perhaps the most triumphant exemplification of the festival philosophy of presenting heretofore-unheard configurations came on the event's third evening, beginning with a concert by the Jeff "Tain" Watts Quintet with Cuban pianist Osmany Paredes, Aldana, Monder and Slavov. The multinational aggregation impeccably executed a set of the leader's often difficult, idiosyncratic original compositions with all the aplomb of an established unit. Later that night Parlato and Monder performed as a duet for the first time in a satisfying set of seemingly telepathic interaction.

Two nights of "Latin Jazz" concerts by Puerto Rican maestros Giovanni Hidalgo and David Sánchez demonstrated the expansive nature of the hybrid music described by the increasingly inadequate term. Virtuoso conguero Hidalgo, whose amazing hand drumming technique is matched by a sophisticated musical mind, led a unit featuring saxophonist Sanchez, Cubano pianist Ivan "Melón" Gonzalez, Mexican bassist Rudyck Vidal and the ubiquitous Mela, through a Cuban-styled descarga set rife with exciting solos. The following night Sánchez was featured fronting a group with Dorante, guitarist Ilán Bar-Levi, young Xalapan bass master Emiliano Coronel and Mela, playing his own sophisticated compositions and original arrangements. The week of concert hall performances finished with Joe Lovano's Saturday night performance, the master saxophonist blowing hot and cool, propelled by Drummond and Watts in an exceptional set that burned with rhythmic intensity, with Dorante and songstress Judi Silvano joining the trio to help swing out the proceedings.

The festivities concluded Sunday with a daylong program of bands performing music of the AfroCuban musical diaspora in the Casa del Lago, including Osmany Paredes' electrifying group of bassist Vidal, drummer Renato Dominguez and percussionist Miguel Cruz with invited guests Slavov and Aldana. Closing with the conjunto Sonora JAZZUV under the direction of Cuban saxophonist Raúl Gutierrez with Cubana sonera Noila Carrazana singing Palladium-era styled classics had the crowd of nearly one thousand picking up their chairs as they proceeded to dance the night away, bringing the festival closer to becoming the jazz mecca Mela envisions. ❖

For more information, visit [uv.mx/festivaljazzuv](http://uv.mx/festivaljazzuv)

**Dizzy's Club *Coca-Cola***

**live jazz nightly**

**DEC 1-4**  
**MULGREW MILLER & WINGSPAN**  
 with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, and Rodney Green  
 After Hours: Dmitry Boevsky Quartet

**DEC 3**  
**THE RHYTHM ROAD: AMERICAN MUSIC ABROAD**  
 The Melvin Williams Group (12:30pm)  
 Paul Beaudry & Pathways (2:30pm)  
 Free Admission (Seating is first come, first served. No tickets required.)

**DEC 5**  
**NYU JAZZ ORCHESTRA**  
 with Special Guests Lenny Pickett, Dave Schroeder, Rich Shemaria, Brad Shepiak, Mike Richmond, and John Hadfield

**DEC 6-11**  
**BILLY HART**  
 with Mark Turner, Ethan Iverson, and Ben Street  
 After Hours: Job Patten Quartet

**DEC 12 MONDAY NIGHTS WITH WBGD**  
**HELEN SUNG QUARTET**

**DEC 13-18**  
**DUDUKA DA FONSECA & HELIO ALVES: SAMBA JAZZ AND THE BOSSA NOVA YEARS**  
 After Hours: Morgan James Quartet

**DEC 19-24**  
**WESS ANDERSON SEXTET A HOLIDAY CELEBRATION**  
 with Aaron Diehl and Alphonse Morne  
 After Hours: Brianna Thomas & Friends

**DEC 25**  
**CLOSED FOR CHRISTMAS**

**DEC 26-30**  
**WYNTON MARSALIS: THE MUSIC OF JELLY ROLL MORTON & KING OLIVER**  
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# IN MEMORIAM

By Andrey Henkin

**BESS BONNIER** - She was a peer of other Detroit pianists like Barry Harris, Tommy Flanagan, Thad Jones and Sir Roland Hanna but chose not to leave the Motor City for wider jazz acclaim. Her debut was on Argo Records in 1958 and while she only released a handful of albums since, she was very active as both a performer and educator. Bonnier died Oct. 6th at 83.

**ARNE "PAPA BUE" JENSEN** - The Danish trombonist was an active participant in that country's Dixieland scene, founding what by 1957 would be called the Viking Jazz Band, which, during its five-decade tenure, worked with George Lewis, Champion Jack Dupree, Art Hodes and Wild Bill Davison. A retrospective, on the occasion of his 80th birthday, was released last year by Storyville Records. Papa Bue died Nov. 2nd at 81.

**REGGIE CURRY** - The bassist learned much of his craft from his stepfather, James Suggie Rhoads, a bassist who worked with both Charlie Parker and John Coltrane. Born in Philadelphia, Curry became a stalwart of that city's local jazz scene and often recorded with fellow Philadelphian Khan Jamal. Curry died Oct. 18th at 58.

**BERYL DAVIS** - The British vocalist got her start playing with the band of her father before moving on to high-profile gigs like George Shearing during the '40s. She worked with Glenn Miller in London during World War II and later appeared with the bands of Tommy Dorsey and Benny Goodman. A longtime resident of Los Angeles, she remained an active performer into the last decade. Davis died Oct. 28th at 87.

**FREDDIE GRUBER** - The drummer was a venerated teacher of many players who would go on to greater fame than himself, such as Peter Erskine, Adam Nussbaum, Dave Weckl and Rush's Neil Peart. But before his teaching days, he was a regular on 52nd Street and later Los Angeles with an array of stars during the late '40s-early '60s. Gruber died Oct. 11th at 84.

**ANDRE HODEIR** - The Frenchman had a tripartite career. He began his musical career as a violinist, founded the Jazz Groupe de Paris (with Bobby Jaspar) and released several albums during the '50s. He also was a noted jazz critic, eventually becoming Editor of *Jazz Hot* Magazine and authoring books like *Jazz: Its Evolution And Essence* in 1956. And finally, he was also a composer, both for jazz and third-stream groups and movie soundtracks. Hodeir died Nov. 1st at 90.

**NORIKATSU KOREYASU** - The bassist appeared on only a handful of albums by Satoko Fujii and Natsuki Tamura's Fujii ma-do and Gato Libre projects since 2006 but he and the pianist and trumpeter had been working together for over two decades. Koreyasu died Sep. 23rd at 57.

**CHRISTIANE LEGRAND** - The sister of pianist Michel Legrand and daughter of film composer Raymond, the vocalist was a member of the '60s French a cappella group Swingle Sisters and also had several movie credits, both onscreen and off (she dubbed the French version of Mary Poppins). Legrand died Nov. 1st at 81.

**MATT MICHAELS** - The pianist was a beloved music instructor in the Detroit area. In his early career, he played with Rosemary Clooney, Peggy Lee and Wes Montgomery as well as helping to launch Barbra Streisand's career in the '60s. But he will be most remembered for starting the Wayne State University jazz studies program in 1979, which he directed until his retirement in 2006. Michaels died Nov. 2nd at 79.

**WALTER NORRIS** - Most listeners may know the pianist's playing from his appearance on Ornette Coleman's 1958 album *Something Else!!!!*. But Norris also worked with Bud Shank, Chet Baker, Herb Geller, Phil Wilson and others as an expatriate in Germany. He released a number of albums as a leader during the '70s on Enja and in the '90s on Concord, often in duo with a bassist. Norris died Oct. 29th at 79.

**PETE RUGOLO** - The Stan Kenton Orchestra of the late '40s wouldn't have been the same without the arranger's contributions. He also did arrangements for vocalists like Nat King Cole, June Christy and Ernestine Anderson. Later he was Music Director for both Capitol and Mercury Records and became a scorer for TV shows. Rugolo died Oct. 16th at 95.

# BIRTHDAYS

**December 1**  
 †Ike Isaacs 1919-96  
 †Dick Johnson 1925-2010  
 Ted Brown b.1927  
 †Hadley Caliman 1932-2010  
 †Jimmy Lyons 1933-86  
 Carlos Garnett b.1938  
 †Jaco Pastorius 1951-87

**December 2**  
 †Charlie Ventura 1916-92  
 †John Bunch 1921-2010  
 †Wynton Kelly 1931-71  
 †Ronnie Mathews 1935-2008  
 Jason Rigby b.1974  
 Tai Wilkenfeld b.1986

**December 3**  
 †Corky Cornelius 1914-43  
 †Herbie Nichols 1919-63

**December 4**  
 †Eddie Heywood 1915-89  
 Frank Tiberi b.1928  
 Jim Hall b.1930  
 †Denis Charles 1933-98  
 Andy Laverne b.1947  
 Cassandra Wilson b.1955  
 Andrew Drury b.1964

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

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

†Eddie Gladden 1937-2003  
 Jay Leonhart b.1940  
 Miroslav Vitous b.1947  
 Harvie S b.1948  
 Jason Stein b.1976

**December 7**  
 †Teddy Hill 1909-78  
 Sonny Phillips b.1936  
 Mads Vinding b.1948  
 Matthew Shipp b.1960

**December 8**  
 Sol Yaged b.1922  
 †Jimmy Smith 1928-2005  
 Tim Armacost b.1962

**December 9**  
 †Matty Malneck 1903-81  
 †Bob Scobey 1916-63  
 Donald Byrd b.1932  
 Jimmy Owens b.1943

**December 10**  
 †Irving Fazola 1912-49  
 †Ray Nance 1913-76  
 †George Tucker 1927-65  
 Bob Cranshaw b.1932  
 Ernst-Ludwig Petrowsky b.1933

**December 11**  
 †Perez Prado 1916-89  
 McCoy Tyner b.1938  
 Mara Rosenbloom b.1984

**December 12**  
 †Eddie Barefield 1909-91  
 †Frank Sinatra 1915-98  
 †Joe Williams 1918-99

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

**December 13**  
 †Sonny Greer 1895-1982  
 Ben Tucker b.1930  
 Borah Bergman b.1933  
 Reggie Johnson b.1940

**December 14**  
 †Budd Johnson 1910-84  
 †Spike Jones 1911-64  
 Clark Terry b.1920  
 †Cecil Payne 1922-2007  
 †Phineas Newborn 1931-89  
 †Leo Wright 1933-91  
 Jerome Cooper b.1946

**December 15**  
 †Stan Kenton 1911-79  
 †Jimmy Nottingham 1925-78  
 †Gene Quill b.1927-89  
 Barry Harris b.1929  
 Curtis Fuller b.1934  
 †Dannie Richmond 1935-88  
 Eddie Palmieri b.1936  
 Toshinori Kondo b.1948  
 Kris Tiner b.1977

**December 16**  
 †Andy Razaf 1905-73  
 †Turk Murphy 1915-87  
 †Steve Allen 1921-2000  
 †Johnny "Hammond" Smith 1933-97

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

**December 17**  
 †Ray Noble 1903-78  
 †Sonny Red 1932-81  
 †Walter Booker 1933-2006  
 John Ore b.1933  
 Vyacheslav Ganelin b.1944  
 Chris Welcome b.1980

**December 18**  
 †Fletcher Henderson 1897-1952  
 †Willis Conover 1920-96  
 †Harold Land 1928-2001  
 †Nick Stabulas 1929-73  
 Wadada Leo Smith b.1941

**December 19**  
 †Erskine Tate 1895-1978  
 Bob Brookmeyer b.1929  
 †Bobby Timmons 1935-74  
 Milcho Leviev b.1937  
 Lenny White b.1949  
 Kuni Mikami b.1954

**December 20**  
 †John Hardee 1918-84  
 Sam Falzone b.1933  
 Larry Willis b.1940  
 Ehud Asherie b.1979

**December 21**  
 †Marshall Brown 1920-83  
 Rita Reys b.1924  
 †Hank Crawford 1934-2009  
 †John Hicks 1941-2006  
 Cameron Brown b.1945

Quinsin Nachoff b.1973

**December 22**  
 Ronnie Ball b.1927  
 †Joe Lee Wilson 1935-2011  
 †Nick Ceroli 1939-85  
 John Patitucci b.1959

**December 23**  
 †Chet Baker 1929-88  
 †Frank Morgan 1933-2007  
 John McAll b.1960

**December 24**  
 †Baby Dodds 1898-1959  
 †Jabbo Smith 1908-91  
 †Henry Coker 1919-79  
 †Ray Bryant 1931-2011  
 †Chris McGregor 1936-90  
 †Woody Shaw 1944-89  
 Ralph Moore b.1956  
 Paal Nilssen-Love b.1974

**December 25**  
 †Louis Cottrell 1878-1927  
 †Kid Ory 1886-1973  
 †Big Jim Robinson 1892-1976  
 †Cab Calloway 1907-94  
 †Oscar Moore 1912-81  
 †Pete Rugolo 1915-2011  
 †Eddie Safranski 1918-74  
 †Don Pullen 1941-95  
 Ronnie Cuber b.1941

**December 26**  
 †Butch Ballard 1917-2011  
 †Monty Budwig 1929-92  
 Billy Bean b.1933  
 Brooks Kerr b.1951  
 John Scofield b.1951

**December 27**  
 †Bunk Johnson 1889-1949  
 †Booty Wood 1919-87  
 Bill Crow b.1927  
 †Walter Norris 1931-2011  
 TS Monk b.1949  
 Pablo Held b.1986

**December 28**  
 †Earl "Fatha" Hines 1903-83  
 †Al Klink 1915-91  
 †Moe Koffman 1928-2001  
 †Ed Thigpen 1930-2010  
 Bob Cunningham b.1934  
 †Dick Sudhalter 1938-2008  
 Ted Nash b.1960

**December 29**  
 †Cuttie Cutshall 1911-68  
 †Irving Ashby 1920-87  
 Jan Konopasek b.1931  
 Joe Lovano b.1952  
 George Schuller b.1958  
 Danilo Pérez b.1960  
 Reuben Radding b.1966  
 George Colligan b.1969

**December 30**  
 †Jimmy Jones 1918-82  
 †Jack Montrose 1928-2006  
 Wolfgang Dauner b.1935  
 Jerry Granelli b.1940  
 Lewis Nash b.1958  
 Frank Vignola b.1965

**December 31**  
 †John Kirby 1908-52  
 †Jonah Jones 1909-2000  
 †Peter Herbolzheimer 1935-2010



**LENNY WHITE**  
**December 19th, 1949**  
 Drummer Lenny White's debut was on a 1969 Andrew Hill album not released until 2003. But that didn't stop him. Over the next decade he played on landmark albums like Woody Shaw's *Blackstone Legacy*, Freddie Hubbard's *Red Clay* and Miles Davis' *Bitches Brew*. It was in 1973 that he began his best-known association, as part of the fusion supergroup Return to Forever (recently reunited) with Chick Corea and Stanley Clarke. White has waxed a handful of albums as a leader since 1975's *Venusian Summer*, most recently a return to fusioning with 2010's *Anomaly* (Abstract Logix). White maintains a steady touring and recording schedule into his sixth decade of performing. -AH

# ON THIS DAY

by Andrey Henkin



*Sings*  
 Cleo Laine (Nixa)  
 December 13th, 1955

Born Clementina Dinah Campbell, the vocalist waxed this album just a few years after her professional debut with the orchestra of Johnny Dankworth (her future husband). A wide-ranging singer, Laine would go on to become one of the best known British jazz musicians. Here she is supported by a brass-heavy octet, the members of which were drawn from various iterations of Dankworth's ensemble, singing a four-tune program made up exclusively of American fare like "Jeepers Creepers" and "Deep in a Dream".



*Eponymous*  
 Just Music (ECM)  
 December 13th, 1969

This odd disc is only the second issue by the then-nascent ECM label, an example of the imprint's early wide-ranging aesthetic. Most of the musicians appearing here did little else documented, with the exception of Alfred Harth (playing tenor sax, clarinet, bass clarinet and trumpet) in his debut. The two side-long pieces, "Stock - Vol - Hard 2 + 1" and "Just A Moment 2 + 2", were ostensibly improvised by the German ensemble and reflect the various strains of European free music happening during the second half of the '60s.



*Duets with Anthony Braxton*  
 Roscoe Mitchell (Sackville)  
 December 13th, 1976

Roscoe Mitchell is five years older than Anthony Braxton and made his recording debut a couple of years earlier. But both men have come to represent two fertile strains of jazz born out of the Association for the Advancement of Creative Musicians (AACM). That said, they didn't work together very much, making this a fascinating document of a unique partnership. Both contributed material for the album, some pieces both would revisit through their careers, and probably played on over a dozen instruments each.



*Truckin' And Trackin'*  
 Junior Mance (Bee Hive)  
 December 13th, 1983

By the time of this session, pianist Junior Mance had been a recording artist for over 30 years, getting his start with Lester Young and going on to play with just about everybody, as well as having over 20 albums as a leader under his belt. This session reunites him with saxophonist David "Fathead" Newman (Mance featured him on two albums in 1968). Completing the quartet are drummer Walter Bolden and longtime Mance bassist Martin Rivera. The material is a mix of standards, Mance originals and Hank Crawford's "Truckin'".



*Rara Avis*  
 Clusone 3 (hatOLOGY)  
 December 13th, 1997

The Clusone Trio (Michael Moore: alto saxophone, clarinet, melodica; Ernst Reijseger: cello; Han Bennink: drums) made six albums from 1990-97 (including an album of Irving Berlin music), of which this session was the penultimate. The trio was one of Bennink's most compelling settings, matched against his ICP Orchestra bandmate Moore. As with their other albums, originals and improvisations by the trio are mixed with unexpected standard fare like The Gershwins' "The Buzzard Song" and Hoagy Carmichael's "Skylark".



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