



- Tue, Dec 2** **MARIA MANOUSAKI QUARTET 8:30PM**
Shai Maestro, Petros Klampanis, John Hadfield, Zayn Mohamed
- Wed, Dec 3** **CIRCLE DOWN 8:30PM**
Angelica Sanchez, Chris Lightcap, Chad Taylor
- Thu, Dec 4** **I NEVER METAGUITAR 3 8:30PM**
Elliott Sharp, John King, Indigo Street, Joel Peterson, Kirsten Carey, Cristian Amigo, Adam Brisbin, Anders Nilsson, Lily Maase, Angela Babin
- Fri, Dec 5** **JASON RIGBY: DETROIT-CLEVELAND TRIO 9PM & 10:30PM**
Cameron Brown, Gerald Cleaver
- Sat, Dec 6** **KRIS DAVIS TRIO 9PM & 10:30PM**
Sam Bardfield, Satoshi Takeishi
- Sun, Dec 7** **HIGH FIVE 8:30PM**
Sarah Elizabeth Charles, Blanca Cecilia González, Jesse Elder, Steven Whipple, Shirazette Tinnin
- Mon, Dec 8** **NATE RADLEY QUARTET: CD RELEASE: MORPHOSES 8:30PM**
Loren Stillman, Matt Pavolka, Ted Poor
- Wed, Dec 10** **HENRY COLE QUARTET 8:30PM**
John Ellis, Adam Rogers, Joe Sanders
- Thu, Dec 11** **LOREN STILLMAN QUARTET 8:30PM**
Shane Endsley, Drew Gress, Mark Ferber
- Fri, Dec 12** **TONY MALABY QUINTET 9PM & 10:30PM**
Christopher Hoffman, Dan Peck, Eivind Opsvik, Billy Mintz
- Sat, Dec 13** **TONY MALABY'S ADOBE 9PM & 10:30PM**
John Hébert, Billy Mintz
- Sun, Dec 14** **PHIL HAYNES - FREE COUNTRY 8:30PM**
Hank Roberts, Jim Yanda, Drew Gress
- Tue, Dec 16** **HADAR NOIBERG TRIO 8:30PM**
Haggai Cohen Milo, Allison Miller
- Wed, Dec 17** **JESSE STACKEN CD RELEASE: HELLEBORUS 8:30PM**
Tony Malaby, Sean Conly, Tom Rainey
- Thu, Dec 18** **KERMIT DRISCOLL QUARTET 8:30PM**
Don Byron, Kris Davis, Jared Schoning
- Fri, Dec 19** **SANDA WEIGL 9PM & 10:30PM**
Mat Maneri, Lucian Ban
- Sat, Dec 20** **JACOB SACKS QUINTET 9PM & 10:30PM**
Jacob Garchik, Ben Gerstein, Thomas Morgan, Dan Weiss
- Sun, Dec 21** **NEW BRAZILIAN PERSPECTIVES: ELEMENTOS 8:30PM**
Helio Alves, Freddie Bryant, Scott Feiner, Billy Newman, host
- Mon, Dec 22** **ANDERS NILSSON/DAVID AMBROSIO/MIKE MCGINNIS 8:30PM**
- Tue, Dec 23** **"THE DIEGO URBANO INCIDENT" 8:30PM**
Dave Robaire, Jimmy Macbride
- Fri, Dec 26** **OPEN LOOSE 9PM & 10:30PM**
- Sat, Dec 27** **Tony Malaby, Mark Helias, Tom Rainey**
- Sun, Dec 28** **ERI YAMAMOTO TRIO 8:30PM**
David Ambrosio, Ikuo Takeuchi
- Mon, Dec 29** **ALEX LORE QUARTET 8:30PM**
Glenn Zaleski, Desmond White, Colin Stranahan
- Tue, Dec 30** **TOM RAINEY TRIO 8:30PM**
Mary Halvorson, Ingrid Laubrock

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Oliver Lake took on the challenging instrumentation of four alto saxophones plus Pheeroan akLaff's drums as part of the AACM-New York fall concert series at the Community Church of New York (Nov. 7th). Lake is, of course, a founding member of the landmark World Saxophone Quartet (WSQ), which is voiced like a classic string quartet—at least most of the time—while his Alto Madness employed four similar voices. And while WSQ tends to be programmatic (Duke Ellington, Jimi Hendrix, R&B, politics) here he seemed to run through a history of what he had learned over close to 40 years composing for and working with like voices, from layered harmonies to full-on sound wall to drones and bops. The saxophonists (Darius Jones, Bruce Williams and Anthony Ware) played off-mic, which made their voices meld all the more. It was great to hear the church's natural resonance. Much of the group parts were written in close harmonies, closer than the commonality of the instruments would dictate, but when they got to some lavish expanses in "Net Down", it was impossible to keep that more storied sax quartet from coming to mind. Lake explored not just the possibilities of the instrumentation but also the potential of the players in unaccompanied sections. When it came time for his own solo foray—swerving at the waist, sending sounds bouncing across the room—the others moved to the edges of the stage. It seemed a gesture of respect, or maybe just a way to stay clear of sonic shrapnel. —*Kurt Gottschalk*



Oliver Lake Alto Madness @ Community Church of New York

Moving from James P. Johnson to Butch Morris and from solo to trio, **Anthony Coleman** played a pair of wide-ranging sets at the Greenwich House Music School (Nov. 6th). In the latter he found jazz, rags and formal voicings as if it were a medley while a second Johnson piece charted a gradual dissolution. Between the two he played his own "Oogenera", dedicated to Butch Morris. The slow sonata was structured to work like one of Morris' conducted improvisations, with built-in choices built-in to be made mid-stream, but had little of the "locked grooves" of Morris' music until the third movement when a repeated bass chord seemed like a church bell ringing in Morris' memory. A final solo piece began with a reading about exhaustion and competition in contemporary society before making a tangle of Cole Porter with contemporary clustering. Coleman was joined in the second set by saxophonist Michaël Attias and drummer Mike Pride for a 30-minute game of cat-and-mouse. The pair were relentless in their drive and continuity came from volition as Coleman repeatedly pulled thematic rugs out from under them. If they pulled back, Coleman pulled back further. If they slowed, he got up and walked off stage. They tried to march, he strutted: they tried to squeal, he serenaded. He wasn't being contentious, but he was mischievous. They finally converged in open waters, giving in to the temptation to play somewhat together until Coleman stopped suddenly, watching for reactions with a devilish smile. (KG)

Queens' historic Flushing Town Hall hosted drummer/composer **Dafnis Prieto's** Si o Si ("Yes or Yes") Quintet (Oct. 8th), an A-team aggregate (multi-instrumentalist Peter Apfelbaum, pianist Manuel Valera and bassist Johannes Weidenmueller) that epitomizes the can-do attitude implied by its name. Raised in Santa Clara, Cuba, equally facile with street beats as he is with conservatory techniques, Prieto can—and does—do it all. "Si o Si", the set's opener, unfolded a catchy folk melody in stacked phrases set in 7/4, then shifted between accents of twos and threes, with round-robin soloing. Prieto's solo here and elsewhere was an excursus in polyrhythmic independence, each of his limbs sounding like a separate percussionist. "Clavateo", a labyrinthine exploration of the clavé ("key") rhythm, never sacrificed feel for formal complexity; "Seven by Seven" floated like an odd-metered tango, ending with Valera's soulful statements; "Ilu-uli", based on a metric palindrome, alternated between the darker and lighter sides of the beat; "Just Go" exhibited engaging group interplay and a conversational tenor saxophone solo; and "Blah Blah" featured yet another formidable drum disquisition. "Trio Absolute", the finale, began with Prieto's amazing scat solo sung over a fast rumba clavé, followed by a two-handed rattle and shaker solo by Apfelbaum and then a climactic three-part drum solo where Prieto played with the tempo, stretching it like a rubber band. —*Tom Greenland*



Dafnis Prieto @ Flushing Town Hall

Ever since his 2007 release *Back East*, tenor saxophonist **Joshua Redman** has grappled with the pianoless trio format, a setting that puts considerable pressure on—even as it provides the utmost freedom for—the frontman (or -woman). On Halloween at the Village Vanguard, Redman was in a second-set mood, striding onstage wearing a three-dollar bat mask purchased for the occasion and, with a "Nice and peppy!" directive to bassist Reuben Rogers and drummer Gregory Hutchinson, launched into Matt Penman's funky ditty "Two Steps", followed by Thelonious Monk's seasonally appropriate "Friday the 13th", which segued into an up-Latin take on Brook Bowman's "East of the Sun (and West of the Moon)". The audience was slow to warm, disconcerted perhaps by Redman's bemasked mien, audibly relieved when he finally doffed the mask and donned a soprano saxophone for "Zarafah", a beautiful and unusual song written for his mother, structured on ten-beat phrases and evoking a Middle Eastern modality. Redman's tone, spartan with minimal vibrato, is not always alluring, but his phrasing and intelligent lyricism are impeccable, obviating the need for a chording instrument and elevating his readings of the Gershwins' "Someone to Watch Over Me" and Burton Lane-Yip Harburg's "Old Devil Moon". Rogers and especially Hutchinson were both congenial and conflagrant throughout, invigorating Redman's deceptively simple original "For Us". (TG)

Michael Blake is a tenor saxophonist. That fact is clear from the cover of his new Sunnyside album *Tiddy Boom*, itself an oblique tribute to a pair of giants on the instrument: Coleman “Hawk” Hawkins and Lester “Pres” Young. But in all of Blake’s history, from membership in The Lounge Lizards and the Jazz Composers Collective (JCC) to his discography as a leader, he may never have been more of a tenor saxophonist than he was at Jazz at Kitano (Nov. 12th), celebrating the release of the aforementioned disc with JCC chums Frank Kimbrough (piano) and Ben Allison (bass) plus depping drummer Jeremy “Bean” Clemons. Blake has always been a compelling author—the music came via a Chamber Music America New Works grant—but what the packed house saw was a man possessed, possibly channeling the musical ghosts he was fêting. In a 60-minute set, the quartet played four tunes from the disc, not counting a seven-minute ballad encore. Average that out and you get lengthy workouts that heavily featured Blake’s gorgeously pure tone (with only occasional forays in overblowing). That is not to ignore the contributions of his band—Kimbrough was virtuosic; Allison may never have swung so hard and Clemons is a refreshingly attentive drummer—but the night was about Blake, evinced by the lengthy improvised outros given to each song, doubling their lengths from the album versions, the saxophonist flush with creative twists and dynamic alterations. Time for Blake to get his own nickname. —*Andrey Henkin*

Well known for his linking of jazz to its African roots, pianist **Randy Weston** reached back into the earliest days of the art form to shine a spotlight on an often overlooked champion of black music with a performance celebrating James Reese Europe and the Harlem Hellfighters at NYU’s Skirball Center (Nov. 9th). To open the concert, Weston and emcee/Monk biographer Robin D.G. Kelly expounded upon Europe’s pioneering role in the development of jazz, both as leader of the legendary World War I regimental band and founder of the Clef Club. Leading the African Rhythms Orchestra, an octet that augmented his working quintet of saxophonist/flutist TK Blue, trombonist Robin Trowers, bassist Alex Blake and percussionist Neil Clarke with banjo player Ayodele Ankhawu Maakheru, tuba player Howard Johnson and drummer Vince Ector, Weston fêted Europe with a series of compositions, beginning with a solo rendition of his own “A Night In Mbari”, which fit together into a narrative telling the life story of the great composer/arranger. The band, conducted by Paul West, began with W.C. Handy’s “Memphis Blues” and the leader’s exotic march “The African Family” and soulful “Mobile Blues”. This was followed by a pair of dedications, “Waltz For James Reese Europe” and “Hell Fighter Band Blues”, with tuba, banjo and plunger-muted trombone solos recalling the sound of early jazz. Weston’s “African Village Bedford Stuyvesant” dramatically closed the show. —*Russ Musto*

PHOTO BY SCOTT FRIEDLANDER



Michael Blake Quartet @ Jazz at Kitano

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Randy Weston Tribute to James Reese Europe @ Skirball Center

As the final rhythm section to play with the legendary pianist Andrew Hill, bassist John Hébert and drummer **Eric McPherson** will forever be a part of his legacy (not the worst thing). But it is not enough simply to get up on stage and play behind someone of Hill’s intellectual rigor; a player has to absorb and understand his concept, honed over decades, and apply it to their own aesthetic. Some seven and half years after Hill’s last concert, McPherson and Hébert showed at SEEDS (Nov. 5th) that Hill’s lessons took deep root within them. The first night of a four-day residency, McPherson was the nominal leader of a trio that was completed by David Virelles, a player among the vanguard of young and exploratory Latino pianists. Trevor Todd made the group a quartet periodically with some droning didgeridoo on the periphery but it was primarily a balanced triumvirate, not just playing Hill’s music (tunes like “Dusk” and “Tough Love” as well as a piece by another conceptualist in Henry Threadgill) but playing it his way, which in no way implies copycatting. A 50-minute uninterrupted set (let’s have more of this please), there was enough pliant swing to satisfy a traditionalist’s need for a groove, offset by spaciousness in Virelles’ ringing lines and Hébert’s almost molten underpinning. Different instruments were featured as connective tissue between pieces and Virelles recalled Hill with a gently stabbing attack. There was gentle density and intense airiness. Richard Davis and Joe Chambers would be proud. (AH)

“I think we’re all here tonight because we love Bobby Hutcherson,” declared pianist Renee Rosnes, musical director for **Celebrating Bobby Hutcherson: Life of a Legend** at Jazz at Lincoln Center’s The Appel Room (Nov. 8th). The evening began with Hutcherson himself candidly explaining via video from his home in California that he was sadly unable to attend the celebration because emphysema prevents him from flying long distances, but that he would be present in spirit, enjoying the live webcast of the concert, which began with vibraphonist Steve Nelson, accompanied by Rosnes, bassist Ray Drummond and drummer Joe Chambers (all former Hutcherson bandmembers) playing “Old Devil Moon”. Longtime Hutcherson pianist Stanley Cowell took over at the keyboard for his swinging “Dave’s Chant” (which he recorded on Hutcherson’s *Medina*), opening the song conversing with Nelson on the easy-grooving melody, which soon quickened for swinging piano and vibraphone solos over fast walking bass and ringing ride cymbal. Warren Wolf replaced Nelson on stage to perform Hutcherson’s pretty “The Littlest One Of All” on marimba and then switched to vibraphone to play the classic “Little B’s Poem” with Rosnes, who remained to play Harold Land’s “Ode To Angela” with Nelson. Chambers’ drums were featured on Hutcherson’s “Herzog” and vibraphone (with Wolf’s marimba and Cowell’s piano) on “Pas de Trois”. The show ended with all on stage playing Hutcherson’s rousing “Highway One”. (RM)

WHAT'S NEWS

The winners of the **2014 Thelonious Monk International Jazz Competition for Trumpet** have been announced. Marquis Hill of Chicago took top honors, Billy Buss of Berkeley came in second and Adam O’Farrill of Brooklyn was the third-place finisher. For more information, visit monkinstitute.org.

The winners of the **15th Annual Latin Grammy Awards** have been announced. The winners in relevant categories are Best Instrumental Album: *Final Night At Birdland*—Arturo O’Farrill & The Chico O’Farrill Afro-Cuban Jazz Orchestra (ZOHO); Best Tango Album: *Tangos*—Rubén Blades (Sunnyside); Best Flamenco Album: *Canción Andaluza*—Paco de Lucía (Universal Music Spain); and Best Latin Jazz Album: a tie between *The Vigil*—Chick Corea (Concord Jazz/Stretch Records) and *Song For Maura*—Paquito D’Rivera & Trio Corrente (Paquito Records/Sunnyside). For more information, visit latin Grammy.com.

Ashleigh Smith has been named the winner of the third Annual **Sarah Vaughan Vocal Competition**, AKA the Sassy Awards. The second-place winner was Shacara Rogers and the third-place winner was Sarah McKenzie. Smith will receive \$5,000 and a contract with Concord Music Group. For more information, visit sarahvaughancompetition.com.

Trumpeter **Chris Botti** (who plays his annual three-week holiday run at Blue Note starting Dec. 15th) performed the National Anthem during the broadcast of the Monday Night Football game between the visiting Indianapolis Colts and the New York Giants last month.

ACT Records President **Siggi Loch** received the Order of Merit of the Federal Republic of Germany in a ceremony in Berlin last month.

Café Society Swing, a theatrical show, by Alex Webb, directed by Simon Green and featuring vocalists Cyrille Aimée, Charenee Wade and Allan Harris about the legendary New York venue, will have a run at 59E59 Theaters Dec. 16th-Jan. 4th. For more information, visit 59e59.org.

Drawings by the late multi-reed legend **Yusef Lateef**, *Towards The Unknown*, will be exhibited at the White Columns gallery at 320 W. 13th Street through Dec. 20th. For more information, visit whitecolumns.org.

Ben Young has left his position as Director of Columbia University’s WKCR (89.9 FM) radio.

Randall Kline, founder of SFJAZZ, will be honored at the **2015 Jazz Connect Conference**, to be held at Saint Peter’s Church Jan. 8th-9th, 2015. Pre-registration has started for the event. For more information, visit sites.google.com/site/jazzconnect2014/home-1.

A tentative lineup has been released for the **2015 Winter Jazzfest**, to be held Jan. 8th-10th at 11 venues, including Le Poisson Rouge, Judson Church, Blue Note and Zinc Bar. For more information and to purchase tickets, visit winterjazzfest.com.

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