

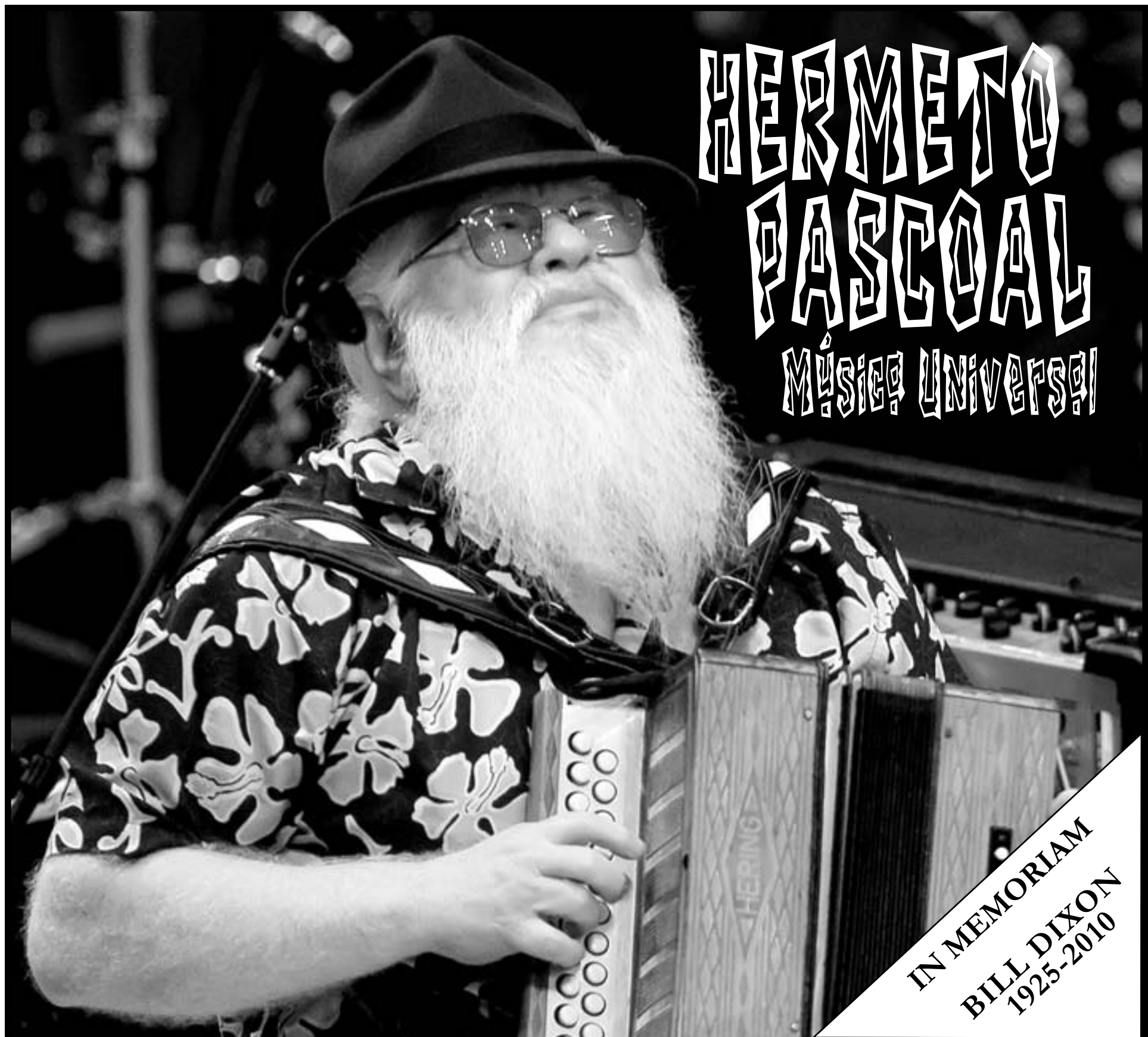


ALL ABOUT JAZZ - NEW YORK

August 2010 | No. 100

Your FREE Monthly Guide to the New York Jazz Scene

aaj-ny.com



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AUGUST 31 - SEPTEMBER 1

LATE NIGHT GROOVE SERIES

| | |
|-----------------------------------|-------------|
| JD WALTER | FRI, AUG 6 |
| BOOGIE HUSTLERS - CD RELEASE SHOW | SAT, AUG 7 |
| MIHE PRESENTS ANDREA CAPOZZOLI | FRI, AUG 13 |
| MELISSA NADEL | SAT, AUG 14 |
| LEE | FRI, AUG 20 |
| TARRAH REYNOLDS | SAT, AUG 21 |
| V. RICH | FRI, AUG 27 |
| EARTHMAN EXPERIENCE | SAT, AUG 28 |

SUNDAY JAZZ BRUNCH

| | |
|--|-------------|
| ASSAF KEHATI QUARTET | SUN, AUG 1 |
| NORIKO UEDA JAZZ ORCHESTRA | SUN, AUG 8 |
| KUNI MIKAMI TRIO | SUN, AUG 15 |
| IRIS ORNIG QUARTET FEATURING DAN TEPFER | SUN, AUG 22 |
| TAVITJAN BROTHERS | SUN, AUG 29 |

MONDAYS AT THE BLUE NOTE

| | |
|---|-------------|
| SOUL UNDERSTATED FEATURING MAVIS "SWAN" POOLE | MON, AUG 2 |
| THE PETE MCGUINNESS JAZZ ORCH. W/ SPECIAL GUEST ROSEANNA VITRO | MON, AUG 9 |
| CHRIS ROB | MON, AUG 16 |
| MATTHEW SHIPP: SOLO PIANO | MON, AUG 23 |
| SANDRA ST. VICTOR WITH SPECIAL GUEST DJ LOGIC | MON, AUG 30 |

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|---|------------|
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Miki Hayama &
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100 issues. In today's world, longevity is a great accomplishment, one of which we at *AllAboutJazz-New York* are extremely proud. But just to put that into numerical perspective, since our inaugural issue in May 2002, we have published almost 500 profiles on a compelling array of artists on all instruments and styles. We've also reviewed nearly 5,000 albums by 3,000 artists on over 1,200 record labels. And perhaps most amazingly, our monthly Event Calendar has averaged 650 concerts over the last hundred issues, over 65,000 concerts at almost 1,100 venues. While we'd like to pat ourselves on the back for these numbers, we'll pass our congratulations along to the jazz world at large that continues to provide amazing music for publications like ours to cover.

We want to take this opportunity also to thank our families - literal and musical - and supporters who have kept up our spirits and encouraged us in our mission to support the New York (and beyond) jazz community. These 100 issues are a testament to you as well...we would not be here without you. And the same goes for our amazing staff of writers and photographers.

But enough celebration...there's still work ahead for the next hundred issues. We have our usual diverse coverage for this centennial issue. Brazilian legend Hermeto Pascoal (Cover) performs twice this month, at Symphony Space and Lincoln Center Out-of-Doors. Pianist Richie Beirach (Interview) brings his quintet into Birdland for a short engagement. And hyperpianist Denman Maroney (Artist Feature) appears at Korzo, Douglass Street Music Collective and The Stone. There's also profiles on the steaming new label Hot Cup, an In Memoriam spread on the seminal trumpeter/composer/organizer Bill Dixon and festival coverage from two cities in Canada and Denmark.

Things in New York move too fast to get caught up in anniversaries. Though we at *AllAboutJazz-New York* are proud, we're already looking ahead and hope you'll be there with us to celebrate our next centennial.

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

On the cover: Hermeto Pascoal
(Photograph © 2004 Jack Vartoogian/FrontRowPhotos.)

In Correction: In last month's NY@Night, the review of the Neo-Bass Ensemble incorrectly stated that New York Bass Violin Choir's Strata-East album was a document of its 1968 Town Hall debut; it was actually a compilation of several later live and studio dates.

Submit Letters to the Editor at newyork.allaboutjazz.com
U.S. Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)
For subscription assistance, send check, cash or money order to the address below.

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Pete McCann/Adam Rogers
- Tue Aug 03 **FESTIVAL OF NEW GUITAR MUSIC 8:30PM & 10:00PM**
Rez Abbasi/Brad Shepik
Brandon Ross/Michael Gregory
- Wed Aug 04 **FESTIVAL OF NEW GUITAR MUSIC 8:30PM & 10:00PM**
Joel Harrison/Anupam Shobhakar
Elliott Sharp/Marc Ribot
- Thu Aug 05 **MARY HALVORSON TRIO 8:30PM**
John Hebert, Ches Smith
- Fri Aug 06 **MICHAEL FIENBERG QUARTET 9:00PM**
Logan Richardson, Tommy Crane, Julian Shore
JASON RIGBY QUARTET 9:00PM
Russ Johnson, Cameron Brown, Jeff Davis
- Sat Aug 07 **CURTIS MACDONALD GROUP 9:00PM**
David Miralles, Cody Brown, Jeremy Viner, Greg Chudzk
LOGAN RICHARDSON TRIO 10:30PM
Damian Reid, Matt Brewer
- Tue Aug 10 **FOUR HANDED FANTASIES**
Wed Aug 11 **WITH JED DISTLER**
- Sun Aug 8 **DAN TEPFER / RICHIE BARSHAY DUO 8:30PM**
- Thu Aug 12 **THE ZOZIMOS COLLECTIVE - QUARTET 8:30PM**
Ben Stapp, Sebastian Noelle, Alex Terrier, Danny Fischer
KENNY WARREN QUARTET 10:00pm
Phil Rowan, Devin Grap, JP Schegelmilch
- Fri Aug 13 **ANDERS BERGRANTZ QUINTET 9:00PM & 10:30PM**
Adam Kolker, Michael Eckroth, Ron McClure, Victor Lewis
- Sat Aug 14 **HEAVY METAL DUO 9:00PM & 10:30PM**
Ray Anderson/Bob Stewart
- Sun Aug 15 **TANYA KALMANOVITCH, TED REICHMAN
AND ANTHONY COLEMAN 8:30PM**
- Thu Aug 19 **MICHAEL ATTIAS QUINTET CD RELEASE 9:00PM & 10:30PM**
John Hebert, Satoshi Takeishi, Tony Malaby, Russ Lossing
- Fri Aug 20 **RUSS LOSSING CD RELEASE 9:00PM & 10:30PM**
Loren Stillman, John Hebert, Eric McPherson
- Sat Aug 21 **RUSS LOSSING ORACLE TRIO + 2 9:00PM & 10:30PM**
Masa Kamaguchi, Billy Mintz, Mat Maneri, Ralph Alessi
- Sun Aug 22 **BENNETT PASTER GROUP 9:00PM**
Tim Armacost, Gregory Ryan, Willard Dyson
- Mon Aug 23 **BECCA STEVENS**
Tue Aug 24 **VOCAL SERIES**
Wed Aug 23 **TBA**
- Thu Aug 26 **TAKSIM 8:30PM**
Souren Baronian, Haig Manoukian, Lee Baronian, Mal Stein, Sprocket Royer
- Fri Aug 27 **LATHANFLIN & ALI 9:00PM**
Lathan Hardy, Sean Ali, Flin Van Hemmen
NED FERM 10:30 PM
- Sun Aug 29 **SIMON MULLIGAN DUO 8:30PM**
Alexis Pia Gerlach
- Mon Aug 30 **MEM3 9:00PM**
Michael Cabe, Mark Lau, Ernesto Cervini
- Tue Aug 31 **FABIAN ALMAZAN TRIO 8:30PM**
Linda Oh

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Bassist Marc Johnson, with Joey Baron in the drum chair, has backed Italian virtuoso pianist **Enrico Pieranunzi** on a number of fine recordings (*Dream Dance*, *Live in Japan*, *As Never Before*). But easing into the late Wednesday set at the Village Vanguard (Jul. 7th), Pieranunzi and Johnson faced a very different type of partner in drum legend Paul Motian. Recall that Motian has made a significant mark on Pieranunzi's catalogue, on discs including *Special Encounter* (with Charlie Haden) and *Doorways* (with Chris Potter). Incidentally, Motian also played the Blue Note in May with Chick Corea and Eddie Gomez; in late 2008 he played Birdland with Pieranunzi and Steve Swallow. Happily, this Vanguard stint was far better in terms of consistency, focus and fire. "Abacus" gave a taste of Motian's compositional excellence and the rugged swing of Pieranunzi's lines and harmonies didn't relent on "Jitterbug Waltz" and a highly abstracted "Autumn Leaves". Motian's wholly off-kilter approach, his way of articulating the beat by not quite articulating it, can generate all sorts of welcome tension, although there were times in this set when just locking in and burning would have been more welcome still. If one thing brought the trio's rapport into sparkling relief it was ballads: first a brilliantly harmonized "I Fall In Love Too Easily", later Pieranunzi's new "Unless They Love You". The lively "La Dolce Vita" (from *Fellini Jazz*) brought the curtain down.

- David R. Adler



©johnrogersnyc.com

Pieranunzi/Johnson/Motian @ Village Vanguard

There was one sure way for tenor saxophonist **Noah Preminger** to heighten the freewheeling melodic onslaught of his quintet gig at Smalls (Jul. 1st): add alto saxophonist Loren Stillman to the frontline. Ornette Coleman's music was a recurring theme and Stillman and Preminger brought to mind the rough-hewn wail of Coleman and Dewey Redman on the opening "Toy Dance" (from *New York Is Now!*) and the penultimate "Law Years" (from *Science Fiction*). But guitarist Nir Felder approached Ornette from another angle, with Frisell-ian chordal clouds that lent harmonic dimension to a music not easily harmonized. Just as the free vibe became established, however, Preminger threw a curve and called two straightforward ballads, "Until the Real Thing Comes Along" and the closing "Then I'll Be Tired of You". Drummer Ted Poor began the former with sticks - not brushes as one might expect - and gave it a propulsive feel throughout. Bassist John Hébert took his only solo on the latter and brought forth the kind of lyricism he's employed so effectively with Fred Hersch. Preminger knit these divergent pieces together with the force and insouciant command of his tenor, bringing out caustic dissonance even in tender passages, making every risk feel natural and necessary. With Stillman as an energetic foil, he kept the band centered, yet productively off-balance, during Felder's swinging "Old Angels" and his own wistful straight-eighth chart "Today Is Tuesday".

(DA)

Joëlle Léandre ended a busy week in New York, having played the Vision Festival with the Stone Quartet and solo at Issue Project Room, with an appearance on a bass-heavy night at Cornelia Street Café Jul. 2nd. Sharing a bill (and later the stage) with the upright duo The Marks Brothers (Marks Dresser and Helias), Léandre opened her solo set with variations on a trill that could have been a sped-up and detuned Bach cello suite, but soon was pushing against the walls of the initial iteration. The opening salvo of formalism may have been left over from her Issue concert, where she played composed pieces by herself and John Cage against prerecorded tracks. At Cornelia she was intensely connected to the moment and to her bass, emitting small, half-sung moans like she was breathing for it. After that intimate connection, the side of her hand thwapping down to halve and quarter the vibrating strings seemed almost brutal. She carried on to explore bow dynamics, delving into the implications of lightly brushing or freely bouncing it against the strings, interspersing the arco with a sort of walking bass. The ragged scrape of horsehair on muted strings was part of a musical enunciation, not just an exclamation mark. By the end of the set, she was singing "Frère Jacques" and chanting phonemes, the bass now seeming to breathe for her. Playing repeat shows without traveling between maybe suits her. There's a common arc to Léandre's solo sets, but rarely do they seem so animated.

- Kurt Gottschalk



Photo by Jim Amness

Joëlle Léandre @ Cornelia Street Café

There was always a thunderstorm about **Haunted House**, the only standing band Loren Connors has ever had and one of the best-named groups in show biz. And even though their Jul. 11th reunion at the Issue Project Room courtyard was about trying to keep the thunderstorms at bay, the band's first gig in 10 years - too long delayed in the afternoon and the decade - was cause for celebration. While they released a pair of good records before second guitarist Andrew Burnes left town, their two years together were a steep ramp escalating toward the founding of a new kind of blues and neither disc captured them at their height. Remarkably they were able to step back up to that peak on that Sunday afternoon. Connors' distorted leads pulsating were easily framed by the repeating lines Burnes supplied on guitar. The low end was covered by Neel Murgai's frame drum while Suzanne Langille sang verses as open and nebulous as the slow, unstructured songs. While the music wasn't about solos, Connors played a truly unusual unaccompanied passage that found his solid-body sounding almost like a harpsichord. There's a deep drama, even melancholy, to the band's music, which made the asphalt garden perfect for the band. On the high, cinderblock patio in front of a painted brick backdrop, under a fire escape no less, the scene was almost too New York, like a Hollywood soundstage, like *Sesame Street* or *West Side Story*. If only they'd been able to bring Robert Mitchum back with them.

(KG)

Art-with-a capitol-A was on display Saturday (Jul. 3rd) at the Whitney Museum, where Christian Marclay's exhibit provided a multi-media back-drop for a series of concerts. Marclay, a pioneer turntablist and sound-image fusionist, combines photos, videos, sampled noises and found objects (record covers, sheet music, comic books and whatnot) to create pan-sensual experiences. The opening concert, titled "Ephemera", paired pianist **Sylvie Courvoisier** with violinist **Mark Feldman** in a 'reading' of Marclay's scores, each page a graphic collage of found objects decorated with musical notation, to be used as points of departure for the musicians' improvisations. Various silent videos were visible in adjacent rooms as Courvoisier and Feldman collaborated in a series of dialogues and solo ruminations. An entire wall of the central gallery was covered with a huge blackboard of five-line musical staves crammed full of chalked-in musical notation and, as the concert unfolded, small children improvised their own chalk designs along the bottom. Courvoisier varied traditional techniques with prepared tonalities, achieving the latter by applying rubber and metal ball-mallets, erasers, tape and drumsticks directly to the strings, expressing her moods as they shifted between rhapsodic and feisty. Feldman coaxed bird calls, thumps, scratches and exotic whistles from his violin, but for the most part avoided flashy pyrotechnics in favor of empathetic interplay and folksy melodicism. - **Tom Greenland**

"This is where it all began," multi-instrumentalist extraordinaire **Scott Robinson** announced at the onset of his Creative Music for Three Bass Saxophones set at The Stone (Jul. 2nd). He informed the eager audience that the first saxophone to emerge from the workshop of Adolph Sax was not the more popular alto or tenor, but the weighty lower register instrument that was to be given its due in that evening's concert, which was being recorded for future release on the leader's ScienSonic label. Robinson's composition, while exploring the powerful dark sonorities of the big horns wielded by himself, JD Parran and Vinny Golia, also utilized space and silence to create a sense of drama that at times recalled the quiet intensity that was once the hallmark of the Art Ensemble of Chicago. Opening with percussionist Warren Smith's quiet excursion around his expansive arsenal of bells, cymbals, gongs and vibes, played with metal strikers, the sense of anticipation was at first amplified by the long low tones emanating from Robinson's horn and then finally sated as Golia and Parran joined the fray, the former taking the first solo, a circular breathed tour de force punctuated by slap tongued blurts and upper register multiphonics. Robinson's showcase introduced the piece's melodic theme, an ominous, yet soulful line followed by Parran's Eastern-tinged outing, which Golia complemented effectively before the horns joined forces in some swinging harmony and wild cacophony before closing. - **Russ Musto**

WHAT'S NEWS

The National Endowment for the Arts has announced the 2011 **NEA Jazz Masters**. This year's class is flutist Hubert Laws, saxophonist David Liebman, composer Johnny Mandel and the entire Marsalis Family (Ellis, Branford, Wynton, Delfeayo and Jason). Record producer Orrin Keepnews will receive the AB Spellman NEA Jazz Masters Award for Jazz Advocacy. The recipients will be honored at the annual awards ceremony and concert Jan. 11, 2011 at Jazz at Lincoln Center. For more information, visit arts.gov.

Saxophonist **Sonny Rollins** will be named the 2010 Edward MacDowell Medalist, as awarded by the MacDowell Colony, at a ceremony in New Hampshire this month. Rollins is the first jazz musician to receive the honor, one he shares with previous winners such as Leonard Bernstein and Merce Cunningham. For more information, visit macedowellcolony.org.

A day before its 31st edition, the **Calgary Jazz Festival** announced that the seven-day festival would be cancelled after its Board of Directors determined "there was no possibility of financial success in 2010." For more information, visit calgaryjazz.com.

Jazz at Lincoln Center is presenting an exhibition of the record album artwork of **David Stone Martin** (1931-92) through Dec. 31st. Martin created album art on labels like Clef, Norgran and Verve for artists such as Billie Holiday, Coleman Hawkins, Charlie Parker, Lester Young, Oscar Peterson and Count Basie. For more information, visit jalcc.org.

The **Library of Congress** has announced the latest additions to its National Recording Registry, a list of sound recordings that "are culturally, historically, or aesthetically important, and/or inform or reflect life in the United States." Included in the latest batch are "Canal Street Blues" by King Oliver's Creole Jazz Band (1923); *The Complete Village Vanguard Recordings* by the Bill Evans Trio (1961) and *Azucar Pa' Ti* by Eddie Palmieri (1965). For more information, visit loc.gov/rr/record/nrpb/registry.

The late pianist **John Hicks** has had a street named in his honor: John Hicks Way, 139th Street between Edgecombe Avenue and Frederick Douglass Boulevard.

Louis, a silent film and "an homage to Louis Armstrong, Charlie Chaplin, beautiful women and the birth of American music" directed by Dan Pritzker, starring Jackie Earle Haley and Shanti Lowry, will be shown at the Apollo Theater Aug. 30th with live musical accompaniment by Wynton Marsalis, pianist Cecile Licad and a 10-piece ensemble. For more information, visit louisthemovie.org.

Bassist **Esperanza Spalding** has been named the Artistic & Community Ambassador of the Alaska Airlines/Horizon Air Portland Jazz Festival. For more information, visit pdxjazz.com.

Submit news to info@allaboutjazz-newyork.com

Photograph © 2010 Jack Vartoogian/FrontRowPhotos.



Mark Feldman and Sylvie Courvoisier @ The Whitney



Parran/Robinson/Golia @ The Stone

"Do not focus on the notes: move your imagination towards the sound," intoned Steve Dalachinsky, poet and host of the First Annual **Albert Ayler Festival**, succinctly capturing the essence of Ayler's influence, who, more than Ornette Coleman or Cecil Taylor, brought timbre - sound for its own sake - to the forefront of free jazz. Held Saturday (Jul. 10th) on Roosevelt Island, the free (in both senses) fest featured a long, strong lineup. Giuseppi Logan, Warren Smith & Co. played 'standards'; Andrew Lamb improvised a plaintive soliloquy; Gunter Hampel combined vibes with flute or bass clarinet in a rambling, swinging solo set; Daniel Carter and Matt Lavelle harmonized an impromptu chorale; Louie Belogenis, Charles Downs and Joe Morris (aka The Flow Trio) set heads to bobbing and necks to twisting with their powerful set; Joe Rigby played an unscheduled three-part sax 'hymn' with Carter and Lamb; Sabir Mateen and William Hooker were a dynamic duo (Hooker prophesizing during an inspired rap, "Albert Ayler will definitely be reevaluated") and Ned Rothenberg played a lithe, electronically enhanced alto solo. The crowning event was Marshall Allen's three-sax, two-drum septet, amping the energy (and volume) to new heights. Thankfully, the anticipated rain gods opted to hold their jam session elsewhere, so the downtown crowd cooled out on the lawn, watching bemusedly as unsuspecting passersby were "baptized" (as artist Yuko Otomo put it) in the fires of free jazz. (TG)

The sophisticated intimate ambiance of Greenwich Village jazz clubs of old, while more and more a rarity these days, can still be found in the cellar café that is La Lanterna's Bar Next Door, a quiet haven from the bustle that reigns elsewhere on MacDougal Street. The final Friday night set by **Jaleel Shaw** (Jul. 2nd) was the epitome of the kind of swinging straightahead jazz that once defined the neighborhood. The young altoist, best known for his work with drum great Roy Haynes, set the mood for his late set, playing along with the bop track softly emanating from the club's 'jukebox', as the members of his trio, bassist Dwayne Burno and drummer Eric McPherson, settled into their snug spaces adjacent to the bar. The latter eschewed his usual upright for a fretless bass guitar from which he coaxed a warm sound that kicked off the opener, Cedar Walton's "Bolivia", with an uptempo vamp that fired up Shaw's playing of the well-known melody and the blistering solo that followed. On "In Walked Bud", McPherson set up a funky groove that gave a fresh feel to the old Monk classic, one that was perfectly suited to Shaw's soulful sound. On the Ellington/Strayhorn ballad "Isfahan" the saxist played with a cool, flowing, liquid tone that paid homage to Johnny Hodges. A rhythmically charged reading of Sonny Rollins' "Pent Up House" found the whole band playing around shifting tempos as the dozen and a half patrons cheered the group on before it finished appropriately with a blues. (RM)



Richie Beirach

by Donald Elfman

Richie Beirach has been a celebrated part of the international jazz scene since the '60s. Ron McClure is indicative of other players when he says that Beirach is a "genius from whom I learned so much about harmony, about improvisation." Beirach has played with a veritable who's who of jazz players - Stan Getz, Dave Liebman, Jack DeJohnette, Freddie Hubbard, Lee Konitz, Chet Baker and more. This interview took place in between sets at a gig at Birdland that celebrated the group Lookout Farm.

AllAboutJazz-New York: Tell me about James Palmieri and your initial studies in classical music and technique.

Richie Beirach: I was playing the piano at age five and started studying with Palmieri when I was about six. I studied with James Palmieri for about 12 years - from 6 to 17 and it was like an extensive, deep understanding of classical form and history. I learned deeply about 20 different composers and these included the modernists - Ives, Prokofiev, Roy Harris, Schoenberg and so on. I got a sense of harmony, learned about bitonality of chords. We also had to write music in the style of 200 composers. But something happened during that time which changed - well, not really changed, but added to my perspective. I heard jazz. When I was 12, I heard the recording of Red Garland, from the Miles record *Milestones*, playing "Billy Boy". That turned my head around and soon I was sneaking into jazz clubs. And my friends and I were listening to records. I played "Billy Boy" for my teacher and, well, he hated it. But I realized that improvising is what I wanted to do.

AAJ-NY: How did you first get involved in the New York jazz scene in the mid '60s? And did you actually work as a longshoreman?

RB: Yes, I did do work as a longshoreman! I was just starting to play jazz so I needed bread - this is before I got established a little. I was learning about the music and making a point of contacting musicians and getting to play with them if I could. So early on I played with Freddie Hubbard and with Lee Konitz and around 1967 I went to Berklee in Boston. Keith Jarrett, John Abercrombie and Miroslav Vitous were all there at the time but I only stayed for a year. I think I thought I needed to be back in New York. In '68, I got into the Manhattan School of Music, stayed there for four years. I studied composition with a woman named Ludmila Ulehla. She's not very well known except among serious music people. I think my classical studies enriched my work as a jazz player because I learned more about structure and about harmony. How could that be bad? I got my MA in Music in 1972. I also met people like Randy Brecker and Dave Liebman around then. I got a gig with Stan Getz - Dave Holland and Jack DeJohnette were also in the band and we got to play on tours around the world!

AAJ-NY: Tell me about the origins of your relationship with Dave Liebman? When was the last time you worked with him and are there any further plans? Tell me about the groups Quest and Lookout Farm.

RB: As I said, I met Lieb in the late '60s and by the early '70s, it was clear we should be working together on something regular. In 1973, I joined his group Lookout Farm. Miles' electric music was in the air and Dave played with Miles. The group broke up in 1976 but Lieb and I always had this special thing. We did a bunch of duo recordings. We did my first album as a leader, *Eon* [1974], for ECM. It was with Frank Tusa on bass and Jeff Williams on drums. In 1981, Lieb and I founded another group, Quest. We had Billy Hart on drums and then Al Foster. On bass there was George Mraz and Ron McClure. We did about six albums together. In February of this year, Lookout Farm celebrated its 35th anniversary with a special gig at Birdland. It was Dave, Ron and yours truly. We've always played a mix of standards - done our own way - and originals. I think there's a kind of intensity about that music that had its roots in the freedom of the '70s but continues to serve us well.

AAJ-NY: Was it teaching strictly that brought you to Germany or was it anything about the jazz scene in America?

RB: Originally, I'd had it with New York. I mean don't get me wrong, I love the city, I was born in Brooklyn, but I think the scene had changed and I wanted and maybe needed a different environment. I was looking to live in Europe and I finally hooked up with the Felix Mendelssohn-Bartholdy Conservatory in Leipzig thanks to Ralf Schrabbe. Interesting - he had studied with me at the New School in New York and he's a keyboard player himself! I had to play three classical pieces and also play with a bass and drummer and teach in front of a jury a beginner's lesson and an advanced lesson. It was a 45 minute interview.

AAJ-NY: What's encouraging about the players and the jazz scene in Germany or Europe that you've noticed?

RB: Actually there are terrific players everywhere if you look. I've met them teaching master classes in lots of places. My most regular musical partner these days is this amazing player, Gregor Huebner. He comes from Stuttgart and he plays violin. What I love about him is that his ears are open to everything and so when we improvise on classical pieces, he can find extraordinary things to do with them. We've toured in Europe and Japan and made a number of recordings on which we do improvise on classical themes.

AAJ-NY: Classical repertoire has never seemed far from your work as an improviser.

RB: Look, some of the great classical composers improvised - Mozart, Beethoven, Brahms, Liszt. It seems as if maybe it's become a lost art in the classical world, but it's great when jazz players can figure out ways to create out of some of the great classical repertoire and retain its important and essential character. Gregor and I have done a recording of themes by Bartók and also by this lesser-known cat named Mompou. Classical music is as important a source for improvisation for jazz musicians as the standards that we always play. I love music from Broadway, the movies, the Swing Era, but man, there are untapped treasures in the classical world.

(CONTINUED ON PAGE 31)

WAYSIDE

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Denman Maroney

by Marc Medwin

There are few minds as agile and inquiring as that of pianist, composer and educator Denman Maroney. Over nearly 40 years, he has managed to rethink the piano's vocabulary, creating a readily identifiable language on the instrument. He calls his contribution "hyperpiano", a method of playing inside the piano that is characterized by a dizzying and diverse pallet of sonorities that make the instrument into an orchestra. He has also developed an equally unique compositional language involving combined pulses, employing the phrase "temporal harmony" to describe it. Yet, there is a directness, at times almost a simplicity, in his music. With his playing and in his compositions, Maroney combines musical genres and transforms sounds we think we understand, adding depth and color, often at great speed, while never sacrificing clarity.

Maroney's love of music began quite early. "My mother claimed that when I was five, I picked out Chopin's 'Minute Waltz' by ear," he states drily. "I don't remember it." Whatever his first foray into the world of piano might have been, his early exposure was to classical music. "My parents had a small record collection and I remember enjoying Bizet's *Carmen* and Beethoven's *Pastorale Symphony*, that sort of thing. I listened to those records all the time." He continued playing the piano and remembers improvisation as being a large component of his practicing, though his teachers were not sympathetic. It wasn't until he was 11 that jazz entered his life after seeing Thelonious Monk's picture on a Prestige record cover. "I'd never met anyone with a goatee, growing up in suburban New Jersey; I heard the music and I was hooked."

Maroney's college years were spent pursuing a political science degree at Williams College while studying with Jimmy Garrison, among others, at nearby Bennington College. "Bennington was where I really started playing jazz with other people and it was a fantastic experience," he remembers fondly. However, his studies with James Tenney at California Institute of the Arts cemented the path for his future explorations. "I was also studying piano with Tenney and we worked on ragtime and on a lot of Charles Ives, out of which my ideas of temporal harmony were born. It's a way of bringing Ives' complex concepts of layered pulses into improvised music." Hyperpiano also began to take shape at about that time, when Maroney made his first released recording, right after he graduated from CalArts, a project called the Negative Band, including future collaborator and fellow CalArts alum Earl Howard. "We recorded a realization of Stockhausen's *Kurzwellen*, a piece in which each player imitates shortwave radio. I borrowed a couple of glockenspiel keys and started using them as slides - thus, the birth of hyper piano." The technique would later extend to include plastic bottles, Tibetan singing bowls, potato mashers and other tools used to stop, strike and/or scrape the strings. The sounds he elicits encompass everything

from bent notes to glassy shimmers and a lot in between. The techniques owe a debt to John Cage and Henry Cowell but stake out their own territory.

Unfortunately, apart from the Stockhausen projects, Maroney's earliest hyperpiano activity remains unreleased. Even when Maroney was absent from recording during the '80s, working fulltime in advertising, as he would do until 2005, he was involved in sampling the sounds made inside the piano. He had stopped doing this by the time he began to make CDs in the early '90s. "On a sampler you can only play samples; on a piano you can play anything," he concluded. It was then that Maroney's recorded association with bassist Mark Dresser began. Their most recent collaboration is a stunning live document, on the Israeli Kadima Collective label, of performances from 2001 and 2008. As the new millennium entered, other long-standing relationships were formed, those with Reuben Radding, Ned Rothenberg, Michael Sarin and Dave Ballou, all of whom have been integral to the realization of his recent work.

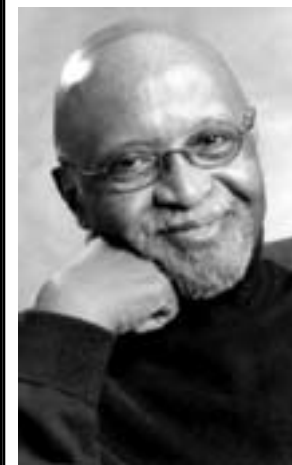
To describe the nature of Maroney's compositional vision would require a treatise. Yet, there is a remarkable unity to his pieces, composed over the last 40 years. The trajectory from the early compositions on *Gaga* (Nuscope) to the much more recent *Udentity* (Clean Feed) demonstrates a refinement and advancements of the multiple rhythmic layers associated with temporal harmony. "In the early pieces, I might have combined two different tempos, whereas in my more recent work, I might juxtapose three or four." Despite this, the melodic and harmonic material on which Maroney draws is remarkably simple. Often triadic and employing ample space between phrases, there is a sense of modality about his tonal language that puts the rhythmic intrigue in stark relief. Ballou, Radding, Sarin and Rothenberg have the perfect sound to realize these scores, blending precision and a certain restraint with rich full sonority. "I think *Udentity* is my most successful integration of hyperpiano into an ensemble work to date," explains Maroney and indeed, the clean clear recording accentuates both piano and ensemble favorably.

Udentity was composed in 2006-2007 and is one of Maroney's most ambitious works. Since 2005, he can now dedicate himself much more fully to composition and recording and several exciting projects have emerged. His most recent recording is the translucent duo *Gleam*, a Porter release with glass player Miguel Frascioni. Porter is also due to release a solo concert recording from Roulette, featuring an extended hyperpiano improvisation. In addition to this flurry of activity, Maroney is teaching American history part time at Fairleigh Dickinson University in New Jersey. "I incorporate what I call the music of history, where I use music as a window on the important issues in American history, such as racism." The approach is symptomatic of Maroney's penchant for presenting music and history, as the protean forces they are. ♦

For more information, visit denmanmaroney.com. Maroney is at Korzo Aug. 3rd, Douglass Street Music Collective Aug. 10th and The Stone Aug. 17th. See Calendar.

Recommended Listening:

- Mark Dresser - *The Cabinet of Dr. Caligari* (Music for the Silent Film) (Knitting Factory, 1994)
- Denman Maroney - *Hyperpiano* (Monsey, 1998)
- Mark Dresser - *Aquifer* (Cryptogramophone, 2001)
- Mark Dresser/Denman Maroney - *Live in Concert* (Kadima Collective, 2001/2008)
- Denman Maroney - *Gaga* (Nuscope, 2006)
- Denman Maroney Quintet - *Udentity* (Clean Feed, 2008)



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| WED AUG 11 RALPH ALESSI QUARTET <small>JASON NODAN - BREW DRESS - MARGRET WHITE</small> |
| THU-SUN AUG 12-15 JEFF "TAIN" WATTS QUARTET <small>STEVE WILSON - DAVID KILGORE - JAMES DENIO</small> |
| MON AUG 16 MINGUS BIG BAND |
| TUE & WED AUG 17 & 18 CINDY BLACKMAN: EXPLORATIONS <small>ANTHONY HENNY - MARK SHIFF - JACQUELLE COITTE - ROSEANNA CARTER</small> |
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| MON AUG 23 MINGUS ORCHESTRA |
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| TUE AUG 31 MOUTIN REUNION QUARTET <small>NICK MAROTTA - PIERRE DE BETHMANN - FRANCOIS MOUTIN - LOUIS MOUTIN</small> |

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HERMETO PASCOAL

MUSIC UNIVERSAL

by Matthew Miller



This past June, Hermeto Pascoal celebrated his 74th year of music making. The date fell on his birthday, but that was no coincidence. "The first sound I made was when I was born, crying," the musical sage remarked in an interview last month, through a translator, referring to his sound and technique. "I was born with this natural gift." While most artists can point to events and experiences in childhood that played a part in shaping their subsequent art, Pascoal points to the moment of his birth in the rural state of Alagoas in northern Brazil as the beginning of his life as a musician. "I'm self-taught. I have always been a curious person and life has been my teacher."

Does artistic genius spring from the individual or is some larger force operating through an open conduit? The question is moot of course but looms over any investigation of Pascoal's music, as it does for any artist whose deeply personal music resonates universally. Ultimately, Pascoal seems content to obliterate any artificial barrier between the individual and nature: "I discovered the sensibility of the animals, my relationship with nature, making natural instruments, playing with water..." he explained, countering the insinuation that his was an isolated childhood. "There was no electricity, nor radio where I lived until I was 14 years old, [but] I felt completely integrated, not isolated, with people, with nature."

The pianist, archivist and long-time collaborator Jovino Santos Neto brought this point into even sharper focus in an interview last month. "His talent is really an amazing ear, [an ability] to connect with sound." Santos Neto, a native Brazilian and member of the first generation in his country to grow up idolizing Pascoal and the music he and artists like Airto Moreira, Flora Purim and Humberto Clayber were introducing to an increasingly global audience, was an integral member of Hermeto Pascoal e Grupo from 1977-92. For the past 20 years, he has undertaken the monumental task of transcribing and cataloguing Pascoal's prolific output as a composer.

"It's kind of like how they used to build cathedrals in the middle ages," Santos Neto remarked, referring to his work as Pascoal's archivist, "You take like four generations of people - it's that kind of work and just as important." Santos Neto's work as a scholar and, what he calls, "an apprentice" of Pascoal's music gives him a privileged insight into the workings of an artist he is quick to add to the pantheon of groundbreaking musicians of the last two centuries. "The connection with the folkloric music of Brazil, how he was able to elevate that to a really high, universal standard, without corrupting it" is quite rare, Santos Neto explained.

Santos Neto added a new perspective to Pascoal's early years. "In the northeastern part of Brazil - maybe because the terrain is so rugged; not lush and tropical, but very dry - it was a hard life, you know; people living from the land. It really - by natural selection - created highly individualistic people. The ability to create something with little is inherent to the people of that region. So if you put that together with Hermeto's

talent and genius, I think you really have the genius of his personality, his musical contributions."

From this arguably auspicious beginning, Hermeto moved with his family at the age of 14 to Recife, a city with an incredibly rich musical tradition, where he absorbed the rhythms of Maracatú and frevo from the likes of Clovis Pereira, César Guerra-Peixe, Duda and Sivuca and then on to Rio in the late '50s. Asked about his experience in Rio, Pascoal sited the dizzying array of musical talent living in the city at the time. "I moved to Rio because it was well known. There I played accordion at first with Pernambuco do Pandeiro in Mauá Rádio and, at night, piano with Fafá Lemos in his nightclub. After that, I played piano with the great Maestro Copinha in the Excelsior Hotel."

Additionally, Hermeto was beginning to make connections with musicians who would figure prominently in his ascent to worldwide recognition. "I met Airto and Humberto Clayber playing at night in jam sessions," Pascoal remarked. Airto and Clayber - along with Theo de Barros - were already members of the group Trio Novo, but were quick to change the name to Quarteto Novo in order to include the fantastically talented newcomer. The group was instrumental in introducing Pascoal and Moreira to audiences in Brazil and beyond, though they only recorded one eponymous album in 1967.

It would be Moreira who would indirectly launch Pascoal onto the world stage by bringing his friend backstage at a concert to meet his new boss, Miles Davis. "Airto played in Miles' band," Pascoal recalled, "and I was there to make the arrangements of my compositions and to record them with Airto and Flora. Before the concert, Miles saw me and came to me because he felt it should happen and since then, we became musical and spiritual friends." Hearing Pascoal's mastery of piano and a wide-range of both conventional and handmade instruments, Davis didn't hesitate to offer him a place in his band. Pascoal's subsequent work with Davis, especially the album *Live/Evil* catapulted him to international acclaim.

In the nearly 40 years since debuting with Davis, Hermeto has toured the world with his own groups, released a truly diverse array of albums - including classics like *Slaves Mass* in 1977 and *Brasil Universo* in 1986 - and maintained a prolific output as a composer. "Hmm," murmured Jovino Santos Neto, trying to assign a number to his mentor's output, "when I left [the band] in 1992, our estimate was that he had around 3000 pieces, but he never stopped. Now, when I meet him...he just hands me a notebook and says 'this is some stuff I've been doing.' This is a notebook filled from top to bottom with music."

Pascoal's prodigious output has done more than fill Santos Neto's free time in the last 40 years. Generations of musicians across the world have come up listening to and incorporating Pascoal's unpredictable melodic lines and sumptuous ballads into their own repertoire. For the New York based guitarist/vocalist Richard Boukas, hearing Pascoal's music for the first time was a game changer. "It was in

the mid '70s," Boukas recalled in an interview last month, "when I was developing my bebop playing, yet at the same time investigating the rich traditions of Brazilian and AfroCuban music." A fan of the vocal sambas and bossa novas of João Bosco, Emilio Santiago, Ivan Lins, Chico Buarque and Johnny Alf, Boukas was nonetheless floored when he borrowed an LP of Pascoal's music from a friend. "Once I got a taste of Hermeto's material, I knew immediately he was a unique genius and creative force."

In the ensuing decades, Boukas' instrumental and vocal work, along with his output as a composer and arranger have been influenced by Pascoal's music; this in turn has led to a particularly fruitful and ongoing musical relationship with Santos Neto. Boukas has also passed his love of Pascoal's music and Brazilian music as a whole, to musicians at the New School since 1995. "I established the Brazilian Jazz Ensemble at the New School Jazz Program to expose young jazz musicians to Brazil's wealth of regional grooves and composers," he explained, "Hermeto being at the top of that list initially." Over the years, the group's repertoire has evolved to cover the different aspects of Brazil's uniquely rich musical heritage but has never strayed from Pascoal's open-ear example.

"Hermeto has a natural gift for discovering the potential talent in a young musician," remarked Santos Neto to journalist Bruce Gilman. "He knows how to make that talent grow and mature." Perhaps the most overlooked aspect of his otherworldly talent, Pascoal's mentoring skills have never escaped his dedicated pupils. "It's not about him, it's about the music - and there's a big lesson there for all bandleaders," Boukas remarked. The egoless aspect of Pascoal's music was a recurring theme throughout the interviews for this article and seems to lie at the heart of this deeply resonant music. Hermeto has another phrase for it: *música universal* or *Universal Music*. "I live in the present and keep composing, playing with four different groups. I [just] recorded my second CD in duo with [wife] Aline Morena. This Universal Music is played in all (the) world!" ♦

For more information, visit hermetopascoal.com.br. Pascoal is at Symphony Space Aug. 5th and Damrosch Park Aug. 6th as part of Lincoln Center Out-of-Doors. See Calendar.

Recommended Listening:

- Quarteto Novo Group - *Quarteto Novo* (EMI-Odeon, 1967)
- Hermeto Pascoal - *Hermeto* (Cobblestone-Muse, 1972)
- Hermeto Pascoal - *A Música Livre de Hermeto Pascoal (Free Music by Hermeto Pascoal)* (Verve, 1973)
- Hermeto Pascoal - *Slaves Mass* (Warner Bros.-Collectables, 1977)
- Hermeto Pascoal - *Cérebro Magnético* (Warner Brasil, 1980)
- Hermeto Pascoal/Aline Morena - *Chimarrão com Rapadura* (Gaueste, 2006)

Kees Hazevoet

by Clifford Allen



'60s



'10s

Multi-instrumentalist Kees Hazevoet was born in Amsterdam in 1948 and grew up in a family that welcomed musical expression and an appreciation of

nature. Hazevoet began his studies on piano quite young. "I liked to play in the open air, so I bought myself a trumpet and a few years later a clarinet. We lived on the edge of town and there was still plenty open space around. My parents listened to the popular classics - there were also records by Glenn Miller, Erroll Garner and Louis Armstrong in the house, which I liked a lot as a kid." As a teenager, Hazevoet quickly became interested in jazz, listening to American beboppers and avant garde players and was immediately attracted to the drummers. "Art Blakey was an early favorite and later the other greats [Philly Joe Jones, Elvin Jones, Kenny Clarke, Shadow Wilson, etc.] as well. Around 1963, I started playing with neighborhood friends. In 1964, I heard Albert Ayler and Sunny Murray in Amsterdam. That did it for me."

By age 16, Hazevoet was taking the jazz classes offered by reedman Theo Loevendie and soon after developed an association with the bandleader Willem Breuker. "I first met Willem at Free Jazz Inc., which resided at a squatted building in the center of Amsterdam in 1965. The next year, Willem began organizing his large orchestra and asked me to join on piano. Rehearsals [involving up to 20-25 musicians] were in the small basement at Willem's parents' house. One journalist liked what I was doing with Hans Dulfer's group at a concert at the Stedelijk Museum in early 1967 and headlined his newspaper review 'Strong piano playing by Kees Hazevoet.' People started asking 'who is this guy?' and I was introduced to many of the more traditional musicians. I was very young and very lucky."

Hazevoet began co-leading groups with Dulfer, baritone saxophonist Henk van Es and others in the late '60s and in 1970 recorded his first album as a leader, *Pleasure* with saxophonist Kris Wanders, bassist Arjen Gorter and drummer Louis Moholo in the rhythm section. "I asked Louis Moholo, who happened to be in town, to do the *Pleasure* recording with us. As for the 'artist-produced' part, this was just because no

one else would let us make a record, so we did it ourselves. A friend of mine printed the sleeves by hand at no costs and we distributed the discs ourselves. We got some good write ups and hence some gigs for the group." Later records were also self-released on imprints such as KGB (*Unlawful Noise*, a 1976 larger ensemble) and Snipe (*Calling Down the Flevo Spirit*, 1978), both of which are very individual documents of the Dutch free music impulse. Rather than the theatrical characterizations of Breuker's work or the Instant Composers' Pool, these recordings have a meaty energy that's quite singular. Hazevoet puts it simply: "I never was enthusiastic about the 'nationalist' fervor displayed by some of the guys. First, I am not a nationalist and second, I really liked American jazz music in all its forms, from King Oliver to Albert Ayler. That's what inspired me, not Europe."

Calling Down the Flevo Spirit is special as Hazevoet's last recording and an intimate series of duets with drummer Han Bennink, going back to a raw and also somewhat quaint approach to improvisation. "I wanted it to sound 'primitive', which I think it does. I used to play a lot in the outdoors on my own."

Being in nature became a more direct part of Hazevoet's life in the ensuing years, as he left music to become a world-renowned biologist specializing in the fauna of the Cape Verde islands. "I just had enough of the music scene. I always had a kind of scientific mind and approach towards music, like exploring the world of sound and different methods of creating and organizing it. Having to spend the rest of my life traveling to all these boring places and do your act on demand just didn't appeal to me. Of course, I hadn't felt like that all the way, but towards the late '70s I certainly did. Moreover, I didn't want to depend on subsidies for the rest of my life."

"In the early '80s, I went to Africa [Mauritania, Senegal and Guinea]. I always wanted to go there and I loved it. I heard and saw some fantastic drumming and dancing there. At the same time, I was after the birds and other beasts. In 1986, I first came to Cape Verde and I liked it. I figured out a way to do some research there and took it to the Zoological Museum of the University of Amsterdam. In 1996, I received a PhD for my work in Cape Verde. In January 1998, I moved to Lisbon, Portugal, which is more relaxed than northern Europe and also closer to Cape Verde. As for biology, I think of it as a strictly historical endeavor. I'm interested in deep time and patterns of diversification in conjunction with geology." Hazevoet now lives part of the year in Lisbon and part in São Vicente, Cape Verde, with his family and while he no

longer plays music, remains tapped in to the vital, generative aspects of natural creativity. ♦

Recommended Listening:

- Willem Breuker - *Contemporary Jazz from Holland* (Relax, 1966)
- Hans Dulfer - *Candy Clouds* (Catfish, 1970)
- Kees Hazevoet - *Pleasure* (Peace-Atavistic, 1970)
- Haazz and Company - *Unlawful Noise* (KGB, 1976)
- Han Bennink - *Calling Down the Flevo Spirit* (Snipe Sound-Atavistic, 1978)



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LEST WE FORGET

Booker Ervin (1930-1970)

by Ken Waxman

Most advanced of the fabled Texas tenors, Booker Ervin was able to adapt the state's distinctive bluesy and gutsy tenor saxophone style to the advanced compositions of bandleaders such as bassist Charles Mingus. Yet as the classic mid-generation jazzman, his playing was deemed too traditional by the avant gardists and too far out for the mainstreamers.

A late bloomer, Ervin, who played trombone in high school, only took up the tenor saxophone during an Air Force stint in the late '40s. He took to it so well that by the end of that decade he was a professional, working with various R&B aggregations throughout the country. Gigging in Pittsburgh, he discovered a like-minded player in pianist Horace Parlan and the two set off for New York, where by the end of the '50s

both had joined Mingus' Jazz Workshop. Ervin would stay until 1963 working alongside players such as alto saxist Eric Dolphy and pianist Jaki Byard. Ervin's heavy-toned, impassioned playing is featured on such classic Mingus albums as *Blues and Roots*, *Mingus Ah Um* and *Mingus Mingus Mingus Mingus Mingus*, soloing on tunes like "Goodbye Pork Pie Hat" and "Wednesday Night Prayer Meeting".

After leaving Mingus, the saxophonist was on-call as a valued sideman for pianist Andrew Hill, organist Don Patterson and pianist Randy Weston, who utilized his primitive-modernism on two seminal sessions, *Monterey '66*, recorded at the California jazz festival, and *African Cookbook*, which successfully linked modern jazz with its musical antecedents in the Third World.

Ervin recorded as leader for a variety of labels, including Savoy, Blue Note, Candid, Bethlehem - the self-explanatory *The Book Cooks* - and most notably Prestige. Using some combination of Byard, bassist

Richard Davis and drummer Alan Dawson, these Prestige sessions - entitled *The Freedom Book*, *The Song Book*, *The Space Book* and *The Blues Book* - showcased a mature stylist able to work his way through a tender ballad and a hard-toned blues with the same facility. Plus as someone able to hold his own with the likes of Dolphy, Byard and Mingus, Ervin's harmonic, textural and rhythmic conceptions were more attuned to experiments than more traditional tenor sax giants such as Dexter Gordon, with whom he also recorded.

During the last five years of his life Ervin was among the many jazzmen who found work in Europe as well as North America, although he was never tempted to move overseas permanently. He died of kidney disease at 39 in New York City. His legacy as an accomplished and forthright player was such that Parlan, who put down roots in Europe, recorded *Lament For Booker* (Enja, 1975), which coupled Parlan's musical meditation saluting his old friend with a blues Ervin recorded himself a decade earlier. ♦

Improvisation

by Oliver Lake

Improvisation is a composition that takes place 'in the moment'. It combines performance with communication of emotions and instrumental technique as well as spontaneous response to other musicians and the environment. Creating in real time, organizing, composing, using your musical vocabulary - in my case that vocabulary is centered around the music that is called jazz. We also use improvisation in all aspects of our daily lives. The direction we choose to flow, whether musically or otherwise; it's about the choices we make. How we arrange those notes, sounds, growls, squeaks, hollers, life choices, etc. We have to be able to turn on a dime, adjust and resolve.

Improvisation is a skill and depends on instrumental technique and performance. There are musicians who have never improvised and other musicians who have devoted their entire lives to improvisation. The greater part of my musical life has been dedicated to improvisation. World Saxophone Quartet and Trio 3 are two of the groups that I have been improvising with for many years. When I am improvising, that's when I'm most exhilarated. I like to think of many compositions as excuses to improvise.

When improvising, I reach the highest level, when I 'get lost in the music', when it feels as if I'm not the one playing the instrument. Something is being channeled through me, "a spirit possession", surprising myself and making me wonder "did I play that?" Those are the best times for me as a creative improviser. This level of improvisation does not happen for me all the time, but when it does, it's great! Some musicians strive to have their compositions sound like improvisations. I think this is very difficult to achieve because the spontaneity isn't there, as it exists when you are 'in the moment'. Once you start to read the music, you are one step removed from the source, that space where you don't have an inkling of what's going to happen next.

I set a goal for my improvisations and that goal is pure communication. I know this is reaching for the stars, but nonetheless, this is my destination. As we know, music has the power to inspire and heal the world. Audiences are aware and know when you are

sincere, honest and playing from your heart. Over the years I have learned that musicians who are honest in their improvisations will reap the benefits of that honesty.

In 1977, I traveled to Guyana, South America, went deep into the bush. After a few days I decided that I wanted to perform a solo concert for the indigenous people who lived there. A friend said, "oh you can't do that, they don't understand jazz, especially, solo saxophone." I said it won't be a problem, they will be able to tell that I am playing from my heart. The next day, 30 or 40 Indians attended the outdoor concert. They came with their families and used 'fire on a stick' as their only source of light (no electricity) and the concert was a big success! I had made a pure communication. It was not about understanding my improvisations; it was about direct communication and the exchange of energy that occurred. That is the power of the music.

Improvisation is a conversation, a collaboration of sorts. You also have to listen, know when to leave space, when to interject. The more you improvise, the more confident you become. It is also important to find your own unique voice, your sound! There are musicians who can be identified after they play three or four notes. WHY? - because they have found their sound. This has to be stressed to all the young improvising musicians. All great musicians/improvisers have their own personal voices and are always recognizable. You must find your own voice!

Some quotes from improvising musicians:

"When you hear music, after it's over, it's gone, in the air. You can never capture it again." - Eric Dolphy

"It's composing organizing, varying and performing simultaneously." - Andrew Cyrille

"For me, music and life are all about style." - Miles Davis

"Art is dangerous. It is one of the attractions: when it ceases to be dangerous you don't want it." - Duke Ellington

"You've got to find some way of saying it without saying it." - Duke Ellington

"We're just beginning to learn the importance of music in our society." - Lester Bowie

"I never even thought about whether or not they understand what I'm doing...the emotional reaction is all that matters as long as there's some feeling of communication. It isn't necessary that it be understood." - John Coltrane

"You have to know composition to be a good improviser." - Roscoe Mitchell

"All musicians are subconsciously mathematicians." - Thelonious Monk

"Even when you write it, someone's got to play it. So if you can play it and bypass all the rest of the things, you're still doing as great as someone that has spent forty years trying to find out how to do that. I'm really pro-human beings, pro-expression of everything." - Ornette Coleman

"It was when I found out I could make mistakes that I knew I was on to something." - Ornette Coleman

"Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that's creativity." - Charles Mingus

"You must surrender whatever preconceptions you have about music if you're really interested in it." - Cecil Taylor ♦

For more information, visit oliverlake.net. Lake is at Birdland Aug. 17th-21st with Trio 3 and Jazz Standard Aug. 24th-25th with his organ quartet. See Calendar.

Oliver Lake attributes much of his diverse array of musical styles and disciplines to his experience with the Black Artists Group (BAG), the legendary multi-disciplined and innovative St. Louis collective he co-founded with poets and musicians over 35 years ago. Additionally, as a co-founder of the internationally acclaimed World Saxophone Quartet in 1977, Lake continues to work with his various groups and collaborations with many notable choreographers, poets and a veritable Who's Who of the progressive jazz scene of the late 20th century, performing all over the US as well as in Europe, Japan, Africa and Australia. Always a strong proponent of artist self-empowerment and independence, in 1988 Lake founded *Passin' Thru, Inc.*, a 501(c)(3) non-profit, dedicated to fostering, promoting and advancing the knowledge, understanding and appreciation of jazz, new music and other disciplines in relation to music.

VOXNEWS

by Suzanne Lorge

Few singers have the ability to improvise as expansively as **Jay Clayton**. She can do a traditional scat on a tune from the Great American Songbook just as easily as she sings out on a free solo; on her gigs she often uses a digital recorder to create a layered, improvised composition of harmonic and contrapuntal lines. And sometimes she'll just take a short, infectious melody and have the audience riff on it with her.

On her 2008 album *The Peace of Wild Things: Saying and Singing The Poets* (Sunnyside), Clayton explored the edgier, more adventurous side of vocal improv, with lots of electronic effects and percussive vocal rumblings and startling exclamations. You won't find any standards - or standard vocal interpretations - here. But Clayton is nothing if not surprising; this past July, in a seeming creative reversal, she released *In and Out of Love*, also for Sunnyside - a collection of simple, straight-ahead jazz tunes backed by guitar (Jack Wilkins) and bass (Jay Anderson). The two discs stand in superb contrast.

The constant in all of Clayton's work is her

emotional attachment to the material. If she doesn't feel it, she doesn't sing it. This willingness to turn herself inside out is what makes Clayton's work so appealing, no matter how out she goes. (This is no small statement. Not many singers can win over a mainstream audience doing eclectic free improvisations; Clayton is that rare singer who can.)

Good thing that versatile jazz singers like Clayton are also out there teaching. **Sheila Jordan**, Clayton's longtime pal and co-educator, also is a dedicated jazz instructor and this summer she joins the ranks of the talented group of teachers at the Litchfield Jazz Camp. Along with Jordan on the staff of voice teachers there this year are the accomplished **Carla Cook** and recent NYU-grad **Nicole Zuraitis**. The jazz camp always culminates in three days of music-making: This year the Litchfield Jazz Festival's lineup features singers **Denise Thimes** (Aug. 6th) and **Joanne Pascale** (Aug. 7th). See litchfieldjazzfest.com for more info.

CD snippets: On *Standards & Other Pieces* (Daybreak) **Fay Claasen** enthralls with a bebop solo on "Perhaps"; sweet-voiced **Paulien van Schaik** seeks redress for all broken hearts on "If You Never Come To Me" from the album *Tenderly* (Challenge) and **Hilary**

Kole is the luckiest singer around, appearing on two tracks with Dave Brubeck - "These Foolish Things" and "Strange Meadowlark" on *Duets* in addition to her just-released *You Are There*, both on Justin Time.

Other recorded good things: Bassist/vocalist **Esperanza Spalding's** *Chamber Music Society* debuts Aug. 17th on Concord; **Maryann de Prophetis** shows off her considerable free improv abilities on *Lilacs In Winter* (Blue Music Group) and **Elisabeth Lohninger** offers a jazz take on pop tunes on *Songs Of Love and Destruction* (Lofish).

Good things in clubs: New Orleans singer **Cindy Scott** heats up the Metropolitan Room Aug. 7th; powerhouse **Cathy Rocco** plays Bemelmann's Bar at the Carlyle Hotel Aug. 15th and **Nellie McKay** hits the Highline Ballroom Aug. 29th. At the jazz-only clubs you can hear **Sarah Gazarek** at Jazz Standard Aug. 10th; **Nnenna Freelon** at Blue Note Aug. 29th and **Champion Fulton** at Smalls Aug. 31st.

Really good free things outside: Recent discovery **José James** at Lincoln Center Out-of-Doors Aug. 4th then **Jimmy Scott** and **Catherine Russell** at the Charlie Parker Jazz Festival Aug. 29th at Tompkins Square Park. (Free doesn't get much better than this.) ♦

Hot Cup

by Kurt Gottschalk

It's not the most unusual thing to find a couple of cover bands at a Brooklyn bar and at least at such an eclectic club as Zebulon it might not be so rare that Velvet Underground and Merle Haggard tribute bands should appear on the same bill. But when the night is a double release party for two new records out on what is purportedly a jazz label, things start to get a little more rarefied.

The bassist for both bands on this June night was also the man behind that label, Hot Cup Records, and the driving force behind its most popular act, the reverent bastardization of hardbop known as Mostly Other People Do the Killing. Besides leading MOPDTK, Moppa Elliot backs a small coterie of bands with a rotation of members including trumpet phenom Peter Evans, talented baritone saxophonist Charles Evans and award-winning altoist Jon Irabagon, multi-faceted guitarist Jon Lundbom and the adrenaline-soaked, testosterone-laced drummer Kevin Shea. And with this variety of projects and players, Elliot is busily questioning the lines drawn around perceived genres in music and the ways in which humor can be used to smudge those lines.

"I really don't think playing straightahead harmonic jazz tunes in 2010 is valid," Elliot said. "I've

got a stack of Wayne Shorter records at home if I want to listen to that. Doing that now, when you're not covering anything new, doesn't tell me anything about what it's like to be alive now."

Elliot doesn't claim to be alone in the push for relevance. He acknowledges others in a striking new generation of players in New York who are remodeling the tradition for their own use. But the Hot Cup brand is unique - and sometimes disparaged - for its interest in garnering laughter along with the applause.

"When I listen to Jason Moran or Mary Halvorson or Vijay Iyer, even when I don't like it, they're trying something," he said. "There isn't enough encouragement of that. I don't think people think through what they're doing enough. I mean, I think it's really good to have repertory bands. If you're going to have a Miles repertory band, great, do it."

His MOPDTK uses some of the trappings of repertory. The album covers and liner notes send up the great sides of the '60s. And while the quartet can do a burning take on Dizzy Gillespie's "Night in Tunisia", it's likely to be preceded by an uproariously vulgar, uncomfortably orgiastic drum solo by Shea. And the annual "Yulenog" releases hover between the charming, offensive and insipid, with titles like "And I am Telling You I am Still a Virgin".

"I think a lot of people think humor somehow negates what you're doing, like you can't be serious, like Weird Al," he added. "Although I take Weir Al seriously."

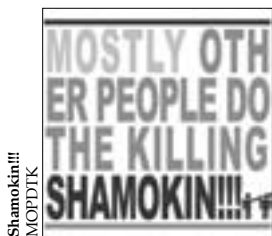
The anything-goes attitude that Hot Cup promotes stems, at least in part, from what Elliot referred to as "a month of epiphany" in college, when he discovered Han Bennink, Misha Mengelberg and the Instant Composers Pool, bolstering his listening with Kevin Whitehead's excellent 1998 book *New Dutch Swing*. It was also in his final year at Oberlin that he met Peter Evans and self-released his first record, marking the first hints of his band and label.

"That year was when all the stuff we do, in a sense, stems from," he said. "We were both reading all kinds of books and listening to all kinds of music and trying to annoy as many people as we could."

Elliot graduated with a degree in composition in 2002 and moved to New York, the self-produced CD *Pinpoint* in hand as a resume. He soon realized he was more interested in working on his own projects and teaching music (he currently works at St. Mary's High School in Manasset, Long Island, not far from his Astoria, Queens, home) than he was in trying to gig to make ends meet. Evans followed a year later and as their circle of friends and New York bandmates grew, so did the label.

And while Elliot and company aren't afraid of a little offbeat humor, it's not like everything the label releases should be filed under 'funny'. Puttin' on the Ritz's rendition of the Velvet Underground's 1968 album of rock bombast *White Light/White Heat* (released on vinyl only) crosses well into the terrain of

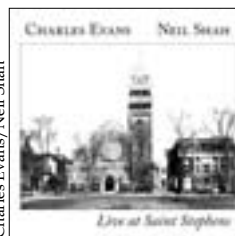
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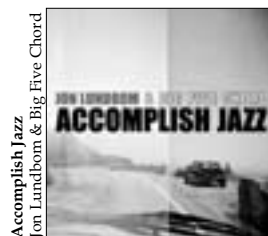
Shamokin!!!
MOPDTK



White Night/White Heat
Puttin' On The Ritz



Live at Saint Stephens
Charles Evans/Neil Shah



Accomplish Jazz
Jon Lundbom & Big Five Chord



Forty Fort
MOPDTK

LISTEN UP!

Born in Kyoto, Japan, pianist **MIKI HAYAMA** has performed with various artists including Kenny Garrett, Ralph Peterson, Aretha Franklin, Nnenna Freelon, Valery Ponomarev, Vincent Herring, Kiyoshi Kitagawa, Sean Jones, Victor Lewis and Tia Fuller (to name a few) since settling in New York in 2003. She has performed at Jazz Gallery, Blue Note, Birdland, Jazz Standard, Iridium, Smoke, Smalls, Zinc Bar, 55Bar, Fat Cat and Dizzy's Club.

Teachers: Some classical piano teachers. And I studied basic jazz piano with Sadayasu Fujii in Japan and studied from records by myself. After moving to New York, I had a chance to play many sessions with Kenny Garrett who taught me beyond my knowledge.

Influences: Too many to name! But on the jazz piano: Lennie Tristano, Bill Evans, Phineas Newborn Jr., Wynton Kelly, McCoy Tyner, Hampton Hawes, Herbie Hancock, Chick Corea, Keith Jarrett, Brad Mehldau and Geri Allen.

Current Projects: Leading my Trio and Quintet and playing in Mimi Jones Band, Pauline Jean Group, Sage, Vitaly Golovnev Group and occasionally Nnenna Freelon Group and Cathedral Baptist 100 Gospel Choir.

By Day: Practicing piano and finding some new things, learning songs for choir, watching CNN News and cooking.

I knew I wanted to be a musician when... I saw a

movie [*The Sound of Music*] when I was 11 years old.

Dream Band: I am satisfied with my bands now but I would love to play with Roy Haynes, Jack DeJohnette and John Patitucci.

Did you know? I used to have two nicknames. One is "Be" when I was in junior high because I was big fan of The Beatles at that time. Another one is "Lion" when I was at elementary school because of my curly hair.

For more information, visit mikihayama.com. Hayama is at Dizzy's Club Aug. 10th-14th. See Calendar.



Miki Hayama



Marcos Varela

Born in Houston, bassist **MARCOS VARELA** attended the highly acclaimed HSPVA and then moved to New York in 2004. He has shared the stage with Billy Hart, Charli Persip, Winard Harper, George Colligan, Jacob Sacks, EJ Strickland, Junior Mance, Bruce Barth, Tyshawn Sorey and Victor Jones, to name just a few. Most recently Varela has scored music for the films *Greenwich* and *11th* and *Roots in Water*, the

latter featured at the 2010 Tribeca Film Festival.

Teachers: Ron Carter, Michael Moore, Rufus Reid, Ben Street, Boris Kozlov, Mark Helias.

Influences: Charlie Parker to The Pixies, Coltrane to Pharrell, Hank Jones to Jimi Hendrix, Stevie Wonder to Nick Drake, James Brown to Wayne Shorter.

Current Projects: Marcos Varela/Caleb Curtis Quintet, Brad Leali Quartet, Bruce Cox Trio/Quartet, Waldron Ricks Quartet, Meilana Gillards Fine Print, Billy Hart Academy Sextet, Steve Hall Quartet, Evan Arntzen Quartet, Umar Bin Hassan (The Last Poets).

By Day: Practice, write music for film and TV and teach some private lessons.

I knew I wanted to be a musician when... I heard Paul Chambers playing on Miles Davis' live 1958 recording of "My Funny Valentine" from *Jazz at the Plaza*.

Dream Band: Herbie Hancock, Paul Motian, Lee Konitz and Wayne Shorter.

Did You Know? When I was younger I used to be a competitive archer on a national level.

For more information, visit marcosvarela.net. Varela is at *The Kitano* Aug. 12th with Lauren Sevian, *Bar Next Door* Aug. 14th with Bruce Cox, *Miles' Café* Aug. 26th as a leader and *Antibes Wednesdays* with Alex Terrier. See Calendar and Regular Engagements.

Suoni Per Il Popolo

by Mathieu Bélanger



Evan Parker & Gerd Dudek

2010 marked the tenth anniversary of the Suoni Per Il Popolo Festival. How time flies! In those ten years, the Suoni, as it is often referred to by regulars, established itself as one of the most important and interesting events when it comes to improvised and other forms of experimental music in Montreal, but also in Quebec. Actually, one can't help but to speculate whether there is a correlation between the always decreasing room giving to more experimental forms of jazz at the Montreal Jazz Festival - as clearly exemplified by the total disappearance of the Contemporary Jazz series - and the maturing of the Suoni Per Il Popolo.

This tenth edition was characterized by one major change in that it was shorter than previous editions, which ran for the whole month of June. Indeed, this year it lasted a 'mere' 18 days, that is from Jun. 6th-23rd. In retrospect, this decision seems wise even though it meant fewer concerts could be presented. The Suoni Per Il Popolo felt more like a festival than just a month with a higher-than-usual concentration of improvised and experimental music.

As in previous years, most of the program was divided into series. There were two in 2010. The first, called "Imagine the sound", was dedicated to jazz. It featured, among others, the trio of Kidd Jordan, William Parker and Hamid Drake, the first visit to Montreal of Ken Vandermark's Frame Quartet and the return of the long-running Vandermark 5.

Still, the highlight of the series was a three-night stand by none other than the Globe Unity Orchestra. The first and third nights featured various subgroups. One of those was a trio of pianist and orchestra-founder Alexander von Schlippenbach, bass clarinetist Rudi Mahall and drummer Paul Lytton. Unexpectedly, but not surprisingly considering Schlippenbach's well-known interest for Monk's music and his involvement, alongside Mahall, in the *Monk's Casino* project, many of the jazz legend's pieces were quoted throughout the two sets they performed.

The Globe Unity Orchestra itself performed two sets on the second night of its sojourn. Their performance lived up to expectations in that the musicians' playing sustained a high level of intensity and energy, not to mention their loudness, without becoming monotonous or linear. Crucial in this was the orchestra's ability to create parallel events by forming subgroups on the spot and thus infuse richness into the music by varying its organization. To give a simple example, the trombones and trumpets would often blow some chords in the background of a soloist. This prevented the music falling into the simplicity of a blowing competition over a frenetic

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Vancouver Jazz Fest

by Laurence Donohue-Greene



Han Bennink

Remnants of this year's Winter Olympics were nowhere in sight in this former host city, trekking to and from the Vancouver International Jazz Festival's (VIJF) 40 stages Jun. 25th-Jul. 4th. In place of the since-removed Olympic banners, festival signage was strategically placed and from the first day the focus was firmly directed back onto the Canadian city, not only for its local talent (eg, clarinetist François Houle, cellist Peggy Lee, guitarist Tony Wilson, pianist Paul Plimley, drummer Dylan van der Schyff, etc.), but also the word "International" in the festival name. Global bookings ranged from Denmark (Ibrahim Electric), England (Evan Parker), Finland (Mikko Innanen), Norway (Nils Petter Molvaer), Poland (Tomasz Stanko) and Switzerland (Lucas Niggli) to America (Chick Corea), Germany and Holland.

As for the Germans and Dutch, they not only came close to confrontation in what would have been a highly anticipated South Africa World Cup final but also were passing ships in the night at VIJF's silver anniversary. While the first three days focused on members of (mostly) Germany's historic Globe Unity Orchestra (GUO) in both small group configurations and the ensemble's eagerly awaited concert, the second-week showcased Dutch improvisers, including ICP Orchestra drummer Han Bennink.

Exemplary GUO microcosms included Johannes Bauer and Christof Thewes (trombones), Henrik Walsdorff (alto sax), Jean-Luc Cappozzo (trumpet) and Paul Lytton (drums) at Granville Island's Performance Works. Resembling a New Orleans-style ensemble, their rampant collective improvising quickly turned around any such misconceived notions. There were also unique GUO pairings with Vancouverites. Tenor saxist Parker and Paul Lovens (drums) met German, though Vancouver, resident bassist Torsten Müller for a set-long improvisation that came in waves. At CBC's Studio 700, it was a rare opportunity to hear reedman and original GUO member Gerd Dudek helming a one-time quartet; another one-off featured Rudi Mahall (bass clarinet) and Axel Dörner (trumpet) with Vancouverites Müller and van der Schyff.

At Performance Works, GUO leader Alexander von Schlippenbach's remarkable duo with bassist Barry Guy included a 35+ minute improvisation, the pianist reaching inside his instrument to pluck strings, matching the tone of his partner. Guy, a longtime Swiss resident, was featured at length the first week. In a concert of solos and duos, he and baroque violinist Maya Homburger navigated an intriguing crossroads between contemporary classical and free improvising. The day after, the two played with Houle, a trio with orchestral potential. VIJF's most ambitious project was

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Copenhagen Jazz Fest

by Andrey Henkin



Stefan Pasborg & Alex Riel

It's hard to say what is more remarkable, coming to Copenhagen in the middle of the 32nd edition of its jazz festival (Jul. 2nd-11th): that you've already missed over 500 concerts or that there are still 600 more. And all this in a lovely Scandinavian city easily traversed by foot along the world's longest pedestrian mall, on one of the many free city bicycles or a timely subway and bus system that would give any New Yorker pause. The furthest venues are a paltry seven miles apart but most are clustered in a two-square mile area, good for on-the-go sightseeing and filling up from the countless Pølsevogn, or sausage wagons.

The Copenhagen Jazz Festival is unparalleled in the world for the breadth of its programming. A visitor has so many options the 10 days can seem like festivals within festivals. There is the official t-shirt option: a gaggle of concerts by touring American musicians like Joshua Redman, Kenny Barron, Joe Lovano, David Sanborn, Jason Moran, Herbie Hancock, Bill Frisell and others. Or you can spend your days at the numerous free outdoor concerts at many of the charming squares littering the metropolis. It's even possible to spend days reliving the beginning of the last century by only seeing Dixieland. The options are so many that this Danish capital challenges New York for jazz supremacy, at least for a week and a half.

One of the more compelling routes a visitor can take is to focus their attentions on the indigenous musician population. There are few non-US cities more closely associated with jazz in all its forms than Copenhagen, whether it be local players like late bassist Niels-Henning Ørsted Pedersen or saxophonist John Tchicai with great international careers or the many Americans, Dexter Gordon and Ben Webster most notably, that called the city home. But more recently, there has been a groundswell of exciting younger players operating out of the city. It is to the credit of the Copenhagen Jazz Festival that it features these "unge løver" in dozens of concerts throughout the festival.

Your correspondent chose this latter option, making his way through a warmer-than-usual European summer to hear some of these compelling Danes. Saxophonist Lotte Anker was featured in an expansive trio with American pianist Marilyn Crispell and French bassist Joëlle Léandre at Statens Museum for Kunst. Their 50-minute free-improvised set was most interesting during the pieces when all three began simultaneously and had equal discussions. Electric bassist Peter Friis Nielsen, most known to American listeners from his work with saxist Peter Brötzmann, brought his frenetic style to a trio with younger saxist and drummer Lars Greve and Håkon

(CONTINUED ON PAGE 38)

Bill Dixon was the master of musical aphorisms. Amazingly his style became more and more Webern-influenced, with very individual consequences of course. Bill's music received/gained a specific Webern-esque perfume.

Bill had a great horizon and he was really broad-minded. For instance he understood very well the meaning of my White Line project, a musical search about white lines in the jazz history. He supported it and gave advice.

I lose a close friend and a great inspiration.

- FRANZ KOGLMANN, Trumpeter

Not long after I started playing the trumpet in art school I heard Bill Dixon for the first time. It was Cecil Taylor's *Conquistador*. After the brilliant opening figures and an incredible Jimmy Lyons solo there is a break in the action and there he is - it's really something different; an unmistakable sound, patient and uniquely lyrical yet objective approach. At the time I heard it I had no idea what he was accomplishing, but I knew I loved it and I thought it might be great art.

Over the years, while putting my listening and playing together I realized how tall he stood in the pantheon of great jazz creators. I don't think there is a record that he made that didn't make an impact on me - in fact there are few sounds that have had a greater effect on my life. Working with him and playing his music with Exploding Star Orchestra was a truly unforgettable experience. I will always try to live up to the example of his courageous and singular musical life. Thank you Mr. Dixon.

- JOSH BERMAN, Trumpeter

I first met Bill Dixon in 1961 when Archie Shepp brought him by my loft studio to check out some notation. You see, even then Bill was trying to get clarity with the process between what he heard and played and what he gave to a performer to interpret. Soon after that I found myself in exactly that position playing in various bands that Bill put together to rehearse and perform his music. I enjoyed the whole experience with Bill and it strengthened my efforts in those same areas of becoming more concise with the notation and the additional thing was Bill explaining what he wanted from the performers. He was a natural teacher and communicator.

In 1964 he started a series at a small uptown club, called the Cellar Club (known as the "October Revolution in Jazz"), to present the new music to give exposure and to stimulate discussion. It was not long after this that he recruited Sun Ra, Archie Shepp, Cecil Taylor, Carla Bley and John Tchicai, Paul Bley, Burton Greene and Alan Silva (and I know I am forgetting some other people) to what became known as The Jazz Composers Guild. He had the good intention that with strength in numbers we could get foundation support for our efforts. We presented a series at CAMI Hall called "Four Days in December" and it was very well received. That was followed by an ongoing weekly series of concerts at the Edith Stephen Dance Studio. It ran through Spring 1965 and it helped the reputations of all the composer/musicians who participated. As a result, there were concerts given at MoMA and at the Newport Jazz Festival. And how ironic that I had been thinking about what I would write about Bill as I headed out to a free jam session tonight and it turns out that all three of the musicians - drummer Syd Smart, pianist Eric Zinman and cellist Glynis Lomon - had all studied with Bill at Bennington College and were praising him with no prompting from me. Almost 50 years later and they were saying the same things.

- ROSWELL RUDD, Trombonist

Trumpeter, composer, conceptualist Bill Dixon was one of my earliest and most powerful influences, starting with his weekly Saturday morning Orchestra of the Streets rehearsals on Avenue A and Ninth Street in the mid '60s (attended by a diverse group of players such as Kenny Dorham, Reggie Workman, Warren Chiasson, etc.) and continuing with touring in Europe and recording for Soul Note (particularly *November 1981* and *Son of Sisyphus*).

Bill's music was visual (he was also a very good painter). He could sculpt a complete vision out of just a few notes. I can remember Bill 'calling' each tune with an almost imperceptible movement of his hand (slow drawing arco gesture - ballad; palm facing upwards - uptempo).

His huge influence is still greatly underappreciated. I will miss this most elegant of musicians - Bill Dixon.

- MARIO PAVONE, Bassist

I knew Bill Dixon for 18 years - we first started playing together around 1992. Cecil Taylor recommended me to Bill Dixon. A remarkable man, he's a law unto himself. He's quite self-opinionated of course and an amazing player and organizer who worked extensively with large ensembles and orchestras. In fact he worked with my orchestra, the Celebration Orchestra, 16 years ago. He played a piece that I wrote for him called "The Enchanted Messenger". And I played with him on a few different things - from duets to a quartet with William Parker and Barry Guy. We did quite a few things in between, then I went off to work on my own for a while.

He's a remarkable player. There's nobody I know with language like that and the way he produces it, too - definitely not anybody like him. I admire him musically, his trumpet playing. As a person, he's very individual. He couldn't rest a minute. He was always thinking, doing things.

- TONY OXLEY, Drummer

Bill Dixon is one of the single greatest influences on me (and many of us!) as a brass player. His investigations of timbre and tone, his use of space and silence and his explorations of both the upper and lower extremes of the instrument completely revolutionized the way I approached playing.

As much as his playing influenced me, watching the way Bill led a band and developed music was equally profound. He was a true philosopher of sound. He demanded all the individuals in his band consider and weigh each musical gesture as closely as he did, yet never get bogged down by thinking too much. He demanded that we simultaneously wholly commit ourselves to the ensemble and wholly express our individuality, that we play like ourselves yet play nothing we've ever played before. It was an exhausting, intense and totally thrilling challenge on every level.

Another aspect of Bill's career that continues to be a deep inspiration, in addition to his playing, composing and bandleading, was his artistic integrity and personal initiative. He steadfastly refused to compromise his work in any manner and gave other musicians the encouragement to do the same, to follow their own vision rather than the prevailing trends. He was also such a trailblazer as an organizer; every musician that presents and produces their own work owes him a debt.

I never formally studied with him, but I will always consider him one of my most important teachers; by word and by action Bill clearly defined what it means to be a creative artist.

- TAYLOR HO BYNUM, Cornetist

It was many years ago that I first heard the music of Bill Dixon. His album *The Jazz Artistry of Bill Dixon* was quite often on my turntable in the early '70s. Working with dancers myself, I found Bill's collaboration with dancer/choreographer Judith Dunn of great interest since his art transcended the boundaries of music and dance in special ways. About the project his words were: "We work collectively and independently. The music does not accompany the dance and the dance does not accompany the music. Yet - at the same time it's both."

Many years later I had the pleasure to play with Bill and record two albums - *Vade Mecum I* and *Vade Mecum II*. His methodology in the sessions was similar to that of his dance project, where independent lines made up the whole. Bill again: "I like the accident of purpose sometimes. I actually tell the players sometimes 'do not listen to anyone...don't think at all.' I don't want any thinking in the room. When I want a certain kind of thing, I will suggest that on the instrument; they know how to listen for that."

This was an interesting concept for me since my performing life has been all about listening and thinking. And Bill I always considered as a big thinker whether it be composition, performance or indeed his art. This apparent contradiction of course sets us thinking anyway and Bill in a most generous way pushed us to examine the musical potential from another perspective. His trumpet playing dealt the cards and coaxed us to find solutions.

I am sure many will miss this giant of a man - a gentleman giant that inspired many and my own brief encounter with him on the *Vade Mecum* sessions was indeed an honor and a joyous moment of making music with a master.

- BARRY GUY, Bassist

The Master is gone - the father of the attitude, the warrior for the individual, the knight of the trumpet and the guard of the archive.

The Master is gone - our father and our model, our man with the question and the critic, our light, our hope, our pride. We will miss you and we hope to meet you beyond.

-FRANZ HAUTZINGER, Trumpeter

Bill Dixon was a philosopher, an artist, a renaissance man and a teacher, one of the greatest this country will ever see. As an innovator and a self-made artist and one who was very outspoken about the plight of black artists and black people generally in this country, I identified a lot with his ideas on these matters. He was very vocal about these things and he could be because he was Bill Dixon! Those who are not aware of his work will be astonished at his output of music, writings and paintings.

I worked with Bill for the first time in 2007. He hired me to play in the brass section for his Sound Vision Orchestra performance at the Vision Festival. Since then there were two more projects and the promise of many others if Bill had survived his bout with cancer. Of course he did not.

I would rather sit in one of Bill's rehearsals and listen to him explain for one hour how to play three notes than listen to or play through most people's multi-note, multi-rhythm, multi-sound compositions. Those who had such experiences know what I mean. Here was a man who did not believe in wasting notes or phrases. If there is such a thing as genius Bill Dixon definitely was one of the highest order and this country should be ashamed at its lack of recognition for him.

- GRAHAM HAYNES, Trumpeter

BILL DIXON 1925-2010

Bill Dixon was an artist/magician/shaman of the highest order. His sense of aesthetic was impeccable. As an educator he had the ability to extract music from a student when little or none was thought to be available. After a few months in his ensemble in Madison, 1971, it was obvious that we were dealing with very advanced musical concepts but I felt insecure about some elements of my foundation so I asked Bill to give me a letter of recommendation to get into music school in Boston. By 1974 Boston and I were very tired of each other and one morning I awoke from a dream that was telling me to call Bill Dixon so I did and he said "yeah come on up to Bennington." I went there for the 1974-75 school year. Survival was quite a challenge in Vermont and I was stunned one day when without solicitation Bill slipped me a five-dollar bill. I went back to the room I was renting and cried.

Bill's full time professorial position at Bennington College was made up of half Dance Department and half Black Music Department. I was thrilled when, in spring 1975, he asked me to take his Dance Department position, Music for Dance, while he went on sabbatical. Jimmy Lyons handled the Black Music Department position and the intensive study continued. Bill wasn't happy when, after that, I left and moved to New York. We stayed in touch over the years and again thrilled any time I was asked to be involved in a project.

- JACKSON KRALL, Drummer

When I heard of Bill Dixon's death my first reaction was to spend the afternoon listening to as much of his music as possible. After five minutes of the first record, though, I turned everything off. Something just wasn't right. It was then that I realized that Bill's gift to me as a musician was not his musical language, great as it is, but providing me with a model of an artist searching for a personal voice and pursuing it with great passion. Stereo off and records returned to their shelf, I spent the rest of the day practicing. Thank you Bill.

- NATE WOOLEY, Trumpeter

The Jazz Composers Guild was Bill Dixon's idea. It was a very democratic organization, in the sense that its members ranged from established players to those just starting out. The best thing it did was to produce a series of concerts. Bill had the idea that the guild should produce its own records, but a few of us were already with labels. At one point, attorney Rubin Gorewitz proposed to the group that we could get our own building - because there were so many well-known people involved. So we all went to his office for a meeting, Bill, Roswell Rudd, Cecil Taylor, Mike Mantler, Sun Ra, Carla and I. And in the middle of the meeting, Sun Ra said something like, "I don't know that we need our own building" and that was the end of that. Bill wanted to have all the meetings at his apartment and others wanted it at theirs. The meetings could go for hours. The best thing was the concerts produced.

- PAUL BLEY, Pianist

What he attempted to do with the Jazz Composers Guild was remarkable, had the musicians understood the ramifications of what he was attempting to achieve. The kind of economic slavery that exists now with musicians, working in subterranean caverns called clubs, came out of Africa and would not exist. As an instrumentalist, knowing him since 1952, what he achieved as a flugelhorn player was without parallel.

- CECIL TAYLOR, Pianist





Live at The Matt Bevel Inst.
Blaise Siwula/Dom Minasi
(re:konstrukt)



Connecting Branches
Mambo Mantis
(W.O.O. Music)

by Wilbur MacKenzie

Saxophonist Blaise Siwula has been a constant presence in the creative music scene in New York for decades. His ongoing Sunday concert series COMA (Citizen's Ontological Music Agenda) at ABC No Rio has been a great spot to catch many of the city's best improvisers over the years. Two new discs demonstrate the virtuosic and highly individual saxophone style that distinguishes the work of this tireless artist.

Recorded a decade ago in Tucson, Arizona, *Live at The Matt Bevel Institute*, Siwula's duo with guitarist and composer Dom Minasi, is an electrifying experience, their two instruments blending exquisitely. The duo met in 1996, not long before this recording was made. The atmosphere in Tucson the night of the recording, as described in the liner notes, was focused and intent on the performers and the dynamic energy of the music is indicative of a close synergy not only between the artists, but also the rapt audience. Siwula's "Tendencies in Tandem" opens the album, a quick survey of dense sound clusters, austere unison phrases and quick melodic lines reminiscent of classic Ornette Coleman. Minasi's composition "The Vampire's Revenge" features a characteristically enigmatic head, followed by textural improvisation alternating with lyrical dialogue. The counterpoint in Siwula's "Circle Down" is colorful and poignant, as are the improvisations that ensue. A common theme between all these pieces is an astounding integration between improvisational and compositional styles - elements of "Circle Down" occur throughout the piece, as if woven into the fabric of the improvisations. Minasi uses a very classic approach to tone production on the guitar and abstracts it, with virtuosity and dexterity, to emphasize percussive attacks and sublime harmonies. This matches Siwula's penchant for sharp articulation and brisk vibrato perfectly. It is interesting to hear where the duo has taken their shared vocabularies in the years since this live performance took place.

Like Siwula, saxophonist Bonnie Kane has been a constant presence on the experimental music scene in New York. Her group Mambo Mantis has had slight shifts in lineup over the last few years, but *Connecting Branches* presents an ensemble with a very unified and extremely intense sound, captured during a handful of live performances. The sound is reproduced extremely well, save for the Brecht Forum performance. The remainder of the disc offers a vivid portrait of this ensemble's intensity and shifting dynamics. The "Sea Grass By Moonlight" is a bit of a roller coaster in terms of density and volume, with some odd panning and other post-production. Guitarist Chris Welome often eschews the grace and subtlety that characterizes his quartet records in favor of a deft physicality that contends both with the sax tandem of Siwula and Kane and the powerful drumming of Ray Sage. Siwula and Kane are so closely linked it's often difficult to discern whose arresting bellow is taking the lead. The ensemble demonstrates its subtler side with Kane's lithe flute intro to "Standing Inside the Sounds". The gradual crescendo peaks at seven minutes and dissipates suddenly, then repeats the same transformation in the two-minute rapid-fire coda, as

guitar descends in a frenzy of distorted abandon.

For more information, visit rekonstrukt.com and myspace.com/woomambomantis. Siwula is at The Stone Aug. 1st, ABC No Rio Aug. 8th and Goodbye Blue Monday Aug. 25th. See Calendar.



5 on One
Contact
(Pirouet)

by Joel Roberts



Searching for the
New Sound of Be-Bop
Quest (Storyville)

5 on One is the debut album by what can only be called a supergroup of progressive jazz luminaries: soprano and tenor saxophonist Dave Liebman, guitarist John Abercrombie, pianist Marc Copland, bassist Drew Gress and drummer Billy Hart.

While the members of the quintet, recording under the name Contact, have never played together as a group before, they're far from strangers. Liebman and Abercrombie were part of the '70s fusion group Lookout Farm; Liebman and Hart played together in the group Quest in the '80s; Liebman and Copland have recorded together in duo and quartet settings and Gress is a current member of Copland's trio. That's a lot of history and, along with shared artistic sensibilities and an uncanny musical rapport, it's what separates Contact from many similar and often forgettable, allstar troupes.

This is a truly collaborative ensemble, with each of these strong personalities ceding predominance to the group. The group also shares compositional duties, with each member contributing at least one original tune, mostly intricate slow to midtempo numbers. Copland's "Childmoon Smile" features the pianist's characteristic romanticism while Hart's "Lullaby for Imke" is a simple, beautiful piece that elicits Liebman's most heartfelt tenor work. Gress' meditative "Like It Never Was" starts slowly before building to some ferocious exchanges between Liebman and Abercrombie. While there's a chamber jazz feel to much of the material here, there are occasional forays into more aggressive, freer territory, notably on Abercrombie's Ornette-inspired "Four on One", which showcases some exceptionally vigorous playing from the usually restrained Copland. The single standard on the album is a marvelously inventive, modernist take on "You and the Night and the Music", which turns the familiar ballad into a dark, mildly threatening journey propelled by Liebman's fiery tenor.

25 years ago, Liebman and Hart were part of one of the era's most arresting groups, Quest. Growing out of the partnership between Liebman and pianist Richie Beirach, Quest played a brand of Coltrane-inspired jazz that was ethereal one moment, funky the next. *Searching for the New Sound of Be-Bop* is a two-disc compilation that includes two Quest albums, *Quest II* from 1986 and *Midpoint*, a live recording from 1987, along with *Double Edge*, a duo session of standards Liebman and Beirach made in 1985.

Nearly all the tunes the group performed were penned by Liebman and Beirach, including the modal number "Pendulum", the spacey "Carissima" and the furiously paced "Third Visit". The live recording yields tunes that are even more frenetic and complex, including "The Code's Secret Code" and "The Snow Leopard". Throughout these sides, what stands out is the intense interplay between Beirach and Liebman, who was then playing soprano sax nearly exclusively,

along with flute on occasion.

That intensity is felt even more on the duo tracks, as the pianist and saxophonist radically reinvent tunes by Coltrane, Monk, Sonny Rollins and others. Most memorable of these are a particularly emotional exploration of Monk's "Round Midnight" by Beirach and a rapid-fire, free jazz treatment of Rollins' "Oleo".

For more information, visit pirouetrecords.com and storyville-records.com. Billy Hart is at MoMA Sculpture Garden with Don Byron and Blue Note with Assaf Kehati, both Aug. 1st, The Kitano Aug. 13th-14th with Noah Preminger and Birdland Aug. 24th-28th with Richie Beirach. See Calendar.

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**RECOMMENDED
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- Jamie Begian Big Band - *Big Fat Grin* (Innova)
- Willie Jones III - *The Next Phase* (WJ3)
- Jacám Manricks - *Trigonometry* (Posi-Tone)
- Bernardo Sasseti Trio - *Motion* (Clean Feed)
- Roland Vazquez Band - *The Visitor* (s/r)
- Sean Wayland - *The Show Must Go On* (Seed)

David Adler
New York@Night Columnist

- Jay Clayton - *In and Out of Love* (Sunnyside)
- Rich Corpolongo Trio - *Get Happy* (Delmark)
- Nobuyasu Furuya Trio + Quintet - *Stunde Null* (Chitei)
- ICP Orchestra - *ICP (049)* (ICP)
- Russ Lossing - *Personal Tonal* (Fresh Sound-New Talent)
- Ivo Perelman/Daniel Levin/Torbjörn Zetterberg - *Soulstorm* (Clean Feed)

Laurence Donohue-Greene
Managing Editor, AllAboutJazz-New York

- Jamie Begian Big Band - *Big Fat Grin* (Innova)
- The Engines - *Wire and Brass* (Okkadisk)
- Chris Lightcap's Bigmouth - *Deluxe* (Clean Feed)
- Evan Parker/Barry Guy/Paul Lytton - *Nightwork (Live at The Sunset)* (Marge)
- Thomas/Strid/Thomas - *Wazifa* (Psi)
- Trio BraamDeJoodVatcher - *Quartet* (BBB)

Andrey Henkin
Editorial Director, AllAboutJazz-New York



Waltz for Worms (feat. Grant Stewart)
John Marshall Quintet (Organic Music)
 by Donald Elfman

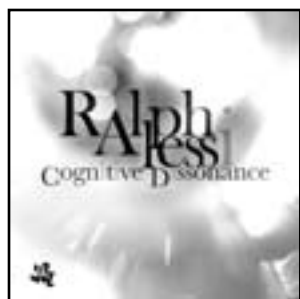
This disc is a knockout - an old-fashioned (in the very best possible sense) jazz quintet album with hip tunes, smart playing and the kind of brevity and sense of swing always delightful to hear. Marshall was a fixture in New York playing with Buddy Rich, Gerry Mulligan, Lionel Hampton and Mel Lewis (and that's just a few!) and his musicianship has always been impeccable: a beautiful boppish sound on trumpet and a way of playing the right stuff for every occasion. Since 1992, he's been the principal trumpet with the WDR Big Band in Cologne.

Waltz for Worms feels like a tribute to the best jazz players, some of whom are not always celebrated. The set opens with Clifford Jordan's "Bearcat", which has two different sets of changes over which the soloists can blow. Marshall and tenor saxophonist Grant Stewart share the head and then Marshall takes off for an extended set of choruses that dazzle with both their virtuosity and their expressiveness. Stewart, a full-bodied New York tenor, is next and, like the leader, he's more interested in playing the tune in a band than he is about showing off. And that's the kind of aesthetic that informs this whole disc.

The title tune is dedicated not to something ghoulish but rather to the veteran drummer Jimmy Wormworth, who keeps the pulse moving constantly. It's a bluesy waltz put into play by the sensitive yet funky piano of Tardo Hammer and the bittersweet tone of Marshall's muted trumpet.

Monk, Sonny Rollins, Jimmy Heath and Jordan represent the bop aesthetic here and it's most assuredly alive and well. But other surprises abound as well. How often do we get to hear music by the great trombonist/arranger Tom McIntosh? His ballad "Malice Towards None" is a gorgeous showcase for all the players. Marshall beautifully states the melody on the classic "Deep in a Dream" and then, with a great sense of fun, sings the rarely heard "I Was a Little Too Lonely". The album closes with the intricate construction and challenging format of George Shearing's bop gem "Conception". The quintet, as they've done for the previous nine tunes, handles it with the kind of assurance that is indicative of the finest jazz groups and the most classic of recordings.

For more information, visit organicmusic.de. Marshall is at Puppets Aug. 5th, Smalls Aug. 6th-7th and Abingdon Theatre Company Aug. 8th. See Calendar.



Cognitive Dissonance
Ralph Alessi (CAMJazz)
 by Elliott Simon

Humans have a tendency to try to achieve consonance when faced with cognitive dissonance. Dissonance results in tension. Yet, without tension there is no

impetus for growth and development. A state of cognitive dissonance can be resolved in one of two ways: change erroneous views and grow intellectually (not easy) or distort one's perception of reality to be more in line with an inaccurate mindset and stagnate (easier than you may think). Trumpeter Ralph Alessi, through his disparate associations with saxophonists Steve Coleman and Ravi Coltrane as well as pianists Uri Caine and Fred Hersch, has no doubt been exposed to a lot of situations that made him self-reflect as an artist. With this latest release he impresses as a leader who has paid attention and grown.

From the opening title cut, with its wonderful use of dissonance in the context of catchy melody and modern jazz styling, Alessi and pianist Jason Moran present these meaty yet compact compositions in a way that instantly grabs your attention. Bassist Drew Gress and drummer Nasheet Waits, who have played with Alessi before, give this effort its punch. Alessi's horn is crisp yet possesses a marvelously rounded tone and Moran blends beautifully with him on the joint trumpet/piano sections. The trumpeter flies through quick changes and looks inward for touchingly beautiful lines as on the worldly "One Wheeler Will", delicately presented take on Sam Rivers' "Sunflower" and initially eerie "Goodbye Ruth's" that is recast as a gorgeously yearning album closer.

Pianist Andy Milne sits in on two tracks, the fast stepping "Sir" and a rhythmically complex version of Stevie Wonder's "Same Old Story". For the most part though, save for "Duel" that does allow for some group groping, these are tightly constructed compositions that are evidence of Alessi's thoughtful a priori direction and obvious growth as an artist.

For more information, visit camjazz.com. Alessi is at Korzo Aug. 3rd with Peter Epstein, Jazz Standard Aug. 11 with this group, Barbès Aug. 17th with Kevin Tkacz and Cornelia Street Café Aug. 21st with Russ Lossing. See Calendar.



I'm New Here
Gil Scott-Heron (XL)
 by Ted Gordon

Spoken-word artists hold a special power in the history of jazz and jazz-influenced music: the narrative of words complements the narrative of a melody with a grounding in history, in context. Gil Scott-Heron's "The Revolution Will Not Be Televised" has cemented itself into the narrative of music and culture in the '70s and has lived on past that decade, sampled by countless DJs and musicians. Since 1994, Scott-Heron has not released an album; now, at age 61, comes a strikingly powerful statement in *I'm New Here*.

Released on XL Recordings and named after a semi-obscure song by Bill Callahan (aka Smog), *I'm New Here* consists of spoken word pieces, ballads and interludes, music like a contemporary hip-hop album. The beats that accompany Scott-Heron's narrative about his upbringing, city life and his personal struggle range from softly-sampled contemporary hip-hop ("Me and the Devil") to a kind of neo-hambone reggaeton ("New York is Killing Me"). Scott-Heron's voice has the quality of an old soul, grit almost bordering on plaintiveness - its mere timbre tells the story as well as the lyrics. This is especially true on ballads such as the title track and "I'll Take Care of You".

Bookending this piece are two spoken-word

tracks entitled "On Coming From a Broken Home"; over a sample from the beginning of Kanye West's "Flashing Lights", Scott-Heron spins an emotional, unrepentant confession of his upbringing and the people he admires. Unlike his political lyrics of the '70s, Scott-Heron is now outspoken about struggles closer to home, less abstracted and more internalized. The music on this disc is also more personal and demands complete attention. At a little over 30 minutes, it is a powerful, succinct statement of a life's worth of blues.

For more information, visit xlrecordings.com. Scott-Heron is at Marcus Garvey Park Aug. 5th. See Calendar.

UNEARTHED GEM



The Unforgettable 1982 Concert
Eddie Thompson Trio (Hep)
 by Terrell Holmes

Eddie Thompson (1925-1986) might not be a household name in America, but he was a true jazz original. Blind from birth, this London-born pianist had a distinctive style and played with unbridled enthusiasm and cleverness. Luckily, a recording of one of Thompson's live dates from 1982 was recently discovered.

Because Thompson was influenced by greats such as Erroll Garner, Fats Waller and Art Tatum, this recording is as much a history lesson as entertainment. Throughout Thompson sprinkles his solos with quotes from other standards and even hints of classical music. The opening of "The Breeze and I", for instance, suggests Monk's "Well, You Needn't" before settling into a solid bop groove. Thompson races through "I Want to be Happy" like a whirling dervish, attacking the Bosendorfer as if his life depended on it. The trio swings lightly at first on "Drop Me Off in Harlem", but toward the middle Thompson takes off on a flight replete with the bass-note grouching he loved so much. The trio's fabulous rendition of "The Shadow of Your Smile" contains elements that reference Tatum, who, like Thompson, enjoyed peeling back the skin of a song to explore its deeper possibilities.

Thompson's solo piano turns are also inventive and daring. He's nimble and clever on "Moten Swing" and his version of "Autumn Leaves" is a tour de force where he displays the talent (and nerve) to put boogie-woogie, stride and echoes of Bach in the same sentence. Thompson's bandmates, bassist Len Skeat and drummer Jim Hall, are consistently excellent throughout this disc and to be commended for keeping pace with the pianist's manic runs.

Although it didn't see the light of day for almost 30 years, the quality of this recording is excellent. (Unfortunately the tape runs out during a beautiful performance of "I Got Lost in His Arms") *The Unforgettable 1982 Concert* captures Thompson at his peak, a man who played with a skill and elation that was enviable, contagious and an absolute pleasure to hear.

For more information, visit hepjazz.com

GLOBE UNITY: HAWAII



Eponymous Bop Tribal (Pass Out)
Ukulele Vibes Abe Lagrimas, Jr. (Pass Out)
New Sounds of Exotica Waitiki 7 (Pass Out)
 by Tom Greenland

Many are aware that New York, on the isle of Manhattan, is the jazz capital, but far fewer know that the music thrives to the far-far west in another island culture: Hawai'i. Traditionally associated with the sounds of pedal-steel and slack-key guitar, ukulele, hula chant and distinctive falsetto vocals, Hawaiians also embrace jazz with an international festival, university ensembles and an active scene around Honolulu's tourist resorts. Three recordings, all with multi-instrumentalist Abe Lagrimas Jr., document jazz activity in the newest United State, celebrating its 51st anniversary.

Bop Tribal's eponymous debut is the most mainstream of the lot, a conservative hardbop date boasting a cohesive group sound and shared sense of immediacy. Driven by the strong soloing of trumpeter DeShannon Higa and tenor saxophonist Reggie Padilla, deftly complemented by energetic exchanges from drummer Lagrimas, the set also features effective writing; Higa's "Jellyfish" and "On the Edge" and Padilla's "Tune 4 April" all suggest classic tunes without becoming derivative.

Lagrimas handles all of the musical chores himself on *Ukulele Vibes*, an all-original set of overdubbed duets (with occasional drums). The overall mood is gentle, lyrical, more concerned with maintaining ambiance than in pyrotechnic playing. There are, however, some heady 'exchanges' during "Baby Drool" and Lagrimas demonstrates his fluency in the bebop idiom with his vibe solos on "Sightings", "Like Two in Love" and "The Search". His ukulele playing mixes Freddie Green-style chunking with fluid arpeggios and riff-driven solos.

The Boston-based Waitiki 7's *New Sounds of Exotica* revisits Tiki culture, a kitschy faux-Hawaiian pastiche of Polynesian cuisine and rum cocktails consumed to a soundtrack of AfroCuban rhythms, exotic percussion, jungle calls, Hawaiian popular ballads, lavish arrangements and jazz. Don't be fooled: this 'background music' is complex and challenging to play. The W7 take their task (and, according to the liner notes, their cocktails!) very seriously, delivering carefully crafted charts with all-acoustic instrumentation and formidable chops. Several members have intimate connections with the tradition: bandleader/bassist Randy Wong watched Arthur Lyman as a child and studied Martin Denny's arrangements while percussionist Lopaka Colon learned the art of bird- and beast calls from his father, who once played with Denny. A cocktail of classic covers and originals, *New Sounds of Exotica* also adds more than a jigger of jazz juice in the improvisations of reedman Tim Mayer and others, but the strongest kick in this musical Mai Tai comes from Lagrimas and Colon, whose playing on "Bali Ha'i", "Voodoo Love" and "Firecracker" is 100-proof.

For more information, visit passoutrecords.com



Annular Gift Vandermark 5 (Not Two)
Live In St. Johann Artifact: iTi (Okkadisk)
 Fox Fire

Ken Vandermark/Barry Guy/Mark Sanders (Maya)
Call Before You Dig: Loft/Köln Sonore (Okkadisk)
 Light on the Wall

Tim Daisy/Ken Vandermark (Laurence Family)
 by John Sharpe

Even though genius is reputed to be 1% inspiration and 99% perspiration, bandleader, composer and reedman Ken Vandermark is in danger of exceeding the work quotient. His boundless energy and appetite for organization sees him helming countless projects each year with a relentless touring schedule. These five albums further confound the equation, with inspiration weighing in at least as heavily as effort on the scales.

Poland figures large as a locale in the reedman's current activity and *Annular Gift* is the Vandermark 5's third outing to be recorded at Krakow's Alchemia club, but the first to present all new material. As one of the great working bands, the V5 allows Vandermark to compose for specific individuals and he delivers six accomplished canvases on which they can daub their palettes. Dave Rempis is MVP; his fluent typically inventive alto and tenor saxophone lines burst out of the expansive yet tight arrangements. Not to be outdone, a passage of dizzying interlocking saxophones on the lengthy multi-sectioned "Spiel" is a classy set up for the leader to strut his not-inconsiderable stuff on tenor. Fred Lonberg-Holm's chameleon-like cello multiplies the band's options, coming on as a grimy electric guitar on "Cement" but spraying grit into the conservatory on "Cadmium Orange". Though the V5 cut across a wide range of genres, the bottom line on this winning disc is a hard-driving sound replete with visceral excitement.

That thrill bleeds over into *Artifact: iTi* - sax riffs perch atop pile-driving drums, dodging careening synth noise and trombone smears and guffaws. Over three pieces, the longest of which is 36 minutes, the four gifted improvisers spin through multiple moods and combinations in a freewheeling give and take. Drummer Paal Nilssen-Love is a monster, capable of devastatingly incisive power, but also of subtly shaded percussive textures. Nonetheless dense soundscapes dominate. Johannes Bauer's multiphonic growls and vocalized trombone splutters intersect pleasingly with Vandermark's coolly wailing clarinet and tenor bluster. Thomas Lehn is the wild card who furnishes the group with its distinctive character: his synthesized buzzes, scratches and beeps, like the calls of electronic insects, infiltrate the ensembles, before morphing into disorienting whooshes and thuds. "Part Two" spreads their wares across refreshingly open ground with pointillist acumen and restraint while "Teil Drei" is a brief return to the initial powerplay.

Culled from the first two nights of a short English tour, the ten improvised selections on *Fox Fire* convey the exploratory feel of unfettered dialogue between three kindred spirits. They hit a peak of creativity straight from the off, with interest everywhere you listen. Vandermark dazzles with some of his best

abstract playing, his angular asymmetric lines fizzing between the cracks. He has less need to pull out horn riffs to provide structural footholds as the tension within the trio creates an electrifying framework. Barry Guy, renowned for his oeuvre with the London Jazz Composers Orchestra, reminds what a fantastic bassist he is, full of unexpected attacks and timbres, but deployed with a composer's ear. Drummer Mark Sanders is the perfect partner, generating momentum by way of assembling unusual timbres into a coherent narrative. Together they convince and this two-disc set resoundingly makes the case for an early reunion.

Call Before You Dig finds Vandermark in the company of Sonore, the reed section from the Brötzmann Tentet given independent life. Their third release supplies a double dose of extended horn techniques, with live and studio sessions. "The Cliff" blasts out of the gate fulfilling all the expectations that the personnel might engender, but serving merely to throw rest into context. "Charged by the Pound" develops into glorious fractured Americana, grounded by Mats Gustafsson's foghorn baritone while echoes of hymns, folk music, big band, noise, even a whistling convention, emerge throughout. 17 concise studio cuts mostly explore single landscapes, several sounding almost through-composed. Indeed, in a departure from collective genesis, Vandermark and Brötzmann's sardonic clarinets etch Jimmy Giuffrè's "Iranic" to frame a gobbling outburst from Gustafsson's harrumphing baritone flanked by squalling clarinets. Over time the trio has become increasingly lyrical and low-key, not that there aren't discordant and even downright unattractive sounds here. But what finally sticks in the mind is the delicacy and melodicism which erupts in the most unlikely places.

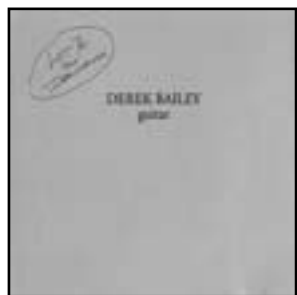
Light on the Wall, a live double vinyl LP, finds Vandermark once again in Poland, this time in the sole company of V5 drummer Tim Daisy. In duet for the first two sides, evidence abounds of the pair's shared back-story, most obviously on the buoyant dancing "Autostrada", where Vandermark's clarinet ducks, weaves and pirouettes around Daisy's timbrally multifarious beat. Elsewhere after a fitful start "The Empty Chair" reveals the reedman's soulful side, inspiring glimpses of slow blues funk in the accompaniment. The final two sides present solo performances by the two musicians, with Daisy contributing a series of inventive etudes on pitch, rhythm and texture while Vandermark essays five A clarinet improvisations dedicated to Jimmy Giuffrè, ranging from the hauntingly meditative to overblown furor.

For more information, visit nottwo.com, okkadisk.com, mayarecordings.com and laurence-family.blogspot.com. Vandermark is at Union Hall Aug. 7th. See Calendar.

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Lot 74
Derek Bailey
(Incus)



Octal: Book Two
Elliott Sharp
(Clean Feed)

by Ken Waxman

Respectively the alpha and the omega of guitar free improvisation, the late London-based Derek Bailey (1930-2005) and the very much alive New Yorker, Elliott Sharp, offer two variants on a solo program with these notable discs.

Recorded in 1974, *Lot 74* demonstrates Bailey's mastery of European-style free music, which he had helped midwife into existence almost a decade earlier. The reissue is particularly notable because on two tracks he uses an unamplified 19-string instrument. In contrast, on *Octal*, Sharp's axe is an eight-string electro-acoustic guitar-bass. Furthermore, the seven tracks use no electronic effects except for an e-bow and some valve compression and reverb added during mix-down. That phrase pinpoints the difference between Sharp's 2009 improvisations and Bailey's, recorded 35 years earlier. The British guitarist's tracks were taped at home then transferred to LP at a plant where the cutting engineer initially played the tape upside-down. With modern technology, Sharp recorded, mixed and mastered *Octal* in his home studio.

Although *Octal's* texture is more aggressive and percussive than *Lot 74*, Bailey proves that he can crunch notes, frail lines and snap strings on the two tracks featuring the 13 additional strings. Plus on "Together" he not only distorts and flanges guitar lines into fuzzy fortissimo, but also vocally howls high-pitched enough to give heavy metal singers competition. Bailey's instantly identifiable style is most broadly showcased on the 22-minute title track. Contrapuntally intertwining tones while simultaneously deconstructing them, his banjo-like plucks and flattened twangs resonate. Using slurred fingering and flattened licks, he separates each tone so that it vibrates inwardly.

If Bailey's improvisations appear inner directed, then Sharp's are mercurial and tough. 20 years Bailey's junior, Sharp's playing is informed by rock as well as jazz and notated sounds. For example, he mixes blues-rock thump with stately polyrhythms on "Fluctuations of the Horizon", exposing a pedal-point continuum after the folksy exposition. With piezo pickups isolating each string, his waterfall of notes divides on "P-branes and D-branes" so that the agitato lines seem to come from two guitars at once - one high-pitched and the other basso - as percussive rebounds provide added weight. Finally two-handed tapping meets near-flamenco strumming. Alternately ramping waveform oscillations and vibrating fortissimo pitches animate "Inverted Fields" with feedback loops giving the piece an industrial edge. Eventually metal-slider impelled string licks narrow the theme to undulating drones.

While much has changed in improvised music during the past 25 years, the discordant guitar experiments Bailey pioneered helped create the sonic climate within which Sharp operates.

For more information, visit incusrecords.force9.co.uk and cleanfeed-records.com. Sharp is at Cornelia Street Café Aug. 4th in duo with Marc Ribot, The Whitney Aug. 11th, 13th and 14th, solo at The Stone Aug. 12th and Le Poisson Rouge Aug. 15th with Terraplane. See Calendar.

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Night Lights
Najponk/George Mraz/Martin Šulc (Czechart)
Unforgettable Svatopluk Košvanec (Czechart)
Maliny Maliny Jan Hammer Trio (MPS-Universal)
 by Ken Dryden

Bassist George Mraz left his native Czechoslovakia to study at Berklee in 1968. Before long he was traveling the world as a fulltime jazz musician, including stints in the Oscar Peterson Trio, the Thad Jones/Mel Lewis Orchestra, with Stan Getz and many many others. Gifted with a strong technique and inventive improvising skills, it is little wonder that Mraz is a first-call bassist, though in recent years, he has tried to focus on his own projects.

Najponk is the pseudonym adapted by Czech pianist Jan Knop. Although he released several CDs as a leader or soloist after making his debut, he suddenly announced his was giving up his music career to become a night porter in 2006, due to the economic decline in his homeland. But he couldn't stay away from jazz, so he entered the studio with George Mraz and drummer Martin Šulc in the spring of 2009 to produce this CD. The youngest of the three players, Najponk chose a mix of standards, familiar jazz works and less frequently played jazz pieces for *Night Lights*. Starting with a delicious interpretation of Hampton Hawes' "Hamp's Blues", the pianist gets a bluesy groove going without overplaying, with Mraz' walking bass and subtle solo being a highlight, both of them gliding over Šulc's brushes. Najponk opts for a medium bossa nova setting for the standard "Moon and Sand" while his playful treatment of "There is No Greater Love" could easily be mistaken for Kenny Barron. Najponk also explores overlooked gems like the late Kenny Drew's gospel-inflected blues "Torchin'" and Gerry Mulligan's low key, descriptive title track, which showcases Mraz extensively to good effect. There are also several originals. "Dream For Two" is a solo vehicle, though it is not a ballad, as one would imagine, but a brisk bop miniature. The funky "Luggage Room Little Blues" has a Gene Harris-like vibe with the suggestion of a street parade, where the trio opens up and has a bit of fun. The laidback closer, "Blues For George", was improvised by the trio and sounds like it came at the end of the session, with Najponk laying down a soulful sound.

Trombonist Svatopluk Košvanec has been active on the European jazz scene since the late '50s and has guested with a number of visiting bands, including an allstar big band led by Gerry Mulligan in San Remo, Italy in 1987. He appears with the Osian Roberts/Martin Šulc Jazz Orchestra in the 2008 *Unforgettable* sessions, which lean heavily toward American standards and jazz compositions. Košvanec is gifted with an expressive tone and decent chops, so it is easy to imagine him sitting in with any large jazz ensemble. The standard "Laura" stands out with his introspective solo, followed by the ageless, underrated American pianist Hod O'Brien. Roberts, who plays tenor sax and penned several of the arrangements and two originals, humorously inserts "I Remember You" into his scoring of the introduction to "Unforgettable". His setting of "The Night Has a Thousand Eyes" follows the familiar light Latin path through intertwined rich voicings for the reeds and brass behind Košvanec. Roberts' boisterous arrangement of Grant Green's "Jean De Fleur" crackles with energy

like the Thad Jones-Mel Lewis Jazz Orchestra. Roberts' originals include the easygoing "Waltz For Edita" and the campy, chugging "Too Much" that sounds like something Neal Hefti might have composed for Count Basie in the early '60s. For this date, Mraz has more of a supporting role rather than being a prominent soloist, though he excels in this capacity.

The oldest of the three recordings is the Jan Hammer Trio's *Maliny Maliny* (which was misspelled *Malma Maliny* on the original LP and reissued in the US as *Make Love* with dreadful cover art). Hammer was a fellow Czech whose time at Berklee began concurrently with Mraz. Drummer Cees See rounds out the group, which is heard in a 1968 performance at Jazzclub Domicile in Munich. This is well before Hammer became a fusion artist; here his style is more of a blend of soul jazz, R&B and bop. He opens on piano with the soulful blues "Make Love", which has a Ray Charles-like flavor, though Mraz' extended arco solo is its highlight. Although "Braching" begins in a similar fashion, it quickly evolves into driving hardbop, Hammer going a bit outside to back Mraz' adept solo. The leader's bittersweet title ballad opens with free form piano and a classical-like bass feature. On organ, Hammer's approach is derivative of Jimmy Smith's style, especially in his breezy "Domicile's Last Night" and the rapid-fire blues "Goat's Song". Throughout the date See provides potent support. The packaging spares no expense, complete with German and English liner notes, plus the label's unusual mini-LP black CD.

For more information, visit czechart.cz and promising-music.com. Mraz is at Birdland Aug. 24th-28th with Richie Beirach. See Calendar.



Domador de Huellas
Guillermo Klein (Limbo Music-Sunnyside)
 by Tom Greenland

Listening to Guillermo Klein's music, one is amazed that its sheer complexity never overshadows its accessibility; a casual listener may come away whistling one of the tunes, but careful scrutiny reveals the workings of a highly sophisticated and original musical mind. Initially impressing jazz aficionados with his arrangements for Los Guachos, a big band that enjoyed residencies at Smalls and the Jazz Standard, *Domador de Huellas* (lit. "Tamer of Footprints"), his fifth release for Sunnyside, is a tribute to fellow Argentinean Gustavo "Cuchi" Leguizamón who, like Klein, was a musicians' musician who drew on folkloric idioms to create sophisticated artworks. In Klein's hands, the late composer's zambas, chacareras, vidalas and carnavalitos acquire new life. His reharmonizations contain labyrinthine side-paths with tortuous twists that miraculously never stray far from the key center. Rhythmically, his use of unusual beat structures and asymmetrical phrase lengths create 'through-composed' momentum that is easy to feel but hard to count. Klein also includes compositional techniques borrowed from classical music: an imitative canon on "Serenata del 900", where the clarinet echoes the trumpet, and dense chorale textures on "De Solo Estar" and "Maturana", the latter a dazzling display of counterpoint akin to a string quartet for horns.

Joined by Richard Nant and Juan Cruz de Urquiza (trumpets), Gustavo Musso (tenor sax), Martín Pantyrer (clarinets), Esteban Seinkman (Fender

Rhodes), Ben Monder (guitar), Matias Méndez (electric bass) and Daniel "Pipi" Piazzolla (drums), with vocal appearances by Liliana Herrero, Carme Canela and Román Giudice, the album blends electric and acoustic timbres, vocal and instrumental melodies, taut arrangements and improvised interludes. Half of the cuts contain vocals, many by Klein, including a poignant duet with Giudice on "La Mulánima". Fusing high-concept with down-home roots, Klein emerges as a modern-day Schubert, another folk-futurist of romantic temperament.

For more information, visit sunnysiderecords.com. Klein is at Village Vanguard Aug. 17th-22nd. See Calendar.

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Live in Vilnius
David S. Ware Quartet (NoBusiness)
by Ivana Ng

The David S. Ware Quartet's last performance was only recently released on vinyl. *Live in Vilnius* is a robust, dynamic and deeply emotional farewell from an ensemble of free jazz power players.

Tenor saxist David S. Ware led the quartet from 1989-2007 with pianist Matthew Shipp, bassist William Parker and final drummer Guillermo E. Brown. *Live in Vilnius* presents their final concert, in Vilnius, Lithuania, in its entirety. "Ganesh Sounds" kicks off the two-disc LP with ghostly bells and rattling cymbals. Ware soothes the bells with a slow and heavy cry, an ethereal gospel melody that weaves through the tune with increasing fervor.

Ware pushes out an Albert Ayler-esque solo at the start of "Theme of Ages". His tone isn't quite as blustery as the late saxophonist's, but his subtle, definitive sound commands the quartet. Shipp's accompanying piano riffs are orchestral, repetitive, submissive to the will of Ware's increasingly aggressive notes. The saxophonist becomes more subdued in "Mikuro's Blues", which gives the quartet the chance to stretch and test the boundaries. Parker's bowed bass gets more and more riled up as Shipp and Brown waltz in time to their own beat.

The centerpiece of the recording is Sun Ra's "The Stargazers", the only piece not written by Ware. Shipp's halting, minor-chord notes are dank, quiet and stealthy, Parker's pizzicato bass moans and buzzes with sinister aplomb and Brown ushers in the rattling bells again. Abandoning the Ayler-esque voice now, Ware pours out some heady, winding circular runs. References to gospel harmonies from previous songs give new meaning to 'call-and-response'.

Live in Vilnius shows off the dynamic of a 20-year-old quartet. Though Ware composed all but one of the songs, the quartet experiments and improvises new ideas with ease and a keen sensitivity. The group may no longer be around, but Ware continues to create deeply spiritual jazz. He recently returned to the concert circuit via a Vision Festival show last month with a new trio including Parker and drummer Warren Smith. They played an hour-long improvised set that highlighted Ware's vitality and unyielding talent. To listen to him play his robust, rollicking tones that seemed to go on forever, you couldn't have guessed that last year he had undergone a kidney transplant or was close to being confined to a wheelchair.

Ware's strength and resolve helped him pull through and this is apparent in the stark difference between his old quartet and this newly formed group. In the trio, Ware is the centerpiece, absorbed in his own sound. He improvises freely and extensively, challenging Parker and Smith to figure out his next move. Whether they do isn't really the point - the trio is, in essence, an exploration and expansion of Ware's aural limits. Smith's drums hop along beneath his ramblings and Parker's hands splatter across the bass, as if to surrender to his intimate, powerful notes. Though the trio lacks the quiet, decisiveness of Shipp's piano or the voluptuous tones of Brown's percussion, it does retain some of the quartet's angsty energy. But Ware's robust, heady sound and his ear for spiritual themes remain the same.

For more information, visit nobusinessrecords.com

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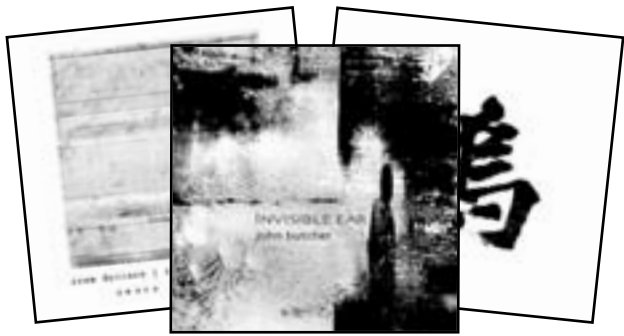
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Under The Roof
John Butcher/Claudia Ulla Binder (Nuscope)
Sounding Music AMM (Matchless)
Invisible Ear John Butcher (Weight of Wax)
 by Kurt Gottschalk

While it's not uncommon for musicians to describe their work as a form of research, there are few for whom such usage is so apt as it is for John Butcher. With each passing year he seems to have new discoveries on the saxophone: raw mechanical possibilities and fresh, logical extensions. He is a craftsman in the workings of the horn and an artist in applying each new technique to his personal language. The fact that he is a trained physicist could only lend to his applied manner of learning his instrument.

Under The Roof, a duo with Claudia Ulla Binder, contains some surprises that might by their unsurprising nature be all the more surprising. The unexpected nature of this 2008 session is that the pair at times play something like what one might expect from as classically lyrical a pairing as saxophone and piano. In other words, they shock by falling in line. Not entirely so, of course; Butcher is still working within his range of under-blowing and over-blowing, but occasionally (to trade on a jazz-journo cliché) he just blows. Binder - who attended Karl Berger's Creative Music Workshop before relocating to Zurich and working with the likes of Hans Koch, Phil Minton and Roger Turner - is equally ready to step into, and sidestep, idiom. While it's hardly a set of standards, it's great to hear Butcher play so, well, musically. They waver between sound and music and remarkably stay in step throughout.

Butcher has become a top name in the chiefly British variety of minimalist improvisation that can best be described as existing in the wake of the longstanding ensemble AMM and with *Sounding Music* he steps into the rotating membership of that venerable ensemble. The disc, in fact, gives a happily resounding reassurance that recent upsets within the group haven't affected its brand marketability. On this occasion, during London's 2009 Freedom of the City festival, they were even joined by composer Christian Wolff (piano, bass guitar and melodica), who had played with the group for a year in the late '60s. Rounding out the quintet (with core members drummer Eddie Prévost and pianist John Tilbury at center) was cellist Ute Kanngiesser. It was, no doubt, a major event in the festival and is an important entry in the group's lengthy discography. But more to the point, it is simply wonderful work. The opening trills of piano (likely Tilbury) set the tone that this will be a very musical moment for the sound-sculpting ensemble and indeed it is for the first half of the single, 51-minute track. The group dynamic turns slowly, never coming off as an identifiable quintet (in fact never even having the feel of two pianos!). Butcher's saxophones (as always, the tenor and soprano) meld with Kanngiesser's cello and rushes and wheezes ultimately, delicately, take over the whole of the improvisation. It's a fragile and beautiful work.

During Butcher's stay in New York last month, on top of a week of matinees at the Whitney's Christian Marclay: Festival and a round robin improvisation at Douglass Street Music Collective, he appeared at Issue Project Room's Floating Points Festival, an annual series curated to spotlight Stephen Moore's overhead

sound system: 14 speaker mounts each containing a half-dozen individual speakers and all capable of being individually controlled. Moore's processing of the saxophone and folding in of Butcher's recordings of creaking piers, wine glasses and a synthesizer track made for an unusual duo comprised of an exploded solo. The amplified detailing of Butcher's utterances made for a taxonomy of his techniques, a glass under the microscope but with the distraction of an apparition of his saxophone swirling around the room, gaining mass and eventually overtaking the flesh and blood at the front of the room. Butcher was, at first, reserved (even for him!) seemingly feeding the sound system, only occasionally stepping away from the microphone to play unaffected. But as the room grew dense with frog ponds and foghorns, Butcher stepped up to the game with a heavy, jazzist tenor. It grew surprisingly loud, a mesh of sounds doing laps and colliding around the space. Moore's choices were intense, restless and quite different than what Butcher is often met with in a playing partner, which (like, in a very different way, the Binder duo) made for an unusual session.

It might even have come off as a brutal one, a heavy handed exchange, were it not for the reminder provided by the reissue of Butcher's solo recording *Invisible Ear*, previously out on a 2003 limited edition from the Italian label Fringes and now available on the artist's own Weight of Wax imprint. It's a powerful CD and a loud one, with Butcher using close-mic'ing, multi-tracking and feedback for an often dense and gruff display. Butcher's associations so often point toward quietude that it's easy to forget he can sometimes grip his tenor and blow.

For more information, visit nuscoperec.com, matchlessrecordings.com and johnbutcher.org.uk/Wax.html



Heavy Dreaming
Ryan Keberle Double Quartet (Alternate Side)
 by George Kanzler

The leader calls the ensemble here The Ryan Keberle Double Quartet, but whereas Ornette Coleman's famous double quartet featured two of each instrument, the only instrument doubled here is the trombone - giving us two of the brightest new stars of that instrument on the Big Apple (via Brooklyn) scene: Keberle and Marshall Gilkes. The ensemble is really a unique addition to the jazz brass band tradition (rhythm and five brass) - due to Keberle's writing and arranging - from New Orleans to Lester Bowie's Brass Fantasy to Steve Turre's Shell Choir and with a sound owing much to Duke Ellington and Gil Evans too. Keberle's trombone voice is a crucial part of that, with its robust, full-bodied tone and overt slide horn strategies like ballooning long notes, emphatic phrasing and richly vocal melodic lines.

The Ellington-Evans influence is evident in Keberle's voicings for trumpet, trombones, French horn and tuba while the episodic nature and slow building-receding symmetry of such tracks as "Mother Nature's Son" (from The Beatles white album), beginning and ending with just bass (Matt Brewer) and the leader's trombone, and Keberle's own "Early Mourning" - a slow elegy blending dark horns with a rising French horn (John Clark) into Frank Kimbrough's piano solo echoing a shape created by the horns - suggests Evans. And Ellington's influence is

evident in Keberle's gorgeous setting of Duke's "I Like The Sunrise", his own trombone 'singing' Al Hibbler's signature vocal melody, and in the original "The Slope of the Blues", inspired, says Keberle, by the Duke's "amazing blues that are so disconnected from an actual blues." 7 of the 10 tracks are Keberle originals, revealing a composer/arranger willing to take risks and to develop intriguing ensemble game plans. They are much more than just tracks or tunes; they are fully realized jazz ensemble compositions from a creator and double quartet with a bright future.

For more information, visit cdbaby.com/cd/ryankeberle2. This group is at Rubin Museum Aug. 27th. See Calendar.

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Colour Yes
Matthew Halsall
(Gondwana)



Ballads - All Night
Marcus Printup
(SteepleChase)

by Terrell Holmes

In the liner notes to her album *Journey in Satchidananda*, Alice Coltrane refers to the tamboura and the oud as being “uncommon” in jazz. Interestingly, she didn’t describe the harp that way, probably because she played it so frequently on her albums with an inimitable flair and brilliance. The harp is still something of a rarity today but musicians are finding varied and engaging ways to incorporate the instrument into the jazz idiom.

Colour Yes is an impressive new disc of originals by trumpeter Matthew Halsall. The tunes are generally uptempo and bop-inflected and the addition of harpist Rachael Gladwin on a trio of ballads gives the tunes another dimension. On “Together” and “I’ve Been Here Before” Gladwin enhances the rhythm section in its support of Halsall’s soaring trumpet and the impassioned sax playing of Nat Birchall, which is clearly influenced by John Coltrane. Halsall cleverly highlights the tonal similarities between piano and harp by having Gladwin comp closely with pianist Adam Fairhall. They seem to share a mutual conscience and mesh with each other nicely. The eloquence of Gladwin’s playing lies in her use of space, whether it’s through ornamental single-note lines or, in the case of the waltz “Me and You”, by swinging vibrantly, strumming the harp and producing deep notes during an opulent solo. She has an excellent sense of the moment, knowing when to lend support and when to step into the spotlight, giving *Colour Yes* greater texture and depth.

Another trumpeter, Marcus Printup, features harpist Riza Hequibal on his CD *Ballads - All Night*. Hequibal, who leans toward a more classical style of playing, also gets to display her talents as a composer and arranger. She and Printup duet on “Emily”, where Hequibal’s lush, beautiful notes flow like a river. Even when she simply strums and plucks in the background to support Printup’s lovely soloing her sound resonates as pleasantly as a sweet memory. Her fine arrangement of another duet, “Corcovado”, slows down the classic samba to ballad tempo, which allows her to intertwine her harp tenderly with Printup’s blues-rich tone, thus giving an oft-interpreted jazz standard an inventive makeover. The rhythm section joins in on Hequibal’s lovely “Lullaby for Nanay”, where she puts her soul into every note and, as with Gladwin and Fairhall in the other disc, Printup underscores the tonal similarity between Hequibal and pianist Dan Nimmer, which enhances the song’s beauty as they echo one another gently.

Halsall and Printup use the harp in their bands not to be clever or cool but as integral parts of their ensembles. Gladwin and Hequibal’s talents are expansive and too formidable for them to be pigeonholed into clichéd ethereal flourishes. Hearing the harp in this context will give both new listeners and hardcore mavens a new perspective on the music. Even if the harp never becomes a standard part of the jazz combo, players like Gladwin and Hequibal make a point for its place on the bandstand.

For more information, visit gondwanarecords.com and steeplechase.dk. Printup is at Rubin Museum Aug. 13th in a group with Riza Hequibal. See Calendar.

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DOMADOR DE HUELLAS
MUSIC OF "CUCHI" LEGUIZAMÓN

GUILLERMO KLEIN

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GUSTAVO MUSSO tenor sax
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ESTEBAN SEHINKMAN flutes
MATÍAS MÉNDEZ electric bass
DANIEL "PIFY" PIAZZOLLA drums

LILIANA HERRERO voice
CARME CANELA voice
BEN MONDER guitar
ROMÁN GIUDICE voice & percussion

Domador de huellas = Tamer of footprints
The tamer with his know-how turns the wild animal docile, however the reference that touches the name of this work is not the animal but its footprint. A footprint is the remaining mark. It's a memory that is saved and coded. It's necessary to touch it, get with it, work it, so it can throw us just a little of its truth. Klein has touched Cuchi's footprint, he's interpreted it; he has decoded it to re-codify it under the rhythms of his pen, finding the intimate code that he gives us here. Cuchi was a tender footprint tamer, I imagine him happy, he would know how to listen to what is cooking here.

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The Deep Blue Trevor Watts (Jazzwerkstatt)
Lost & Found (Solo) Peter Brötzmann (FMP)
Saturnian David S. Ware (AUM Fidelity)
Window Spirits JD Parran (Mutable Music)
by Gordon Marshall

There are two permanent touchstones for solo reed performances in jazz on record. The more obvious one, Anthony Braxton's *For Alto* (Delmark, 1969), is the first sustained attempt at the idiom. However, Coleman Hawkins recorded the 3'17" "Picasso" on solo tenor in 1948, preceding Braxton by 21 years. Braxton's record is a document of exuberant discovery, a fleet of jackhammers ripping open a newly discovered diamond mine. It will always be the prime motivator behind all subsequent solo ventures - and also their prime inhibitor, as it cannot be surpassed. Evan Parker and John Butcher have rivaled it in terms of brilliance and innovation. Rarely have any others. Among four recent multi-reed solo efforts, three show fitful signs of breaking new ground and establishing new ways of looking at the genre of solo performance. One of them, David S. Ware's *Saturnian*, actually rises in quality to the range of Braxton's original.

Among the others, Trevor Watts' *The Deep Blue* is a bit of a dodge as a contender in the category of solo performance. Indeed, all the instruments are played by Watts, but they include percussion, piano and synthesizer in addition to saxophones. The music is pleasant, tending toward African and AfroCaribbean melodicism. It gets darker in places, approximating trance or minimalist music, à la Steve Reich. Watts has been known for many radical twists and turns in his great career, going back to the Spontaneous Music Ensemble in the mid '60s and including the inventive fusion of Amalgam. He has a right to mellow with age, as do any of us. To be sure, this is fine, elevated music. That said, we can only hope that Watts has not lost all his fire and offers us more of it in coming years.

The title of Peter Brötzmann's solo effort, *Lost & Found*, might refer to his recent success in defeating a drinking habit. However, the cover shows a burlap body bag washed ashore on a beach. The black humor is extended with such song titles as "Internal Rotation", "Universal Madness" and "Turmoil". Brötzmann, known for such large ensembles as his Chicago Tentet, here is withdrawn into the undertow of his own consciousness. In the opening "Internal Rotation", he goes into a call-and-response with his own sax lines. Overall, the tone of his playing is radically anti-melodic, tending rather toward furious speech-like patterns. The dynamics are wild, from ultra-heated to subdued. In the title track he goes against type with liquid lines from his clarinet, but the notes quicken and coagulate and he is soon back to his trademark frantic pace. This is a challenging and unpredictable record. It's a bit off-putting at first, but subsequent listenings give sense and insight into a wild and relentless creative mind.

David S. Ware recently had a kidney transplant and has had to sit down while performing. However, his spirit is preternaturally buoyant. *Saturnian* injects the humor and effortlessness of Hawkins' "Picasso" into the long format pioneered by Braxton. It is a record of hope and impeccable happiness that

transmutes trial and trauma into virtuoso leaps of the soul. Over three tracks, Ware plays saxello, stritch and tenor. The stritch was 'popularized' by Rahsaan Roland Kirk and the tribute is patent. There is nothing dry about this outing, however cerebral. It is funky and down-home bluesy. Ware leaves no one out of the conversation, us or his precursors, who are brought to life holographically in a virtual symphony of synecdoche - that is, in stylistic hints that bring them present together in full - perpetuating an intergenerational chain, a gush of black gold we may hope is never capped.

JD Parran's *Window Spirits* is the most inscrutable of this lot. Some of the compositions are dedicated to lost friends and mentors, including Glenn Spearman. Others were written by fellow musicians Anthony Davis and James Jabbo Ware and it often feels that Parran is in private conversation with them. An exception is the bass saxophone excursion "C80", for Cecil Taylor's 80th birthday. This is as extroverted and exuberant as anything on Braxton's *For Alto*. It is hard to evaluate this album as a whole on the standard premises of such things as how much pleasure it brings or how palpably challenging it is. Its power may lie precisely in its unremitting darkness, existentially or homeopathically. At the same time, it shares with other solo reed endeavors the virtue of being the most demanding jazz format. As such, it should have time to unlock its secrets, should they be forthcoming, and that could be years from now, as with many difficult artworks.

For more information, visit jazzwerkstatt-online.de, aumfidelity.com, fmp-label.de and mutablemusic.com. Parran is at The Stone Aug. 31st with Kevin Norton. See Calendar.

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The Art of Organizing
Dr. Lonnie Smith
(Criss Cross Jazz)



Spiral
Dr. Lonnie Smith
(Palmetto)

by Graham Flanagan

On any given night in New York City, you have a good chance of going to a club and seeing a jazz great who made a name for himself in the '60s. Perhaps the most consistent example of this is organist Dr. Lonnie Smith, who still regularly gigs around Manhattan as both a leader and sideman. The 'doctor' remains in peak form, playing with the same passion and technical wizardry heard on his essential Blue Note recordings from the '60s. Whether leading his own trio or playing as part of the still-functioning Lou Donaldson quartet, Smith always brings his A-game.

The same must be said about two new albums from Smith. The 1993 session *The Art of Organizing* remained unreleased by the Criss Cross label due to an unspecified "technical problem". Joined by guitarist Peter Bernstein and drummer Billy Drummond, Smith delivers an end product that was definitely worth the wait. The trio attacks eight songs, five of which were penned by the leader. The result contrasts with the funkier, soul jazz-oriented albums for which Smith is best known; it offers a more laid-back Smith that seems to pay homage to that other famous organist whose last name is Smith: Jimmy. This comparison is easily detectable on the album-opening original "When We Kissed at Night". Here, along with the group's playing on "Polka Dots and Moonbeams", Smith and company recall the finest straightahead ballad work from that other Smith's Blue Note years. We also get a solid reading of the Charlie Parker classic "My Little Suede Shoes" as well as the title track from Dr. Lonnie Smith's 1969 gem *Turning Point*.

Jumping ahead to the present, Smith again proves that his chops have only improved with age on *Spiral*. With the support of Jonathan Kreisberg on guitar and drummer Jamire Williams, Smith exhibits his sonic range on eight songs ranging from heartfelt ballads to modal mindbenders. You definitely get the latter with the trio's uptempo reading of Harold Mabern's composition "Beehive", which ain't your father's Lonnie Smith. Here it sounds like the leader has added a little Medeski Martin and Wood playlist to his iPod. Clearly inspired by the song selection, Smith's bandmates respond with stellar playing that definitely makes this one of the album's main highlights, perhaps its absolute shining moment.

The album-opening rendition of Jimmy Smith's "Mellow Mood" gets things cooking right away. Before the doctor unleashes a funky solo of his own, he gives Kreisberg the floor for a solo that quickly establishes the guitarist as worthy of such prestigious Smith collaborators as George Benson and Melvin Sparks. Here, as with *The Art of Organizing*, Smith and company also show appreciation for the classics. The group stretches out on excellent, easy-going readings of the standard "I Didn't Know What Time it Was" as well as the showtune "I've Never Been in Love Before" from *Guys and Dolls*. The album juxtaposes these straightahead and funkier styles to create a balanced offering suggestive of what one might hear at a live Smith performance.

For more information, visit crisscrossjazz.com and palmetto-records.com. Smith is at Jazz Standard Aug. 19th-22nd. See Calendar.

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Sublim III
Angelika Niescier (Enja)
 by Marcia Hillman

Germany-based alto saxophonist Angelika Niescier stakes her virtuosity claim in this current CD. Familiar to Europeans for her concert appearances, Niescier has recorded six of her own compositions, lengthy tracks that duplicate a concert format. Florian Weber (piano), Sebastian Rather (bass), Christoph Hillmann (drums) and guest artist Mehdi Haddab playing the oud on two tracks join Niescier in this creative endeavor.

Niescier possesses major technique and a rich tone in addition to knowledge of form and jazz history, receiving her musical education at Folkwang Academy in Essen, and as hundreds of heirs, confesses in the liner notes that she is "Coltrane-affected". But she has gone beyond that by bringing some of the diversity of European music into her writing and playing. The Middle Eastern flavor of "Oud Suite Part One and Part Two" is a prime example of this. These two pieces are highly structured and read almost like tone poems, featuring Niescier and Haddab weaving in and out of conversation.

Niescier shows off her humorous side on "Stuckchen Aus Geiz" (which literally means "a little piece of greed") and "Thronk" (a 6/8 tempo homage to Thelonious Monk). Notable, too, is both Weber's thoughtful performance and Hillmann's brushwork on "Sirr". Even though the featured player is Niescier, the group operates as an ensemble - each instrument supporting and contributing to create a whole tapestry of imaginative and innovative music. This CD is refreshing in its effort to push the envelope and in its display of Niescier's talent.

For more information, visit enjarecords.com. Niescier is at Douglass Street Music Collective Aug. 10th and 18th and I-Beam Aug. 13th. See Calendar.



Twines of Colesion
Michaël Attias (Clean Feed)
 by Stuart Broomer

This is the second Clean Feed release by alto saxophonist Michaël Attias from a three-day stand in 2008 at the Jazz ao Centro festival in Coimbra, Portugal. A previous studio session featured his trio, with bassist John Hébert and drummer Satoshi Takeishi, called Renku after a collaborative form of Japanese poetry. If the band name wasn't already in use, Attias could apply it here. The group heard in performance recordings here is a quintet with tenor saxophonist Tony Malaby and pianist Russ Lossing as well as Hébert and Takeishi, a collection of musicians that appear regularly in various permutations and settings. One of the most notable is Hébert's Byzantine Monkey, a band including Attias, Malaby and Takeishi. The musicians share a positive and open affiliation and what may be most remarkable is the

very different feel of this band from Hébert's, with genuine contrasts in compositional styles.

While the bassist is more of a melodicist, Attias creates complex, multi-part themes that are tonally elusive and develop shifting layers of harmony and rhythm. The group takes these themes and turns them into fluid, intense music, evanescent works that seem to weave in and out of form and focus with an unusual organic unity. The long opening "(New) Loom" moves through rubato ruminations to angular freebop, feeding the central stylistic contrast between Attias' clear, linear, singing alto and Malaby's gruffly vocalic, omni-directional tenor with its sudden multiphonics and barnyard squawks. Another notable composition is "Lisbon", which develops tremendous internal tension with an extended theme statement that's at once dirge-like and abstract.

A sense of individual voice and collective dialogue appears throughout the band, whether it's Hébert's subtle glissandos in his introduction to "Lisbon" or Takeishi's control of pitch bends on small cymbals on "Le Puis Noir". Lossing adds a rich orchestral dimension as well as some explosive solos. While Attias is clearly an inspired improviser, *Twines of Colesion* also emphasizes his significant talents as a bandleader and composer.

For more information, visit cleanfeed-records.com. Attias is at Tea Lounge Aug. 12th with Amanda Monaco and Cornelia Street Café Aug. 19th with this group. See Calendar.



Moody 4B
James Moody (IPO)
 by Sean O'Connell

Unlike tennis players or eggs, musicians can get better with age. Taste overrides technique, comfort supplants competition. James Moody, now in his eighth decade as a professional musician, does not have to prove anything to anyone. *4B*, the sequel to last year's *4A*, is an equally eloquent stroll through the American songbook, aided by relative young-blood Kenny Barron on piano, appropriately named bassist Todd Coolman and ever-present drummer Lewis Nash. Six out of the nine songs on this album could have been recorded at Moody's first recording session in 1948. The other three are provided by Barron, Coolman and fellow tenor giant Benny Golson.

The album opens with Barron's solo stride through "Take the A Train" before the rest of the band jumps in at the bridge with a brisker pace and Moody takes the first solo with economic twists and turns. For the ordinarily upbeat "Hot House" Moody slows the tempo and takes an extended solo before giving way to Barron's nimble fingers and Coolman's honey-toned exploration. Tadd Dameron's altered progressions, alongside "Polka Dots & Moonbeams", make up a third of the album's running time. "Speak Low" is given a jaunty bossa beat while Cole Porter's "I Love You" gets a more romantic but similarly South American-influenced interpretation with Barron soloing distinctly through double-timed riffs on both tracks. Coolman's Pettiford tribute "O.P. Update", with its harmonized lines between the bass and saxophone, fits in amidst the mid-century feel of the repertoire. The composer's solo states its case before Moody jumps in with his funkier lead on the album. The pianist's subdued "Nikara's Song" and Golson's "Along Came Betty" serve two sides of the same coin;

the former highlighting Moody's sensitive side while the latter brings out his more meaty tones. A delicate, brush-driven, start-stop take on "But Not for Me" closes out the record with Moody tacking on a fluent and boastful coda.

4B is a worthy companion to its predecessor with Moody taking on songs that he could probably play in his sleep, alongside consummate professionals who have no trouble supporting the master with an hour of unwavering swing and tasteful solos.

For more information, visit iporecordings.com. Moody is at Blue Note Aug. 24th-29th and Tompkins Square Park Aug. 29th at the Charlie Parker Jazz Festival. See Calendar.

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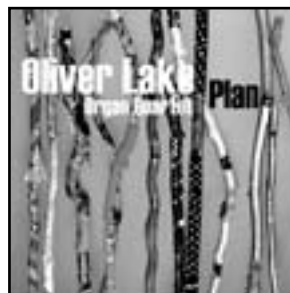
**Dr. Au (feat. Agnes Heginger)
Plasmic (Ein Klang)**
by Elliott Simon

Vocalist Agnes Heginger, in the persona of "Dr. Au", clumsily sets up her cookery with drummer Fredi Pröll's clinks and clanks and her own vocal stutter steps to prepare this Plasmic feast. "Get me a gallon of percussive piano notes," she demands of Elisabeth Harnik and commands Pröll to set the percussive fire on low simmer so she can increasingly add her own brand of vocal drippings. "I need to make grandma's 'Kreplach' soup and it begins at low boil." She then turns to Uli Winter and says, "I also need some of your cello scrapings for this," while adding a few ounces of semi-cantorial vocalese to give it a hint of Eastern European flavoring.

Au downs a bowl of soup and happily drifts off into a somewhat frenetic dreamland. She reaches the "Brahmaputra" river on sheets of kreplach-induced clucking that is soon joined by a pound of piano and cello noodle-ing. Her clucking reaches seizure-like intensity as she casts a long piano noodle into the river. To her surprise, she catches a fish. "I will wake up and make my entrée. What better to follow my 'kreplach' soup than a wonderfully dreamy beer flavored 'Steamed Salmon' with onions."

Au carefully opens a container of slightly discordant bass piano chords and lovingly seasons the fish with pear-shaped dolorous notes of her own. A few cello creaks are added to the mixture before she decides to go "Irish Pub" and substitute a pint of squeaky cello Guinness for the lager for which her recipe calls. Au pants with anticipation and quietly adds a pound of prepared piano "Horny Onions" as garnish. The salmon, onions and notes dreamily "Bubble and Squeak" for about 11 minutes and remembering that not everyone likes salmon, Au delicately mixes up a pot of "Chicken Tikka Massala". "I will use my own spellbinding vocal yogurt as the base and add in arco cello spices, that makes for an especially tantalizing taste." Following this superb feast all munch on "After Dinner Mints" filled with piano/cello tension for desert.

For more information, visit einklangrecords.com. *Plasmic's Elisabeth Harnik is at Roulette Aug. 9th. See Calendar.*



Plan
Oliver Lake Organ
Quartet (Passin' Thru)



Clarity
Michael Gregory Jackson
(ESP-Disk)

by John Sharpe

Although on the scene since the early '70s, reedman Oliver Lake continues to find new vehicles for his bittersweet alto saxophone. While best known as one quarter of the World Saxophone Quartet, he has also composed and performed in a multitude of settings ranging from string trios to big bands.

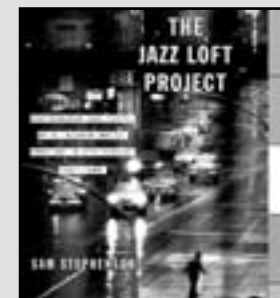
Plan is Lake's second recording after 2008's *Makin' It* to feature Hammond B3 man Jared Gold. Lake's mission this time out was to explore new territory with the B3, with more of an emphasis on bebop and funk, alongside his natural avant leanings. Gold brings a bonus in that his foot-pedal basslines operate seemingly independently from his surging keyboard swells and spiky careening lines. Trumpeter Freddie Hendrix adds contrast to the frontline with waspish fanfares and incisive runs while Johnathan Blake ably provides the backbeat when it's needed and the timbral coloration when it's not. Whether it's the uncompromisingly edgy title track, the short dissonant jostling phrases of "Ta Ta Ta" or the cut-up ensemble play of "Spring-ing", the overriding impression is of a spirited give and take blossoming from Lake's quirky themes. As for the leader himself, he mixes lyrical fragments with audacious squawks and gritty vocalizations, as well now as he did when new on the scene.

Which is not too far from where he was when guitarist Michael Gregory Jackson's *Clarity* was first released during the heyday of loft jazz in 1976. Reissued on CD, the program straddles boundaries that are more apparent now than they were at the time, touching as it does on jazz, folk and chamber sensibilities. At this point the 23-year-old Jackson (now known simply as Michael Gregory) was a fresh and distinctive voice in Lake's cutting edge quartet and trio, featuring on classics such as *Holding Together* (Black Saint, 1976) and *Zaki* (hatART, 1979) before going on to search for crossover success. For his debut release he assembled what in retrospect seems a bevy of free jazz superstars with trumpeter Wadada Leo Smith and reedman David Murray alongside Lake. There is a pleasantly melancholic tinge to many of the tunes, accentuated by Jackson's folksy acoustic guitar,

such as the gentle title track where the horns billow around an airy unison line before a light vocal from Jackson, the solo "Preleuionti" or the pretty through-composed "Ballad". It's not until "Clarity (4)" that Jackson makes full use of the firepower available with flurries of horn activity in short conversational bursts. Once again the inescapable conclusion is that the Loft Era birthed a more nuanced and varied music than for which it is given credit.

For more information, visit oliverlake.net and espdisk.com. *Lake is at Birdland Aug. 17th-21st with Trio 3 and Jazz Standard Aug. 24th-25th with his organ quartet. Jackson is at Cornelia Street Café Aug. 3rd. See Calendar.*

IN PRINT



The Jazz Loft Project
Sam Stephenson (Knopf)
by Clifford Allen

The early to mid '60s are a period not too well documented in jazz, at least as far as what was really going on. Followers and fans of creative music are lucky, considering that nearly everything that's recorded today finds its way to at least a small market and the amount of reissues appearing certainly helps give a clearer picture of history. Of course, very little in terms of artifacts can really capture what it was like to be there, but *The Jazz Loft Project* comes quite close. This book documents the photographs, recordings and transcripts made at W. Eugene Smith's building at 821 6th Avenue between 1957-65. Smith was a wartime photographer for *Life* magazine, among others, and became one of the century's preeminent documentary photographers.

Other occupants of the building included painter and graphic artist David X. Young, composer-arranger Hall Overton and drummer Ronnie Free. In addition to using a portion of the building as a studio, constant after-hours sessions occurred, most of which were recorded in documentary fashion, as Smith wired many of the lofts. Regular participants included Zoot Sims, Freddie Redd, Sonny Clark, Jimmy Giuffre, Don Cherry, bassists Jimmy Stevenson and Bill Takas, pianist Jane Getz, Patty Waters and Albert Ayler. Hall Overton and Thelonious Monk rehearsed an orchestra there as well. Smith was meticulous about documentation and copious notes and recordings survive. One can also see the influence the music had on Smith's photography, painterly textures emerging in views of the street below and line, color and shape mingling naturally and architecturally in response to pervasive sound and activity.

Rarely has such an archive been made available in such an extraordinary and, frankly, quite simple format. One is given a window into the lives of musicians and artists through photos and transcripts of conversations; audio, however, is only represented through reproductions of tape boxes and their annotations. Hopefully someday a bit of the music recorded will become available to further illuminate this revolutionary period. For now, our eyes and minds will have to do.

For more information, visit knopf.knopfdoubleday.com

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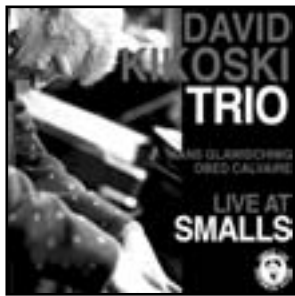
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Live at Smalls
David Kikoski Trio
(Smalls Live)



Eponymous
Le Lann/Foster/
Kikoski/Weiss (Plus Loin)

by Ken Dryden

Pianist (and sometimes alto saxophonist) David Kikoski has been on the jazz scene for some time, moving to New York City in 1984 after completing his degree at Berklee. Kikoski has performed or recorded with a number of greats as a sideman, including Joe Henderson, Roy Haynes, Toots Thielemans, Chick Corea, Lee Konitz, Billy Hart, Tom Harrell and the Mingus Big Band. He deserves to be more widely known, though most of his CDs as a leader have appeared on European labels.

The pianist works with bassist Hans Glawischnig and the young drummer Obed Calvaire in a November 2008 live set at Greenwich Village's Smalls Jazz Club. Opening with an explosive, extended performance of Joe Henderson's "Inner Urge", the trio gives their all in this postbop favorite with inventive solos by Kikoski and Glawischnig. Their playful, laid-back treatment of Charlie Parker's "Billie's Bounce" is a welcome change from the often rapid-fire renditions, Kikoski keeping its blues roots prominent even as he stretches far from its theme. The pianist's three originals also shine. "Dirty Dogs" is a midtempo song that doesn't really fit its name, an upbeat number with a catchy Latin vamp that gives one the sensation of floating. His moody, bittersweet "7/4 Ballad" begins as a piano solo with the rhythm section making a delayed entrance, Calvaire's sensitive percussion adding the perfect touch. The infectious, driving "Grey Areas" wraps up the set with a flourish. The excellent recording of these extended readings gives listeners the feeling of sitting right in the front of the intimate club, watching the musicians.

French trumpeter Eric Le Lann has mostly been active on the European jazz scene so this eponymous quartet session with Kikoski, bassist Douglas Weiss and drummer Al Foster may be an introduction to him for many US listeners. Le Lann projects an expressive, personal sound that showcases his technique without overplaying. His approach to standards is particularly refreshing. At first, the quartet improvises around the edges of "Yesterdays", with Le Lann and Kikoski both venturing far from its theme in their respective solos.

Jazz players often opt for a slow, dramatic approach to the ballad "You Don't Know What Love Is", but Le Lann's majestic, midtempo Latin setting is a welcome change. The combination of Le Lann's fat, lyrical playing and Kikoski's bluesy toughness makes the trumpeter's dirge-like "C'est la Nuit Lola" an obvious highlight. The one weak spot is the rather commercial sounding "Today I Fell in Love", bogged down by its repetitious groove and Kikoski's switch to Fender Rhodes.

For more information, visit smallslive.com and plusloin.net. Kikoski is at Jazz Standard Aug. 12th-15th with Jeff "Tain" Watts and Smalls Aug. 20th-21st as a leader. See Calendar.

ON DVD



Celebrating Bird: The Triumph of Charlie Parker
(Medici Arts)
by Tom Greenland

This was the first entry in the *Masters of American Music* video series originally released in 1987. Written and co-directed by Gary Giddins, the documentary presents an even-handed portrait of one of jazz' most sensationalized icons, focusing on his music and its impact. Most of the footage shows musicians who interacted with him, relating their own versions of the "Charlie Parker Story". The effect is similar to watching Kurosawa's *Rashomon*, where characters give contradictory accounts of the same event, leaving the viewer to guess the 'truth'.

The narrative traces the alto saxophonist's Kansas City upbringing, his music training, influences and apprenticeships, the auto accident leading to heroin addiction, a moving scene with first wife Rebecca Parker Davis recounting how he left her to pursue music, his arrival in New York, details of the Minton's Playhouse and 52nd Street scenes, his West Coast sojourn and mental breakdown, two European tours and his ultimate dissipation following the death of his daughter Pree. The soundtrack, a continuous medley of his recordings, is synced to complement the storyline. "Koko" erupts as the voice-over describes his musical innovations; later "Lover Man" plays plaintively while Roy Porter details "the most catastrophic recording session in history."

There are many historical clips of the musicians Parker played with and was influenced by and Parker himself in a rare TV appearance. The scarcity of available footage probably prompted the directors to add an out-of-sync sequence from a 1950 session in Gjon Mili's studio, a distracting clip that nevertheless shows the expressiveness of Parker's face. Other sections use Ken Burns' technique of panning slowly over historical photos to create the illusion of live action. Full of interesting anecdotes and insightful perspectives, this is a film that will help fans better understand one of jazz' most acclaimed artists.

For more information, visit www.naxos.com. Parker tributes are at Smoke Aug. 20th-21st and Iridium Aug. 25th. The Charlie Parker Jazz Fest is Aug. 28th-29th at Marcus Garvey Park and Tomkins Square Park. See Calendar.

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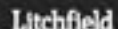
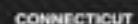
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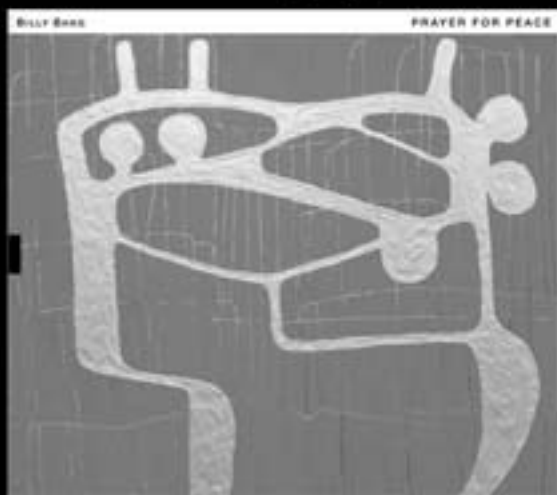
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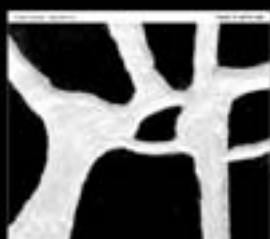


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BOXED SET



Master of the Sax
Stan Getz
(Membran Music)



People Time /
The Complete Recordings
Stan Getz & Kenny Barron (Sunnyside)

by George Kanzler

While discussing the *People Time* sessions, Stan Getz opined that "There are only three pianists left: Hank [Jones], Tommy [Flanagan] and Kenny." So it may have been no mere coincidence that Jones appeared in the tenor saxophonist's first recordings as a leader and that Barron had that honor on Getz' last. That first session, recorded when Getz was all of 19, kicks off the *Master of the Sax* boxed set, 10 CDs that span 11 early years of a recording career that would end with the four nights at Copenhagen's Montmartre jazz club, Mar. 3rd-6th, 1991. Those nights already yielded the original two-CD *People Time*, one of the greatest jazz duo sessions ever released and a splendid, artistically triumphant valedictory from one of the finest tenor saxophonists of the second half of the 20th Century.

Most of the first four CDs in the Membran set collect Getz sessions recorded for such labels as Savoy, Spotlite, Roost, Prestige and New Jazz, with the balance (from March of 1951 save for a 1953 Jimmy Raney Prestige date) coming from recordings made for Norman Granz' various labels: Clef, Norgren, Verve. Some American license holders of those labels might protest, but according to European copyright rules they are all, being over 50 years old, in the public domain. And Membran's freedom to range across labels gives us a detailed overview of those years in Getz' career. While there is little discographical information about the recordings save group names and dates, a complete Getz discography can be found at jazzdisco.org.

What becomes surprisingly apparent in hearing the early recordings on the Membran set is how much of a bebopper - there's even a session by an octet called Stan Getz' Beboppers - was the young Getz. Joining him and Jones on that leader debut were none other than bassist Curly Russell and drummer Max Roach, frequent bandmates of Charlie Parker in that era. And Getz frequently recorded with and employed another Bird band veteran, pianist Al Haig, through the early '50s. In fact, two of the few Getz-as-sideman sets included here are Al Haig Sextet dates, the second with a bop vocal by Blossom Dearie. Uptempo bop and swing tunes dominate the earliest recordings and on them Getz often sounds relatively pedestrian, like a half dozen other young tenors in thrall to bebop; ie, it's hard to distinguish Getz from Al Cohn, Allen Eager, Brew Moore and Zoot Sims on a Stan Getz Five Brothers session from 1949 or that Boppers octet that also included Al and Zoot.

By the middle of 1949, Getz was starting to hone in on a repertoire more weighted toward standards - "Stardust", "You Stepped Out of a Dream", "Imagination" - that favored his highly lyrical approach and Horace Silver had replaced Haig in the working/recorded quartet by the end of 1950. Getz' first trip to Scandinavia yields his only 1951 recordings in the box, sessions recorded in Sweden

with local musicians, a quartet and quintet (Lars Gullin - baritone sax). "Night and Day", done in a slow swing lope, is one of the tracks and a tune he returned to, with Latin accents, on *People Time*. Comparing the two demonstrates how much Getz developed and refined his style and personal sound over the ensuing decades. Actually, a good deal of that development and refinement occurred during the early and mid '50s, the half-decade represented on the last six-plus discs of the Membran box.

When Getz returned to the USA later in 1951 he began leading a quintet with Jimmy Raney on guitar and also made some very popular records with guitarist Johnny Smith's quintet. The box picks up with the Getz-Raney quintet recordings (some under each player's name) made for Granz in late 1952 and 1953, revealing a cooler, more personal Getz tone and an established rapport between tenor and guitar. From his quartets with Haig onward, it is obvious that Getz was inspired by, and craved, interaction with his bandmates. That interaction is increasingly evident in the mid '50s, in his own quintets with Raney and later valve trombonist Bob Brookmeyer, two extraordinary tracks with a quartet featuring pianist Jimmy Rowles and drummer Roach and, preeminently, in four exquisite allstar sessions produced by Granz.

The first of those is the Dizzy Gillespie-Stan Getz Sextet studio sessions from 1953 with the Oscar Peterson Trio plus Roach, a date ranging from "It Don't Mean A Thing" through "Siboney". The second pairs Lionel Hampton with Getz in a "West Coast" quintet with Lou Levy (piano), Leroy Vinnegar (bass) and Shelly Manne (drums). The third finds Getz with Peterson's drummer-less trio (guitarist Herb Ellis and bassist Ray Brown). And the last - concluding the final disc - is the Stan Getz-JJ Johnson Sextet (Peterson's Trio with drummer Connie Kay) at JATP, recorded live at the Chicago Opera House in 1957. Getz never swung harder or interacted more creatively than he did with Johnson on that session, especially in their individual and counterpoint solos on the blazing "Billie's Bounce" and gritty "Blues in the Closet".

The *People Time* sessions were recorded in Copenhagen in seven sets over four nights - just three months before Getz succumbed to cancer, Jun. 6th, 1991. The original two-disc album on Verve released later that year featured 14 tracks culled from those sets. *The Complete Recordings* presents all seven sets (48 tracks) in real time, as recorded, and not only features 10 titles not previously heard, but also multiple takes of 15 tunes. That original album was a jewel of duo playing, but the complete version is more than that; it is an epic of startling proportions, revealing multiple facets of two players together creating a heroic last testament for one of them. Getz is anything but cool and lyrical (although he is that at last too) on these sets, ranging far and wide across not only registers of his horn but also through a panoply of emotions and passions, from a fraught vulnerability ("First Song", Thad Jones' "Your and Mine") up to a fierce exuberance (his second entrance on "There Is No Greater Love"). Barron is amazingly resourceful, delving through the whole history of jazz piano and often, because Getz lacked stamina, carrying long sections as a lone voice. And together the two create an inexorable union of rapport, momentum and swing that would be the envy of many rhythm sections. It is, simply, one of the greatest jazz gigs ever recorded.

For more information, visit membranerecords.com and sunnysiderecords.com. *The Music of Stan Getz with Trio da Paz, Joe Locke, Harry Allen and Maucha Adnet is at Dizzy's Club Aug. 24th-29th. See Calendar.*

(INTERVIEW CONTINUED FROM PAGE 6)

AAJ-NY: Ever write completely composed music?

RB: Of course I love to improvise and more, these days, to mix music from the classical repertoire with improvising. But every now and then I do try to write something complete.

AAJ-NY: Who would you say are your influences?

RB: I can start with Red Garland and that stuff he did with Miles that I mentioned before. His playing was so simple and swinging but it's so expressive and beautiful. Then, of course, there is someone like Tatum. I mean what can you say about him? Talk about someone who combined a kind of classical technique with a ferocious sense of swing.

AAJ-NY: Is it obvious to mention Bill Evans?

RB: Are you kidding? I'm always delighted to think of myself in anything like his company. Such an extraordinary harmonic sense, gorgeous lyrical melody, swing, time ... he had it all.

AAJ-NY: And classical influences?

RB: Well, every classical piece I ever listened to or studied. Beethoven? Of course. Debussy? Well, yeah! Bartók, Schoenberg, Ravel, Berg? You bet! And there are other influences too! Miles, Chick, Herbie, Bud Powell, Coltrane, McCoy - of course! But hell I also dig James Brown and Sly and the Family Stone. I guess in the end, there are worlds of music out there that have and will continue to find their way to my ears! ♦

For more information, visit richiebeirach.com. Beirach's Quintet with Gregor Huebner is at Birdland Aug. 24th-27th. See Calendar.

Recommended Listening:

- Dave Liebman/Richie Beirach - *Mosaic Select 12* (Mosaic, 1976/1988/1990-91)
- Richie Beirach - *Elegy for Bill Evans* (Trio-Palo Alto, 1981)
- Wayne Shorter/Eddie Gomez/Jack DeJohnette/Dave Liebman/Richie Beirach - *Live Under The Sky (Tribute to John Coltrane)* (Columbia-CBS, 1987)
- Richie Beirach - *Live at Maybeck, Vol. 19* (Concord, 1992)
- Richie Beirach - *The Snow Leopard* (Pony Canyon-Evidence, 1996)
- Richie Beirach - *Summer Night* (Venus, 2007)

(LABEL CONTINUED FROM PAGE 12)

ridiculousness. And the Merle Haggard project, for example, might seem ripe for parody, but it really falls closer to the '70s Nashville band Area Code 615, which is to say well-played instrumental versions of popular vocal songs. The occasional out solo might seem a bit out of place, but the band mostly shines from inside the pocket.

Of the '70s country 'outlaws', Haggard was a smart choice by leader and saxophonist Bryan Murray. He'd already touched on country, covering the Louvin Brothers' "The Christian Life" with Lundbom's Big Five Chord on this year's *Accomplish Jazz*, also on Hot Cup and with much of the same band. On *Pretend it's*

the End of the World, Murray and company isolate and upend some truly beautiful melodies which might be lost within the trappings of hard drinking and hard living.

"It's not necessarily funny. It's just, we like playing those songs," Elliot said. "We play a Merle tune because we feel like playing a Merle tune and we screw one up because we feel like screwing it up and it's good because we like playing Merle tunes. We'll play out of time and screw up the time and make noise, but the point is we can rip them apart and they still stand."

Upcoming releases broaden the MOPDTK reach, with a Peter Evans/Kevin Shea release and a disc with Iragabon leading a trio. The Evans/Shea recording, unsurprisingly, will further those two players' sonic experiments in the form of a locked-groove 7" piece of vinyl while Iragabon - arguably the traditionalist in the label's stable - leads a new trio featuring bassist Peter Brendler and famed drummer Barry Altschul, who has worked with Steve Swallow, Gary Peacock, Chick Corea and Roswell Rudd, to name a few.

"It's all nice and tasteless and interesting because of that," Elliot said.

"It seems like the thing to do is to combine jazz with other idioms - we just cover more ground than a lot of people do," he added. "I feel like today is just about people shuffling through the past really, really fast. That's what the Internet has done to us. That's what 2010 sounds like." ♦

For more information, visit hotcuprecords.com. Artists performing this month include Jon Iragabon at Bar Next Door Aug. 6th, Douglass Street Music Collective Aug. 10th and Fat Cat Aug. 13th and Jon Lundbom's Big Five Chord at Brooklyn Lyceum Aug. 1st. See Calendar.

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Feat. Bari Ptacek, Erica Hornes, Marc Mammar, Jason Vierdig & Chris "Buckshot" Smith
CD Release: Sketches

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Feat. Steve Turre, Vincent Herring, David Williams & Willie Jones III
After Hours: Mik Hayano Quintet

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AUG 17-22 THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ
Feat. Trio de Pat w/ Joe Locke, Harry Allen & Mascha Admet
After Hours: Laura Ann Boyd & Quatro No Basso

AUG 23 UPSTARTS! BRANDON WRIGHT QUINTET
Feat. Alex Spigari, Orrin Evans, Hans Glaswisch & Greg Hutchinson
CD Release: Boiling Point

AUG 24-29 THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ
Feat. Trio de Pat w/ Joe Locke, Harry Allen & Mascha Admet
After Hours: Dexter Robinson Quartet

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- ★Michael Marcus; Strength in Numbers: Ned Gould Jam Fat Cat 7, 10 1:30 am
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- ★Steve Kroon Sextet Creole 8, 10 pm \$15
- ★Jeff "Tain" Watts Quartet with Steve Wilson, David Kikoski, James Genus Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★George Coleman Quartet with Harold Mabern, John Weber, Joe Farnsworth Birdland 8:30, 11 pm \$30
- ★Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Miki Hayama Quintet Dizzy's Club 1 am \$20
- ★Lewis Nash Quintet with Jeremy Pelt, Jimmy Greene, Renee Rosnes, Peter Washington Village Vanguard 9, 11 pm \$35
- ★Lee Ritenour with Dave Grusin Blue Note 8, 10:30 pm \$40
- ★Wendy Williams; Roxy Coss Shrine 6 pm
- ★Zeena Parkins; Zeena Parkins and guests White Out: Lin Culbertson, Tom Surgal Whitney Museum 1, 4:30 pm
- ★Jazzmobile: Steve Kroon Bennerson Park 3 pm
- ★Gypsy Jazz Caravan; Brooks Hartell Trio; Dre Barnes Project The Garage 12, 6:15, 10:45 pm

Sunday, August 15

- ★Elliott Sharp's Terraplane with Eric Mingus, Dave Hofstra, Don McKenzie Le Poisson Rouge 10 pm \$15
- ★Tanya Kalmanovitch, Ted Reichman, Anthony Coleman Comelia Street Café 8:30 pm \$10
- ★Dave Schnitter Quintet Smalls 10 pm \$20
- ★Cornelius Dufallo; Giuseppe Logan Quintet The Stone 8, 10 pm \$10
- ★Ras Moshe's Black August Band with Sabir Mateen, Dave Ross, Tor Yochai Snyder, Larry Roland, Atticus Cole Brecht Forum 7, 8 pm \$11
- ★Jeff Franzel and Friends; Pascal Nigonkemper, Ryan Ferreira, Devin Gray 5C Café 8, 10:30 pm
- ★Hajime Yoshida; Karel Ruzicka Miles Café 7:30, 9:30 pm \$10
- ★John and Joe Beaty's Beaumont Brooklyn Lyceum 9, 10:30 pm \$10
- ★Joe Gallant Ensemble ABC No Rio 8 pm \$5
- ★Peter Leitch/Charles Davis Walker's 8 pm
- ★Lara Bello The Blue Owl 8 pm \$5
- ★Lenny White's Anomaly with Jimmy Herring Iridium 8, 10 pm \$25
- ★Jeff "Tain" Watts Quartet with Steve Wilson, David Kikoski, James Genus Jazz Standard 7:30, 9:30 pm \$25
- ★Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- ★Lewis Nash Quintet with Jeremy Pelt, Jimmy Greene, Renee Rosnes, Peter Washington Village Vanguard 9, 11 pm \$30
- ★Lee Ritenour with Dave Grusin Blue Note 8, 10:30 pm \$40
- ★Louis Hayes Ensemble Riverbank State Park 5 pm
- ★Xander Naylor Downtown Music Gallery 6 pm
- ★Minsarah Saint Peter's 5 pm
- ★Red Baraat Travers Park 5 pm
- ★Rob Schwimmer; Elliot Sharp; Zeena Parkins Whitney Museum 1, 2:30, 4:30 pm
- ★Studio Museum in Harlem 2 pm
- ★NJMH Allstars Blue Note 12:30, 2:30 pm \$24.50
- ★Kuni Mikami Trio with Clifford Barbaro Dana Discovery Center 2 pm
- ★Samba Swing Dana Discovery Center 2 pm
- ★John Colianni Quintet; David Coss And Trio; Ryan Anselmi Quintet The Garage 12, 7, 11:30 pm

Monday, August 16

- ★Chris Rob Blue Note 8, 10:30 pm \$15
- ★Jazz House Kids with Christian McBride Dizzy's Club 7:30, 9:30 pm \$15
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Les Paul Trio with guests Lenny White, Jimmy Herring Iridium 8, 10 pm \$30
- ★Mike Stern with Anthony Jackson, Lionel Cordew 55Bar 10 pm
- ★undetermined. destination.: Fay Victor, Oscar Noriega, Satoshi Takeshi; Ches Smith and These Arches with Tony Malaby, Mary Halvorson, Andrea Parkins; Tony Malaby Group The Local 269 7 pm \$10
- ★Avi Rothbard solo; ; Sherrie Miracle Trio with Jennifer Leitham, Oscar Perez; Spencer Murphy Jam Smalls 7:30, 9 pm 12 am \$20
- ★Foldersnacks: Jesse Elder, Zack Foley, Terrence McManus, Aidan Carroll, Devin Gray Bargemusic 8 pm \$20
- ★Scott Reeves Jazz Orchestra Tea Lounge 9, 10:30 pm
- ★Mike Gamble's Second Wind Bar 4 9 pm
- ★Ernesto Cervini Quartet with Joel Frahm, Adrean Farrugia, Dan Loomis 55Bar 7 pm
- ★Brian Woodruff with Lisa Parrot, Jacob Varmus, Mike Fahie, Sebastian Noelle, Kevin Thomas; Mirai Miles Café 7:30, 9:30 pm \$10
- ★Nuosphere Quartet; Daniel Platzman; Simon Yu's Exotic Experiment; Nathan Parker Smith Spike Hill 8 pm
- ★James Armata Rose Live Music 9 pm
- ★Camila Meza Trio Bar Next Door 8:30 pm \$12
- ★Jocelyn Medina with Rodrigo Ursaia, Nir Felder, Ziv Ravitz Zinc Bar 7 pm \$7
- ★Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm
- ★Yuka Aikawa Bryant Park 12 pm

Tuesday, August 17

- ★Mary Lou Williams Centennial: Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Geri Allen Birdland 8:30, 11 pm \$30
- ★Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$30
- ★Cindy Blackman's Explorations with Antoine Roney, Marc Cary, Zaccai Curtis, Rashaan Carter Jazz Standard 7:30, 9:30 pm \$20

- ★Hiromi Blue Note 8, 10:30 pm \$30
- ★The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★Laura Ann Boyd Quatro Na Bossa Dizzy's Club 11:30 pm \$10
- ★Warren Smith and the Composer's Workshop Orchestra NYC Baha! Center 8, 9:30 pm \$15
- ★Miguel Frasconi/Denman Maroney The Stone 10 pm \$10
- ★Tim Berne's Los Totopos with Oscar Noriega, Matt Mitchell, Ches Smith Korzo 9:30 pm
- ★Dennis Jeter/Spike Wilner; Noah Haidu Trio with Corcoran Holt, John Davis; Ken Fowser/Behn Gillette Jam Smalls 7:30, 9:15 pm 12:30 am \$20
- ★The Respect Sextet: Eli Asher, James Hirschfeld, Malcolm Kirby, Ted Poor, Josh Rutter, Red Wierenga Le Poisson Rouge 9:30 pm \$10
- ★Mayra Casales and CoCoMaMa with Jessica Rodriguez, Nicki Denner, Jennifer Vincent, Christelle Durandy, Sofia Tosello, Hadar Noiberg, Reut Regev Iridium 8, 10 pm \$20
- ★Kevin Tkacz and Lethal Objection with Ralph Alessi, Angelica Sanchez, Tom Rainey Barbès 7 pm \$10
- ★Yuka Yamamura Bowers Wine Company 7 pm
- ★Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- ★Mika Yoshida solo Metropolitan Room 7 pm \$25
- ★Lou Caputo Not So Big Band; Alex Hoffman Quartet The Garage 7, 10:30 pm
- ★Yuka Aikawa Bryant Park 12 pm

Wednesday, August 18

- ★Marc Ribot and guests Rose Live Music 9 pm
- ★Three NY Women: Stephanie Stone, Yoko Otomo, Eve Packer; Steve Dalachinsky/Matthew Shipp The Stone 8, 10 pm \$10
- ★Angelika Niescier, Thomas Morgan, Tyshawn Sorey; Ziv Ravitz's Basement Trio with Oscar Noriega, Loren Stillman Douglass Street Music Collective 8 pm \$10
- ★Jazzmobile: Akiko Tsuruga Grant's Tomb 7 pm
- ★Lorna Cifra Quartet with Oscar Perez, Iris Ormig, Jerome Jennings The Kitano 8, 10 pm \$20
- ★Linda Oh Trio; Kirk Knuffke Trio Iridium 8, 10 pm \$20
- ★Paul Bollenback solo; Ed Cherry Trio with Jared Gold, McClenty Hunter; Craig Wuepper Quartet with Paul Odeh, Essiet Essiet, Mike DiRubbo Smalls 7:30, 9 pm 12:30 am \$20
- ★Ibid: Andy Biskin, Brian Drye, Matt Moran, Drew Gress Barbès 8 pm \$10
- ★Mike Stern with Anthony Jackson, Lionel Cordew 55Bar 10 pm
- ★Andrea Brachfeld Zinc Bar 7:30 pm \$10
- ★Ras Moshe with Andrew Drury, Satoshi Takeshi, Ingrid Laubrock, Dafna Naphtali, James Keepnews, Dave Ross Brooklyn Lyceum 8, 9:30 pm \$10
- ★Eric Devito Bowers Wine Company 7 pm
- ★Adam Smale Miles Café 7:30 pm \$10
- ★Mary Lou Williams Centennial: Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Geri Allen Birdland 8:30, 11 pm \$30
- ★Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$30
- ★Cindy Blackman's Explorations with Antoine Roney, Marc Cary, Zaccai Curtis, Rashaan Carter Jazz Standard 7:30, 9:30 pm \$20
- ★Hiromi Blue Note 8, 10:30 pm \$30
- ★The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★Laura Ann Boyd Quatro Na Bossa Dizzy's Club 11:30 pm \$10
- ★Bernal/Eckroth/Ennis; Andrew Atkinson Quartet The Garage 6, 10:30 pm
- ★Yuka Aikawa Bryant Park 12 pm
- ★John Basile/Sean Smith Saint Peter's 1 pm \$7

Thursday, August 19

- ★Eddie Palmieri and La Perfecta II BB King's 8 pm \$35
- ★Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30 pm \$25
- ★Al Foster Quartet with Chris Potter, Gerald Clayton, Doug Weiss Iridium 8, 10 pm \$25
- ★Michaël Attias' Twines of Colesion with Tony Malaby, Russ Lossing, John Hébert, Satoshi Takeishi Comelia Street Café 8:30 pm \$10
- ★Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller Tea Lounge 9, 10:30 pm
- ★Wallace Roney Quintet Rue 57 8 pm
- ★Jenny Lin; Sylvie Courvoisier The Stone 8, 10 pm \$10
- ★Bill Cunliffe Trio with Martin Wind, Tim Horner The Kitano 8, 10 pm
- ★Spike Wilner solo; Jason Lindner Group with Joe Martin, Eric McPherson Smalls 7:30, 9 pm \$20
- ★Johns' Jazz Group: Debbie Johns, Daryl Johns, Steve Johns, Michael Cochrane; Dan Willis Miles Café 7:30, 9:30 pm \$10
- ★Davy Mooney Trio Bar Next Door 8:30 pm \$12
- ★Marina Maximilian Blumin, Mika Hary, Shai Maestro Caffe Vivaldi 9:30 pm
- ★Anthony Lanni Ra Café 9 pm
- ★Dan Furman Trio Cleopatra's Needle 7 pm
- ★Aki Ishiguro Trio with Craig Akin, Nick Anderson Solo Kitchen Bar 9 pm
- ★Marc Ribot and guests Rose Live Music 9 pm
- ★Mary Lou Williams Centennial: Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Geri Allen Birdland 8:30, 11 pm \$30
- ★Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$30
- ★Hiromi Blue Note 8, 10:30 pm \$30
- ★The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★Laura Ann Boyd Quatro Na Bossa Dizzy's Club 11:30 pm \$10
- ★Champion Fulton Trio; Mauricio de Souza Trio with Noah Haidu, John Lenis The Garage 6, 10:30 pm
- ★Bohemian Hall 5:30 pm
- ★Burr Johnson Shrine 6 pm
- ★Stan Rubin Big Band 345 Park Avenue 12:30 pm
- ★Peter Bernstein Ensemble Citigroup Center Plaza 12:30 pm
- ★Yuka Aikawa Bryant Park 12 pm

Friday, August 20

- ★A Tribute to Charlie Parker with Vincent Herring, Donald Brown, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Gene Bertoncini Trio with Ike Sturm, Joe Corsello The Kitano 8, 10 pm \$25
- ★Samir Zarif with Nir Felder, Hans Glawischning, Greg Ritchie; David Kikoski Trio with Ed Howard, Gary Novak; Eric McPherson Group Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Russ Lossing Quartet with Loren Stillman, John Hebert, Eric McPherson Comelia Street Café 9, 10:30 pm \$10
- ★Papo Vazquez Pirates Troubadours with Willie Williams, Benito Gonzalez, Dezron Douglas, Alvester Garnett, Anthony Carillo, Carly Maldonado FB Lounge 9, 11 pm
- ★Annie Gosfield, Sylvie Courvoisier, Ha-Yang Kim; Trevor Dunn, Travis Laplante, Randy Peterson The Stone 8, 10 pm \$10
- ★Snehashish Mozumder with Vin Scialla, Nick Gianni, Jason Lindner, Jason Hogue, Bopa King, Sameer Gupta Jazz Gallery 9, 10:30 pm \$20
- ★Brian Drye, Howard Drye, Jeff Hermanson, Mike McGinnis, Dan Fabricatore, Jeff Davis; Jano Rix/Luther Rix I-Beam 8, 9:30 pm \$10
- ★Nat Alderley Jr. Trio Lenox Lounge 9, 10:30, 12 am \$20
- ★Zaccai Curtis Quartet Creole 8, 10 pm \$15

- ★Brian Carpenter's Ghost Train Orchestra with Oscar Noriega, Andy Laster, Jessica Lurie, Curtis Hasselbring, Mazz Swift, Cynthia Sayer, Ron Caswell, Rob Garcia Barbès 10 pm \$10
- ★Adam Larson Trio Bar Next Door 7, 9:30, 11:30 pm \$12
- ★Jazzmobile: Jazzberry Jam Jackie Robinson Park 7 pm
- ★Taylor Haskins; Dan Tepfer Trio Miles Café 7:30, 9:30 pm \$10
- ★Ray Parker Quartet Cleopatra's Needle 8 pm
- ★Rajdulari Jazz Project Shrine 7 pm
- ★Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Al Foster Quartet with Chris Potter, Gerald Clayton, Doug Weiss Iridium 8, 10 pm \$25
- ★Colony Iridium 12 am \$20
- ★Mary Lou Williams Centennial: Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Geri Allen Birdland 8:30, 11 pm \$30
- ★Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$30
- ★Hiromi Blue Note 8, 10:30 pm \$30
- ★The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Laura Ann Boyd Quatro Na Bossa Dizzy's Club 1 am \$10
- ★Red Baraat Queens Museum of Art 6:30 pm
- ★Joseph Perez Quartet; Kevin Dorn The Garage 6:15, 10:45 pm
- ★Yuka Aikawa Bryant Park 12 pm



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Saturday, August 21

- ★ Charles Tolliver Sistas Place 9, 10:30 pm \$25
- ★ Nue Jazz Project; Rob Garcia 4 with Noah Premlinger, Dan Tepfer, Chris Lightcap Miles' Café 7:30, 9:30 pm \$10
- ★ Red Baraat Barbès 10 pm \$10
- ★ Taylor Ho Bynum Sextet with Jim Hobbs, Bill Lowe, Mary Halvorson, Ken Filiano, Tomas Fujiwara Jazz Gallery 9, 10:30 pm \$20
- ★ Ben Allison Band with Michael Blake Nublu 12 am
- ★ Carrie Jackson, Norman Simmons, Lisle Atkinson, Sheila Earley Lenox Lounge 9, 10:30, 12 am \$20
- ★ Mike Moreno Trio Bar Next Door 7, 9:30, 11:30 pm \$12
- ★ Ken Simon Quartet Cleopatra's Needle 8 pm
- ★ Bruce Cox Core-tet Shrine 8 pm
- ★ A Tribute to Charlie Parker with Vincent Herring, Donald Brown Smoke 8, 10, 11:30 pm \$30
- ★ Gene Bertocini Trio with Ike Sturm, Joe Corsello The Kitano 8, 10 pm \$25
- ★ Dwayne Clemons Quintet with Sacha Perry, Dwayne Clemons, Josh Benko, Murray Wall; David Kikoski Trio with Ed Howard, Gary Novak; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- ★ Russ Lossing Trio + 2 with Masa Kamaguchi, Billy Mintz, Mat Maneri, Ralph Alessi Comelia Street Café 9, 10:30 pm \$10
- ★ Zaccai Curtis Quartet Creole 8, 10 pm \$15
- ★ Ralph Hamperian Tuba D'Amore Puppets Jazz Bar 9 pm \$12
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Al Foster Quartet with Chris Potter, Gerald Clayton, Doug Weiss Idium 8, 10 pm \$25
- ★ Jeff Lofton Quartet Idium 12 am \$20
- ★ Mary Lou Williams Centennial: Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Geri Allen Birdland 8:30, 11 pm \$30
- ★ Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$35
- ★ Blue Note 8, 10:30 pm \$30
- ★ Hiromi
- ★ The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Laura Ann Boyd Quatro Na Bossa Dizzy's Club 1 am \$20
- ★ Austin Walker Trio; Andrew Hadro Quintet; Akiko Tsuruga Trio The Garage 12, 6:15, 10:45 pm

Sunday, August 22

- ★ Miya Masaoka, Mary Halvorson, Okkyung Lee; Robert Black solo The Stone 8, 10 pm \$10
- ★ Hilliard Greene solo ESP-Disk Store 9 pm
- ★ Joe Magnarelli Quartet with Rick Germanson, Ugonna Okegwo, Anthony Pinciotti Smalls 10:30 pm \$20
- ★ Bennett Paster Group with Tim Armacost, Gregory Ryan, Willard Dyson Comelia Street Café 9 pm \$10
- ★ Aaron Irwin Brooklyn Lyceum 9, 10:30 pm \$10
- ★ Peter Leitch/Harvie S Walker's 8 pm
- ★ Keiko Yamaguchi/Matt Snow Group The Blue Owl 8 pm \$5
- ★ Michael Shenker Duo 5C Café 10:30 pm
- ★ David Coss And Trio; Ai Murakami And Friends The Garage 7, 11:30 pm
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30 pm \$25
- ★ Al Foster Quartet with Chris Potter, Gerald Clayton, Doug Weiss Idium 8, 10 pm \$25
- ★ Guillermo Klein Y Los Guachos with Juan Cruz de Urquiza, Miguel Zenon, Aaron Goldberg, Matias Mendez, Richard Nant, Daniel Piazzolla Village Vanguard 9, 11 pm \$30
- ★ Blue Note 8, 10:30 pm \$30
- ★ Hiromi
- ★ The Music of Antonio Carlos Jobim: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ras Moshe, Kyoko Kitamura, Anders Nilsson, Francois Grillot; Lorenzo Sanguedolce/ Michael Bisio Downtown Music Gallery 6 pm
- ★ The Story: Lars Dietrich, Samir Zarif, John Escreet, Zack Lober, Greg Ritchie Saint Peter's 5 pm
- ★ Iris Ormig Quartet with Frank Kimbrough, Brandon Lee, Jerome Jennings Blue Note 12:30, 2:30 pm \$24.50
- ★ Amy Cervini's Jazz for Kids 55Bar 2 pm

Monday, August 23

- ★ Matthew Shipp solo Blue Note 8, 10:30 pm \$15
- ★ Les Paul Trio with guest Mike Stern Idium 8, 10 pm \$30
- ★ Brandon Wright Quintet with Alex Sipigian, Orrin Evans, Hans Glawischnig, Greg Hutchinson Dizzy's Club 7:30, 9:30 pm \$15
- ★ Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- ★ Anne Rhodes/Carl Testa Duo; Pierre Joris, Nicole Peyrafitte, Michael Bisio; Eyal Maoz' Edom with Brian Marsella, Shanir Blumenkranz, Yuval Lion; Cristian Amigo Group The Local 269 7 pm \$10
- ★ Kyoko Oyobe Duo; Ari Hoenig Group with Will Vinson, Jonathan Kreisberg, Danton Boller, Spencer Murphy Jam Smalls 7:30, 9 pm 12 am \$20
- ★ Jazzmobile: Jazzmobile AllStars Duke Ellington Boulevard 7 pm
- ★ Mike Fahie Jazz Orchestra Tea Lounge 9, 10:30 pm
- ★ ZigZag Quartet Bargemusic 8 pm \$20
- ★ Mike Gamble's Second Wind Bar 4 9 pm
- ★ Alicia Rau Quintet with Adam Lomeo, Marcus McLaurine, Bruce Cox Miles' Café 9:30 pm \$10
- ★ Jordan Piper; Matt Snow Group; Donald Malloy; Melissa Aldana Spike Hill 8 pm
- ★ Bar Next Door 8:30 pm \$12
- ★ Dida Pelled Trio Zinc Bar 7 pm \$7
- ★ Kat Gang
- ★ Howard Williams Jazz Orchestra; Kyoko Oyobe Trio The Garage 7, 10:30 pm
- ★ Shrine 7 pm
- ★ Puppets Jazz Bar 6 pm \$6
- ★ Victor Lin Bryant Park 12 pm

Tuesday, August 24

- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30
- ★ James Moody Quartet with guest Nnenna Freelon Blue Note 8, 10:30 pm \$35
- ★ Oliver Lake Organ Quartet with Jared Gold, Freddie Hendrix, Chris Beck Jazz Standard 7:30, 9:30 pm \$20
- ★ Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- ★ The Music of Antonio Carlos Jobim and Stan Getz: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dmitri Kolesnik Quartet with Anthony Wonsey Dizzy's Club 11:30 pm \$10
- ★ Andrew Lamb Quartet NYC Bahá'í Center 8, 9:30 pm \$15
- ★ Gail Allen; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Alex Stein Quartet with Matt Brown, Marc Devine, Kelly Friesen, Keith Balla Smalls 7:30, 10 pm 12:30 am \$20
- ★ JC Hopkins Big Band Idium 8, 10 pm \$20

- ★ Ne(x)works Composers Series: Joan La Barbara, Cornelius Dufallo, Kenji Bunch, Yves Dharamraj, Stephen Gosling, Shelley Burgon, Miguel Frasconi, Christopher McIntyre; Shelley Burgon The Stone 8, 10 pm \$10
- ★ Long Island City Jazz Alliance: Amanda Monaco, Steve Blanco, Peter Brendler, Christian Coleman Gantry Plaza State Park 7 pm
- ★ SLICE: Tom Beckham, Nate Radley, Matt Pavolka, Diego Voglino The 5th Estate 10 pm
- ★ Alexei Tsiganov Miles' Café 7:30 pm \$10
- ★ Amy Cervini's Jazz Country with Jesse Lewis, Matt Aronoff and guests 55Bar 7 pm
- ★ David Binney with Jacob Sacks, Thomas Morgan, Dan Weiss 55Bar 10 pm
- ★ Tara O'Grady Bowery Wine Company 7 pm
- ★ David White Jazz Orchestra; Alan Chabert Trio The Garage 7, 10:30 pm
- ★ Bella Luna 8 pm
- ★ Jack Wilkins/James Silberstein Bryant Park 12 pm
- ★ Victor Lin

Wednesday, August 25

- ★ Jazzmobile: Jimmy Heath Grant's Tomb 7 pm
- ★ Jim Staley; David Watson The Stone 8, 10 pm \$10
- ★ TK Blue's Bird 'n Basie with Mulgrew Miller, Corcoran Holt, Willie Martinez Idium 8, 10 pm \$20
- ★ Paul Meyers Quartet with Frank Wess, Martin Wind, John Meyers The Kitano 8, 10 pm
- ★ Peter Bernstein solo; Steve Ash Trio; Brian Charette Trio with Mike DiRubbo, Jochen Rueckert Smalls 7:30, 9 pm 12:30 am \$20
- ★ Mike Stern with Anthony Jackson, Lionel Cordew 55Bar 10 pm
- ★ Eyal Vilner Big Band with Yaala Ballin, Andrew Gould, Pablo Castano, Asaf Yuriya, Lucas Pino, Jonah Parzen-Johnson, Cameron Johnson, Takuya Kuroda, Matt Musselman, Barry Cooper, Yonatan Riklis, Alexi David, Yonatan Rosen Fat Cat 9 pm
- ★ Cecilia Coleman Big Band Zinc Bar 7:30 pm \$10
- ★ Sten Hostfalt/Blaise Siwula Goodbye Blue Monday 11 pm
- ★ Nina Ott with Andrea Brachfeld, Chris Lopes, Harvey Wirtz, Chembo Cornel Myles' Café 7:30 pm \$10
- ★ Kathy Zimmer Bowery Wine Company 7 pm
- ★ Isamu McGregor and The JiFtet Shrine 7 pm
- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30
- ★ James Moody Quartet with guest Nnenna Freelon Blue Note 8, 10:30 pm \$35
- ★ Oliver Lake Organ Quartet with Jared Gold, Freddie Hendrix, Chris Beck Jazz Standard 7:30, 9:30 pm \$20
- ★ Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- ★ The Music of Antonio Carlos Jobim and Stan Getz: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dmitri Kolesnik Quartet with Anthony Wonsey Dizzy's Club 11:30 pm \$10
- ★ Eric Hoffman/Ken Hatfield Trinity Lower East Side Lutheran Parish 6 pm
- ★ Champion Fulton Trio; Stan Killian Quartet The Garage 6, 10:30 pm
- ★ Sue Matsuki/Greg Toroaoin Saint Peter's 1 pm \$7
- ★ Victor Lin Bryant Park 12 pm

Thursday, August 26

- ★ Lee Konitz Quartet with Ethan Iverson, Larry Grenadier, Jorge Rossy Idium 8, 10 pm \$25
- ★ Gerald Clayton Quintet with Logan Richardson, Ambrose Akinmusire, Joe Sanders, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- ★ Ehud Asherie solo; Charles Davis Quartet with Tardo Hammer, Lee Hudson, Jimmy Wormworth; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Carlos Abadie, Joe Suicato, Jason Stewart Smalls 7:30, 9 pm 12 am \$20
- ★ Brandon Wright Quintet with Alex Sipigian, Orrin Evans, Hans Glawischnig, Greg Hutchinson The Kitano 8, 10 pm
- ★ Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller Tea Lounge 9, 10:30 pm
- ★ TAKSIM: Souren Baronian, Haig Manoukian, Lee Baronian, Mal Stein, Sprocket Royer Comelia Street Café 8:30 pm \$10
- ★ Bar Next Door 8:30 pm \$12
- ★ Rue 57 8 pm
- ★ Brandon Lee Trio Miles' Café 7:30, 9:30 pm \$10
- ★ Go Trio with Mike Rodriguez Ra Café 9 pm
- ★ Elisabeth Lohninger with Walter Fischbacher; Caleb Curtis/Marcos Varela Band Cleopatra's Needle 7 pm
- ★ Jacob Varnus Solo Kitchen Bar 9 pm
- ★ Mamiko Watanabe Trio
- ★ Aki Ishiguro Trio with Johannes Weidenmueller, Ross Pederson Shrine 7 pm
- ★ Albert Rivera Quartet; Asako Takasaki Shrine 7 pm
- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30
- ★ James Moody Quartet with guest Nnenna Freelon Blue Note 8, 10:30 pm \$35
- ★ Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- ★ The Music of Antonio Carlos Jobim and Stan Getz: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dmitri Kolesnik Quartet with Anthony Wonsey Dizzy's Club 11:30 pm \$10
- ★ Harlem Speaks: Steve Coleman Jazz Museum in Harlem 6:30 pm
- ★ Nick Moran Trio; David White Quintet The Garage 6, 10:30 pm
- ★ Bohemian Hall 5:30 pm
- ★ Jazz Knights Citigroup Center Plaza 12:30 pm
- ★ Victor Lin Bryant Park 12 pm

Friday, August 27

- ★ Jacky Terrasson Trio with Ben Williams, Jamire Williams Smoke 8, 10, 11:30 pm \$30
- ★ Ryan Keberle Double Quartet Ruben Museum 7 pm \$20
- ★ Jacam Manricks Group with Gary Versace, Chris Tordini, Obed Calvaire; Jazz Incorporated: Jeremy Pelt, Louis Hayes, Anthony Wonsey, Dezron Douglas Smalls 7:30, 9:30 pm \$20
- ★ Nate Smith's INS with Jaleel Shaw, Nir Felder, Taylor Eigsti, Fima Ephron Jazz Gallery 9, 10:30 pm \$20
- ★ Eric Alexander Quartet with John Webber, Joe Farnsworth The Kitano 8, 10 pm \$25
- ★ Benevento Russo Duo Highline Ballroom 9 pm \$25
- ★ Ohad Talmor's Blue Seven with Daniel D'Alcantara, Denis Lee, Dave Richards, David Virelles, Miles Okazaki, Sidiel Vieira, Cuca Teixeira I-Beam 8:30 pm \$10
- ★ John Ellis Trio Bar Next Door 7, 9:30, 11:30 pm \$12
- ★ Bruce Arnold Trio with Jerry DeVore, Tony Moreno; Gene Ess with Donny McCaslin, Thomson Kneeland, Dan Weiss Miles' Café 7:30, 9:30 pm \$10
- ★ Lathan Hardy, Sean Ali, Flin Van Hemmen; Ned Fern Comelia Street Café 9, 10:30 pm \$10
- ★ Jazzmobile: Antoinette Montague Jackie Robinson Park 7 pm
- ★ Geoff Vidal/Noah Premlinger Group Fat Cat 10:30 pm
- ★ Lenox Lounge 9, 10:30, 12 am \$20
- ★ Richie Fells Quartet

- ★ Sarah Hayes Quartet with John Colianni Piano Due 8 pm
- ★ Tea Lounge 9, 10:30 pm
- ★ Kat Mulvaney Cleopatra's Needle 8 pm
- ★ Masami Ishikawa Quartet
- ★ Lee Konitz Quartet with Ethan Iverson, Reid Anderson, Jorge Rossy Idium 8, 10 pm \$25
- ★ Rodney Richardson Trio Idium 12 am \$20
- ★ Gerald Clayton Quintet with Logan Richardson, Ambrose Akinmusire, Joe Sanders, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart Birdland 8:30, 11 pm \$30
- ★ James Moody Quartet with guest Nnenna Freelon Blue Note 8, 10:30 pm \$35
- ★ Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$35
- ★ The Music of Antonio Carlos Jobim and Stan Getz: Trio da Paz, Joe Locke, Harry Allen, Maucha Adnet Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Dmitri Kolesnik Quartet with Anthony Wonsey Dizzy's Club 1 am \$20
- ★ Shrine 6 pm
- ★ The Garage 6:15 pm
- ★ Victor Lin Bryant Park 12 pm

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Taylor Ho Bynum New Sextet

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Nate Smith I.N.S.: The Wink and The Gun
Jaleel Shaw - Nir Felder - Taylor Eigsti - Fima Ephron

Saturday, August 28th
Sofia Rei Koutsovitis Group
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The Jazz Gallery's performances are supported in part, by a grant from the National Endowment for the Arts (Jazz Troubadours), by The New York State Council on the Arts, Presenting Program, by the New York City Department of Cultural Affairs, with additional support provided by Meet The Composer's City New Music Performance Fund, the Orono Foundation, the Jerome Foundation, the Aaron Copland Fund for Music, and the New York Community Trust.

(SUONI CONTINUED FROM PAGE 13)

pace set by Schlippenbach and drummers Paul Lovens and Paul Lytton, a danger that felt very real by the end of the first set.

The second series was titled "A little noise in the system" and was dedicated to electronic music understood in rather broad sense. One concert that particularly stood out was that of Mecha Fixes Clock, a project of electronic chamber music lead by drummer Michel F Côté. This time, Côté was joined by Bernard Falaise (guitar), Jesse Zubot (violin), Jean René (viola), Philippe Lauzier (bass clarinet) and Martin Tétreault (turntable). In comparison to the first incarnation of the project, the sound signature of the ensemble felt closer to standard improvised music than the aimed-at electronic chamber music. Still, the ensemble was animated by a great concern to create very cohesive organized and at times rather melodic improvisations, which is perhaps where the chamber music sensitivity was to be found.

Also deserving a mention are the two evenings of film and music presented under the name "What's Up Vienna, What's Up Montreal". While not all sets were equally convincing, those of NTSC - the duo consisting of dieb13 on turntables and Billy Roisz on feedback video - and Radian certainly were and have to be included in the highlights of this year's edition. In the case of NTSC, more than a complementarity, there was a real unity at work between the sound and video. As to Radian, despite a certain aridity, the trio's music has an impressive ability to lift up a room.

Outside of these series, Montreal-based string quartet Quatuor Bozzini paired with French pianist Benoît Delbecq for a concert where musical decisions were essentially made through improvisation. The first set consisted of one continuous piece made up of five versions of John Cage's "Variations III" linked one to the other by improvised sections. As one can guess, and perhaps as intended, it quickly became very hard to distinguish improvised from randomized events. As to the second set, it was entirely improvised. The result was quiet and dry, yet very nice music characterized by slow tempi and subtle dynamics.

Overall, this tenth edition of the Suoni Per Il Popolo Festival was a good one. Moreover, concerts, especially those part of the so-called jazz series, were warmly welcomed by enthusiastic and large crowds. Indeed, any claustrophobic and ophobic person certainly would wish they had avoided the Casa del Popolo on the evenings the Frame Quartet or the subgroups of the Globe Unity Orchestra performed. Actually, those evenings recalled the crowded and sweaty atmosphere of the un-airconditioned Casa del Popolo of 2001! ♦

For more information, visit casadelpopolo.com

(VANCOUVER CONTINUED FROM PAGE 13)

"Fixed, Fragmented & Fluid", a collaboration by the bassist with Quebecois animator Michel Gagné at The Roundhouse. Basically improvised animation in real time with an allstar ensemble - Peter Evans (trumpet), Parker, Homburger, Lee, Plimley and Niggli - the images, however, frequently were secondary to the music.

Marking the beginning of the final week, the Dutch arrived. Perhaps Holland's most celebrated jazzman, the 68-year old drummer Han Bennink was also responsible for this year's catchy program and poster design. At Iron Works, he rekindled his association with Plimley alongside the nearly inaudible bassist Wilbert de Joode. The pianist tried his best to match wits, but ultimately was overpowered by his partner's unrelenting, ferociously

swinging drums. At Studio 700 there was more head-to-head combat, this time with reedman Frank Gratkowski caught in the crossfire. Another Dutch-Vancouverite ensemble featured Bennink and de Joode flanked by Houle and local guitarist/oudist Gordon Grdina. The drummer broke out his bag of tricks - rapid rolls on his muffled, towed snare; drum stick in mouth as if a Jew's harp; cross-handed syncopation and leg-up-on-drumhead. Of other Dutchmen, trumpeter Eric Boeren and clarinetist/altoist Michael Moore played in various contexts, also together with de Joode and Bennink (on snare drum only!) performing music of and inspired by Ornette Coleman.

In the city's southwest section, Kitsalano, The Cellar - Vancouver's primary jazz club - offered sold-out nights of straightahead jazz. Recent septuagenarian, scatter extraordinaire Nancy King turned out a fantastic night of originals and standards. So did Swing-based tenor saxophonist Scott Hamilton with veteran Vancouver guitarist Oliver Gannon's quartet and guest Cory Weeds (the impressive tenorman is also the club's proprietor) in a jam session-like atmosphere.

Free outdoor concerts were plentiful. On Jul. 1st, Canada Day celebrations filled streets, parks and waterfronts with the country's red and white national colors. 15 bands on 5 different stages graced Granville Island from noon up until 'round midnight. Over a dozen acts performed on the first weekend's afternoon Gastown street concerts, most memorably a Jimi Hendrix project curiously, but successfully, performed by Swiss-American vocal acrobat Erika Stucky, Irish-Swiss guitarist Christy Doran, Swiss drummer Fredy Studer and American electric bassist Jamaaladeen Tacuma. And VIJF's penultimate day at The Roundhouse served as a fest within the fest, workshops and performances filling several stages under the same roof. ♦

For more information, visit coastaljazz.ca

(COPENHAGEN CONTINUED FROM PAGE 13)

Berre for an enthusiastic reading of the free jazz sax trio tradition at the since-closed record shop Jazz Kælderen.

The aforementioned Ørsted Pedersen was fêted at a trio of concerts at the just-reopened Jazzhus Montmartre, Copenhagen's (and perhaps Europe's) most famous jazz club. The bassist was part of the house rhythm section for players like Gordon and Stan Getz and was remembered by several of his countrymen: pianist Ole Kock Hansen, bassists Jesper Lundgaard, Mads Vinding and Bo Stief, drummer Alex Riel, vocalist Bobo Moreno and saxist Frederik Lundin. At some of these shows, there was confusion on the part of your correspondent as to what exactly was the connection between NHØP and the music played (the apparently hilarious stage banter was all in Danish) but there was no misunderstanding with a wonderful duo set between Lundgaard and Vinding on a number of standards and originals by two Oscars, Pettiford and Peterson, NHØP's longtime boss.

Tchicai is still active and vibrant, perhaps sounding better each time one hears him. Of his several appearances, he performed one night at Husets Café as a guest of the Dødens Garderobe piano trio, freebop loving frosted by Tchicai's keening tone, a delicious example of young inspiring old and vice versa. Back at the Statens Museum for Kunst, Tchicai appeared with his quartet of cornetist/pianist Jonas Müller, bassist Nikolaj Munch-Hansen and drummer Kresten Osgood for a set of moody originals by members of the band, highlighted by a fervent saxophone-drum duo that hopefully didn't damage any artwork.

Speaking of Osgood, Denmark cannot possibly have a better ambassador for its jazz scene than the drummer. Playing everywhere throughout the festival (and bringing his kit with him!) Osgood could be seen in every context imaginable: avant garde blowout (quartet with altoist Jesper Zeuthen, pianist Søren Kjærgaard and bassist Munch-Hansen or Andratx, a pan-Nordic trio with saxist Jonas Kullhammar and bassist Ole Morten Vågan); party band (his own Hvad er Klokken, featuring guests such as Loren Stillman and Nils Wogram); modern jazz exposition (a reunion concert of sorts for the group Babop with reedman Benjamin Koppel, saxist Jesper Løvdal, bassist Thommy Andersson and guest pianist Uri Caine); performance art (Zick Hitti Zopp with homemade instrumentalist Zlatko Buric) or trad-jazz workout (bassist Hugo Rasmussen Allstarz with pianist Heine Hansen, saxist Jacob Dinesen, bassist Mads Hyhne and cornetist Kasper Tranberg).

There was obviously plenty more but two shows in particular need highlighting on their own. The trio of saxist Evan Parker, trumpeter Nate Wooley and drummer Chris Corsano, birthed in New York last October at The Stone, played only their second concert, at Råhuset. This reviewer attended the first but was perhaps more taken with the second, a wonderfully cohesive hour-long exploration. And at Borups Højskole, the long lineage of Danish drumming was on display with Alex Riel performing alongside the organ trio Ibrahim Electric, led by drummer Stefan Pasborg. The 20-minute duo between drummers to start the concert and the subsequent psychedelia made the whole show feel more like '60s San Francisco than modern-day Copenhagen. ♦

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