

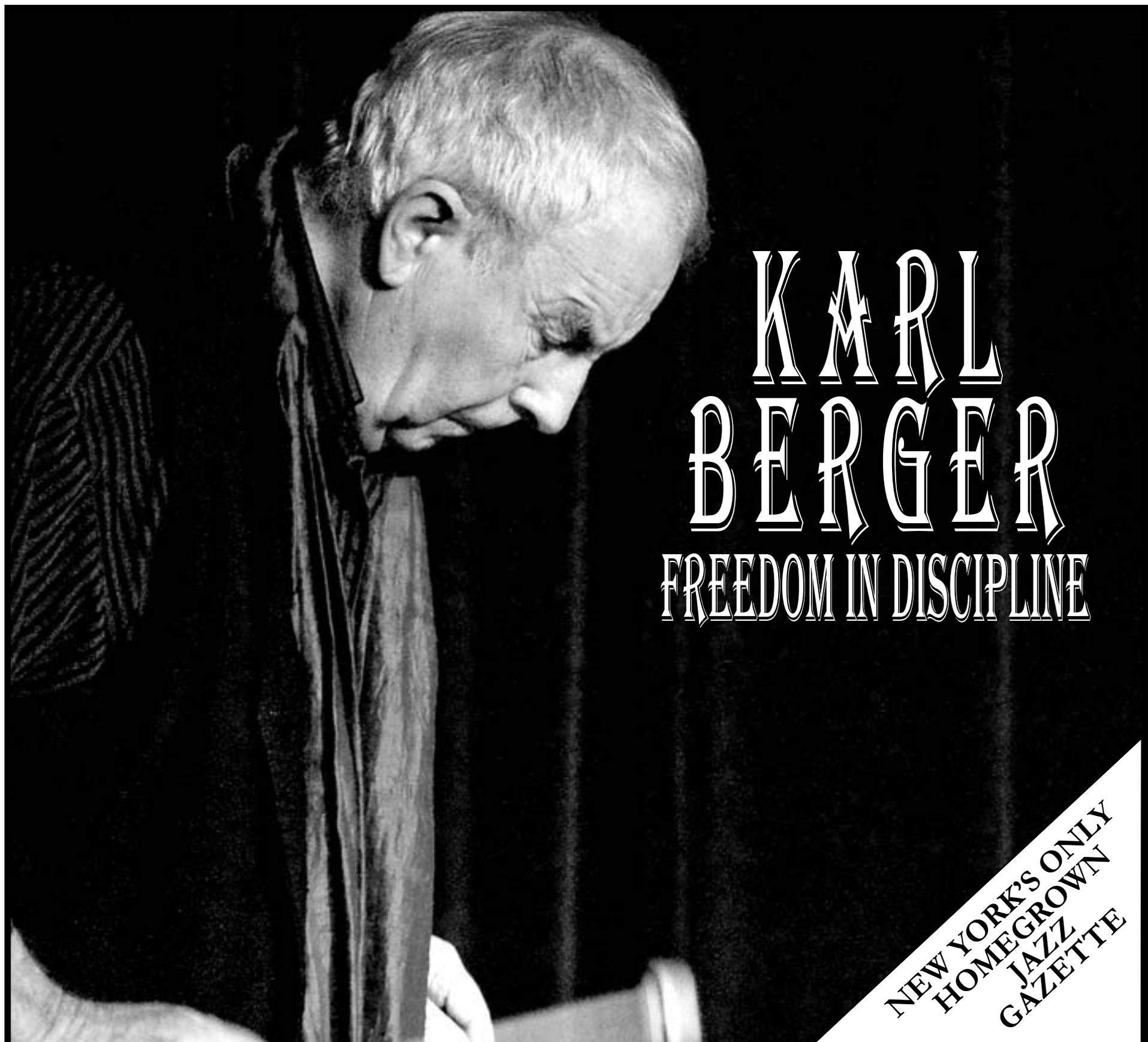


ALL ABOUT JAZZ - NEW YORK

July 2010 | No. 99

Your FREE Monthly Guide to the New York Jazz Scene

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FOURPLAY
JUNE 29 - JULY 4



BEN E. KING
JULY 6 - 11



CHUCK MANGIONE
JULY 13 - 18



BOBBY CALDWELL
R&B SHOW
JULY 20 - 25



EARL KLUGH
JULY 27 - AUGUST 1

LATE NIGHT GROOVE SERIES

IVAN "FUNKBOY" BODLEY	FRI, JULY 2
RACEMUSIC	SAT, JULY 3
NINA VIDAL	FRI, JULY 9
ROMAIN COLLIN	SAT, JULY 10
DARIEN	FRI, JULY 16
COULON	SAT, JULY 17
AKIM FUNK BUDDHA	FRI, JULY 23
DEBORAH DAVIS	SAT, JULY 24
JAMIE MCLEAN BAND	FRI, JULY 30
KENICHI DOAMI	SAT, JULY 31

SUNDAY JAZZ BRUNCH

BEN MONDER TRIO	SUN, JULY 4
YOTAM SILBERSTEIN CD RELEASE	SUN, JULY 11
DAVY MOONEY	SUN, JULY 18
MORDY FERBER	SUN, JULY 25

MONDAYS AT THE BLUE NOTE

MAURICE BROWN	MON, JULY 5
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- Maria Schneider

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Scott Tixier &
Joonsam Lee

Welcome to *AllAboutJazz-New York*. This may sound strange after 98 issues and over eight years but you can tell from our new logo that something is different. With this issue, one shy of our Centennial, we are announcing our formal separation from the All About Jazz.com website. From now on, we are a completely independent entity (check us out online at aaj-ny.com). What does this mean for you, our valued readers? Not to worry...we will continue to bring you the best that New York City has to offer its jazz fans. *AllAboutJazz-New York* will still have its award-nominated feature coverage, slew of timely CD reviews and an Event Calendar matched by no one. And this new arrangement will allow us to expand our mission and better serve the city's jazz community, the thing that has kept us going for so long.

To that end, this month's issue - which also can be used to fan yourself during the balmy summer days - features articles on vibraphonist/pianist/organizer Karl Berger (On the Cover), who curates The Stone this month and appears with various groups; ubiquitous bassist extraordinaire Rufus Reid (Interview) who leads his own trio for a weekend at The Kitano and adventurous and experimental saxophonist John Butcher (Artist Feature), appearing as part of the Whitney Museum's Christian Marclay: Festival as well as a couple of forays into Brooklyn.

There are also features on almost-97-year-old vocalist Herb Jeffries (Encore) and another entry into the European avant garde record label world, Lithuania's NoBusiness (Label Spotlight). And while it might seem better to stay inside and not move too far from the air conditioning, there are too many shows going on, all listed in our Event Calendar as well as cross-referenced to our always-full CD Review section, to miss.

We at *AllAboutJazz-New York* are extremely excited to embark on this new chapter in our history and sincerely thank you for all your support, not just of us but jazz in general. Here's to the future!

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

On the cover: Karl Berger (Photograph © 2007 Jack Vartoogian/FrontRowPhotos)

In Correction: In last month's CD reviews, we incorrectly credited Ken Dryden with writing the Billie Holiday Boxed Set review; it was written by George Kanzler. In the What's News section, we neglected to include guitarist Joel Harrison among the recipients of Guggenheim Fellowships.

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- Thu Jul 01 **MARK DRESSER/DIANE MOSER DUO 8:30PM**
- Fri Jul 02 **BASSCENTRIC 9:00PM & 10:30PM**
Joëlle Léandre, Mark Helias/Mark Dresser
- Sat Jul 03 **6:00PM THE DOUBLE SHARPS**
Dan Lipsitz, Jason Prover, Pierre Pisotelli, Nathaniel Schroeder, John Bishop
SCOTT LEE GROUP - CD RELEASE 9:00PM & 10:30PM
Billy Drewes, Gary Versace, Jeff Hirshfield
- Mon Jul 05 **AMRAM & CO 8:30PM**
David Amram, Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia
- Tue Jul 06 **BRET CHALFIN BROOKLYN PROJECT 8:30PM**
- Thu Jul 08 **RICARDO GALLO'S TIERRA DE NADIE 8:30PM**
Ray Anderson, Tony Malaby, Mark Helias, Pheeroan akLaff
- Fri Jul 09 **EMILIO SOLLÀ TANGO JAZZ TRIO 9:00PM & 10:30PM**
Pablo Aslan, David Sillman
- Sat Jul 10 **FABIAN ALMAZAN TRIO 9:00PM & 10:30PM**
Linda Oh, Kendrick Scott
- Sun Jul 11 **DAN TEPFER/BEN WENDEL DUO 8:30PM**
- Mon Jul 12 **AKSHARA PERCUSSION ENSEMBLE 8:30PM**
Bala Skandan, Nitin Mitta, Arun Ramamurthy, Trina Basu, Amaili Premawardhana
- Tue Jul 13 **CHRISTIAN COLEMAN QUARTET 8:30PM**
Mike Dopazo, Broc Hempel, Dan Fabricatore
PETER BRENDLER TRIO 10:00PM
Rich Perry, Jeff Davis
- Wed Jul 14 **DAN WEISS TRIO 8:30PM**
Jacob Sacks, Thomas Morgan
- Fri Jul 16 **THE QUINTET 9:00PM & 10:30PM**
Aruan Ortiz, Jeremy Pelt, David Gilmore, Rashaan Carter, Eric McPherson
- Sat Jul 17 **TONY MORENO GROUP 9:00PM & 10:30PM**
Ron Horton, Marc Mommaas, Johannes Weidenmuller, Gary Versace
- Sun Jul 18 **FRANK LOCRASTO GROUP 8:30PM**
- Jul 25 **JAMES CARNEY TRIO 8:30PM**
John Hébert, Tom Rainey
- Fri Jul 30 **JACAM MANDRICKS GROUP - CD RELEASE FOR TRIGONOMETRY 9:00PM & 10:30PM**
Joe Martin, Ari Hoenig
- Sat Jul 31 **KRIS DAVIS/JOHN HÉBERT/TOM RAINEY 9:00PM**
INGRID LAUBROCK/TYSHAWN SOREY/KRIS DAVIS 10:30PM

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When **Dave Douglas and Keystone** played Le Poisson Rouge in the prime 8:20 pm slot of the Undead Jazzfest (Jun. 12th), DJ Olive was not there to provide his sonic trickery, which has done much to define the group since its 2005 inception. But Adam Benjamin's heavily tweaked Fender Rhodes filled the gaps, bathing the music in atmospheric intrigue just as the stage lighting enveloped the band in a smoky blue haze. That's not to say this was a mellow set: After the dreamlike rubato intro of the opening "Creature Theme", bassist Brad Jones and drummer Gene Lake went to work, pushing Douglas and his tenor saxophone foil Marcus Strickland into heated exchanges on a halting but relentless groove. The "creature" in question was Frankenstein and the music, from Keystone's new release *Spark of Being*, was the fruit of Douglas' recent Frankenstein-themed collaboration with filmmaker Bill Morrison. (Douglas' *Spark of Being* soundtrack will join two stand-alone Keystone CDs, *Expand* and *Burst*, in a forthcoming boxed set.) Continuing with "The Tree Ring Circus", Lake blazed a path in quick 15/8 time and stayed rigorously in tempo during his wailing solo spot. "Chroma" introduced quieter muted textures, Lake adding tension with a busy pattern that sounded something like a dumbek. "Split Personality", the finale, morphed from a blaring bass-driven pulse to jazzy 12/8 as Strickland, quoting Coltrane's "Africa", unleashed a gutsy coup de grâce. - *David R. Adler*



Dave Douglas @ Undead Jazzfest

Over the years **Tony Malaby** has led his share of diversified ensembles, but nothing quite like Novela, an unruly mass of eight horns, Fender Rhodes and drums. No need for a bassist, as Dan Peck's tuba provided the lows and gave drummer Flin Vanhemmen a rhythmic anchor when Novela played its second-ever gig, at Kenny's Castaways, ringing in the 11 o'clock hour at the Undead Jazzfest (Jun. 12th). For repertoire, Malaby drew on assorted corners of his discography, including "Floating Head" and "Mother's Love" from *Tamarindo*, "Remolino" from *Warblepeck* and "Cosas" from *Adobe*. Kris Davis, an exceptional pianist and leader in her own right, arranged all this material and played Rhodes, leaning hard on dense chromatic chords but otherwise giving the horns their space. There was a kind of Braxton-ian excess in the group's heaving, ragingly dissonant but beautiful block-chord passages. One could call it a big band aesthetic even though the players stood arrayed in a single semi-circular arc. Above all, this was a forum for improvisation and the bass clarinet double-solo by Oscar Noriega and Joachim Badenhorst was one strong example. In addition to trumpeter Kenny Warren, baritone saxist Andrew Hadro and trombonist Ben Gerstein, there was of course Malaby himself, pushing the envelope of timbre and melody on tenor and soprano saxes. The set's most dramatic extended solo, however, came from altoist Michaël Attias, who brought the noisy room to a hush. (DA)

Three travelers - **Jacques Demierre, Charlotte Hug and Urs Leimgruber** - at the end of a three-week tour that began with a sextet performance at FIMAV festival in Quebec - ended their journey by meeting with **Elliott Sharp** at The Stone Jun. 8th. The quartet played bluster to placid repeatedly and back again, guitar strings stroked with metal while those of the piano and viola were carefully plucked and sax reed tongue-plucked in a constant shifting of perimeters. Demierre at times played so softly it was merely fingernail strikes against the keys, too soft to intone strings, barely playing piano. Leimgruber meanwhile deprived his soprano of oxygen, forcing scant bits of air through the horn. Their duologue was informed no doubt by their longstanding trio with Barre Phillips. Sharp and Hug were often the stronger, at least louder, voices, Hug literally so, singing along with her viola and the pair having worked in duet before. That dynamic, however, was broken often and at that never more than briefly. Sharp and Demierre, for one, played a very satisfying mid-quartet hammered duet. But in another sense, such pairings were imaginary. As with the best group improvisation, the collaborations occurred wherever you looked: The eye instructs the ear to juxtapose the saxophone and the viola. And if the vision is removed with the mute of an eyelid, it all becomes one - a group solo, the organism that descended from Coltrane and Ornette - only the saxophones are quieter now. - *Kurt Gottschalk*



Jacques Demierre @ The Stone

Commissioning ensembles may well be the new black. At least for kids met at the Bang on a Can summer institute, as did Taylor Levine and James Moore, founders of the electric guitar quartet **Dither**. The group staged an impressive release party at the Invisible Dog gallery Jun. 12th for their new disc on Henceforth Records, including nine other acts (such as differing Dither configurations) alongside an array of stimulating video, light and sculpture. Gallery more than concert rules were in effect, with chattering easily overpowering a performance of Fred Frith's "Stick Figures" for two guitars and only dampened when Matthew Welch's bagpipes cut through the room, carving space for a beautiful rendition of James Tenney's "Sextet". The whole night wasn't given to guitars - the rockish chamber ensemble "Redhooker" built a nice, violin-dominated trance - but they were the stars. Dither opened its set with Lainie Fefferman's "Tongue of Thorns", a grinding encapsulation of the Velvet Underground's "Venus in Furs" and the highlight of their record. The meditation on Lou Reed pointed to what made for the most striking parts of the night. Whether it was that or the twine and bows implemented in the Frith composition or Elliott Sharp's immediately recognizable techniques during his solo set or Kathleen Supové and Nick Didkovsky channeling Jonathan Richman, the night seemed at times to be about invoking guitarists with a modicum of gesture. (KG)

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

In September 1968, Bill Lee's New York Bass Violin Choir gave its inaugural performance at Town Hall, a concert documented on a Strata-East LP from the '70s. It was hardly the first time that multiple bassists played together but it did mark the first instance with the instruments in the forefront. Was it good? Not really. Lisle Atkinson, one of the participants, decided to continue the concept after the group's dissolution in 1976. Now performing as the **Neo-Bass Ensemble**, Atkinson expanded the ensemble's usual roster for a concert at Symphony Space (Jun. 11th) by inviting original Choir members Ron Carter, Richard Davis and Michael Fleming as guests. Was it good? Not really. The concept behind the band is for one bass to play the traditional pizzicato while the rest, nine in this case, played arco, soloists also utilizing this technique. Already a scenario ripe for disaster, the evening was marred by out-of-tune basses made worse by universally poor intonation and a sub-par house mix. The choice of material, standards like "Con Alma", "Autumn Leaves" and a rickety sandwiching of "Quasimodo" inside "Embraceable You", was hardly in the service of this unwieldy amalgamation. Frankly the only parts of the concert that were enjoyable were when everyone but bassist Paul West, pianist Norman Simmons and drummer Richard Allen would drop out. The applause was merely polite and Carter and Davis looked like they wanted to be anywhere else.

- **Andrey Henkin**



Richard Davis, Lisle Atkinson, Ron Carter @ Symphony Space

Many, if not most, of the people who attended British pianist **Stan Tracey's** New York City leader debut at Dizzy's Club (Jun. 13th) may have been previously unfamiliar with his pedigree. It only goes back to the early '50s and work with pretty much every important English musician, to say nothing of supporting touring Americans. This reviewer had previously seen Tracey in his more familiar haunt, the Bull's Head in southwest London. That concert featured Tracey's regular quintet, two of which made the trip overseas for a triumvirate of shows in Rochester, Baltimore and New York: bassist Andy Cleyndert and son/drummer Clark Tracey. At 84, Tracey still sounds confident and adventurous at the keys, reveling in space and a percussive attack that bounced up and down the piano's full range. Cleyndert is a nimble bassist, whose lines are thick as Yorkshire pudding and solos with a refreshing melodicism. Clark Tracey is the perfect drummer for his father, his tensile swing no doubt honed since birth. Most of the full crowd was taken with the trio's obvious rapport and different take on the bop tradition but if there was a complaint to be made it was in Tracey's choice of repertoire. Apart from his instrumental ability, he is also one of Britain's best jazz composers. So the decision to play only American standards like "I Cover the Waterfront", "You Stepped Out of a Dream" or "It Don't Mean a Thing" was an obvious and unnecessary play to the crowd.

(AH)

The extraordinary art of the Himalayas on display at the Rubin Museum has often left its mark on the music of its concert presentations, but few artists have tailored their programs to the extent that trombonist **Craig Harris** did for his performance (Jun. 12th). Inspired by the current exhibition, "Remember That You Will Die", Harris led his longstanding quartet of pianist Adam Klipple, bassist Calvin Jones and drummer Tony Lewis through a set of original compositions written in dedication to family members and friends that have passed on. Opening appropriately with "Healing Song", Harris roved the length of the stage, taking advantage of the hall's superb acoustics as the band eased through the piece's easy flowing Brazilian rhythms. On his "Sister Safiya" the trombonist began with an unaccompanied introduction, punctuating his breathy tone with vocalized gasps and groans, before being joined by the trio in an exemplary excursion through escalating dynamics. Lewis' drums were showcased on "Excerpt 23", from Harris' magnum opus dedicated to Muhammad Ali, *Brown Butterfly*, moving from a subtle groove to a climactic fury. "JG", written for a childhood friend, was a soulful remembrance of days growing up in the projects. A passionate didgeridoo improv preceded "Shadow Catchers", an offering to departed artists who broke new ground at places like the Tin Palace. The band's funky theme song, "Call Me A Cab", ended things most suitably.

- **Russ Musto**



Craig Harris @ Rubin Museum

The **Cosmosomatics**, the collaborative venture of the alto saxist/English hornist Sonny Simmons and multi-reedist Michael Marcus, added trombonist Roswell Rudd to its unique frontline for the group's one-night-only show at Iridium (Jun. 2nd). Self-described as a free jazz band rooted in the bebop tradition, the unit lives up to that not so paradoxical philosophy, as evidenced by the presence of versatile Betty Carter veteran Clifford Barbaro and multitalented Jackie McLean alumnus Alan Jay Palmer on drums and piano, respectively, in the adaptable rhythm section. Starting off the second set with Simmons' "Coltrane In Paradise" that began with Yoshi Waki's bowed bass underpinning the song's rubato mood, the horns collectively improvised on the piece's jagged melodic line with Rudd's plunger muted bone wending boisterously around the bittersweet tones of alto and clarinet. Simmons' gorgeous sound on saxophone was particularly prominent on Charlie Parker's "Si Si", on which the rhythm section played with a fiery fervor. Marcus' appealing melancholic dirge "Harmonious Beateous" found the composer sounding sophisticatedly elegant while Rudd played austere utilizing a wah-wah mute and Simmons blew with refined restraint. On "Round Midnight" the horns came together in beautiful harmony, providing the soft cushion from which Simmons' impassioned alto leapt. He then switched to English horn for the encore, "Dance of the Zetrons".

(RM)

WHAT'S NEWS

The winners of the **2010 Jazz Journalists Association Awards** were announced at a celebration held at City Winery Jun. 14th. The awards went to: Lifetime Achievement in Jazz: James Moody; Musician: Vijay Iyer; Composer: Maria Schneider; Up & Coming Artist: Darcy James Argue; Events Producer: George Wein; Record: *Folk Art* - Joe Lovano (Blue Note Records); Historical Recording, Boxed Set, or Single CD Reissue: *Twelve Nights in Hollywood* - Ella Fitzgerald (Verve Music Group); DVD: *Anita O' Day: The Life of a Jazz Singer* (AOD Productions/Elan Entertainment); Record Label: Pi Recordings; Female Singer: Roberta Gambarini; Male Singer: Kurt Elling; Player of Instruments Rare in Jazz: Edmar Castaneda, harp; Large Ensemble: Darcy James Argue's Secret Society; Arranger: Maria Schneider; Small Ensemble Group: Joe Lovano Us Five; Trumpeter: Terence Blanchard; Trombonist: Roswell Rudd; Tenor Saxophonist: Joe Lovano; Alto Saxophonist: Rudresh Mahanthappa; Flutist: Nicole Mitchell; Baritone Saxophonist: Gary Smulyan; Soprano Saxophonist: Evan Parker; Clarinetist: Anat Cohen; Guitarist: Jim Hall; Pianist: Kenny Barron; Organist: Dr. Lonnie Smith; Violinist: Regina Carter; Bassist: Dave Holland; Mallet Instrumentalist: Stefon Harris; Percussionist: Cyro Baptista; Drummer: Paul Motian; Periodical: *JazzTimes*; Website: All About Jazz.com; Blog: RiffTides, Doug Ramsey; Best Book About Jazz: *The Thelonious Monk: The Life and Times of an American Original* - Robin DG Kelley (Free Press); Best Liner Notes: *The Complete Louis Armstrong Decca Sessions (1935-1946)* by Dan Morgenstern; The Helen Dance-Robert Palmer Award for Review and Feature Writing: Nate Chinen; The Willis Conover-Marian McPartland Award for Broadcasting: Josh Jackson, WBGO; The Lona Foote-Bob Parent Award for Photography: Mitchell Seidel; Lifetime Achievement in Jazz Journalism: Don Heckman; Photograph: Lena Adasheva (photo of Tom Harrell). For more information, visit jjazzawards.org.

The recipients of the **2010 Chamber Music America New Works Grants** are Martin Bejerano Trio; Taylor Ho Bynum Trio & Sextet; Ben Goldberg Quintet; Abraham Gomez-Delgado and Positive Catastrophe; Russ Gershon and The Either/Orchestra; Curtis Hasselbring and The New Mellow Edwards; Carl Maguire and Floriculture; Peter Sprague String Consort and Wadada Leo Smith's Golden Quartet. For more information, visit chamber-music.org.

Pianist **Marian McPartland** was made Officer of the Order of the British Empire in recognition of her services to jazz.

New York City is seeking interested parties to develop land for a new home for the **National Jazz Museum** at a city-owned piece of land (formerly Mart 125) across 125th Street from the Apollo Theater. Submissions are due Jul. 30th. For more information, visit nycedc.com.

As announced in the March 2010 issue, guitarist **Kevin Eubanks** has ended his 15-year run (12 years in the band under Branford Marsalis and three years as Musical Director) with *The Tonight Show With Jay Leno*. Eubanks intends to spend his time on more personal musical projects. For more information, visit kevineubanks.com.

Submit news to info@allaboutjazz-newyork.com



Rufus Reid

by Ken Dryden

One of the most in-demand bassists in jazz, Rufus Reid has played with many greats and led many of his own groups, including his current trio with pianist Steve Allee and percussionist Duduka Da Fonseca. Reid is also a composer, conductor and jazz educator while his jazz method book The Evolving Bassist, first issued in 1974, was updated with an instructional DVD a few years ago.

AllAboutJazz-New York: Your new CD *Out Front* (Motéma Music, with Steve Allee and Duduka Da Fonseca) has garnered great reviews. How did you come to work with them?

Rufus Reid: I asked if they would do one weekend [October 2007] in New York at the Kitano Hotel. The feeling was genuine and it was apparent to the three of us that we should try to keep it going. The second time was a concert at St. Mary's University in San Antonio, Texas. When we performed for two nights at the Jazz Kitchen, an exceptional venue in Indianapolis, Steve Allee's studio was nearby, so we finally had our opportunity to record together. I can count on one hand throughout my career that this special chemistry has appeared; with the Thad Jones-Mel Lewis Orchestra, the Dexter Gordon Quartet and TanaReid, which I co-led with drummer Akira Tana. Steve Allee is a world-class pianist, more people should know about him.

AAJ-NY: Are you still teaching and doing workshops?

RR: I just came from the first Jazz Education Network Conference in St. Louis. The trio was featured; people may have known about me, but not about my current activities. I'm doing more residencies. I was at Baylor University and Columbia University [in Missouri]. I work with big bands and small groups. I stay very active and compose for big band. I get a chance to do small group master classes and feature my big band writing.

AAJ-NY: You recently had a concert reunion with bassist Michael Moore, with whom you did two duo CDs.

RR: He and I hadn't played together since doing those CDs 15 years ago. An organization in Princeton, New Jersey that holds three or four concerts a year in private homes requested us. It was a treat for people because they never thought about two bassists being able to put on a whole concert. We had a ball. It was a great joy to play with Michael again; he's been with Dave Brubeck for some time. Bass players don't usually have anyone playing bass when they take solos, so it's kind of fun playing with people who understand. He's such a virtuoso. We play the same instrument, we're relatively the same age, we have a similar palette, but we do physically play it differently.

We were very careful about the tunes we played. Michael uses the entire instrument but he's quite a

virtuoso in the upper register and using a bow. Although I play in the upper register, too, it's a different sound. When he's up there, I'm not. We've learned how to give enough space on the instrument to make everything as clear as it can be. I hope that Michael and I can do another album down the line. It's so much fun and we enjoyed revisiting the material from our two CDs. The people enjoyed our having a good time; it gave the music that much more dimension.

AAJ-NY: Was there music in your home?

RR: My father was an amateur pianist. My older brother played tenor saxophone and was in college with pianist Phineas Newborn, Jr. My other brother, who was a year younger, played clarinet. My mom played piano well enough to hack through some hymnals in church. I had a sister who tragically died when she was 13; I was told she sang like an angel and played piano. When I was growing up I didn't know all that because the family had split up and my brothers [who were 10 and 11 years older] were out of the house. My mother told me that when I was little, I banged on pots, pans and dishes when the radio was on. When we moved to Sacramento, music was always a part of my life, although I'm the only one who became remotely obsessed with it. My mother was very encouraging. But no one ever thought about becoming a professional musician. All kinds of music have been a large part of my upbringing.

AAJ-NY: When were you drawn to the bass?

RR: When I was in high school, I played trumpet in a group with accordion, saxophone, drums and bass. When we took a break, everyone else would go outside to play ball. but I'd mess with the bass. That was my first infatuation with it, still not knowing what the hell to do. When I was in the Air Force band, trumpet was my job. We had a lot of time during the day. The band itself owned the bass. The bassist also played tuba and he didn't care about it, so the bass was always free. When there was nothing scheduled, I had it to myself. I had a Bob Haggart book with pictures of fingering and where to put your hands. I taught myself but had problems with the bass clef. No one told me about being friendly with the piano and learning both clefs at the same time.

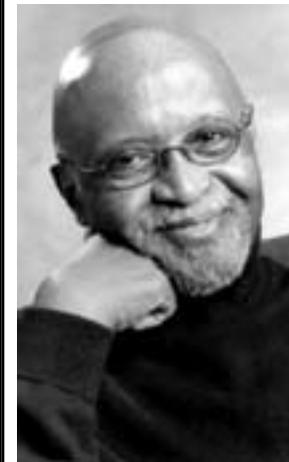
I was in Montgomery, Alabama for about two-and-a-half years. After about a year, guys wanted to play with me and we had some really good jazz players there. They taught me and said I had a good feeling, though I didn't know what the hell I was doing. I was learning and each time it was more exciting.

AAJ-NY: You hired a bass teacher before you entered Northwestern.

RR: Once I realized that I loved what I was doing and got out of the military, I knew that I had to get someone to teach me how to play bass. His name was James Harnett and he was the principal bassist of the Seattle Symphony. I worked with James for almost two years and he helped prepare me. I really had to pump up to play the difficult material required for school auditions. I had a crash course and got into Northwestern University.

AAJ-NY: Ray Brown was an important mentor.

RR: I saw Ray live in Japan when I was in the military
(CONTINUED ON PAGE 42)



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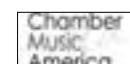
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www.vincentchancey.com

John Butcher

by Stuart Broomer



Photo courtesy of John Butcher

In November 2009 English saxophonist John Butcher touched down in New York to perform his *penny wands and native string* at Performa 09 with eight intonarumori, the noise instruments fabricated by Italian futurist Luigi Russolo in 1913. As the musicians cranked Russolo's exotic boxes, Butcher added a host of sounds, from long tones sustained by circular breathing to complex multiphonics and ghostly whispers. Butcher was connecting almost a century of radical music and showing another facet of his wide-ranging work. He's doing more of the same this month, performing in pieces by Christian Marclay at the Whitney Museum and free improvs in Brooklyn.

Born in Brighton in 1954, Butcher moved to London in the '70s, regularly hearing the first generation of British free improvisers like Derek Bailey and Evan Parker. Drawn to the sciences, he earned a PhD in physics, something that hints at the potential depths (and complexities) of his music and methodology. There's still something of the experimental scientist in Butcher's work. He can stand almost motionless, using his saxophone to create dense layers of continuous sound, highs and lows interrupting and overlaying one another amid washes of granular sound, resembling at times a bank of oscillators.

Asked about the relationship between science and music, though, Butcher is apt to focus on the contrast: "Often their differences are more noticeable to me. At the concept level in physics, if what you theorize doesn't agree with nature, it's of little value. In music you can create your own reality. But there's an empirical similarity, in that most of what one learns about improvisation is discovered through actually doing it, exploring the physical materials [instruments, other people's input, acoustics] much like an experimental physicist.

"In terms of solitary preparation, 25 years ago I did a lot of work in categorizing the overtone structure of most of the possible fingerings of the tenor and soprano and looked at ways of connecting the most useful multiple sounds to more conventional technique. I think this must somehow be connected to the scientist's desire to try to discover what's usually hidden and to find what's possible in places you're unfamiliar with."

Though he's associated with 'extended techniques', Butcher rejects the term as antithetical to music as an organic whole. In a forthcoming essay he writes, "One wouldn't describe Jimi Hendrix' use of feedback, Son House's percussive attack or bottleneck or Albert Ayler's overblowing as an extended technique. They are all an intrinsic, inseparable part of the music and a completely necessary part of the artist's sound." It's the integrity of the music that's clearly of the first importance and it's the only way one could create work of the expressive depth that Butcher can achieve, whether playing solo, in a group or interacting with architecture.

Butcher began playing regularly with guitarist John Russell and violinist Phil Durrant in 1984, eventually adding trombonist Radu Malfatti and percussionist Paul Lovens to become *News from the Shed*, further developing the close listening style pioneered by drummer John Stevens and his Spontaneous Music Ensemble (SME) in the '60s. In 1993, Butcher became a member of the last incarnation of the SME, a strikingly quiet trio that also included acoustic guitarist Roger Smith. Since then Butcher has worked in a startling range of musical associations, including the minimalist Austrian group Polwechsel, the wind trio Contest of Pleasures and Thermal with guitarist Andy Moor and synthesist Thomas Lehn. Percussionists Gino Robair and Gerry Hemingway and harpist Rhodri Davies are regular duet partners, but there have also been fruitful encounters with figures as unlike as guitarist Fred Frith and pianist Matthew Shipp. Recently he's worked with AMM, another founding band of British free improvisation that has been active since the '60s.

Many of those closest to Butcher - pianist Chris Burn, bassist John Edwards, Robair and Lehn - are members of his recent project, the eight-member John Butcher Ensemble, formed in 2008 to perform his *somethingtobesaid*. It's a work of tremendous variety and depth, fusing ancient telephone messages, wine glasses, pre-recorded drones and varied tonal settings for sustained improvisations. For Butcher, "somethingtobesaid" is music that could only happen with these players as it relies on their personal musical materials, judgments and experience - developed and honed in some very different cultures, continents and times.

"In terms of pre-formulating a piece it's easy to spot the danger, even temptation, of simply rummaging around in the sonic treasure chest they provide. As it happens, I have more sympathy in control at the personal rather than the global level. In keeping with this, the piece has been constructed through a mix of knowing and not yet knowing the musicians' sounds and methods, some hopeful psychology in predicting responses, engaging with some personal concerns, contemplating the power of the specific and the value of ideas that can be notated - and having a well-founded trust in the power of improvisation, in certain hands."

In addition to saxophone sonics, Butcher explores resonances further afield. In June 2006 he toured Scotland's sparsely populated north to record in environments ranging from a mausoleum to an oil tank to a stretch of land so windy that Butcher played his soprano by holding it aloft and fingering it as the wind blew the instrument. A few months later he was in Oberhausen, Germany, exploring the interior resonances of the town's gazometer, a 350-foot-high reclaimed gas cylinder. This April, he was in Texas playing with fellow saxophonist Joe McPhee in artist Jim Magee's *The Hill* on the outskirts of El Paso.

What keeps improvised music fresh for Butcher after 30 years' involvement? "It's always the players - not so much the fact that it's improvised. There's a pool of a few dozen people I want to play with - each time we meet, they've changed a bit and so have I. What I learn in playing a duo with Rhodri Davies will change [a little] how I play with Gerry Hemingway a month later. ...Then there's the personal influence of things in life completely outside of music - maybe other art, but more how perspectives evolve as one's experiences accrue, positively and negatively."

Passionately committed to the moment of creation - "I do know that it's often only when I'm improvising music that I feel like I'm really existing in the present" - John Butcher clearly believes in keeping things interesting. ♦

For more information, visit johnbutcher.org.uk. Butcher is performing with Ned Rothenberg, Alan Licht, Lee Ranaldo and Nate Wooley in the *Christian Marclay: Festival at the Whitney*, Jul. 14th-18th, at *Issue Project Room* Jul 16th and at *Douglass Street Music Collective* Jul. 17th. See Calendar.

Recommended Listening:

- John Butcher - *News from the Shed* (Acta-Emanem, 1989)
- John Butcher - *Thirteen Friendly Numbers* (Acta-Unsounds, 1991)
- John Butcher - *Music on Seven Occasions* (Meniscus, 1996-8)
- John Butcher/Georg Graewe - *Light's View* (Nuscope, 1998)
- John Butcher/Torsten Muller/Dylan van der Schyff - *Way Out Northwest* (Drip Audio, 2007)
- AMM - *Trinity (with John Butcher)* (Matchless, 2008)

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KARL BERGER

FREEDOM IN DISCIPLINE

by Martin Longley



There are multiple facets to the lengthy, imaginative career of Karl Berger. He will rove from piano to vibraphone, often seeking out playing situations that highlight the calming spaces to be found in a duo or chamber-style setting. Notable collaborators have included Don Cherry, Dave Holland, John McLaughlin and Ed Blackwell. Berger has also penned string arrangements out in the wider musical world, contributing to a remarkable array of projects by Jeff Buckley, Bootsy Collins, Sly & Robbie and Swans, often with Bill Laswell sitting in the production chair.

Perhaps most influentially, the German-born Berger founded the Creative Music Studio (CMS) in 1971, with singer Ingrid Sertso and altman Ornette Coleman. Their old Woodstock wilderness lodge soon attracted a rotating cast of significant artists, frequently performing in permutations that wouldn't be heard elsewhere. Usually, the tapes would be set rolling and in recent years Berger and Sertso have been engaging in an ambitious Archive Project to transfer walls full of reel-to-reels into a supposedly everlasting digitized form.

Berger and Sertso always enjoy their Manhattan visitations, but they are emphatically not city types. Over the decades, they've been quite content with their upstate CMS base. Just prior to this interview, the pair had dropped in to see Ornette on 36th Street. So, the old connections are still in place. A more recent relationship with a younger alto saxophonist has also been proving fruitful. In October 2008, Berger organized a benefit concert for the CMS Archive Project at Symphony Space, inviting out a starry cast for a three-part session. John Zorn was one of the guests and on that very evening, he spontaneously invited Berger to record for his Tzadik label.

Just after this gazette hit the streets, Berger played a CD-release gig at The Stone. His new *Strangely Familiar* is a collection of solo piano miniatures, works three years in the making. "He liked the stuff, just from the description," Berger says of Zorn. "When I finally sent it to him, he said it was beyond his expectations." So much so that Zorn is also committed to assembling a boxed set that will combine old and new works by Berger. There will be an emphasis on string arrangements: "I never applied this to my own work before, so I'm going to do some new stuff, with Ingrid's poetry." Even though Berger customarily writes for a string quartet, he has the option of amassing overdubs, magnifying into an orchestral scale. The set will act as a complement to Berger's own archive cycle.

Also this month, Berger and Sertso are curating at The Stone, creating a mini-CMS environment. "It's more work than I thought it'd be," he laughs. "Basically, I called some of my friends and asked them to suggest groups to me. Quite a few people sent me recommendations of younger groups that I didn't know, so it became a mix - of players I know and those that I don't. Barry Altschul [drums] is playing, with Joe Fonda [bass], and we haven't played in 20 years, so that's something of an occasion. We've decided not to

rehearse for that. It's better to just do it..."

Everything is coalescing this month. There's another benefit gig for the Archive Project Jul. 3rd in Woodstock. All the segments of this gig will feature an emphasis on Turkish folk themes and will act as a scene-setter for the 11-day ISCMS Festival in Istanbul, opening on Jul. 29th, which is dedicated to saxophonist and ney player Ismet Siral, who studied in Woodstock in the '80s. The Turkish CMS was founded in 2006 and has been modeled on his experience. Siral was the founder of Turkey's first professional jazz orchestra and died under tragic circumstances in 1987.

"They stayed for long stretches of time," Berger remembers, speaking of the Turkish contingent. "We would tell them, your time is up, new artists are coming to teach and they would just say no, we are staying," laughs Berger. In return, these musicians would give late night lessons in Turkish folk music. Berger believes that Turkey is a lodestone for so-called global sounds, acting as a nexus for musics from Asia and Africa.

An early jazz explorer of Turkish sounds was Don Cherry. From the mid '60s onwards, the trumpeter could be viewed as Berger's mentor. "He brought us here to record for Blue Note," Berger recalls. "And to do a Town Hall concert. He decided to stay and work from here rather than Paris. Don was the first one to use material from anywhere in the world, indiscriminately. The whole world has a sound grammar that's the same for everybody. Completely different musics, but using different dialects of the common sound grammar. Don was listening to short wave radio. He could hear a melody once and just play it. He had this capacity. He would bring these lines to the rehearsals and we had a rehearsal every day. By the next time, he'd already heard other melodies. It was pretty adventurous to play with him. We actually went to Paris to meet Don. I just walked up to him and said, I want to play with you! He was very intuitive and he said come to the next rehearsal. For the next three or four years, I played with him."

Cherry had a month-long Parisian residency and Ornette Coleman was in town during this time. "When we came to New York, we were going over to Ornette's house every week or so and it became a pretty close relationship. I was very interested in his harmolodic approach, what he meant by that. We'd been thinking about doing a workshop scene from the beginning. What we did with Don Cherry was so groundbreaking. In the '60s, the doors just opened up and a flood of new music started happening. It was almost uncontrolled. There came a time in the '70s when we were basically asking, what is it that we're doing and how can we convey it to anyone else? Ingrid and I decided to go to Woodstock, because we're just not city people. Never did like big cities, never will, coming from a smaller town. Any study of music that goes beyond stylistic studies, which is what schools do, has to start with some sort of silence in order to understand sound. The country is really conducive to that."

Ornette Coleman has long enjoyed a reputation as

a quirky non-compromiser. "We had two lawyers invited, as a non-profit organization," Berger recalls. "Ornette said, you do the non-profit and I'll do the profit! Ornette was a fighter for the rights of musicians. He thought that they were playing for too little money and that they weren't standing up for themselves. He has very high ideals and he holds up this banner to this very day. He's one of the very few people who really fights for the respect for the musicians and the respect for the music. He became instrumental in inviting John Cage, Buckminster Fuller and Willem De Kooning on the CMS board of advisers, putting out a clear image of art being the theme and not 'just' music. We started doing the workshops by word-of-mouth. We didn't advertise. People started coming in from all over the world. Over the next three or four years, it was a campus with 50 people there at all times, artists from everywhere. It developed very fast because there was a real need for it. A spiritual need, a technical need. How to approach improvisation? How you express yourself? We recorded every week. We have about 400 tapes of those sessions, including the Art Ensemble, Cecil Taylor, Anthony Braxton, Lee Konitz and Jimmy Giuffre."

The CMS Archive Selections series promises two collections each year and a subscription service is now available. The first volume is already out and features sets by David Izenzon, Oliver Lake and The Mandingo Griot Society.

Even though the CMS tactics undoubtedly provided a warm embrace, not all of its 'inmates' were satisfied: "For some, it was too much. They were leaving and saying, we want a more structured environment. But I was conscious of going to a place where people had to become creative themselves." Berger would always prefer musicians to formulate their own questions and was always searching for what he terms 'beat-for-beat attention'. He'd always assert that freedom didn't mean a lack of discipline. "It's all about focus, how to focus without thinking too much, without trying to kill your spontaneity. You need to learn how to listen to your spontaneous mind. Everybody has that and everybody has a very specific one. These are things that schools aren't offering." Sometimes, Berger confesses, he's still learning just as much, even now... ♦

For more information, visit karlberger.com. Berger curates *The Stone* this month and will appear there Jul. 9th-10th, 15th-16th, 21st and 30th with various groups. See *Calendar*.

Recommended Listening:

- Don Cherry - *Live at Café Montmartre, Vol. 1-3* (Magnetic - ESP-Disk, 1966)
- Karl Berger & Co. - *Tune In* (Milestone, 1969)
- Karl Berger - *With Silence* (Enja, 1972)
- Karl Berger - *Interludes* (FMP, 1977)
- Karl Berger/Dave Holland/Ed Blackwell - *Transit* (Black Saint, 1986)
- Karl Berger - *Conversations* (In + Out, 1994)

Herb Jeffries

by Marcia Hillman



'50s



'00s

If you go to Herb Jeffries' website, you will see the following: "Most people come to this world by stork. I came by Flamingo and Duke Ellington

delivered me." Although "Flamingo" was Jeffries' major hit recording (selling over 50 million copies), there is more to this man than just one record. In a lifetime that spans 96 years (he will be 97 on Sep. 24th), he has been a singer, actor, film pioneer, yogi and lecturer while continuing his singing career.

Jeffries has been honored with a star on the Hollywood Walk of Fame, induction into the Western Performers Hall of Fame in Oklahoma City and a street named after him (Herb Jeffries Way in Palm Desert). Last month he was honored with a ceremony and dinner show at the Catalina Bar & Grill in Los Angeles. "When you get to be a certain vintage," he recently mused, "all of these things begin to happen."

Born of a very mixed heritage in Detroit, Jeffries discovered singing during his teenage years and spent time hanging out at various Detroit ballrooms. After a move to Chicago, he began his singing career in earnest with club appearances. (It is reported that one of his first engagements was at a club allegedly owned by Al Capone.) At the age of 19, Jeffries was signed to a contract by Erskine Tate and his Orchestra playing at the Savoy Dance Hall. It was then that he was spotted by Earl "Fatha" Hines who hired him in 1931 for appearances and recordings. Touring with Hines in the South, Jeffries first came into contact with the open segregation that had not existed for him up to this point. After leaving the Hines band in 1934, Jeffries joined the Blanche Calloway Band and eventually found his way to Los Angeles. He stayed in LA, singing and emceeing at the Club Alabam and began a movie career in the late '30s.

With matinee idol looks, the 6 ft. 2 in. Jeffries was a natural for what were called "sepia movies". These were pictures that played only in ghetto and/or segregated theaters and had all-black casts. He made his debut as a singing cowboy in *Harlem On The Prairie* in 1937, considered the first black western of the talkies era. This was followed by *Two Gun Man From Harlem* (1938), *The Bronze Buckaroo* (1939) and *Harlem*

On The Range (1939). These movies and his image offered an alternative to the black stereotyping existing at the time. He sang his own songs and did his own stunts in these movies and is still known by the title of The Bronze Buckaroo.

And then came Duke Ellington. Supposedly it was during his stint with Ellington that Jeffries, upon the advice of Billy Strayhorn, lowered his singing range from lyric tenor to the rich baritone for which he is noted. "We recorded 'Flamingo' in 1940," he recalled, "but RCA Records didn't release the record until 1941." Other songs recorded with Ellington during his years with the band were "In My Solitude", "I Got It Bad And That Ain't Good", "When I Write My Song" and Ellington's "Jump For Joy". "All of these songs did well, but the big hit was 'Flamingo'," he commented.

In the '50s, Jeffries worked constantly in Europe. "I had two jazz clubs there. One of them, The Flamingo, was in Paris and the other was in the south of France," he commented. "Many jazz musicians were living in Europe at that time. They were appreciated and respected. And the music was loved." It was here, during the last years of Sidney Bechet's life, that he renewed his relationship with the famed saxophonist, having recorded with him in 1934.

Jeffries later did some television work as an actor on *I Dream Of Jeannie*, *The Virginian* and *Hawaii Five-O* and reappeared on the recording scene in the '90s with his album *The Bronze Buckaroo Rides Again*, recorded in Nashville. This was followed by *The Duke And I*, a collection of some of the songs he sang while he was with the Ellington Orchestra, released in 2005. "I've been doing concerts and various functions for vintage performers. I've also been recording for Audiobooks. And I've been thinking about doing a new CD," he stated. "Most of the things I've been doing have been local, but I will travel. The only problem is showing up at the airport security gates in my Western boots!" His next scheduled appearance is at the Temecula Jazz Festival in Temecula, California in July.

As he goes on with his career and his life, Jeffries has evolved a personal philosophy. "The only constant is change," he commented. Perhaps this wanting to see what is coming next is what motivates this man to keep on going. As he says, "I've found in my travels that the world has dense vibrations, suggesting a supreme being. If you believe there is a God, as I do, then there has to be a purpose for everything. When He gave me my singing voice, I realized my purpose was to sing." And so, Herb Jeffries continues to do so. ♦

For more information, visit herbjeffries.com

Recommended Listening:

- Duke Ellington - *The Duke at Fargo* 1940 (Vintage Jazz Classics, Storyville, 1940)
- Duke Ellington - *Never No Lament: The Blanton-Webster Band* (RCA-Bluebird, 1940-42)
- Herb Jeffries - *Say It Isn't So* (Bethlehem, 1957)
- Herb Jeffries - *If I Were King* (UNR-Audiophile, 1960)
- Herb Jeffries - *I've Got The World on a String* (Discovery, 1989)
- Herb Jeffries - *The Duke and I* (Park Hill, 2000)



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LEST WE FORGET

Illinois Jacquet (1919-2004)

by Donald Elfman

Illinois Jacquet became known for a honking sound and style on tenor but he was also a beautifully sensitive ballad player. Jean-Baptiste Jacquet was born on Oct. 30th, 1919 in Broussard, Louisiana. The nickname Illinois comes from the Indian word 'Illiniwek', meaning 'superior men', and Jacquet adopted it when his family moved to Houston.

Jacquet got to music early and played drums in his father Gilbert's band. But a music teacher introduced him to the saxophone and he was hooked. He made his first recordings in 1941 with the Lionel Hampton big band. His wailing solo on that band's "Flying Home" in May of 1942 helped create a career. In 1943, Jacquet accepted an offer to replace Chu Berry in the Cab Calloway band; he can be seen on screen

with the band in the film *Stormy Weather*. After the Calloway band stint, he returned home and traveled with his brother Russell, a trumpeter, to Los Angeles to play in the earliest Norman Granz jam sessions. In a gig on Jul. 2nd, 1944 (considered the first Jazz at the Philharmonic [JATP] concert), Jacquet was in fine fettle and wowed a giant crowd. In August, he appeared in the great short "Jammin' the Blues" alongside Lester Young.

Jacquet connected with the Basie band in Los Angeles and recorded some sides in September of 1944, joining as a regular in 1945. He appeared on many of Basie's Columbia recordings including "Mutton Leg", "The King" and "Stay Cool". In August of 1946 he joined Granz' JATP, which was touring the country. His wildly theatrical swinging killed audiences but he also developed a softer, ballad style. During the '40s Jacquet led groups for Aladdin, Coral, Apollo and Decca and wrote the tunes "Robbin's Nest" and "Black Velvet", both of which became huge hits. In

the early '50s, he signed a recording contract with Granz and his Clef label. For Clef, and later Verve, he made a number of studio sessions with great sidemen - Harry "Sweets" Edison, Basie, Hank Jones, Art Blakey, Ben Webster and more.

Illinois Jacquet stayed relatively busy from the '70s through the '90s. He made recordings for a variety of labels, performed with Bill Clinton at the White House, was the first jazz player to serve a residency at an Ivy League school (Harvard) and led a big band. He died at home in New York on Jul. 22nd, 2004.

A good number of Jacquet recordings are still available - as a leader and with various ensembles in which he was a featured player. He was a musician of infinite soul, combining the wailing depth of the blues with the solid expressiveness of someone who could always communicate to an audience. ♦

An Illinois Jacquet Tribute is at Damrosch Park Jul. 17th with the Harlem Renaissance Orchestra. See Calendar.

Being Lost

by Nate Wooley

I was once told and believe it to be true that, “no one knows your music better than you do yourself.” In that spirit I’m going to stay away from attempting an analysis of the greats of jazz or reminiscing about landmark recordings and embark on this short exercise in narcissism. It is my hope, or at least it was my hope when I started writing, that it will provide a moment of interest to some and perhaps some clarity in my own mind as to what I’m expending energy on these days.

To me, this bit of navel-gazing brings up the question of how we define ourselves as human beings. Since I was 13 I defined myself solely as a trumpet player, a human being that put a piece of metal on his face and pressed buttons with better or worse results depending on the day of the week. This got me to a certain happy place in my life, I admit, but with continued practice this kind of self-definition by a singular action began to feel destructive. Over the past eight years, since I’ve moved to New York, I’ve added subcategories to the definition: jazz, noise, experimental, composer. There have been times when I’ve been low and frustrated where my self-definition included the terms hack, charlatan, whatever you need me to be, anything but an artist. Equally damaging were the moments when I felt the most confident, when the terms virtuoso, visionary or one-of-a-kind would creep their way onto my mental checklist list before I could catch them, laugh and hope that no one noticed.

There is a certain amount of fear involved in this sort of exercise, especially as I admit to myself now that none of the above terms truly apply in reality...not the good, not the bad, not the simple or complex. I have even been distancing myself increasingly from that first and most basic identification as a trumpet player, something that has been the central cog in my very small machine for so long. So, what is it? And, how do we define those

around us, musicians or otherwise? Why do I define Miles Davis as a specific recorded timbre on the trumpet? Why is Eric Dolphy reduced to a certain way of disjunct phrasing or Thelonious Monk to a set of chord clusters? Even if one thinks about their music in greater depth it is still just a small snapshot of an even smaller portion of the overall person.

But, then I’ve gotten to where I didn’t want to go in the first place, talking about other people’s music. The question for me at this point is who you truly are as a human being if the definitive component in your self-perception is what you produce. In a heavily production-oriented society, like the one we live in, how does it affect your sense of self if your product - by which you ostensibly know yourself and by which you become known - is so easily reduced and dependent on the subjective perception of others?

I had the lucky realization at an early age that music is not a life or death situation. My life would be very sad and empty without it, to be sure, and maybe there are even a handful of people in the world that would feel a second of regret over not seeing my product in the cut-out bins anymore, but ultimately my world would not stop spinning, nor would it even slow down. This may sound very nihilistic, but I find it an incredibly emancipating notion and one that is the current stop on this quest of personal definitions. To have the central understanding that what you do with an instrument doesn’t change the tides or end civilizations allows you to take it all a little less seriously and when that happens you are the most open to try something new without an unfounded fear of reprisal.

It’s when my self-definition is so set that my artistic confidence is most undermined. Then I fear the consequences of something as simple as a major third on a minor chord, let alone the larger part of my timbral vocabulary on the trumpet. When I can let go of that need to materialize Nate Wooley - concrete, production-oriented, capital letters in lights - I’m lost, but happy. It’s a meaningful kind of lost, the kind that is hard to maintain but essential to accepting the unknown in your self. I’ve been given a lot of advice about how to stay alive mentally and physically as an

artist in New York. Some of it has been helpful, but ultimately I find that these little narcissistic exercises, what I call “growing my beard and disappearing into the woods for a while”, have been what allow me the strength to survive. So, I hope the reader won’t misunderstand when I say I hope to stay this lost for a long time to come. ♦

For more information, visit natewooley.com. Wooley is at The Whitney Museum Jul. 15th and 18th with John Butcher and Ned Rothenberg as part of the Christian Marclay: Festival, Douglass Street Music Collective Jul. 17th and The Local 269 Jul. 19th. See Calendar.

Nate Wooley grew up in Clatskanie, Oregon. Since moving to New York in 2001, he has performed or recorded with artists as diverse as Evan Parker, John Zorn, Anthony Braxton, John Olson of Wolf Eyes, C. Spencer Yeh, Chris Corsano, Akron/Family and Joe Morris. He performs solo trumpet concerts as well as in long-term associations with Paul Lytton, Harris Eisenstadt, Daniel Levin, and Stephen Gauci.



VOXNEWS

by Suzanne Lorge

For *The Imagine Project* (Hancock Records/Red) **Herbie Hancock** (again) assembled some top names in the music industry to create a genre-bending concept album. Hancock invited some powerhouse singers to perform with players like sitarist Anoushka Shankar, guitarist Lionel Loueke and saxophonist Wayne Shorter on ten tunes deemed to inspire and unite - Peter Gabriel’s “Don’t Give Up” (Pink and John Legend), Bob Dylan’s “The Times They Are A’Changin’” (Lisa Hannigan) and John Lennon’s “Imagine” (Seal and Pink), to name a few.

“My hope is that the music will serve as a metaphor for the actions taken by the inhabitants of this wonderful planet, as a call for world harmony on all levels,” Hancock says in a press release. A lofty and laudable goal, made all the more attainable by the wonders of digital globetrotting: To effect the harmony part of the album’s mission, Hancock recorded portions of the CD in cities all over the world - Mumbai, Paris, London, São Paulo, Miami, New York and LA. The end result is a rousing effort full of strong, attention-grabbing vocals - minus the first punch of the originals. It’s nice to be reminded that music can serve a higher purpose.

It’s a challenge to celebrate diversity and yet strive for common ground, to be both locally sensitive

and globally aware. But in this spirit, let’s review some recent releases - all falling in the category of vocal jazz, each expressing a multi-cultural view.

Taboo (BJUR). In his new release **Sunny Jain** uses Arabian love poems, raga-influenced melodies and jazz rhythms to broach themes typically forbidden in the South Asian community - sexual orientation, violence and inequality. The classic Indian vocals, laid atop a traditional rhythm section, are mesmerizing and the lyrics alternately amusing, touching and thought-provoking.

Mycale (Tzadik). Composer John Zorn wrote some Biblical-inspired lyrics, set them to music, arranged that music for four voices and hired four superb singers to perform the eleven selections on this self-produced album. As the project website puts it, “Basya [Schechter]’s American Jewish background meets Ayelet [Rose Gottlieb]’s Israeli roots, Sofia [Rei Koutsovitis]’s Argentinean folkloric sound and Malika [Zarra]’s Moroccan-French muses.” Truly glorious.

De Bach à Jobim (Dreyfus). Three sisters from Brazil make up **Trio Esperança**, who sing everything from well-known classical melodies to American pop to traditional Brazilian jazz, all arranged in tight, percussive harmonies. This release is so alive that the singers seem to be in the room while it’s playing.

A Song of Love’s Color (Jazzheads). **Gabrielle Tranchina** started her singing career in Germany, specializing in Latin jazz. She does sing in Portuguese

and Spanish, yes, but she doesn’t stop there - she is also fluent in German, French and English. She uses all of these languages on her new CD - and even includes a prayer/chant in traditional Hindu. The pull-out quote on Tranchina’s liner notes sums it up for us: “Crossing the bridge through music, drawing from the world’s beauty and versatility.” Well put.

A Basie Vocal Celebration (Frémeaux & Associés). Recalling the impact that Lambert, Hendricks & Ross had on French swing music back in the ‘50s, bandleader Claude Tissendier decided to recreate that big band vocal sound with **Michelle Hendricks**, a Parisian jazz singer and Jon Hendricks’ daughter, and **Marc Thomas**, a vocalist with Claude Bolling’s Big Band. The Basie tribute CD recalls all of the original excitement that Basie inspired when he first toured Europe back in 1954.

Mess Around (E1). **Robin McKelle** knows her stuff and her stuff seems to be ever-changing. Already making news here and abroad for her jazz chops, with her latest release McKelle establishes herself as a talented interpreter of R&B and the blues too.

The 92nd St. Y is presenting their “Jazz in July” program, with headliners **Carol Sloane** (Jul. 20th), **Mary Stallings** (Jul. 22nd), **Sandy Stewart** (Jul. 27th), **Maucha Adnet** (Jul. 28th) and **Freddy Cole** (Jul. 29th); **Deborah Davis** is at Blue Note Jul. 12th and **Catherine Russell** will set the uptempo for dancers at Lincoln Center’s Midsummer Night’s Swing Jul. 14th. ♦

NoBusiness

by Clifford Allen

Here in the United States, we've long known that improvised music has received a stronger following in Europe than on this side of the pond. Whether it's players like Kenny Drew, Dexter Gordon or Steve Lacy living out their lives as expatriates and favorite sons, to labels like FMP, Konnex, Clean Feed and hatHUT showing the love for both American and European improvisers, the continent holds an extraordinary amount of sway for this music. However, the participation of countries in the former Eastern Bloc isn't too well known in the US, as labels like Poland's Muza and the former Czechoslovakia's Supraphon released music from artists in their home countries and abroad. Lithuania now steps up to the plate as the home base of NoBusiness Records, a startlingly active imprint with an extraordinary deep catalogue for its short two years on the scene.

NoBusiness was founded in 2008 by Vilnius jazz enthusiasts and concert promoters Danas Mikailionis and Valerij Anosov, the latter also the owner of jazz record store Thelonious. As Mikailionis says, "since independence and opening the borders the amount of available recordings increased significantly. It became easier to find something interesting in the record stores. That was when I met Valerij Anosov. It turned

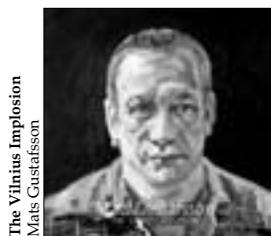
out that he was running a record store. Our similar music taste as well as interest in free jazz and improvised music soon made us good friends. Today Thelonious is probably the only store in Vilnius where one can find non-commercial music. The store has always been the right place for those passionate for creative music and gradually became a meeting spot for like-minded people." Mikailionis and Anosov have also been putting on concerts in Vilnius since the early 2000s, presenting figures like Matthew Shipp, William Parker, David S. Ware, Mats Gustafsson, Barry Guy and UK pianist Howard Riley. The performances of Trio X (Joe McPhee, Dominic Duval and Jay Rosen) were also released on the 2007 CIMP DVD *The Train and the River*, in addition to a later NoBusiness audio release. Early on, the label's releases were directly related to concerts, though now that's less of a requirement.

According to Mikailionis, "The idea of starting a label has always been in the air. The concerts became a great introduction into music industry. They gave us a lot of leads and most importantly brilliant musical material that otherwise would have been left on a shelf. The real inspiration to start with NoBusiness came from Mats Gustafsson, who played a solo and a set with Lithuanian musicians back in the beginning of 2008 [released as *The Vilnius Implosion* and *The Vilnius Explosion*, respectively]. Mats encouraged us to go ahead with the label and that's how everything began." Currently it remains a small operation with

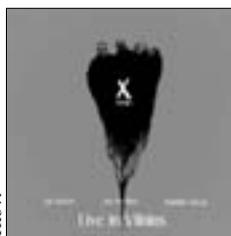
only four employees (all of whom have day jobs), a great testament to the DIY spirit and passion of the label, especially considering that they are already 30 releases into the catalogue. On that note, Mikailionis notes, "we carefully plan our activities and already have our future releases scheduled for 2010 and first half of 2011. We don't want to release music only for the sake of releasing it. That's why we put great attention to the selection of the projects planned for the future."

What might be surprising to some is that NoBusiness caters to both the boutique vinyl market as well as releasing more regular compact discs, sometimes with a session on both formats. As Mikailionis puts it, "nowadays more and more people come back to listening to and collecting vinyl. Visual aesthetic enjoyment combined with the process of listening to vinyl makes it a much greater pleasure for us than listening to a CD. Some musicians are quite skeptical about having their music released on vinyl. They are not sure about distribution and promotion of their music; it is not convenient to carry and sell vinyl when they are on the road. Yet another important thing to consider is the length of sessions. Since vinyl format allows less music than a CD some musicians don't like the idea of truncating the program in order to adapt it for vinyl format. Obviously we are interested in meeting the expectations of both groups, so in some cases we're going to start releasing the same

CONTINUED ON PAGE 42)



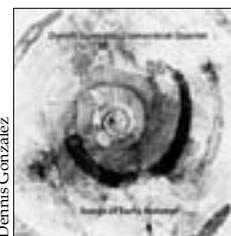
The Vilnius Implosion
Mats Gustafsson



Live in Vilnius
Trio X



Arms Spread Wide
Lerner/Filiano/Grassi



Songs of Early Autumn
Dennis Gonzalez



Solo in Vilnius
Howard Riley

LISTEN UP!

Born in Paris, **SCOTT TIXIER** is a violinist, composer and teacher. He has performed with Lonnie Plaxico, Myron Walden, Lew Soloff, Gerald Cleaver, Siegfried Kessler, Dave Douglas, Sara Serpa, Tigran Hamasyan and Jesse Elder. In 2008 Tixier moved to New York where he has performed at The Stone, Brooklyn Lyceum, Joe's Pub, Abrons Arts Center, Tea Lounge, Nublu, Rose Live Music, Puppets Jazz and the FONT Festival.

Teachers: My first mentor was my twin brother Tony. Then I met Elvin Jones, McCoy Tyner, Florin Niculescu, Didier Lockwood, Jean Luc Ponty and Mark Feldman, who provided much advice.

Influences: To name just one: it's John Coltrane.

Current Projects: I'm leading my band String Theory and playing as a sideman in a couple of projects like Joseph C. Phillips Jr.'s Numinous. Lonnie Plaxico just spoke to me about starting a new project.

By Day: Spending a lot of time practicing the violin, writing music, listening and trying to be a better person. I also teach a few private students in Japan, Argentina, California and France using Skype live video and also in New York in the real world. I am on the faculty at the Brooklyn Music School.

I Knew I Wanted to be a Musician When... I think it never really happened like that. I didn't want to "be" a musician, I wanted to play music all the time. When I realized that I had forgotten to eat, sleep or go out due

to practicing my instrument, I asked myself: am I a musician?

Dream Band: It's evolving constantly. I discover new bands I love almost every month. Actually I would love to play with Herbie Hancock.

Did You Know? I used to wear flowered shirts and try to act as though I was 80 years old when I was 14 to look like my idol Stephane Grappelli.

For more information, visit scotttixier.com. Tixier is at Brooklyn Lyceum Jul. 21st as a leader and Duane Park Saturdays with Melody Sweets. See Calendar.



Scott Tixier



Joonsam Lee

JOONSAM LEE, born and raised in Seoul, Korea, moved to the NYC area in 2007 and has taken part in various musical projects including jazz, free music, rock, pop, classical music, Korean traditional music and Broadway musicals. The bassist has performed at many of the city's jazz clubs and venues such as Blue Note, Smalls, Fat Cat, Cleopatra's Needle, Jules Bistro

and Jazz Gallery. Lee toured Italy and the United Arab Emirates with the NYU Jazz Orchestra.

Teachers: Ben Street, Martin Wind, Ralph Alessi, Brian Lynch, Kenny Werner, Jean-Michel Pilc, Rich Shemaria, Yeongsuk Seong.

Influences: Paul Chambers, Christian McBride, Miles Davis, John Coltrane, Charles Mingus, Wynton Marsalis, Charlie Haden, Dave Holland, Terence Blanchard, Keith Jarrett, Avishai Cohen (bassist), Brad Mehldau and Jaco Pastorius.

Current Projects: Leading my Trio/Quartet/Quintet in various venues, hosting a jam session at Cleopatra's Needle and writing music for my debut album.

By Day: Writing/transcribing music, cooking, reading, working out and watching History Channel.

I Knew I Wanted to be a Musician When... I realized I was enjoying late-night jam sessions. I was an early riser before I started going out to play sessions.

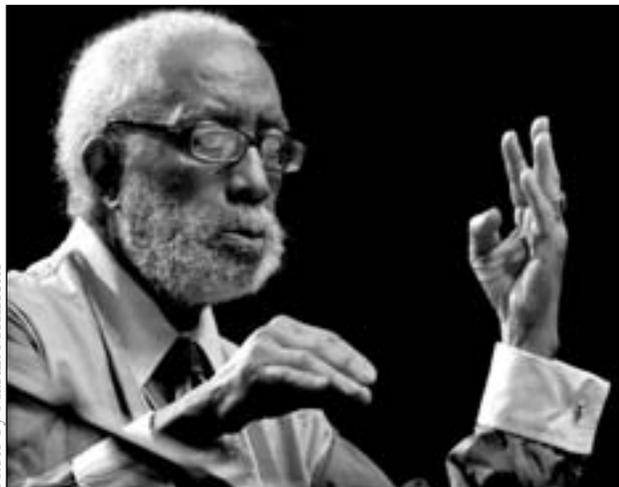
Dream Band: The band I play with now.

Did You Know? My major in college was English Literature and I was very serious about Post-Modernism.

For more information, visit joonsamlee.com. Lee is at Jules Bistro Jul. 3rd and 13th and Cleopatra's Needle Wednesdays. See Calendar and Regular Engagements.

FIMAV (May 20th-23rd)

by Kurt Gottschalk



Bill Dixon

After a year off for financial regrouping, Quebec's Festival International de Musique Actuelle de Victoriaville (FIMAV) returned May 20th-23rd for its 26th edition, presenting a tighter festival with tighter bands. Working under a smaller budget, the focus was split between Montreal and Europe, largely foregoing the New York jazz usually represented. 8 of the 20 acts on the bill were at least in part Quebecois, with two extraordinary talents - Vancouver clarinetist François Houle and Inuit vocalist Tanya Tagaq, from the Nunavut territory - representing other regions of Canada. And while four acts included American musicians, that count includes Charlemagne Palestine and Barre Phillips, both longtime residents of France.

The pared-down schedule held true to the high artistic standard FIMAV has always set, however, in no small part due to the Quebecois contingent. Sam Shalabi, Éric Normand and the interdisciplinary octet Les Filles Électriques all brought smart, thought-through pieces to Victoriaville.

Shalabi's Land of Kush used acoustic instruments to sound like an old warped record bought on the street in the medina. A tap dancer mirrored the sharp darbuka rhythms while electronics underscored that this music was not of any one century or geography. Even with occasional jazz leanings and distorted guitar, there was the feeling of an easygoing Middle Eastern big band with room for improvisation and songs built from steady, loping rhythms and modulating riffs.

Normand presented an exquisitely composed piece for two violins, cello, electric bass, drums and electronics. Musique de batailles was filled with blurry arpeggios and flighty rhythms while on bass the leader filled the roles of lead guitar, squelchbox, ambient laptop and low-end timekeeper. Les Filles Électriques did a remarkable job at creating common ground for dance, music, poetry and video, even stand-up comedy, all in equal footing - and cross-stepping.

Crowning the Montreal component (and closing the fest) was guitarist René Lussier's 7 Têtes, a loose septet riffing on riffs with a weird start-and-stop energy, drums kicking in but never kicking off, guitar and piano strangely disjointed, clarinet and bass guitar wandering, searching their way through electro-static and Martin Tetrault's manhandled opera records and whetstone stylus patterns.

Tagaq's trio with violinist Jesse Zubot and drummer Jean Martin was a runaway audience fave. Her take on Inuit throat singing is animalistic and ecstatic: there's a reason both Björk and Mike Patton have hired her. She delivered a radiantly unbridled hour of exploration.

Montréalaise Phillippe Lauzier and Pierre-Yves Martel bridged international borders in a quartet with

Norwegian guitarist Kim Myrh and Australian saxophonist Jim Denley, making an intriguing double duo of strings and horns in a constantly shifting quest toward quartethood. Catherine Jauniaux, Malcolm Goldstein and Barre Phillips represented an even greater degree of border-hopping. Goldstein and Phillips are both US-born, although the former lives in Montreal and the latter in France, where the Belgium-born Jauniaux also makes her home. They played sometimes-abstract yet quite coherent spontaneous songs. When Barre tickled his bass, Jauniaux laughed. If Jauniaux emphasized, Goldstein underscored. If Goldstein swayed, Phillips slid. And if Jauniaux growled, both men paid attention.

The European ensembles were a like blend of improv and high structure. Former New Yorker Charlemagne Palestine played with German minimalist improvisers Perlonex. They started as a trio plus one, but Palestine's piano and nasal chanting grew louder, then the trio rose to subsume him, only to be met by his hollering. With the primal scream, they found peace and found their quartet; by the half-hour mark, all became churchlike.

Two other Euro improv groups proved to be positively sublime, most notably a group called "Six" led by Jacques Demierre and Urs Leimgruber. They were, at first, a very quiet sextet, even with the often-boisterous Thomas Lehn on analogue synth. The reeds of Leimgruber and Houle produced a backing of prolonged tones and breaths while Demierre's piano and Charlotte Hug's violin supplied more melodic moments than might be expected. The talented and under-recorded Dorothea Schürch appeared with a singing saw, although the sounds produced by her on that saw weren't any closer to singing than her own vocal techniques.

The French/Norwegian quartet of Xavier Charles, Ivan Grydeland, Christian Wallumrød and Ingar Zach played with plenty of drama, alternately between pulse and drone and never quite sparse; always rich with sound, but never quite busy or propulsive. They showed an extraordinary delicacy, often feeling like the precise inner workings of some strange, complex clock, things always falling together somehow.

The small group appearances of Myrh, Denley, Wallumrød and Zach led toward one of the highlights of the week, a concert by the Trondheim Jazz Orkester. They exhibited the height of ensemble playing. Myrh's compositions used the language of minimalist improv but where such extended improv meetings often also rely on the creation of tension, this was placid.

Some of this year's best moments, in fact, came from composed stillness. Bill Dixon's excellent Tapestries for Small Orchestra followed the mold of his recent recordings and appearances at the Vision Festival, with four trumpets, two bass viols, bass and contrabass clarinets and tympani. Placid and heavily reverberated, the orchestra opened the waters, showing the motion, the currents and the life within a seemingly still pond. This would turn out to be Dixon's last concert appearance before his death on Jun. 16th at 84.

There's always a rock undercurrent at Victo, this year represented by three bands. Quebec guitarist AUN played with drummer Michel Langevin (of the metal band Voivod) for a session of distorted drone. The guitar/drum duo Vialka played authentic, anthemic punk prog and Lydia Lunch delivered her own brand of rock and rant.

Strongest was Causing a Tiger, a new trio uniting violinist Carla Kihlstedt, drummer Matthias Bossi and Shahzad Ismaily on electric guitar and bass, with a release already out on the Victo label. Using text from the 15th century Japanese poet Ikkyu, they were spontaneous, cogent and powerful - everything musique actuelle is about. ♦

For more information, visit fimav.qc.ca

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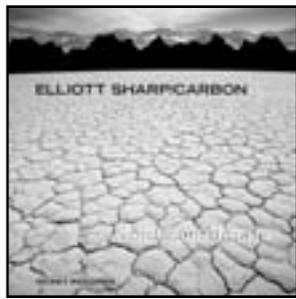
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Void Coordinates
Elliott Sharp/Carbon (Intakt)
by Kurt Gottschalk

Elliott Sharp's Carbon was a key part of the loud Downtown rockism of the '80s. Alongside the exploratory outbursts of Naked City, the manic sloppiness of Shrek and the blues-rock proficiency of The President, Carbon represented a spirit of inventiveness with a prog-like precision.

While the stature and varying projects of Sharp and the other members of the band (notably Zeena Parkins) grew, the band carried on until the mid '90s, even morphing into the large-scale Orchestra Carbon in their later years. The band resurfaced with last year's limited edition live disc *Serrate* (on Sharp's own Zoar label) and now solidifies their return with a set of eight new compositions recorded in studio for the Swiss label Intakt.

The band reunited here could be called the 'classic' Carbon, the band responsible for the 1991-95 recordings, which are the strongest that appeared under the name. Bolstering Sharp's various electrified strings (and the occasional soprano sax) and Parkins' electric harp are bass guitarist Marc Sloan, drummer Joseph Trump and David Weinstein on sampler and synthesizer. Coming together some 15 years later, the quintet is every bit as ready to dig into the metered, angular, pounding music Sharp composes for them. While the sound is certainly similar to other of Sharp's projects - the mathematical structures and heavy polyrhythms are in full force - it's a freer band than many that followed. Within the mix can be heard the punk energy of his (even) earlier days, the blues leanings of Terraplane and even some psychedelic use of electronic effects. But most and best, of all, the band sounds like Carbon, proving they have the density and stability of their namesake element.

For more information, visit intaktrec.ch. Sharp is at the Whitney Museum Jul. 1st-3rd with Maria Chavez and Min Xiao-Fen. See Calendar.



Stepwise
Tomas Fujiwara/Taylor Ho Bynum (Not Two)
by Ken Waxman

Revealing an unusually wide variety of pitches, colors and rhythms in this dual interface, Tomas Fujiwara and Taylor Ho Bynum demonstrate everything that can be expressed in improvisations limited instrumentally to what were likely humanity's first musical tools: a horn and a drum.

Boston-based drummer Fujiwara and New York cornetist Ho Bynum are old friends who often work together in ensembles ranging from big bands to combos. These 10 tracks impressively demonstrate that they have the wherewithal plus the technical and creative smarts to pull off this stripped-down session in such a way that you barely notice they're alone.

Fujiwara, who toured in the percussion-musical STOMP, is never at a loss for rhythmic patterns. His invention shows whether he meets Bynum's squealing triplets and curved expression on the bop-inflected "Keys No Address" or is expressed in the coordinated slaps and ruffs he uses to humanize the brassman's hollers and strident peeps, which move into piccolo trumpet range on "Detritus". Short tracks are more bagatelles than testimonials, but given space, the two not only create numerous sound variations but also suggest jazz' musical beginning.

Contrast "B.C." with "Splits", for instance. The former begins with Bynum's lyrical line nearly replicating a classic jazz head, sliding down to growls and up to slurs. Meantime Fujiwara's pitter-pattering and press rolls moderate the beat, the better to frame the cornetist's tongue rasps and hand-muted brays. More abstract, "Splits" is built on harsh triplets and tremolo tones excavated from deep in Bynum's throat and the irregular thump from Fujiwara's kit. As the former's tone shrinks to near silence, the latter varies thick bass-drum whacks with nearly weightless hand pats and cymbal snaps.

Other players - most notably trumpeter Don Cherry and drummer Ed Blackwell - earned kudos for challenging themselves in this configuration. This CD can be heard as a further extension of those classics.

For more information, visit nottwo.com. This duo is at The Stone Jul. 1st. See Calendar.



Wylie Avenue
Bill Heid
(Doodlin)

by Terrell Holmes



Mighty Long Way
Alvin Queen
(Justin Time)

Guitarist Peter Bernstein proves that it's not always the speed or volume of the notes played but where they're placed and what they say. Bernstein's excellence is evident on a pair of new releases that show why he's one of the best and most in-demand players around.

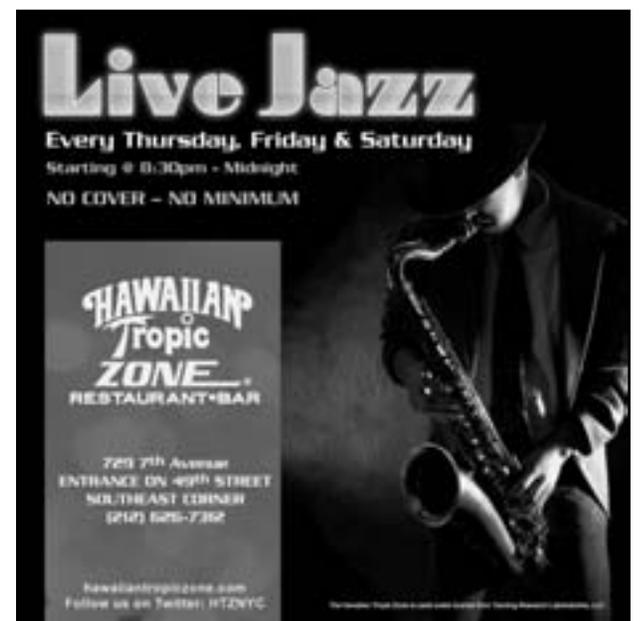
Joining Hammond B-3 dervish Bill Heid, drummer Mike Petrosino and percussionist George Jones on Heid's *Wylie Avenue*, Bernstein patiently builds a flowing yet steady foundation behind him on the light-stepping "At the Hurricane" and "Always Larry", weaving his magic around the melody to enhance Heid's burgeoning intensity. He takes the lead on "The Slinky", boogalooing along with Heid's descending growls; on the funky "Grantulant", he plays wickedly, bobbing and weaving deftly around the melody like a flyweight and he shows a feather-light touch on "Waltz of the Corgies" and "Who Else". On the disc's finale, "I Want You", the guitarist complements Heid's don't-take-it-too-seriously vocals with blues riffs so archetypal that the guitar sounds like it's gone through the kind of changes Heid sings about.

Drummer Alvin Queen assembled a high powered septet for *Mighty Long Way*, an exhilarating gumbo of jazz, blues, gospel and R&B. Bernstein fits right in with the leader's dazzling polyrhythms, Mike LeDonne's blistering organ, Jesse Davis' wailing alto and Terrell Stafford's incendiary trumpet, needing just a little space to make his points. On classical hardbop burners like "Backyard Blues", Oscar Peterson's "Sushi" or Queen's wonderful arrangement of Wayne Shorter's "United", Bernstein plays with cool fire, smooth,

articulate and even-handed. And his stylings on gospel-influenced songs like the title cut, "I Got a Woman" and "Let Us Go Into the House" carry the listener from the pulpit to the riverside.

Bernstein doesn't merely comp behind his bandmates' solos, he uses counterpoint to tell another side of their stories without ornamentation. This defines plain speaking and is what makes listening to Peter Bernstein such a pleasure.

For more information, visit doodlinrecords.com and justin-time.com. Bernstein is at Jazz Standard Jul. 1st-3rd with Larry Goldings and Smoke Jul. 9th-10th as part of a Wes Montgomery Tribute. See Calendar.



RECOMMENDED NEW RELEASES

- Steve Coleman and Five Elements - *Harvesting Semblances and Infinities* (Pi)
- Alan Ferber - *Chamber Songs: Music for Nonet and Strings* (Sunnyside)
- Eric Hofbauer - *American Fear!* (Creative Nation)
- Ideal Bread - *Transmit: Volume 2 of The Music of Steve Lacy* (Cuneiform)
- Alex Machacek - *24 Tales* (Abstract Logix)
- David Weiss & Point of Departure - *Smuck In* (Sunnyside)
- David Adler**
New York@Night Columnist
- Jamie Began Big Band - *Big Fat Grin* (Innova)
- Marilyn Crispell/David Rothenberg - *One Dark Night I Left My Silent House* (ECM)
- Peter Evans Quartet - *Live in Lisbon* (Clean Feed)
- Charnett Moffett - *Treasure* (Motema Music)
- Dr. Lonnie Smith - *Spiral* (Palmetto)
- Trio BraamDeJooDeVatcher - *Quartet* (BBB)
- Laurence Donohue-Greene**
Managing Editor, AllAboutJazz-New York
- Paul Dunmall/Chris Corsano - *Identical Sunsets* (ESP-Disk)
- The Ex Guitars meet Nilssen-Love/Vandermark Duo - *Lean Left* (Smalltown Superjazz)
- Jaga Jazzist - *One-Armed Bandit* (Ninja Tune)
- Last Seen Headed (Joëlle Léandre/François Houle/Raymond Strid - *Live at Sons D'Hiver* (Ayler)
- Odean Pope - *Odean's List* (In + Out Records)
- John Tchicai Lunar Quartet - *Look to the Neutrino* (ZeroZeroJazz)
- Andrey Henkin**
Editorial Director, AllAboutJazz-New York



Initiate
Nels Cline Singers (Cryptogramophone)
by Lyn Horton

Nels Cline has migrated from rock guitarist to improviser with great success. Although the two-disc *Initiate* may seem overwhelming, repeated listening will lure the audience into its substantive contents.

The first disc was recorded at Fantasy Studios in Berkeley, CA, in March of 2009. It reveals incredibly magical tempo and melody changes as well as Cline's inimitable ability to integrate the guitar with a range of electronic or instrumental sounds and rhythms that originate more outside than inside the rock world. The sonic dimensions reach beyond expectation and the design is more formal than that of the second disc, recorded live at two venues in September 2009.

On the first disc, with a repeated line that becomes as openly attractive as it is memorable, "Divining" exemplifies a sensitive tunefulness that is not atypical; in fact, it is sensitivity that sets this group apart. Each instrumentalist has his specialty to contribute. Bassist Devin Hoff possesses phrasing talents that fold his pizzicato seamlessly into the larger foray of sounds while drummer Scott Amendola's work on thumb piano (mbira), electronics and drum set increases the recording's breadth and density. "Grow Closer" is another example of Cline's extraordinary talent for voiceless song composition. Among the guest instrumentalists, electric pianist David Witham jams "King Queen" with rhythm and masterful chordal construction.

The two discs move between pure sound and song exploration, giving the music a heterogeneity that separates it from becoming nothing but a huge rock blast, realized only once in "Raze" on the second disc. This piece is strikingly juxtaposed to Cline's genuine downtempo delivery of pianist Carla Bley's rarely recorded "And Now the Queen". Cline dedicates "Blues, Too" to fellow guitarist Jim Hall and "Thurston County" to Sonic Youth's Thurston Moore, the foundations of each musician made distinctive by Cline's exquisite extensions.

For more information, visit cryptogramophone.com. Cline is at Le Poisson Rouge Jul. 6th and Village Vanguard Jul. 13th-18th with Jenny Scheinman. See Calendar.



A Little Somethin' David Gibson (Posi-Tone)
Skyline Dreams William Ash (Posi-Tone)
Supersonic Jared Gold (Posi-Tone)
by Tom Greenland

There's no substitute for sitting in a club, *feeling* the impact of a Hammond B-3 organ, Leslie speakers whirl, standing one's neck-hairs on end as deep bass notes rumble in the chest. As an alternative, sound engineer Nick O'Toole has done an admirable job of capturing organist Jared Gold's dynamic tone on three Posi-Tone releases.

Trombonist David Gibson's *A Little Somethin'* includes Gold, alto saxophonist Julius Tolentino and drummer Quincy Davis in a session steeped in hardbop aesthetics. Many cuts are the leader's own, catchy heads like "The Cobbler" and the title track or the gritty "Hot Sauce". Gold contributes the upbeat "In the Loop", with built-in drum breaks highlighting Davis' busy but ever-so-funky fills, and the lyrically off-kilter "This End Up!", featuring effective drum comps and cross-rhythms and a fine alto solo. Gibson has a buttery tone, a penchant for quotes ("Old Devil Moon" and "Irish Washerwoman" among them) and a knack for working melodic cells into sturdier statements while Tolentino's boppish approach is stippled with rhythmic and harmonic 'short-cuts'.

Guitarist William Ash, well known to patrons of Smalls, is an adept torchbearer of the pick-and-burn guitar tradition. On *Skyline Dreams* he channels his Wes Montgomery muse for a satisfying set with Gold and drummer Yoichi Kobayashi. On "The Soho Strut" Gold sounds like a young Lonnie Smith on those early George Benson burners. On "Stardust" his atmospheric conjure up Melvin Rhyne's accompaniment style while his bluesy riffing steps in and around the harmony on "Freewheelin'". Ash plays well throughout, toggling between single-note lines, octave lines and chord melodies, even abandoning his pick on the opener for an intimate thumb-on-the-string sound. In spite of the many Montgomery references, Ash is his own man, injecting distinctive flashy runs, sweep-picked arpeggios and roiling cadenzas. And, judging by the title track, which bears all the trappings of a well-crafted standard, he's no slouch as a writer.

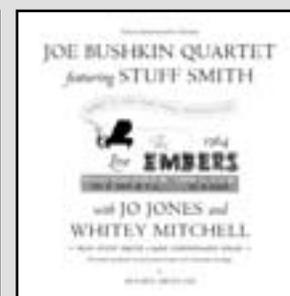
Gold finally comes to the fore with *Supersonic*, his second outing as a leader for Posi-Tone, with a new crew of guitarist Ed Cherry and drummer McClenty Hunter. The most funk-infested of these three eminently groove-y dates, it leans heavily toward chitlin-circuit boogaloo, the opening cover of the *Welcome Back, Kotter* TV theme a prime example. Scratchy guitar and dry-snare backbeats prevail, though several cuts explore different terrain. "In My Life" revisits the Beatles hit, concluding with an Earth, Wind & Fire-esque slo-jam; "Battle of Tokorazawa", an uptempo original in 7/4, is tonally adventurous, from the opening ring-modulator effect to the climactic solos; Coldplay's "Sparks" is moody and ethereal, with washing chords and outer-fringe phrases; Carole King's "Home Again" meanders into a distilled statement of the song, coalescing finally as a soulful gospel waltz, bringing it all back to its titular location.

For more information, visit posi-tone.com. Jared Gold is at Fat Cat Jul. 2nd and 9th, Smalls Jul. 22nd with Dan Pratt and MoMA Sculpture Garden with Adriano Santos and Tutuma Social Club Jul. 28th with Dave Gibson. See Calendar.

UNEARTHED GEM



Let's Listen to Lucidin
Stuff Smith and His
Lucidin Orchestra
(AB Fable)



*Live Embers 1964 and
c.1966 Violin Solos*
Joe Bushkin/Stuff Smith
(AB Fable)

by Duck Baker

Over the past decade, AB Fable has epitomized the concept of a specialized jazz label par excellence. The UK-based company has increased our knowledge and appreciation of violin jazz exponentially with a couple of dozen fantastic titles. Depressingly, decreasing sales and increasing piracy have made it difficult for the company to produce new titles, so these will probably be the last until their next planned release in 2012.

Underlining the significance of this loss is the music on *Let's Listen to Lucidin*, previously unissued big band swing played by an allstar lineup under the titular leadership of Stuff Smith. In fact, though he does play some crackling solos, Smith is not the dominant force here. Trumpeter Jonah Jones, tenormen Ben Webster and Walter "Foots" Thomas and perennially underrated trombonist Sandy Williams all get space to shine and Ella Fitzgerald is at her youthful best, singing several numbers that she never recorded elsewhere. The rhythm section of Clyde Hart, John Kirby, and Cozy Cole is dynamite.

But the real star of these shows is arranger Edgar Sampson (who, we note, sometimes doubled on fiddle himself), best known as composer of "Stompin' at the Savoy", a fine version of which is heard here. Sampson at this point was in the employ of Cab Calloway, though the previous year had been with Chick Webb, for whom he had unveiled "Savoy". One assumes these associations led to the inclusion of many members of Webb and Calloway's orchestras in the ranks of this band, which was put together for a series of broadcasts sponsored by Lucidin Eye Lotion. The original announcements and short plugs for Lucidin have been left in the programming here, but neither they nor the lo-fi sound on a few tracks prove serious distractions. Yes, Smith fans will want this, but so will hard-core Ella devotees, swing lovers and, most of all, those who appreciate the near-perfect writing of Edgar Sampson.

Also noteworthy is the set of live recordings of Smith sitting in with Joe Bushkin's trio at The Embers in New York in 1964, during a time when the two were supposedly working on some kind of violin concerto. Apparently the project didn't get off the ground, but Smith is heard in good form on a half-dozen tracks here and journeyman pianist Bushkin (a fine Swing-Era player who also appeared on an excellent 1953 session from The Embers with Buck Clayton) also plays some nice trumpet. The CD is rounded out with 1966 solo recordings the violinist made to document ideas he had for a symphony. Although more limited in its appeal, Stuff Smith fans will certainly want this CD; his later work was always full of surprises and tracks like "My Blue Heaven" should not be missed.

For more information, visit abar.net

GLOBE UNITY: BRITAIN



Directing 14 Jackson Pollocks
Graham Collier (Graham Collier Music)
Come to Nothing Carolyn Hume/Paul May (Leo)
Solo in Vilnius Howard Riley (NoBusiness)
 by Clifford Allen

Three or four decades ago, one used to be able to say - or think one was able to say - that British jazz was a recognizable construct and that something distinctly British, be it compositions or individual improvisers' tones, was possible to pick out from a crowd. But there is enough diversity on these releases to ensure that one's concept of creative British music remains "not necessarily English".

Graham Collier started out as a bassist in addition to being a composer. His sessions from the late '60s into the '70s bear the stamp of storming time while also sowing the seeds of an attention to the soloists' capabilities and an enormous amount of trust in the ensemble collectively to realize his compositions. Fluidity, in Collier's world, means that prior works can be called up and reconvened (or reconfigured) in a contemporary setting. Thus, the first disc of *Directing 14 Jackson Pollocks* includes revamped versions of tunes like "New Conditions" and "Aberdeen Angus". The second disc features two new(er) suites, 2004's "The Vonetta Factor" and 1997's "The Alternate Third Colour", the former striking in its employment of electronics and the latter a knotty series of grooves that advance and recede depending on the soloist's mettle.

Come to Nothing is the fifth disc of duets between pianist Carolyn Hume and percussionist Paul May. A nine-part suite of spare minimalism that at first seems extraordinarily atmospheric due to the preponderance of broad intervals and textural scrapes, it's actually subtly propulsive. For example, on the second piece, May underpins the pianist's upward-pointing partials with a dirgy, almost rocking undertow and a constant strumming quality. "Round Midnight" even makes a sly appearance on the third vignette. While not jazz per se, the Hume-May duo is a curious side-step in contemporary improvisation.

Pianist Howard Riley is something of a contemporary of Collier's, though he has moved in decidedly different circles. *Solo in Vilnius* marks his first performance in Eastern Europe and is one of a number of solo recordings he's released since 1977's *The Toronto Concert* (Vinyl/Jazzprint). There's a rhapsodic, almost bluesy quality to his phrasing on this set, dusky gospelized chords marking a traditionalist return even as his lines telescope into bright and often craggy areas. Indeed, there's something of a more pointillistic and slowed-down Jaki Byard (a onetime duo partner) in his approach, a historic gamut run in short, questing increments. Considering that his work once weighed heavily on the piano's guts and blocks of sheer abstraction, this gorgeously-recorded set finds another, clearly grounded way into the stratosphere.

For more information, visit jazzcontinuum.com, leorecords.com and nobusinessrecords.com



Transparent Nowness
Lifer (Solo Concert New York)
Gunter Hampel (Birth)
 by John Sharpe

German multi-instrumentalist Gunter Hampel, currently in his 73rd year, totally belies his age, not only in his lanky appearance, but also the energy and forward-looking nature of his craft. Active musically for over five decades, Hampel took control early on, helming his own Birth label for the last four. In on the basement floor of the New Thing, in 1967 he was one of the first Europeans featured on ESP-Disk, presaging appearances alongside virtually the entire avant aristocracy, including Cecil Taylor, Marion Brown, Anthony Braxton and Don Cherry. Yet now at a time when many would be reclining on such laurels he maintains a busy touring schedule, documented by a stream of CDRs and DVDs, like bulletins from the frontline.

And the frontline is where Hampel still resides on the evidence of *Transparent*, accompanied by a crew of skilful acolytes, grounded in his methods. This is a working band making convincing collective improvisation around the leader's heads seem deceptively simple. Nonetheless Hampel remains the leading light. On bass clarinet, he extends the legacy of Eric Dolphy, chortling, inveighing and hiccoughing, his vocalized lines adroitly avoiding the obvious. Two takes of the freebop "Nilreb" open this well-recorded studio date, justifying the duplication with sparring horns on the first, but more space for Johannes Schleiermacher's brawny tenor saxophone and Bernd Oezsevim's timbral drum explorations on the other. "New Horizon" is a slow burning ballad, with anguished bass clarinet soul searching while the lengthy "Cosmic Nova" starts dreamily with the leader's vibes and Andreas Lang's bass, before opening into four-way improv with dashing full force tenor and drums pinwheeling around Hampel's vibes in a frenzy of responsive negotiation. A second version of "Bounce", horns riffing in updated New Orleans polyphony over a down and dirty beat, closes out this great disc in style.

Recorded live on the Dutch holiday island of Texel, Hampel's European Trio holds over Schleiermacher's tenor saxophone and Oezsevim's drums for *Nowness*. Although initially sounding like a bootleg, with audience chatter and glasses clinking, the quality improves markedly as the concert proceeds. Together as a unit since 2003, the trio's empathy and interaction is remarkable. Without preamble the two horns circle each other like lovestruck teenagers, over sparse hand drums. Free-flowing colloquy dissipates as if by magic, allowing Hampel's compositions to surge unheralded into the arena, the impact heightened by the surprise. Schleiermacher gets more opportunities during the second set where his coruscating tenor sax accents spar with pulsing drums and the leader's vibes. Clever arrangements skillfully marshal resources to maximum impact, pitching the horns against each other in two-part themes to conjure a fuller-than-expected presence. But they move easily between the composed and the extemporized until a well-received encore of a joyful township tune, which actually appears on Hampel's ESP debut.

Pared back to just the man himself, *Lifer*, live from NYC's Bowery Poetry Club (a CD-DVD combo), nonetheless features dialogue, courtesy of the German's ability to accompany his keening bass clarinet simultaneously on vibes adding chordal emphasis, a gambit repeated later as he plays pastoral flute. Hampel's years of experience make for a rich, nuanced and dramatic expression, multiphonic lines spewing from his horn. He also manages a similar effect on vibes, with ringing notes reverberating above a shimmer of clashing overtones, as part of his loose but swinging expositions. Whether boppish, bluesy or impressionistic, Hampel uses his portfolio of works to give renewed vigor and direction to his seat-of-pants navigation. The final track is Hampel conversing after the gig, explaining that he has lived through all the jazz times that inform his work. It's true. His music sounds as vital now as it did back in the day when all this was still new.

For more information, visit gunterhampelmusic.de. Hampel is solo at Rose Live Music Jul. 6th, Roosevelt Island Jul. 10th as part of the First Annual Albert Ayler Festival and Bowery Poetry Club Jul. 20th. See Calendar.



After You've Gone
Les Paul And His Trio (Audiophile)
 by Elliott Simon

The now poignantly titled *After You've Gone*, released in the wake of guitarist Les Paul's recent passing, presents him in the framework of his mid '40s trio of bassist Clinton Nordquist, rhythm guitarist Cal Goodin and either Milt Raskin or Biddy Cole on piano. Recorded on the heels of Paul's discovery by the jazz world-at-large during the premiere Jazz at the Philharmonic Concert, these performances cover only the years 1944-45. But what an incredible two years it was, Paul in California crystallizing an instrumental approach that introduces guitarist Django Reinhardt to country swing through the magic of the 'new' electric guitar.

Country and jazz here blend into what is to become essentially the first guitar-based pop music. Listening to these 28 less-than-3-minute gems, Paul's influence on every solid body guitarist that followed becomes patently obvious. Not yet teamed with Mary Ford nor multi-tracking himself, the guitar sound is distinct, clear and, of course, prescient.

The attention to sonic quality is evident and the sound of these early records for this repackaging is crisp, clean and delightfully open. Paul's guitar is front and center whether he is showing off his chops on vehicles like the self-penned opener "Feedback" or swinging a wide variety of standards such as "Blue Skies" at supersonic speed. He likewise deftly soliloquizes the ballads and perhaps even detours along the way to invent surf guitar on "Dark Eyes".

Liner notes include those from the original LP and updated tributes from Paul's large circle of admirers including current Les Paul trio members guitarist Lou Pallo and bassist Nicki Parrott. If you are looking for a broader context of his early sides that includes his orchestral and backing work, *The Complete Decca Trios-Plus* (Decca, 1997) is the ticket but if you like your Paul straight, *After You've Gone* is definitely the one.

For more information, visit jazzology.com. The Les Paul Trio with guests is at Iridium Mondays. See Calendar.



Nucleus
Scott Robinson/
Julian Thayer
(ScienSonic)



Live at Space Farms
Scott Robinson/Marshall
Allen/Pat O'Leary/Kevin
Norton (ScienSonic)

by Martin Longley

Multi-instrumentalist Scott Robinson belongs to that curious breed of musicians equally fascinated by the entire jazz curve, from a New Orleans foundation right up to untethered stratospheric improvisation.

Invariably clad in a white lab coat, naming his label ScienSonic and decorating its album covers with the '50s sci-fi art of Richard Powers, Robinson actively cultivates the persona of a slightly crazed physicist. Fundamentally, he concentrates on the saxophone and clarinet families, but Robinson also harbors a massive collection of more exotic instruments, many of which make an appearance on *Nucleus*, his collaboration with the bassist Julian Thayer. A sequence of 27 short pieces creates a cumulative atmosphere of deep sonic exploration. These are highly evocative musical doodles, the sounds of space-nature captured in the earthly realm.

Robinson's tenor tone has a burr like a bullock's tongue, but his majestic contrabass saxophone demands a much bigger mammal for comparison. He also tiptoes about with a sinister Corman-organ sound, capers on clarinet and shapes theremin tones around Thayer's bowed bass. On the one hand, with its split channels throughout, this album sounds like a stereo demonstration disc, but on the other hand, these are organically flowing miniatures, exoticism personified, but perfectly-shaped pieces of music.

The two-CD *Live at Space Farms* features Robinson blowing beside Marshall Allen, who equips himself with alto saxophone, flute and his ever-present EWI. Pat O'Leary (bass) and Kevin Norton (percussion) make up the quartet, but it's no surprise that they are also intent on multi-instrumentalism. The first disc's eponymously titled piece is a full hour of ritual improvisation. Robinson chanced upon Space Farms in the High Point part of New Jersey. He'd been driving past its signpost for some years and eventually had to satisfy his curiosity with a visit. It's a farm, zoo, museum, overseen by Fred Space and created by his father Ralph in 1927. Robinson was captivated by the stone tower and its large antique bells. He was itching to play them, some of which are over 150 years old.

The entire hour's progress is marvelously restrained, building up from an extremely sparse 'scape of large-bell chimes, the pausing spaces in the field suggesting the meditational realities of Cage and Stockhausen. At 19 minutes, Robinson climbs up on his massive contrabass saxophone and half way through, the foursome is fully using the tools of a jazz combo.

The second disc favors Robinson's short pieces, ranging from 37 seconds up to just over 8. There's a zooming-in to specific details of bell-sounds and contrabass resonance, with more silences surrounding these delicate events. There are also interviews with Fred Space, field recording collages, theremin soodles and barnyard animals in action. There's a captivating conceptuality to this set that enhances its already substantial musical experience.

For more information, visit sciensonic.net. Robinson is at *The Stone Jul. 3rd and 30th* and at *Jazz Standard Jul. 5th, 19th and 26th* with the *Mingus Big Band or Orchestra*. See *Calendar*.

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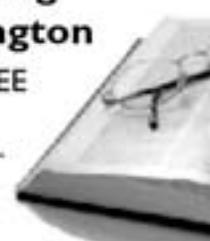
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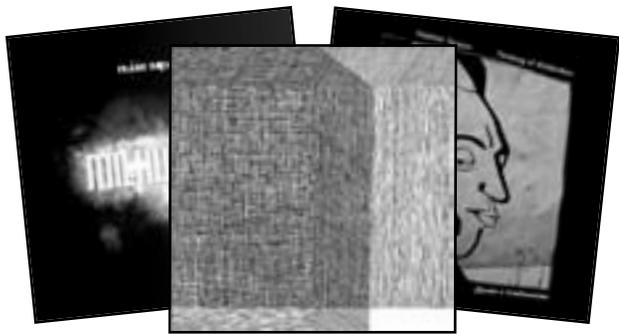
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Milkwork Frank Rosaly (Contraphonic)
Thinking of Khlebnikov
Vladimir Tarasov (NoBusiness)
elg Janne Tuomi (FMR)
 by Seth Watter

Slowly but surely, adventurous drummers are emerging to take advantage of their new freedom. No longer obligated to provide the rhythmic backbone of more prominent instruments, the standard kit has expanded to take on the entire range of percussive praxis, every bit as individual and eccentric as the piano or sax that once upstaged them. Three recent recordings - Frank Rosaly's *Milkwork* (Contraphonic), Vladimir Tarasov's *Thinking of Khlebnikov* (NoBusiness) and Janne Tuomi's *elg* (FMR) - show us that solo drumming is still a viable medium of expression; more importantly, they display an ingenuity and energy and excitement far beyond what one would expect from the limited tonal range of the standard kit.

Two things immediately apparent on listening to this spate of releases: 1) Tarasov aside, a willingness to augment acoustic percussion with electronic effects and 2) a refusal to dwell within any recognizable idiom, let alone 'jazz'. These are improvisers, composers, experimenters - period.

Rosaly, a popular Chicago drummer, weighs in with nine open-form compositions that linger in the mind and beckon for repeated listens on this LP-only release. The ample use of electronic manipulation gives *Milkwork* an initial distancing effect, a distinct feeling of unfamiliarity. From the first rumbles of "Adolescents", the mic'd drums sound smothered in t-shirts, strangely clipped. "Burnshine" filters a quiet pitter-patter through an echo device for the sensation of double-time often found in dub; on "NY Prices!" drones emerge like foghorns in the night air as traditional percussion disappears almost entirely. But listeners will be immediately drawn to the first "NY Prices", an epic workout which builds rolling lines from the rims into a muscular, bombastic rhythm heavy on the kick drum and crashing cymbals while the snare marches along like ants on the warpath. The generous interludes of silence only further underscore Rosaly's clever and strategic use of acoustic space.

As a member of the legendary Ganelin Trio, Tarasov was an extraordinarily versatile performer, at turns hard-hitting, cool and mischievous in his rhythmic support. His newest work is a tribute to Velimir Khlebnikov, Revolutionary poet and Futurist agitator. One can glean what Tarasov takes to be the meaning of a phrase like "having saddled a herd of sounds" from the album's first two minutes. In this brief span, the drummer first essays a few thundering phrases on his toms, then moves into the arena of gongs, bells, chimes, vaguely Oriental percussion, erratic brushwork and tambourine rattles. On a track like "pin, pin, pin! rumbled zinzeever", he is exceedingly delicate, delineating simple, childlike patterns on his high-pitched materials, tentatively feeling his way through the verbal architecture. Tarasov has an appreciation for the primal beauty of a cymbal fading out into nothingness, a sudden snap of the hi-hat punctuating the silence. Track divisions seem somewhat arbitrary; *Thinking of Khlebnikov* is a continuous process of discovery, its movements without clear beginning or end. Some of its most

transcendent moments last no more than a heartbeat. It is, essentially, a series of brilliant percussive miniatures and one need listen carefully in order to catch its surprises. Only on one segment, "poles and poles and poles", does Tarasov ever resort to traditional jazz accents. The set has the restless, episodic quality that marked Sergey Kuryokhin's best solo work and Russian free music in general.

Finnish drummer Janne Tuomi has an interesting pedigree: after collaborating with Zorn's Finnish Cobra, the Balanescu Quartet and the cult band Circle, he now works as an orchestral timpanist. Like Rosaly and Tarasov, Tuomi's *elg* is marked by its relative brevity (35 minutes), presenting two extended compositions in the electro-acoustic idiom. The title track begins with constant and continuous cymbal work and shards of echoing bells. Much more a constructor of soundscapes than the aforementioned drummers, Tuomi's compositions do not evolve significantly over time but build to a violent climax. Sustained organ tones suddenly punctuate the frenetic kitwork to jarring effect. Arcing lines of noise and feedback create a forcefield around the rhythms, which may or may not be looped - the line dividing electronic from acoustic is frequently blurred. The ambient "Suo" is harder to get a handle on and perhaps less successful, its echoing cymbals and oscillating tones never quite cohering into a powerful statement; it probably fared better in its original live setting.

Taken together, all three records play out what British writer David Toop recently called "the spectral qualities of sound, disturbing noises, eerie silences and the enchantments of music" - all the more remarkable when they come from what was once the most structural of all instruments.

For more information, visit contraphonic.com, nobusinessrecords.com and fmr-records.com. Tarasov is at *The Stone* Jul. 4th. See Calendar.



Home
Aaron Goldberg (Sunnyside)
 by Fred Bouchard

Simple. Sweet. Savvy. Pianist Aaron Goldberg's first album lead date since *Worlds* (Sunnyside, 2006) shows his working trio of bassist Reuben Rogers and drummer Eric Harland still without effect, intent on careful listening, eminently lyrical, dryly romantic, totally aware, with stronger infusions of Latin-esque grace than hard burn. Three divergent pieces spotlight frequent collaborator Mark Turner's limpid, high-toned tenor sax: a Pablo Milanes prayer in cha-cha rhythm, an edgy 'suspense film theme' and a Tristano-meets-Trane blues that, like Ouroboros, chews its tail and quotes "A Love Supreme". You'll love every cyclical, self-creating moment.

On "Shed" (leaping vamp over snappy tango) and "I Mean You" (super-speedy, dazzlingly different) the trio's technical wizardry works perfectly in the service of the music, often with meticulously etched detail, yet unencumbered with gratuitous pyrotechnics. "Homeland" (by bass virtuoso Omer Avital) employs damped keys and flatted notes for the piano and superb group interaction.

Goldberg and friends restructure some classics with speed and Latin verve. The opening bar of Monk's "I Mean You" gets that inverted exclamation point (!) to foment and presage rhythmic excitement. A

brisk 12/8 for the Stevie Wonder chestnut "Isn't She Lovely" brings forth Harland's drum acumen, hand and sticks. "Luiza", a gentle Jobim waltz aired out with exploratory space, switches into stop-time fade for funky bass and more trio magic. Warm and lucid ballads arrive late and unfurl with curling ostinatos, a swirling, cozy "Sound of Snow" and Johnny Mandel's "A Time For Love", played with tender intimacy and consummate grace.

For more information, visit sunnysiderecords.com. Goldberg is at *Smalls* Jul. 2nd-3rd with Vincent Gardner, *Jazz Standard* Jul. 8th-11th with his trio and *Dizzy's Club* Jul. 13th-18th with Ali Jackson. See Calendar.

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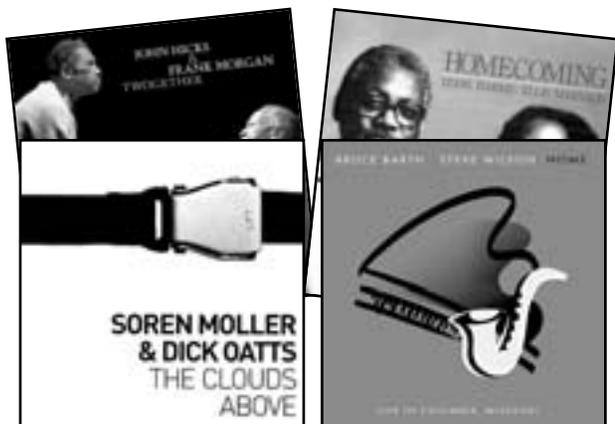
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The Clouds Above Soren Moller/Dick Oatts (Audial)
Home Bruce Barth/Steve Wilson (We Always Swing)
by Ken Dryden

When a pianist and saxophonist find the opportunity to work in a duo setting, the benefits include an opportunity to engage in a freer approach to improvising and musical conversation that isn't possible with bass and drums present. Here are several excellent recordings in this format from recent years, along with the reissue of a vintage session.

Both John Hicks and Frank Morgan were not prominent in the jazz spotlight until later in life; Hicks' star rose during the '80s with a series of successful CDs as a leader after serving as a sideman while Morgan's drug abuse and long stints in prison delayed a followup to his mid '50s recording debut until he finally broke through with a series of CDs for Contemporary beginning in the mid '80s. The posthumously released *Twogether* is in two parts. Three tracks are studio solos by Hicks, highlighted by his inventive rendition of "Parisian Thoroughfare", along with his thoughtful interpretation of Duke Pearson's "Is That So?", a gem long overlooked. A 2005 duo set at the Jazz Bakery produced the other four songs, with Morgan's uniquely soft approach to alto sax offering a refreshing alternative to the normally blazing runs through "A Night in Tunisia" while their deliberate, spacious treatment of "'Round Midnight" adds to the drama of this timeless piece. This pairing rivals the saxophonist's empathy with George Cables.

Recording opportunities often come together by chance. While Ellis Marsalis was playing in a New Orleans club he was able to work in a duo setting with visiting tenor sax great Eddie Harris, inspiring a producer in the audience to suggest a record date. Originally issued by Spindletop in 1985, there are several delightful standards on *Homecoming*, including a striding "Have You Met Miss Jones" and a spirited bossa nova setting of "Out of This World" that never gets around to stating its theme. Harris' soulful sound is buoyed by Marsalis' spirited title track while the pianist's "Zee Blues" is a playful affair that takes them into free jazz territory. Harris contributed the hip jazz waltz "Deceleration" and his multi-faceted avant garde-flavored "Ethereal Moments 1 & 2" sounds improvised on the spot. Sadly, this was to be their only recorded meeting. The 2009 bonus tracks came about in a similar fashion. After Marsalis was joined by young New Orleans pianist Jonathan Batiste for a duo piano concert in 2008, a studio session was arranged the following year. Highlights include the romping "Two Piano Louisiana" (a thinly disguised "Sweet Georgia Brown") and the elegant, meditative "Mind & Spirit" (a reworking of "Body and Soul").

Danish pianist Soren Moller may not be widely known in the United States, but that is only because he has recorded mostly in Europe. He's developed a rich style that draws from jazz, classical music, rock and other styles and studied with Kenny Barron, Gary Dial and Fred Hersch. *The Clouds Above*, his second recording with saxophonist Dick Oatts, is a satisfying

date, kicking off with a modern postbop arrangement of "Prokofiev's Balcony Scene" (from the ballet *Romeo and Juliet*), the rest of the material striking Moller originals. The Impressionist influence is apparent in the lovely "Reflections", with Oatts' lyrical soprano sax adding a melancholy air while the delicate ballad "Butterfly" finds Oatts switching to flute. Their inspired meeting merits a third duo CD.

Home is the second release produced by the We Always Swing Jazz Series: an intimate concert recorded in a private home. Pianist Bruce Barth and saxophonist Steve Wilson jammed together beginning in the late '80s and have both appeared on each other's CDs, but this 2009 concert was their first recorded duo meeting. Barth learned Phil Woods' brisk, choppy 7/4 setting of Cole Porter's "All Through the Night" while accompanying the jazz master and he and Wilson engage in delightful musical dialogue throughout much of the piece. Together they negotiate Bud Powell's tricky "Wail" with finesse and a bit of humor. Among Barth's originals are "L.C." (dedicated to the French pianist Laurent Coq), a soft, shimmering impressionist ballad showcasing Wilson on soprano, plus the quirky "Blues Interruptus" with its constantly changing personality. The first-rate acoustics of the home where this concert was recorded complement the consistently brilliant performances.

For more information, visit jazzdepot.com, ellismarsalis.com, audialrecords.com and wealwaysswing.org. Barth and Wilson are at Smoke Jul. 16th-17th. See Calendar.



We Sleep Outside
Jeff Davis (Loyal)
by Matthew Miller

Fans of progressive jazz know Jeff Davis, if not by name, then as the propulsive force behind many NYC bands. The Colorado native's articulate, often-fierce brand of percussion has precedent in the styles of Tony Williams and Jack DeJohnette, but transcends them through a process of de- and reconstruction and an episodic style that carries over into his compositions. Davis' debut as a leader is a remarkably assured document that finds the astute drummer in the company of a quintet of first-rate improvisers.

"Bruce And Brunost Suite" opens the album and features the quintet at its most open. Following a declaratory unison, Tony Barba's emotive tenor emerges before being swallowed up by the ensemble. It's a device that Davis employs throughout the album, blurring the lines between solo and ensemble passages and lending a fluidity to the 13-minute track. Equally engrossing is Davis' knack for layering textures and rhythms. Despite extended legato sections, Davis and bassist Eivind Opsvik sustain a sort of tidal pulse beneath Barba, trumpeter Kirk Knuffke, guitarist Jon Goldberger and Kris Davis' Fender Rhodes that drives the piece and is accentuated by moments of pointillistic counterpoint.

Davis' considerable composition skills also feature prominently in "Black Beard". Following an extended drum solo, the ensemble erupts in chaotic response before collectively hurtling into a swift, thru-composed passage in 7/8 time. In addition to being a compositional showcase, "Black Beard" is an example of Davis' ability to utilize his ensemble fully. Throughout the disc, Davis shows that he has as much control over his ensemble as he does on his instrument,

whether he is pushing the horns to the stratospheric heights of their ranges or composing a line that transitions seamlessly into a solo.

The album concludes with the title track - an ominously inflected electro-acoustic soundscape that finds the quintet whittled down to just the rhythms section. It's a departure from the six preceding tracks, but tension and texture as well as a meditative aura make it a fitting foil and satisfying conclusion.

For more information, visit loyallabel.com. Davis is at Spike Hill Jul. 12th with Landon Knoblock, Cornelia Street Café Jul. 13th with Peter Brendler, I-Beam Jul. 17th as a leader and Tea Lounge Jul. 21st with Kirk Knuffke. See Calendar.

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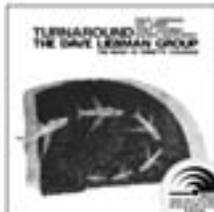
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Le Jazz Hot
New York Repertory Orchestra (Planet Arts)
by Michael Steinman

If offered a new compact disc called *Le Jazz Hot*, historically-aware listeners might assume that the music would be 'hot jazz', a still-current, swinging variety with driving solos and ensembles, growing out of spirited '20s-30s improvisations by musicians such as Louis Armstrong, Bix Beiderbecke and Eddie Condon; that the jazz might hark back to the earliest French reactions to this energized music; that the CD might have been inspired by the pioneering book of the same name by jazz critic Hughes Panassie.

Seeing that much of the music on this CD had connections to soprano saxophonist Sidney Bechet would only support these assumptions. Bechet was a supremely 'hot' player, overwhelming sidemen who weren't equally brave, composing long rhapsodic improvisations and melodies. He lived in France and became a pop idol.

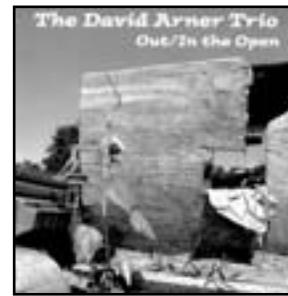
But these assumptions do not apply to the CD by the New York Jazz Repertory Orchestra (NYJRO), featuring saxophonist Dave Liebman. Bill Warfield (trumpeter, arranger, conductor, composer) writes that the music was inspired by Pablo Picasso, Gertrude Stein, Darius Milhaud, Francis Poulenc and Bechet and "uses arrangements, orchestrations and compositional dedications to frame Lieb's improvisations in a tribute to that time, those composers and the jazz artists who created a cultural explosion in Paris in the 20s and 30s."

Four of the nine performances are of Bechet's "Le Petite Fleur" and they form an engaging suite, beginning and ending with Liebman on soprano as well as a mournful brass exploration and an intriguing tango-inflected treatment. Coltrane's "Blues to Bechet" gets an impressive small-group interpretation from Liebman, guitarist Vic Juris, the fine bassist Mike Richmond and drummer Grisha Alexiev. This track is the closest thing to straight-ahead improvisation here, although neither Bechet nor Panassie would have recognized it in any way as a development of "Le Jazz Hot".

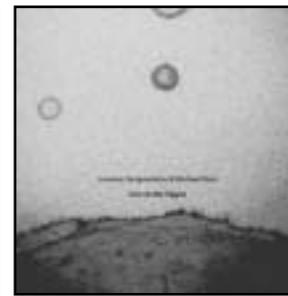
Moving farther afield, the NYJRO offers an imaginative reworking of Milhaud's "Le Creation Du Monde", the Warfield original "Creataloop", with extended blowing from Liebman and trumpeter Dave Ballou, an improvisation on Poulenc and a lengthy tribute to Picasso. These improvisations succeed only partially. "Creataloop" sounds much like a postbop theme for a television series about detectives; the Poulenc improvisation echoes some of the superficial characteristics of late-period Ellington.

Some may enjoy this wide-ranging thematic tribute, delight in Liebman's solos and find the eclecticism enthralling. The liner notes by Arnold Jay Smith call this CD "Warfield's self-proclaimed magnum opus" and quote him as saying, "I think it is the best work I've done." Smith also compares Warfield's work to the Miles Davis-Gil Evans collaborations. But some listeners might find themselves put off by the slight misrepresentation and the eager hyperbole, no matter how rewarding the music.

For more information, visit planetarts.org. This band with guests Dave Liebman and Vic Juris is at Iridium Jul. 7th. See Calendar.



Out/In The Open
David Arner Trio
(Not Two)



Live at the Yippie
Sanguedolce/Bisio
(NoBusiness)

by Robert Iannapolo

Since moving back to New York from the Pacific Northwest, bassist Michael Bisio, in addition to leading his own estimable quartet, has established himself as a go-to man for those searching for a strong, responsive bassist who shows a willingness to work with others' music and contribute his own ideas. Here are two prime examples of his work in smaller ensembles.

Pianist David Arner suddenly appears to be everywhere. He's released four different recordings in the past year: two solo piano discs and two trio recordings done with Bisio and drummer Jay Rosen. *Out/In The Open* is the second recording from this aggregation. Arner has been active since the '70s but mostly under the radar, including stints with Meredith Monk and Charlotte Moorman. He has a pianistic touch that conveys intensity, even when he's dancing lightly over the keyboard and seems comfortable dealing with both compositional frameworks and spontaneous interplay. On *Out/In The Open*, the balance leans toward the latter with four out of the six tracks being free improvisations. One can't get a much better rhythm section for this type of music than Bisio and Rosen. The former can always be counted upon to shore up the lower end of an ensemble with thick, dense lines that flesh out but never overpower the music. Rosen is equally deft in his approach. He's a colorist and melodist par excellence, yet he's also capable of laying down an all-over percussive underpinning, pointing to myriad directions for the improvisers as well. Together this trio offers tracks (in addition to the improvisations there is an Arner original and a take on Rodgers-Hart's "My Romance") that indicate exploratory piano trio music is still out there, moving forward rather than wallowing in the well-worn path of history.

Brooklyn-based saxophonist Lorenzo Sanguedolce has been making a name for himself playing in groups with Arner and Bisio as well as Barry Altschul, Lou Grassi, Connie Crothers, Adam Lane and others. He sports a full-bodied, attractive sound that, while capable of achieving intense heights, always seems to have a melodic core at its center. His first release comes courtesy of a vinyl-only issue, *Live at the Yippie*, a duet with Bisio. The bassist's track record for duets with saxophonists is impressive: sessions with Joe McPhee, Avram Fefer and Joe Giardullo. He not only supports his partner, he's also there pushing and prodding him along. And due to his quick, flexible responses, he frequently plays along with his partner, often delivering lengthy saxophone-style lines. During this 40-minute performance, Sanguedolce seems to always have a direction and there aren't any dry patches that sound like he is searching for something to say. Clearly with Bisio's rumbling strength beneath him he can be intrepid, going off on any tangent he chooses knowing he will be ably supported. And a dialogue ensues that covers a broad spectrum ensuring the listener will be engaged. Therein lies the success to this record.

For more information, visit nottwo.com and nobusinessrecords.com. Bisio is at The Stone Jul. 10th, 15th, 18th and 24th and Puppet's Jul. 17th. See Calendar.

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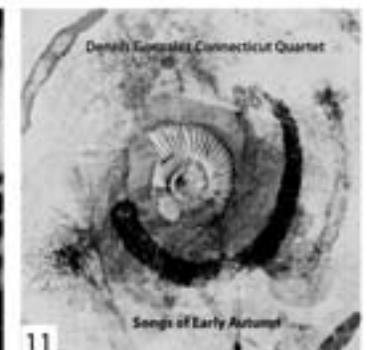
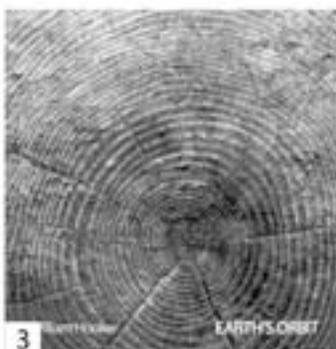
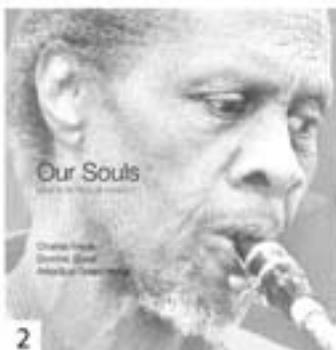
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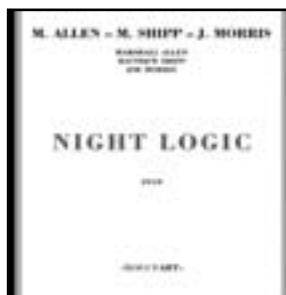
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Night Logic
Marshall Allen/Matthew Shipp/Joe Morris
(Rogue Art)
by Stuart Broomer

Marshall Allen has built up a vast discography, first as a sideman and more recently as leader of the Sun Ra Arkestra, but recorded appearances away from the Arkestra have been relatively rare. They're always good and a few have been brilliant, like Paul Bley's *Barrage* (ESP-Disk, 1964) and *The All-Star Game* by a cooperative quintet with Kidd Jordan (Eremite, 2000). *Night Logic* belongs in the same company, a fine series of improvisations recorded at Roulette in July 2009, when Allen was already 85 years old. There's great variety here, with Allen, pianist Matthew Shipp and bassist Joe Morris working in very different territories throughout the program.

Shipp is a master at setting up fields for Allen, whether it's a rolling chordal turbulence supplying rhythmic momentum for the alto saxophonist's blistering, headlong, split-tone runs or broad sonic territories that Allen can clamber through with tools that range from lower register sputters to an intense lyricism. "Star Dust Splatter" is masterful playing from all concerned, the three building a furious assault then giving way to a liquid reflection that launches a Morris bass solo. On the opening "Ark of the Harmonic Covenant", Allen floats over Shipp's rapid arpeggios and sudden percussive punctuations, then finds weird quarter-tones to set against Shipp's chordal insistence on "Cosmic Hammer" and uses an electronic wind instrument (EWI) for Ra-style sonics on "Bow in the Cloud". His impassioned lyrical voice is apparent in the unaccompanied "Heart Aura", the extended abstraction of "Harmonic Quanta" and in the flute work of "Night Logic". Morris is rarely in the foreground here, but he's a bassist of rare empathy adding support and emphasis to the music's varied directions. The set ends appropriately with a brief arco solo called "Res X" in which his instrumental voice rises from the background for some distinctive exploration of harmonics.

For more information, visit web.roguart.com. Allen is at Roosevelt Island Jul. 10th as part of the First Annual Albert Ayler Festival. Shipp is at The Stone Jul. 18th. Morris is at Douglass Street Music Collective Jul. 17th and The Local 269 Jul. 19th. See Calendar.



One Dark Night I Left My Silent House
Marilyn Crispell/David Rothenberg (ECM)
by Tom Conrad

Minimalism and open space are synonymous with ECM. But in the vast ECM catalogue, there may be no project more reductive than *One Dark Night I Left My Silent House*.

It is not that it is a duo album. Marilyn Crispell's piano is alone with David Rothenberg's clarinets, but

ECM has done many duo and solo albums. It is rather that Crispell and Rothenberg mostly forego development and content. Instead they juxtapose cryptic gestures, concurrent more than interactive, isolated in the night air.

"Owl Moon" is representative. Rothenberg barely breathes aloud a single note, repeating it in sets of three, like a faint SOS signal. Crispell sounds uncertain that she wants to respond, dropping an occasional soft tone into the void. In seven minutes, "Owl Moon" picks up only slightly in amplitude and velocity. Its Zen is to slowly circle on itself. The album does contain some energetic moments ("Grosbeak", "Motmot"). But the predominant stasis is suggested by song titles like "Companion: Silence" and "Snow Suddenly Stopping Without Notice".

This Crispell/Rothenberg collaboration was entirely spontaneous and improvised. ECM has recorded numerous intimate improvised endeavors over the last 40 years and many have been revelatory, breaking into new spiritual truths, speaking in a whisper, glowing with intensity. This session is not one of them. It was probably fun for the players, but it sounds precious, self-indulgent and inconsequential.

In fairness, it should be acknowledged that any commentator's evaluation of music this uncharted is even more subjective than most art criticism. No doubt there will be listeners who land on Rothenberg's plush, sensuous sound on bass clarinet or the uniqueness of Crispell's fragmentary lyricism. But for others, *One Dark Night I Left My Silent House* will be one of the longest hours in the jazz year to date.

For more information, visit ecmrecords.com. Crispell is at The Stone Jul. 25th with Peter Apfelbaum. See Calendar.

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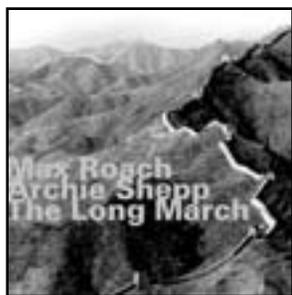
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Live in Berlin
Max Roach
(Jazzwerkstatt)



The Long March
Max Roach/Archie Shepp
(hatOLOGY)

by Jeff Stockton

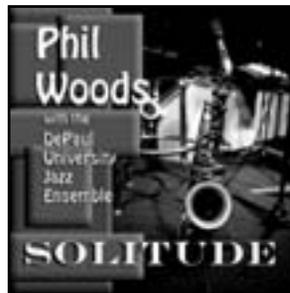
It's impossible to overstate Max Roach's stature in the history of jazz music. Along with Kenny Clarke, Roach was there at the start of bebop and then went on to define the vocabulary of modern jazz drumming. Not merely a brilliant conceptualizer, Roach was also a master technician, blessed with the ability to match his sterling imagination with dexterous chops. Had he stopped with the music he made with Charlie Parker, Miles Davis and Clifford Brown in the middle of the 20th Century, his legacy would have been secure. Roach, however, began to experiment with unconventional time signatures, leading him to free jazz, which dovetailed with his dedication to the civil rights movement of the '60s. Up until his death in 2007, Max Roach was a tireless explorer whose curiosity and taste were second to none.

In this context, the quartet Roach led in 1984 *Live in Berlin* was fairly straightforward. Rounded out by Cecil Bridgewater (trumpet), Odean Pope (tenor saxophone) and Tyrone Brown (electric bass), the band runs through a familiar program of bebop and hardbop classics made fresh by the commitment to excellence of the performers. "Good Bait" and "Jordu" overflow with vitality and Pope lays into "Giant Steps" at a feverish pace. It's the Roach original, "Six Bits", however, that exemplifies the band's humor (Roach's improvised lyrics) and, with Bridgewater and Pope's embellishments, their musical superiority.

Originally released as two separate volumes, Roach's meeting with tenor saxophonist Archie Shepp in Willisau, Switzerland is presented as a whole on *The Long March*. Ostensibly from different generations, Roach and Shepp were a natural pairing, each finding a match in the other for his musical innovativeness and dedication to societal improvement. The concert's two halves follow a similar pattern: Roach opens with an extended solo, dedicated to groundbreaking drummers, then Shepp takes the solo spotlight unaccompanied on a jazz standard ("Sophisticated Lady" and "Giant Steps"). The two come together on themes inspired by great social upheaval (the title track and "South Africa Goddamn"). Lengthy, but

moving from moments of harrowing intensity to passages of arresting stillness, these epic pieces are historical, melancholy and hopeful; spiritual, resilient and in the end, awe-inspiring.

For more information, visit records-cd.com and hathut.com. A Max Roach tribute is at Dizzy's Club Jul. 13th-18th led by Ali Jackson. See Calendar.



Solitude (with DePaul Univ. Jazz Ensemble)
Phil Woods
(Jazzed Media)



Come Right In (with Phil Woods)
N. Glenn Davis Quintet
(Jazzed Media)

by Sean O'Connell

Bop master Phil Woods has still got all the gusto he had when he blew into the Prestige studios over 55 years ago. At a weeklong appearance at Dizzy's Club last month the alto saxist showed off his effortless versatility alongside his longtime, similarly gray-haired rhythm section, swinging to a full house every set. So it's no surprise to hear him sounding equally youthful on this pair of recent releases.

Solitude features a spry Woods fronting Chicago's massive DePaul University Jazz Ensemble playing ten of the saxist's tunes, recorded over three sessions during the 2008-2009 school year. From the opening sand-strewn pulse of "Brazilian Affair" to the syncopated shout of "Ol' Dude", Woods keeps a strong presence amidst the vibraphones, countless woodwinds and bass trombones. The students, who not only mastered the arrangements but also wrote some of them, provide all the necessary support for Woods' bop-based flights while also contributing a few solid solos of their own. "Song for Sass", Woods' tribute to Sarah Vaughan, features a great fluttering solo from trumpeter Scott Dickinson while bombastic closer "Mother Time" is highlighted by a confident solo by vibraphonist Justin Thomas. Woods is excellent throughout, playing breakneck wails and great bop lines over the well-groomed collegiate band's swing.

Come Right In finds Woods transforming drummer N. Glenn Davis' Quintet into a sextet for only three tunes on his newest release. In between the tight ensemble works its way through a couple of standards including a simmering "If You Could See Me Now" and a collection of hard-swinging originals. The album opens with "A Different Day", a Blue Note-indebted tune of breaks and riffs before eminence grisé Woods gets first crack at a solo, wailing a way at a spiraling jaunt through the burning changes. Barreling close behind him is trumpeter Jack Schantz whose twisting phrases drive the band even harder, popping up throughout the record with succinct blasts from his horn. From those opening three minutes the band continues to drive for nearly an hour. "Just a Tadd", Davis' tribute to fellow Cleveland Tadd Dameron, features more alto expertise from Woods while the bossa "Warm Smile", with its literal nods to Jobim, starts off slow before ending in a swinging cacophony of dueling solos. Overall the album is a confident, swinging disc. Davis has written some interesting compositions, which benefit from the intensity of his bandmates and boosted by the presence of Woods, but are in no way lost without them.

For more information, visit jazzedmedia.com. Woods is at 92nd Street Y Jul. 28th as part of Jazz in July. See Calendar.

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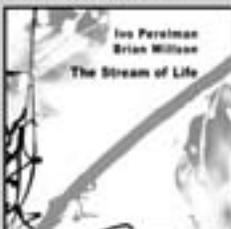
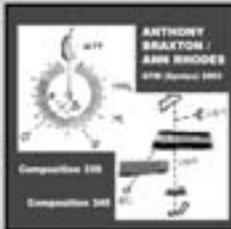
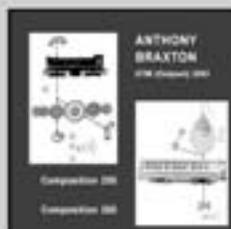
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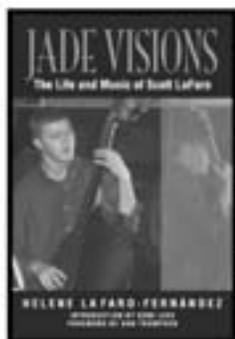
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Resonance
Yotam (Jazz Legacy Prod.)
by David R. Adler

Israeli-born guitarist Yotam Silberstein has dropped his surname for performance purposes - he's simply "Yotam" now. But the crisp and determined quality of his playing remains intact on *Resonance*, his third disc as a leader. All three outings have featured strong bands, but *Resonance* pushes the star power to another level with Aaron Goldberg (piano), Christian McBride (bass), Gregory Hutchinson (drums) and guest Roy Hargrove on trumpet. Their swing feel is furious, yet effortless, and it bursts forth from the first notes of John Lewis' "Two Bass Hit", a well-chosen opener.

Yotam still hasn't topped his 2004 trio debut for Fresh Sound-New Talent, *The Arrival*, which had a spark reminiscent of Barney Kessel's Poll Winners discs with Ray Brown and Shelly Manne. On his 2009 Posi-Tone effort *Next Page* Yotam turned to organ quartet, favoring the trebly, somewhat old-fashioned guitar sound he also uses here, though it takes on a warmer, more satisfying quality with this instrumentation.

In a word, Yotam loves the blues and this is where *Resonance* shines most. From the blistering "Two Bass Hit" to Joe Henderson's soul-jazzy "Mamacita" (featuring Hargrove) to Yotam's own midtempo "Blewz", Yotam does more than just hold his own in daunting company - he fosters a genuine band sound, a sense of listening rather than outdoing.

There are fireworks, to be sure, but calmer moments as well: Yotam offers a darkly romantic waltz called "Merav" and adds a wistful vocal on top of McBride's arco melody - a surprising touch - on the Shlomo Gronich number "A Fresh Love Song (Bo'i Yalda)". The contrast between "McDavid", with its leaping, upbeat piano/guitar unison line, and "Bye Ya'll", a tense, lurching Latin piece, shows the ample range of Yotam's writing. But it's the blues cuts as well as Clifford Brown's "Daahoud" (with Hargrove) that make the date snap into focus.

For more information, visit jazzlegacyproductions.com.
Yotam is at Blue Note Jul. 11th and Tutuma Social Club Jul. 14th. See Calendar.



Old Bottles - New Wine
Ray Anderson (Enja)
by Sean Fitzell

When it was first released in 1985, trombonist Ray Anderson's *Old Bottles - New Wine* was somewhat surprising. Fairly straight interpretations of standards seemed antithetical, as Anderson was primarily known for his playing with saxophonist-composer Anthony Braxton and his involvement in the '70s Loft Jazz scene. But throughout his career since, Anderson has shown a propensity to traverse styles, this record another expression of his deep musical well

rather than an anomaly. His obvious affinity for the material permeates the performances and his considerable technique tastefully serves the music.

Anderson glides over the bouncy rhythm of the opening "Love Me or Leave Me", leaping into an upper-register, almost trumpet-range solo, prodded by pianist Kenny Barron. Drummer Dannie Richmond embroiders the solos with effective fills and accents, before taking a playfully dynamic feature. Oscar Pettiford's "Bohemia After Dark" unfurls slowly, the muted horn evoking a vocal quality. But after bassist Cecil McBee's nimble turn, the pace quickens for Anderson's growling swagger and high-pitch bursts.

The rhythm section exudes an easy grace, comfortably playing slowly or tearing into bop workouts such as Bird's "Laird Baird" and Dizzy's "Ow!", which features a cascading Barron run. The leader also moves effortlessly between tempos: he uses the suspenseful movement of "La Rosita" to hold long, mournful notes and gradually reaches a crescendo of whirling highs; later, he unleashes a swirl of buzzing, burring trades with Richmond on "Laird". Anderson reveals his inner crooner on "Wine", mining the lyrics for pathos and humor, loosing some high-note screams for the rousing conclusion.

Though trombone isn't commonly the lead instrument on these songs, the music flows naturally, without irony or gimmicks. This is testimony to Anderson's innovative style, grounded with an understanding and appreciation of tradition.

For more information, visit enjarecords.com. Ray Anderson is at Cornelia Street Café Jul. 8th with Ricardo Gallo and The Stone Jul. 16th with BassDrumBone and 29th with Bob Stewart. See Calendar.



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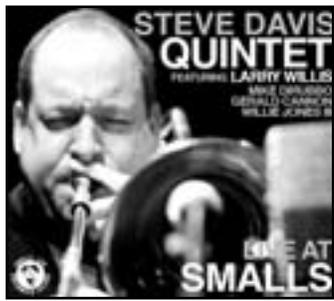
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**Live at Smalls (feat. Larry Willis)
Steve Davis Quintet (Smalls Live)**
by Laurel Gross

Trombonist Steve Davis is a good-natured team player who has worked with Art Blakey, Jackie McLean and Chick Corea, the cooperative One For All and in the Dizzy Gillespie Alumni All-Star Big Band and Slide Hampton's World of Trombones. His lovely tone and masterful technique lend credibility, good taste and authenticity to any group in which he plays.

Live at Smalls, featuring Larry Willis on piano, was recorded over two nights in January 2009 and has the vibrant energy and edgy quality of its on-the-scene origins. The tracks are long (some might say too long), with Rodgers-Hammerstein's rousing "Surrey With the Fringe on Top", clocking in at 14:27 minutes, Davis' "Spirit Waltz" at a robust 15:53 and the combo of "Nature Boy"/"To Wisdom The Prize" a chunky 21:38, followed by another 14-plus minutes. While you might wish you had a martini or a scotch to fondle (as you might at the show), you get your money's worth.

Davis expertly steers through "Spirit Waltz", showing his flawless prowess at articulating every note in assured, clean, sparkling lines, Willie Jones III lending very capable support on drums. Davis hands off to Mike DiRubbo's soaring alto, then Willis almost

brings it home before giving the greenlight to Gerald Cannon's bass solo, postponing the wrap-up even more. But it's all present-tense immaculate.

Willis shows off his finesse and captivating ideas in "Nature Boy", which leads into his own, lively and well-executed (by all) "To Wisdom The Prize". Both Davis and DiRubbo are superlative in Strayhorn's slower-paced, lyrical "Daydream".

If everything's not perfectly cohesive every single moment (sometimes the drums might override a piano solo or the piano the alto and snippets of audience response might seem extraneous to the music, i.e. laughter?), after all, this is a live setting. But it is nice to hear Davis' voice as he introduces the band and then a break. Unfortunately the at-home listener can't be there when they return. And that may be the only down side of *Live at Smalls*.

For more information, visit smallslive.com. Davis is at 92nd Street Y Jul. 21st as part of Jazz in July and Jazz Standard Jul. 22nd-25th with Larry Willis. See Calendar.



**Sings Songs Spun of Gold
Elli Fordyce (Fordyce Music)**
by Marcia Hillman

Elli Fordyce has raided the Great American Songbook

for her second and most current CD. She is backed by a company of able musicians: Ed MacEachen (guitar), Mark Wade or Neal Miner (bass), Phil Stewart (drums), Aaron Heick (flute and alto sax), Jeremy Manasia (piano) and Samuel Torres (percussion). One track, "Oops!", includes a tap dancing accompaniment by Max Pollack, as well as a vocal appearance by Jim Malloy.

Fordyce has been described as a "jazz vocalist and actor" and it is her dramatic talent that comes to the forefront in these 17 vocal vignettes. Fordyce teams Wilder-Jones' "A Child Is Born" with Bill Evans-Gene Lees' "Waltz For Debby", the medley telling of the birth of a child and the child growing up and leaving the nest. Some of the tracks swing ("I'm Old Fashioned" and "I'll Remember April") while others sway (the Jobim classics "Wave" and "Desifinado").

As for Fordyce's vocal ability: at 72 she still has a young-sounding voice that is complemented by her mature, lyric-driven perspective. Because of this, Fordyce is able to express the innocence of a first-found love as well as find a catch in her throat for a more dramatic song. (Her rendition of "Softly As I Leave You" is a heartbreaker.)

Instrumentally, this is an album which focuses on the vocalist (Fordyce is credited as the arranger). Some tracks have instrumental solos and others just one vocal chorus. There is varying instrumentation and Fordyce does "Where Do You Start?" and the Dave Frishberg gem "Listen Up" with only piano backing. This attention to each song and what it requires instrumentally creates a very well-paced album.

For more information, visit ellifordyce.net. Fordyce is at Barnes & Noble 66th Street Jul. 14th, Iridium Jul. 17th and Saint Peter's Jul. 21st. See Calendar.

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The Groover
Mike LeDonne (Savant)
by Graham Flanagan

Mike LeDonne is one of NYC's hardest working jazz musicians. His new album is guaranteed to please listeners with a penchant for soul-tinged hardbop.

LeDonne started out professionally as a pianist, but after sitting in with the legendary jazz organist Jack McDuff, he ran out and purchased his own Hammond B-3. After ten years, LeDonne continues to lead an organ combo at Smoke. For this session, LeDonne teams up with a familiar crew: tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth.

The group takes on nine selections, four of which were penned by LeDonne. Standouts include "Blues for McCoy", a scorching tribute to the pianist, which features outstanding, fiery work from Farnsworth. If scorching is indeed your speed, you'll also love the LeDonne original "Bopsolete". The group also acquires themselves well on a handful of soulful arrangements of familiar pop tunes, especially Michael Jackson's early hit "Rock With You" and Stevie Wonder's "I'm Gonna Make You Love Me".

LeDonne's friend and former collaborator Benny Golson composed the medium tempo "Little Mary", a tune with a highly moving back-story. According to the liner notes, Golson wrote the song in honor of LeDonne's daughter Mary, who suffers from the rare genetic disorder known as Prader-Willi syndrome. LeDonne says he hadn't heard from Golson in a while and was surprised to find a FedEx envelope sent to him by the jazz legend. LeDonne opened it up to find a single piece of sheet music, containing the notes for "Little Mary". After a sweet, merry-go-round-esque theme off the top, LeDonne and company turn the tune into one of the most swinging numbers on the album.

Rarely is there a week where LeDonne isn't performing in the city. Jazz fans should appreciate that sort of guaranteed good time. Listening to this album makes you yearn to see him live. It's nice to know that the opportunity to do so is only a cab ride away.

For more information, visit jazzdepot.com. LeDonne is at Bryant Park Jul. 5th-9th, Smoke Jul. 9th-10th, The Kitano Jul. 23rd-24th and 92nd Street Y Jul. 29th as part of Jazz in July. See Calendar.



100 Years - Forever Young
Lester Young (Storyville)
by George Kanzler

The problem with the creators/originators of jazz styles is that if we didn't hear them first, before all the players who developed or popularized or adapted their innovations, they just don't sound that original. And their subsequent output, what they produced after their early and most fecund period, is often scrutinized and criticized much more rigorously than

that of their disciples and followers. So the standard take on tenor saxophonist Lester "Prez/Pres" Young (1909-59) is that his artistry reached its heights in the Swing Era and deteriorated after his stint in the Army and Army stockade in 1944-45. Yet Young was a vital presence on some of the greatest post-WWII Jazz at the Philharmonic tours and though his studio recordings for Norman Granz (Clef, Norgran, Verve) were inconsistent to say the least, they contain more than a few indelible gems. The material here, culled from live recordings and air-checks in clubs in the USA and European concerts from 1951-56, proves that he was still a creative force in his waning years.

Another problem with assessing Young is his multifaceted innovations. There were different aspects to his playing that appealed to radically opposite stylists. So while Young may be a patron saint of cool jazz, he's also the godfather of raucous rhythm'n'blues honkers, as well as a model for intense swinging and a template for tender balladeers. And each of those aspects of his innovations has been developed and expanded upon by subsequent musicians: ie, his airy tone and lyricism (Stan Getz, Warne Marsh), muscular riffing/honking (Gene Ammons, Illinois Jacquet), buoyant swing (Zoot Sims, Al Cohn).

His ability to swagger and stomp on a riff comes through in two versions of "Lester Leaps In", especially the scintillating stop-time breaks in a 1956 version from Café Bohemia in Greenwich Village. But the two performances that best illustrate Young's dual stylistic traits are back-to-back 1956 tracks of "Lady Be Good". The first features him in France with a fine, politely swinging French rhythm section and trumpeter Miles Davis. The second, with a looser, more muscular rhythm section in a Washington, DC club, finds trombonist Earl Swope paired with Young in the frontline. With Davis and the Frenchmen, Young suggests why he is seen as a progenitor of the cool school, in a performance akin to those of Davis' quintet of the period. The DC rendition is brawny by comparison, Young digging in with much more than cool intensity. In his later years, Young's tone became frayed and raspy at times, but his ballad playing could still achieve a seductive, mellow lyricism, as here in emotionally resonant versions of "Ghost of A Chance" a pair of "I Cover the Waterfront"s and a lovely, melancholy "Polka Dots and Moonbeams". There are also ferocious swingers in this collection, all in all making it, despite variable audio quality (and some out-of-tune pianos), a convincing display of Young's continuing creative vitality in his final half-decade of life.

For more information, visit storyville-records.com. A Lester Young tribute is at 92nd Street Y Jul. 22nd as part of Jazz in July. See Calendar.

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Whirl
Fred Hersch (Palmetto)
by Joel Roberts

Health troubles nearly cost Fred Hersch his life two years ago. The pianist spent two months in a coma and lost most of the motor function in his hands. Fortunately, after intense physical therapy, he has made a full recovery and 'relearned' how to play the piano. *Whirl*, a trio recording with bassist John Hébert and drummer Eric McPherson, is his first release since his recuperation and it's a remarkable achievement, both for the beauty and elegance of Hersch's music and for the strength and tenacity of his spirit.

Hersch's pianistic skills have certainly not receded since his health ordeal. If anything, his playing sounds more direct and insistent than ever, somewhat less florid and fussy than in the past, but still fluid and supple and unabashedly gorgeous. While he evokes Bill Evans, Keith Jarrett and Ahmad Jamal and other impressionistic piano masters at times, Hersch's style is his own. His solos are meticulously crafted mini-masterpieces, with subtle shadings and nary an extraneous note. The album moves between Hersch's complex, highly expressive original compositions and well-chosen covers, including the poignant Harry Warren gem "You're My

Everything", Paul Motian's plaintive "Blue Midnight" and a slow, sad, just-right reading of "When Your Lover Has Gone". While this is a mostly low-key, somewhat somber outing, Hersch and his impeccable rhythm section perk up on Jaki Byard's lively bebop blues, "Mrs. Parker of K.C." Of the originals, standouts include the graceful title tune, a dedication to the great ballet dancer Suzanne Farrell; the surging mixed-meter "Skipping" and "Sad Poet", written for Antonio Carlos Jobim, whose tunes Hersch has recorded often.

The closing track, "Still Here", is a touching tribute to Wayne Shorter, whom Hersch calls, in the liner notes, "a real inspiration for all of us" for the "depth originality and beauty" of his music. The same word can be said of Fred Hersch, a brilliant and inspiring artist, still here and still going strong.

For more information, visit palmetto-records.com. Hersch is at *The Kitano* Jul. 16th-17th. See Calendar.



Live at Rennes
Barry Harris (Plus Loin)
by Francis Lo Kee

Invited to perform at the "Jazz a l'Ouest" festival in Rennes, France last November, pianist Barry Harris played a set with native Frenchmen bassist Mathias Allamane and drummer Philippe Soirat. A few of the 20 tracks included feature Harris ruminating on various subjects, from the composers of the pieces he is playing to how he feels about the state and art of jazz. The ballads and slow-yet-always-swinging tunes are deep and project the resolve, commitment and focus of a great musician who has spent the majority of his almost 81 years perfecting his own art.

His renditions of "Prelude to a Kiss", "I'll Keep Loving You", "A Time for Love", "Parker's Mood" and "My Heart Stood Still" are all breathtaking beauties. On "Time for Love" the slower tempo allows the listener to hear the chords as a layering of separate singing voices rather than a percussive multi-fingered stab at the keys. Speaking of singing, on the last tune of his concert - as has become customary at Harris' live performances - he attempts to get the audience to sing, in this case the final two chords of the composition, teaching them each voice of the harmony separately. In one of his mini-lectures, Harris states that he is a jazz musician and that if one goes to a classical concert, one would hear Beethoven, Bach, Chopin, etc. He believes that a jazz musician should also play the masters - of jazz: Bud Powell, Bird and Monk. Then he launches into a wonderful version of "Off Minor", complete with his singing along while soloing.

Soirat (whose style is somewhat reminiscent of Harris' longtime drummer Leroy Williams) gets a little solo space on both "All God's Chillun' Got Rhythm" and "Tea For Two" and Harris seems energized by their trading of musical statements. One clearly hears a love for Ravel on "Prelude to a Kiss" with precise, cascading arpeggios that invoke the French master as well as Ellington. Harris is also known, of course, as an educator and his Jazz Cultural Theater predates many of the contemporary jazz studies programs in universities. However his approach has always been a down to earth, grass roots one - and this CD is a master class in itself, as well as a very special concert.

For more information, visit plusloin.net. Harris at *Village Vanguard* Jul. 20th-25th. See Calendar.

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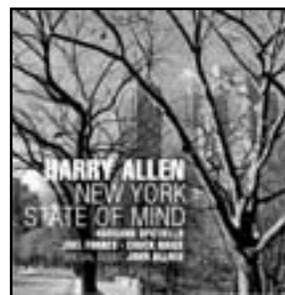
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New York State of Mind
Harry Allen
(Challenge)



Modern Life
Ehud Asherie
(Posi-Tone)

by Andrew Vélez

New York State of Mind, the latest set from Harry Allen, reunites the saxophonist with the excellent rhythm section that served him so well on his recent *Hits by Brits*: bassist Joel Forbes and drummer Chuck Riggs. Irving Berlin's "Puttin' On The Ritz" makes for a rousing starter and Allen doesn't miss a beat as he swings swings swings. Among Allen's sweet specialties is his syntonic way with standards of the Great American Songbook, evidenced here by the confidence and luxuriance of his performance.

He is ably abetted by Rossano Sportiello on piano. The pair go to town with a lively "Broadway Melody". It's their very own exuberantly mixed confection and ranges from barrelhouse to swing to blasts of bop and beyond. For a marked contrast in styles, there is "Autumn in New York", which features John Allred's trombone. It's an unfussily elegant pairing with Allen for a rhapsodic take on this Vernon Duke gem.

There are also several tunes which evince Allen's ability to revisit material not ordinarily considered musically interesting for jazz players. Kander-Ebb's anthem "New York New York" is revealed here as less an 11 o'clock crowd pleaser and more of a smoky, after-hours blues number. Again Allred and Allen pair together beautifully with Sportiello quietly dropping notes in behind them. Ditto for their meditative take on the Billy Joel-penned title track. Just as with that old cornball number, "Rose of Washington Square", visions of New York City can be clichéd and cheesy until someone with Allen's know-how shows how sweet the music can be.

Modern Life is just enough of a different kind of mix of standards and new tunes by young lion pianist Ehud Asherie to keep the proceedings interesting. Here again a high level of interplay is immediately evident with Asherie's vigorous intro to the opener, "I've Told Every Little Star". He totally clears the way for the gust of Harry Allen's tenor rhythms as they share musically swinging ideas.

At 31, Israeli-born Asherie is already a young master. Clearly having a blast when he plays, he often throws in interpolations of other tunes as he does suddenly with a 'shmeer' of "I Won't Dance" on the opening "I've Told Every Little Star". His introduction to Gershwin's "He Loves and She Loves" becomes a lush depth-charge into the urban blues at which Gershwin was so adept. Unhurriedly, Allen blows into this richness with an embracing warmth, a mellow fog in contrast to Asherie's luxuriant sound. Those fortunate enough to have caught them live on occasion at Smalls can attest to what a hand-in-glove duo he and Allen make. Drummer Chuck Riggs gets in some tasty licks on the high-speed version of "The Trolley Song" but the real show throughout is the seemingly endless complex and cliché-free rhythmic and melodic lines of which Allen and Asherie are capable.

For more information, visit challenge.nl and posi-tone.com. Allen is at Rue 57 Jul. 8th, Dizzy's Club Jul. 19th with Carol Weisman, 92nd Street Y Jul. 22nd as part of Jazz in July, Piano Due Jul. 23rd with Joe Cohn and 30th with Sarah Hayes and Zorzi Jul. 31st. Asherie is at Smalls Jul. 6th with Grant Stewart and solo Jul. 8th and 22nd. See Calendar.



Noble Art

Thollem McDonas/Nicola Guazzaloca (Amirani)



Transformation

Lewis Porter/Marc Rossi (Altrisuoni)

by Marc Medwin



More News for Lulu

John Zorn/George Lewis/Bill Frisell (hatOLOGY)

by Kurt Gottschalk

The two-piano format can be sublime or fraught with peril. The instrument encompasses many registers and a wide range of sonorities, either strengths or weaknesses depending on the two artists involved. There was a wonderful album on which Chick Corea and Nicolas Economou played notated and improvised music in a live context with exquisite results. The Cecil Taylor-Mary Lou Williams album did not always fair quite as well. The duo format can be a recipe for disaster if the players are mismatched, or if they lack the necessary sensitivity. Fortunately, these two discs fair quite well, each presenting a nicely varied and well-recorded program.

Thollem McDonas and Nicola Guazzaloca's offering *Noble Art* has all the atmosphere of a live event, which it was. These collaborators are billed as improvisers and there is indeed something freshly spontaneous and yet synchronistic about the playing. Such is the level of dialogue that even the smallest gesture becomes important, taking on the nuance and import of a conversational phrase. "Down Twice"'s opening moments are packed full of such exchange. Just as often though, the two players' paths willfully diverge, as on the serpentine "Winnings for Backing". Rhythmic layers are created, seemingly at cross-purposes, converging only at key moments. There is abundant dynamic contrast throughout the disc, keeping things fresh from moment to moment. After the final blazing sonorities, the modest audience thunders appreciation and the energy and electricity of a fine performance is communicated through the speakers as well. The pianos might have been in slightly better repair, but this does little to diminish the experience.

Lewis Porter and Marc Rossi turn in a fine studio recording of piano duos on *Transformation*, interspersed with synthesizer explorations. These two long-time collaborators and friends offer up original compositions and a few standards; the most notable of the latter is a sparkling rendition of Coltrane's "After the Rain", capturing beautifully the lush transparency of the saxophonist's conception. That said, a blistering version of George Russell's "Ezz-thetic" is a fine opener as it emphasizes the players' different approach to soloing. Simply put, Rossi is deliciously linear while Porter's lines are often broken by arpeggios and fascinating motific sequences, making for exciting contrast. Of the originals, especially intriguing is "Slow Counterpoint", a duo piano improvisation cast in 'modern' classical garb. It is as if Hindemith and Shostakovich collaborated on two piano miniatures and then combined them. Of equal interest is an electronically rendered reading of Herbie Hancock's "Ostinato"; Porter lays down nicely judged flute solos, making nice use of the Yamaha Motif's keyboard sensitivity while Rossi tears it up with a Fender Rhodes sound. It is the best of the keyboard tracks, which often hold less interest than do the acoustic piano duos. Still, this is a first-class production and the players are in obvious accord throughout.

For more information, visit amiranirecords.com and altrisuoni.com

When the first *News for Lulu* came out in 1990 on hatHUT, it represented (or at least could have been said to represent) a number of things, all coming down to the since-tired divisions between uptown and down, inside and out, young lions versus young guns. It was three musicians associated with 'Downtown' experimentation taking hardbop by the horns. It was a transgression from the camp of orange-and-black Impulse! to occupy the blue and white of Blue Note. It was George Lewis (then quite active below 14th Street) and John Zorn joined by Bill Frisell for a session that crossed the demilitarized zone.

Lewis and Zorn had worked together before in the trio Yankees with another guitarist, Derek Bailey, which provides perspective for what a surprise *News for Lulu* was. Yankees was cacophonous. Yankees was about pushing instruments as hard as they would go. Yankees was hardcore Downtown. *News for Lulu*, on the other hand, wasn't even about jazz standards; it was about jazz also-rans (which makes it all the more a professing of love). Frisell, Zorn and Lewis committed themselves to the music of Kenny Dorham, Hank Mobley, Sonny Clark and Freddie Redd. They used their so-called 'extended techniques' to punctuate the pieces; they used their unusual instrumentation (no bass, no drums) to allow, even force, new discoveries. And as Zorn had done a few years earlier with the Sonny Clark Memorial Quartet, *News for Lulu* served to show that arguments about ownership and propriety (and even race!) had little to do with the act of music-making.

News for Lulu also showed something else that wasn't entirely apparent in the pre-Masada years: that Zorn as a jazz saxophonist was not to be dismissed. The session showed a remarkable dexterity in Lewis' playing, as he punctuated basslines with trombone fills and cast Frisell as both rhythm-piano and third voice. It is enormously complex and remarkably controlled. There are passages that, at least in the Reagan-Marsalis era, wouldn't have played uptown, but for the most part, it's a labor of love - genuine, no irony - and they play the hell out it.

More News for Lulu followed in 1992 (now reissued by hatOLOGY), collecting two European concerts from January 1989. Like a good sequel, it retains the form while upping the energy and adding some surprises (John Patton's "Minor Swing" and Misha Mengelberg's "Gare Guillemins"). And like most sequels, the added pep doesn't make it better than the original. But it still delivers as promised and its reissue is welcomed.

What may be the biggest shift is Frisell's role. *More News for Lulu* came out at the height of Naked City's activity. In that band, Zorn, and Frisell especially, were making some of the most aggressive music of their careers. So if it was a surprise to hear Frisell as a colorist, he does step up a bit more on the sequel. It's not exactly music about solos, but there are plenty of tasty fills. The only downside is that the Louise Brooks movie star marquee art is replaced with Hat's generic black-and-white-photo-with-orange-text cover. The original fit the music so well, but that's not a lot more than a quibble.

For more information, visit hathut.com. Zorn is at The Stone Jul. 30th. See Calendar.

THE WYNTON MARSALIS QUINTET & RICHARD GALLIANO

FROM BILLIE HOLIDAY TO EDITH PIAF
[LIVE IN MARCIAC]

Wynton Marsalis and his quintet teamed-up with French accordionist Richard Galliano for a concert at the annual Jazz in Marciac Festival in France to pay tribute to the legends Billie Holiday and Edith Piaf.

From the dizzying waltz tempo of "La Foule" to the infectious swing of "Them There Eyes" to the haunting performance of "Strange Fruit," this live recording (CD/DVD combo) captures the performance of two modern icons as they revitalize classic jazz, vocal compositions with artful, instrumental arrangements that are alluring and delightful in their rhythmic variety.

THE WYNTON MARSALIS QUINTET & RICHARD GALLIANO FROM BILLIE HOLIDAY TO EDITH PIAF LIVE IN MARCIAC

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Richard Galliano, Accordion
Walter Blanding, Saxophone
Dan Nimmer, Piano
Carlos Henriquez, Bass
Ali Jackson, Drums

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Gleam

Miguel Frasconi/Denman Maroney (Porter)
by Ken Waxman

Creative improvising has been produced on instruments ranging from the church organ and bassoon to comb-and-tissue paper and suitcase drums, so why not glass objects? Composer/performer Miguel Frasconi proves it can be done on this notable CD.

Frasconi's decades of experience using a collection of found and specially tuned glass objects that are bowed, struck and stroked creates polyphonic textures that reference bells, marimbas and even brass and reed timbres. Upping the ante, his performing partner here is Denman Maroney, who transforms a grand piano into a hyperpiano by removing the internal damper and plate to bow, slide, stop and strum the exposed strings with objects such as copper bars, bowls, rubber blocks and CD and cassette cases. The resulting textures engage both the strings and their extensions, allowing him to play in several tempos and harmonies. It's as if he's sounding several stringed instruments simultaneously.

Frasconi's common ground with Maroney - who usually plays with improvisers such as reedist Ned Rothenberg and bassist Mark Dresser - is to concentrate on the musicality of their chosen instruments, rather than their supposed novelty. During the six inventions here metronomic piano chords share space with internal strings pumps and rattles as quivering, near-human whines and strident aviary-like trills resonate from the glass menagerie.

The centerpiece is the almost-25 minute "Glass". Evolving in double counterpoint, caressed glass textures and crystal bowl-like pings reach an almost baroque-like resonance as they intersect with frenetic keyboard pumping and restaurant kitchen-like clatter from the piano innards. Eventually the quivering, yet highly rhythmic, interface coalesces to such an extent that whether a particular broken octave or altissimo shrill originates from a curved or strung surface becomes irrelevant.

With this CD, Frasconi and Maroney have created a sound world unique in taking full advantage of the inimitable timbres of their self-created instruments. Yet in invention and sonic excitement, it fits comfortably among the best improvised music.

For more information, visit porterrecords.com. Maroney is at *I-Beam* Jul. 23rd. See Calendar.



One Quiet Night

Pat Metheny (Nonesuch)
by Tom Greenland

One Quiet Night (recorded in 2001 and 2003 and reissued with a bonus track) and the newer *Orchestrion* provide contrary and complementary portraits of guitarist Pat Metheny as a 'solo' artist. The former is a moody, restrained set rendered on acoustic baritone



Orchestrion

Pat Metheny (Nonesuch)
by Tom Greenland

guitar (pitched down a perfect fifth) in 'Nashville tuning' (the two middle strings raised an octave). Deep rich bass tones anchor the steady stream of flowing chords, mixing ringing open notes with close-voiced harmonies for a meditative effect. Most of the tunes are originals, supplemented by a beautiful version of the Norah Jones hit "Don't Know Why" plus Keith Jarrett's "My Song" and Gerry Marsden's "Ferry Cross the Mersey". "Song For the Boys" and "Over On 4th Street" contain the guitarist's trademark strumming style, but most of the tunes are folksy ruminations in guitar-friendly keys like C Major with atonal and polytonal embellishments that thin then thicken the texture, superimposing increasingly disjunct and angular sonorities over pedal tones in dissonant yet lyrical stream-of-consciousness narratives.

Orchestrion, in contrast, is a radical downsizing of the jazz band as we know it or a radical expansion of an individual's ability to sound like a group, whichever you prefer. With pneumatic and solenoid linkages and midi-sequencing, Metheny has created a leviathan instrument of keyboards, wind-blown bottles, vibes, marimba, robotic guitars, basses and a potpourri of drums and percussion, all triggered live. For the album, he programmed complex song-forms that fully exploit the contraption's potential, often aping the sound of the Pat Metheny Group in full force. While the machine has limited ability to render subtle dynamic contrasts (the conga lacks a satisfying slap, the bass a percussive attack) or interactive comping, this is no stiff-armed Frankenstein but a seemingly human mechanical musician, replicating the nuances of Metheny's idiosyncratic touch with relative finesse. When you add charismatic real-time blowing over top, lyric solos of grace, complexity and passion, the end result transcends its predetermined elements.

Live at Town Hall (May 21st), Metheny stood alone on stage, surrounded by a wall of semi-shrouded instruments. He began with a piece on acoustic baritone, followed by another on a 42-string Picasso harp guitar, producing koto-like melodies with windmill strums. The *Orchestrion* was fully revealed with a dramatic removal of the drapes and Metheny kicked off (literally, with his footswitch) "Bright Size Life" and on into most of the *Orchestrion* suite, causing jaw-drops and chuckles as the gawgawed audience sat transfixed at the impressive spectacle. Although some of the numbers seemed to drag on a bit and the machine, for all its perfection, lent a certain 'second-hand' quality to the performance, Metheny made his moments, especially towards the end when he covered Ornette Coleman or, during a second encore, when he improvised a layered groove, triggered instrument by instrument, that, in spite of its assembly-line production, honed a sharp edge with Metheny's searing guitar-synth solo.

For more information, visit nonesuch.com



Eponymous **The Universal Quartet (Blackout Music)**
Towards the Unknown

Yusef Lateef/Adam Rudolph (Meta)
Yèyí: A Wordless Psalm of Prototypical Vibrations
Adam Rudolph/Ralph Jones (Meta)
by John Sharpe

How does it feel to be a founding father? Ask master percussionist Adam Rudolph when you hear him. He

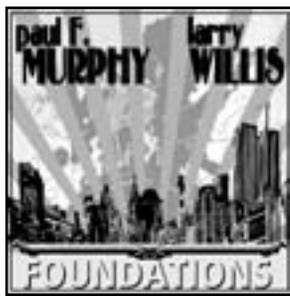
was in at the beginning of the burgeoning world music scene, meeting Gambian kora player Foday Musa Suso in 1977 and with him forming the Mandingo Griot Society: the first band to blend ancestral African sounds with R&B and jazz. Another career defining encounter came in 1988 when Rudolph began his association with the legendary Yusef Lateef, who has similarly nurtured non-Western credentials since the early '60s.

On *The Universal Quartet* Rudolph and the 91-year old Lateef team up with the Danish duo of drummer Kresten Osgood and trumpeter Kasper Tranberg for a wide-ranging studio session mixing evocative ethnic excursions with more conventional offerings, which nonetheless betray a diaspora of influences from North Africa, via the Delta to jazz. Much of the album's best has a spare conversational quality borne from the musicians taking their time to get to where they want to go. Lateef in particular impresses with his sinewy tenor saxophone solo over rumbling drums on "Clustronics". There is a winning out of focus aspect to his blowing: like broad smears of paint freely applied to the canvas rather than finely inscribed lines. Rudolph's sintir (a sort of African bass lute) sets up a relaxed loping rhythm on "47th Street Breakdown" above which Lateef intones in a deep soulful voice, with an attractive blues texture, accentuated by Tranberg's muted obligatos. Two spacious duos make up the bulk of "Before Until After" after a sorrowful falling horn unison while the lilting lullaby of the concluding "Sky Magenta" revels in casual interplay between trumpet and tenor, in a satisfying conclusion.

On *Towards the Unknown* the American pair perform with orchestral accompaniment. Rudolph's "Concerto for Brother Yusef" marries orchestra with soloist most successfully, aided by the fact that the Go: Organic Orchestra Strings are themselves improvisers, able to breathe life into Rudolph's writing and conduction. To start a rolling sintir ostinato backed by swelling strings forms a timeless backdrop for Lateef's impromptu primal blues. But at the center is a wonderful, unhurried tenor saxophone exposition replete with gruff lyricism, initially with a frame drum groove, but then suddenly keening anxiously in an unfamiliar terrain of swirling strings and resonating cymbal. Only a final arch recitation atop another bluesy strum doesn't stand repeated spins. By contrast, Lateef's "Percussion Concerto (for Adam Rudolph)" seems through-composed, apart from spaces for Rudolph's hand drums. The sweeping orchestral backing evokes a contemporary classical ethos though permeated by a melodic sensibility. But there is sometimes a sense of procession along separate courses, which coalesce only where the rhythmic momentum bleeds into the ensemble charts.

Finally on *Yèyí* Rudolph joins reedman Ralph Jones for an unbroken live date demarcated into ten tracks. Jones has also been part of the percussionist's Moving Pictures and Go: Organic Orchestra and the two share a profound bond. Both recycle an arsenal of instruments and draw on a variety of approaches influenced by African and Indian cultures, as well as more traditional forms, such as "Motherless Child" purveyed by Jones on the Middle Eastern ney flute, accompanied by Rudolph's ringing cup gongs. Though subtitled "A wordless psalm of prototypical vibrations", this is more meditation than psalm. That's not to say that it is somnambulant, but that there is a paradoxical stillness to the improvised flow, albeit with some notable exceptions, such as the lengthy "Celestial Space" for Jones' incantatory tenor saxophone and Rudolph's cantering percussion and the closing "Thankfulness and Joy", which provides a fitting finale to an intimate duet.

For more information, visit blackoutmusic.dk and metarecords.com. Rudolph's *Go: Organic Percussion* is at *The Stone* Jul. 17th. See Calendar.



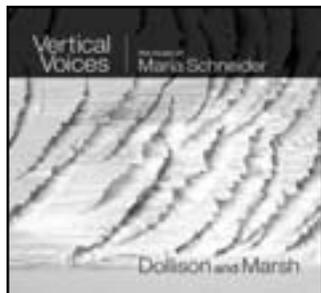
Foundations
Paul F. Murphy/Larry Willis (s/r)
by Elliott Simon

Drummer Paul Murphy certainly has plenty of free jazz street cred through his associations with altoist Jimmy Lyons. His individualistic approach relies heavily on a harmonic interplay of cymbal, snare and tom to construct impressive sound structures that invite and envelop. Larry Willis draws from a variety of jazz styles, most notably, bop and free to create a classical fusion of sorts. Together, they have released several notable improvisational engagements. *Foundations* continues their productive association and is as much a classical statement as it is an adventurous gambit.

Foundations, indeed; Murphy's mastery of composition and form provide the bedrock, bricks and mortar for Willis to sculpt, decorate and embellish. In the process the duo erect architecturally interesting creations that rise up through multiple levels. Murphy's drumming demarcates each piece as he constructs amazing 360° sound surrounds. Conversely, Willis uses a percussive chordal attack along with some surprising melodic inventions to work within and build upon these enclosures.

Much of this hangs together as a constructive statement that eschews negativity and substantiates positivism. Perhaps this is an attempt to illuminate a path from the world's current economic and environmental situation so powerfully and eloquently indicted by *Runes Cape*, Jere Carroll's timely poem that serves as liner notes. Then again, perhaps it is an outgrowth of the obvious positive synergy that these two instrumentalists share. Either way or both ways, *Foundations* is a bright light and step forward on what at times can be a pessimistic and deconstructive musical landscape; an approach that Murphy and Willis should continue to build upon.

For more information, visit pfmjazz.com. Willis is at Jazz Standard Jul. 22nd-25th. See Calendar.



Vertical Voices: The Music of Maria Schneider
Julia Dollison/Kerry Marsh (ArtistShare)
by Ken Dryden

The music of Maria Schneider has captured the attention of jazz critics and fans alike for its rich, yet very modern sounds. Vocalists Julia Dollison and Kerry Marsh (who are also wife and husband) were first drawn to Schneider's music when she visited their respective universities; they eventually met each other at an annual jazz education conference, discovering their common interest.

The challenges of substituting their voices for the reeds and brass in Schneider's compositions were many. Not only did they have to multi-track to give a full range of color, but also they had to utilize their wordless vocals in many different ways within each

performance, which to the untrained ear makes it seem like there are more than two vocalists taking part. Unlike the one-off recording by the vocal group Quire back in the '70s, which interpreted famous instrumental jazz records by simply replacing the instruments and the solos with voices, Dollison and Marsh incorporated their own improvisations into the mix. Being able to collaborate with Schneider's regular rhythm section from her orchestra - pianist Frank Kimbrough, bassist Jay Anderson and drummer Clarence Penn - was of significant help. Since the trio had appeared on the recordings of each of the five pieces, they were intimately familiar with their nuances, giving a solid foundation for the hard work of the singers.

Dollison establishes herself quickly with her impressive solo in "The 'Pretty' Road", demonstrating an incredible range and variety in her expression, never falling into a rut. The two vocalists create a majestic choir in their interpretation of the lovely "Sky Blue". To be truly appreciated, *Vertical Voices* is best heard in a quiet setting to give it the attention it deserves. Dollison & Marsh's striking new look at Maria Schneider's music is well worth the investment.

For more information, visit artistsshare.com. Maria Schneider is at Birdland Jul. 20th-24th. See Calendar.



Live at Jazz Standard
Mingus Big Band (Jazz Workshop)
by Jeff Stockton

Let's establish this right from the start: the music on this CD can't miss. The Mingus Big Band is one of three active bands who perform the great bassist and composer's music in repertory in NYC and *Live at the Jazz Standard* captures the Big Band's New Year's Eve concert of 2008. As the calendar flipped to 2009, it also happened to mark the 50th anniversary of what is arguably Charles Mingus' most beloved and best-known period, encompassing the albums *Mingus Ah Um*, *Mingus Dynasty* and *Blues & Roots*. Broadcast over NPR, the sound of the CD is as crisp and crackling with life as it would be if you were parked right next to a 50,000 watt radio tower.

Now, while it's true that this CD essays the lush ballads, gospel hollers and swinging dance tunes all heavily infused with Mingus' personal and distinctive approach to the blues, it also begs that the question be asked: Why not just listen to the originals? Think of it as a greatest hits package, as performed by some of contemporary jazz' finest players.

Trumpeters Randy Brecker and Kenny Rampton go at it on "New Now Know How". The great Jeff "Tain" Watts stamps "Gunslinging Birds" with his drums and "Moanin'" features Lauren Sevia's authoritative baritone sax and David Kikoski's elegant piano. As an added bonus, Ku-Umba Frank Lacy moves the trombone away from his mouth to vocalize on "E's Flat Ah's Flat Too" (with lyrics by Elvis Costello) and to add to the aching beauty of Wayne Escoffery's tenor on "Goodbye Pork Pie Hat". Any CD that deals with the Mingus songbook with fresh arrangements and top-notch musicianship justifies itself.

For more information, visit mingusmingus.com. The Mingus Big Band is at Jazz Standard Jul. 5th and 19th. See Calendar.

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KELLY FRIESEN, TARO OKAMOTO

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Corcoran Holt, Dion Parson

FRI. & SAT. JULY 23 & 24
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MARC DEVINE TRIO
MARK DEVINE, PAUL SIKIVIE
FUKUSHI TAINAKA

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KELLEY SUTTENFIELD, MICHAEL CABE
TONY ROMANO, MATT ARONOFF, BRIAN ADLER

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**Gentlemen I Neglected To Inform You
You Will Not Be Getting Paid**
Charlie Hunter (Spire Artist Media)
by Sean O'Connell

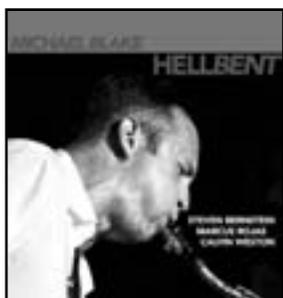
Gentlemen I Neglected To Inform You You Will Not Be Getting Paid, recorded in Brooklyn last summer, is seven-string guitarist Charlie Hunter's 17th record as a leader. For this outing Hunter plucks and strums his way across nine radio-friendly tracks (only one is more than five minutes long) with solid drumming from Eric Kalb and the unobtrusive assistance of two trombones (Alan Ferber, Curtis Fowlkes) and a trumpet (Eric Biondo). The tunes, all written by Hunter, never stray too far from a laidback groove that rarely enlivens the pulse but still provides enough soulful riffage.

The seven-stringed guitar is divided into three bass strings and four guitar strings, allowing Hunter to occupy both roles simultaneously. His level of self-reliance exists on a plane usually reserved for pianists and organists. Hunter has made this technique a permanent part of his sound, which, even in its quietest moments, requires the utmost attention to balance and originality.

The record opens with Hunter's inimitable interplay leisurely chopping out chords while his thumb strolls below before the horns jump in with brassy puffs of sound to fill out the tune. Throughout the record the horn section mostly serves to backup Hunter's solos. Occasionally he lets them reach beyond the charts and use a little soloing muscle but often reins them in before they can go too far out. The record serves mostly as a vehicle for Hunter's likable blend of R&B and jazz, supporting spacious guitar lines with rock-solid bass. "High and Dry" shows off Hunter's ability to play brisk and drowsy simultaneously while "Ode to My Honda Odyssey", a tribute to his touring chariot, allows Hunter to dig deep into a vibrato-laden solo while the horns hover in the background, egging him on.

The independent voices emanating from Hunter's amplifier sound more and more distinct with each passing release. This record, with its vintage instrumentation and production ("In glorious mono" boasts the cover!) emphasizes grooves over flash, proving that Hunter has yet to run out of challenges for his over-worked fingers.

For more information, visit spireartists.com. Hunter is at Iridium Jul. 16th-18th with Doug Wamble and Jul. 19th as a guest with the Les Paul Trio. See Calendar.



Hellbent
Michael Blake (Label of Love)
by Sean Fitzell

Joyful exhilaration streams through saxophonist Michael Blake's *Hellbent*. Recorded live in Vancouver in 2007, it's his first concert release and captures some of his most intensely boisterous playing. No doubt

inspired by the energy of the audience, there's also something about the titular band that inspires Blake's abandon. Enlisting the virtuosic tuba of Marcus Rojas, cyclonic drums of G. Calvin Weston and sly trumpet of Steven Bernstein, he's surrounded by longtime collaborators - their rapport breeds risk-taking confidence and performances crackling with vitality.

Rojas' whispered breaths begin "Mr. John" while Blake's yearning tenor states the repeating theme, becoming anthemic with the horns' extemporizations, spurred by Weston's intensifying accompaniment. The denouement segues into a sparse tenor solo, which opens the title track, Blake teasing a phrase that Rojas mirrors for an insistent bass line. There's a refreshing spontaneity in its unfolding form. Trumpet and tenor sound a Noir-ish theme but before it's firmly established, Bernstein launches into an effected run over Weston's furious beat. Not reining it in, Blake touches on the theme and unleashes his own frenetic run with overblown blasts.

Subdued and balladic, "Like Father, Like Son" showcases Blake's husky, tender tone and dynamic interplay with Bernstein as the momentum gradually builds. Rojas introduces "The Two Step" with his patented freestyle trilling and vocalese-tuba before his whumping line ushers in an infectiously bouncy old-timey unison theme Weston propels with a funky groove.

Blake's unaccompanied run on the episodic "Flipper" bridges the mellow top section to the spry, quirky segment powered by Rojas' nearly-walking line. The tune distends from the form, with sparring tenor and trumpet provoking Weston's lightning fills and shouted exhortations. When the barrage finally clears, the group reprises the jaunty head, a reminder of where it began. The drummer bares his harmolodic chops by hinting at the tune during his blistering solo to instigate "I Want You Back", the Jackson 5's pop classic. Blake toys with the familiar melodies, bringing the set to a rollicking conclusion.

Hellbent casually reconciles Blake's penchant for strong, memorable tunes and unfettered, gutsy improvisations and has been an ideal conduit for the expression of these impulses. The material traverses the sublime to the uproarious and leaves ample space for the musicians to roam, allowing for a collective feeling to develop within the performance.

For more information, visit cdbaby.com/cd/MichaelBlake1. Blake is at Smalls Jul. 19th and 55Bar Jul. 25th. See Calendar.



Thrivin'
Marian Petrescu Quartet (Resonance)
by Laurel Gross

At the Jazz Journalists Association (JJA) Awards presentation in 2009, a lot of people wanted to talk to "Pianist of the Year" Hank Jones. But Jones wanted to talk to Marian Petrescu. The Rumanian-born pianist had played during an entertainment portion of the ceremony and Jones wanted to say how much he enjoyed his prodigious technique and heartfelt musicianship. Listening to *Thrivin' (Live at the Jazz Standard)*, it's easy to hear why.

These cuts, gleaned from sets of the Marian Petrescu Quartet with guitarist Andreas Oberg at NYC's Jazz Standard, which came on the heels of the JJA event, in fact that very same night, are stunning.

Opening with his idol Oscar Peterson's high-octane "Cakewalk", Petrescu displays enough pyrotechnics to light up a July 4th sky. Soaring with lightning speed, precision and well-grounded confidence seems to be a specialty of Petrescu's, but on all of the uptempo pieces on this outing, he does it with taste and style.

Petrescu, who started appearing professionally at the age of 15, can conduct himself as soundly on slower tempos and he relaxes well into the next track, a lovely rendition of the Rodgers-Hart ballad "My Romance", which winds up with a sensitive bass solo by David Finck (who follows up with top solos later on Ferdé Grofé's "On the Trail" and the Lehar-Smith "Yours Is My Heart Alone"). Oberg, an outstanding guitarist from Sweden, is an ideal match for Petrescu's virtuosity, with a similar capacity for supplying avalanches of notes with correctness, feeling and purpose.

The piano/guitar pairing is also central to the introspective "Blue In Green". Petrescu makes pleasing but not necessarily predictable harmonic choices (though once registered they feel inevitable) and in a recent interview he credits Bill Evans as a chordal inspiration. In a different mood, the CD offers another lively Peterson original, a swinging "Blues Etude". Any reservation about Petrescu's jazz chops (if there were any) can be put to rest here.

A pair of sets scheduled around the release of the CD at Dizzy's Club last month was a departure for a few reasons. The rhythm section was new: Marco Panascia on bass and Joel Rosenblatt on drums. The big thing was that violinist Christian Howes stepped in for Oberg (who could not make it because of visa problems). Howes displayed unusual prowess concertizing and in unexpected ways, such as holding the violin in his lap and plucking the strings almost as if it were a guitar. But jazz violin can be an acquired taste and after hearing a guitarist doing a number of these same pieces expertly on the CD, it felt like something was missing.

Understandably perhaps, this combo didn't seem as tight as the one on the CD. Things didn't always feel cohesive and some tempos seemed rushed, as if the band were pushing a little too hard. Maybe it was due to overamplification but too often the drums overrode the piano. Despite any interferences, Petrescu managed to sound pretty remarkable. Admittedly, attending the first set of a debut night, can be a tricky business - players can need a bit of time to get acclimated to a new space and each other. It might have been nice to hear these guys later in the week ... if there had been "a later in the week". Perhaps next time there will be. Meantime, this one-night stand was still a welcome treat.

For more information, visit resonancerecords.org



BOXED SET



Muntu Recordings
Jemeel Moondoc (NoBusiness)
 by Ken Waxman

Made up of then-young improvisers who would become better known, Muntu could be described as one of the supergroups of New York's so-called Loft Era, if the self-aggrandizing term wasn't antithetical to free music. This handsomely packaged set collects three CDs of the band in different configurations plus a 115-page soft-cover book with a Muntu sessionography and essays on the band, the Black Arts Movement and the Loft Era. Of course this would be merely pretty packaging if the sounds didn't live up to the hype. Careful listening reveals that Muntu began well and only improved. Only its members' other projects forced it to dissolve.

Every track here includes the band's core members: leader and chief composer alto saxophonist Jemeel Moondoc, bassist William Parker and drummer Rashid Bakr. Disc 3 is a newly unearthed trio session from 1975; Disc 2 from 1979 is where trumpeter Roy Campbell joins Moondoc,

Parker and Bakr while Disc 1 is a quintet date with trumpeter Arthur Williams and pianist Mark Hennen. While the third disc, featuring a 36-and-a-half-minute run-through of the saxophonist's "Theme For Milford", is historically interesting, Muntu's substance is defined on the first two discs.

Parker and Bakr are well-coordinated in their roles on the 1975 date, as the drummer exposes clinking rim shots, cymbal pops and clattering bells while the bassist's rasgueado and walking evolve in double counterpoint. Unfortunately Moondoc isn't as convincing. Sluicing timbres downwards and launching altissimo runs upwards he appears to be attempting to play both parts in a composition that calls for frontline counterbalance. At points his line seems to leech onto "A Love Supreme"; elsewhere his timbre squeezes reference to Ornette Coleman's early style. Oddly, before the piece ends with reed-biting cries and flattement, it sounds as if he's quoting "Stranger in Paradise".

Suggestions of Coleman's pace-setting quartet are still present two years later when the five-piece Muntu tackles "Theme For Milford". But with Williams' trumpet and Hennen's piano available for contrast the performance is poised and confident. Passing the theme between the horns, Williams plays moderato while Moondoc chimes in with tremolo slurs and honking trills. When the saxophonist turns to glossolalia and note undulations, the trumpeter's dirty, triplet-laden whines correspond perfectly. Also notable are staccato crackles from Parker. Making the most of his space, Hennen begins with near-prepared-piano pumps then accelerates to jagged runs and rhythmic chording. "Flight (From The Yellow Dog)" is more

of the same. Drum rolls, ruffs and rebounds; pounding piano keys; slurry tattoos from the trumpeter; stop-time bass work and broken-octave reed slithering characterize it. Contrapuntally organized, Williams makes his most characteristic statement here with soaring brays or air pushed almost soundlessly through his horn.

Lacking a chordal instrument, the 1979 quartet with Campbell still produces a sound that is more textured than anything the band had yet created, especially on "The Evening Of The Blue Men, Part 3 (Double Expo)". Bakr's clattering cymbals and bass-drum pops almost take on bop coloration while Parker counters with wild spiccato sawing. Moondoc masticates his reed into multiphonics alongside Campbell's high-pitched theme variations. The band had also evolved to a point where the ballad "Theme For Diane" is treated with appropriate muted tenderness. A smooth trumpet obbligato decorates the saxophonist's ornamental line, followed by an understated bass solo.

Since Muntu's dissolution, Moondoc gigs as a sideman and with his own groups. Parker and Campbell have become two of the most visible experimental players. Hennen is part of the Collective 4tet while Williams' heroin addiction and mental illness forced him off the scene, even before Campbell joined Muntu. Muntu was a band that epitomized a particular time. Since its deficiencies were circumstantial and economic despite a wealth of talent, the band should have attained lasting fame and financial rewards. It didn't, but at least this set captures Muntu at its musical heights.

For more information, visit nobusinessrecords.com



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For All We Know
José James & Jef Neve (Impulse!)
 by Marcia Hillman

A voice, a piano and nine selections from the Great American songbook - you can't get more basic than that. And that is exactly what Minneapolis-born, London-based vocalist José James and pianist Jef Neve deliver here in James' American recording debut. Several performances in Belgium by the duo resulted in an "instant musical rapport" and inspired this recording project.

The CD has a casual, laid-back feel, "no overdubs and no retakes" and no involved musical arrangements. It is also an equal opportunity effort where both James and Neve have the chance to show their wares. James' vocal instrument easily goes back and forth between a silky smooth upper range and a warm, gravelly lower range.

James is a lyric-driven storyteller. Neve has the ability to accompany James without getting in the way, but also exhibit his impressive piano skills when appropriate.

The chosen material is all ballads with the exception of Andy Razaf-Don Redman's "Gee Baby, Ain't I Good To You", taken at a slight uptempo with some good stride piano. An interesting highlight is

James' performance on "When I Fall In Love" where he begins with the last verse, sings the song through and ends with the second verse, deconstructing the song but not deconstructing the story.

An appearance at Dizzy's Club last month pretty much duplicated the feel of this CD. With the exception of a soulful rendition of "Georgia On My Mind", the program consisted of selections from the album. On stage, James is very casual and 'just sings the song', delivering no banter in between songs and standing aside quietly when Neve does his solo piano work. Although the aforementioned "Gee Baby, Ain't I Good To You" came off as a rouser, overall James is a restrained performer. Neve got more animated at the piano, hunching over the keys and sometimes stomping his foot in rhythm. One of the lovelier moments of the evening was a beautifully romantic rendering of the Gross-Lawrence standard "Tenderly". A good example of the musical connection between James and Neve (both on the CD and in person) was the rendition of the Gershwin's "Embraceable You"; the delicacy of James' vocal was echoed in Neve's turn at the piano. The live performance ably captured the intimacy of the album and, because of the ballad material, created an attractive low-key atmosphere in the club.

It will be interesting to see what James' next project will be - perhaps an offering with some pacing on it instead of the ballad tapestry sameness of this one.

For more information, visit vervemusicgroup.com



We'll Meet Again
Carol Sloane (Arbors)
 by George Kanzler

The rapport and empathy in the collaboration of singer Carol Sloane and tenor saxophonist/clarinetist Ken Peplowski rivals such classic pairings as Billie Holiday and Lester Young or Astrud Gilberto and Stan Getz. That marvelous musical marriage reaches new heights on *We'll Meet Again*, the second album from Arbors pairing the two in the cozy confines of minimal instrumentation, conspicuously sans drums or percussion. The first, 2007's *Dearest Duke*, featured pianist Brad Hatfield and Peplowski. Here the singer and reedman share space with guitar, bass and, on two tracks, violin. "Sometimes drums and piano tend to break the intimacy I want to create with the listener," explains Sloane.

Intimacy is one of Sloane's greatest assets, as singer, collaborator and communicator. She belongs to a jazz tradition of crooners and torch singers that includes - as her references to versions of songs she does here reveal - Carmen McRae, Lee Wiley, Julie London, Jimmy Rowles and Jack Teagarden. Like them, Sloane can convey the continuity of a melodic line and the dramatic narrative of a lyric with seductive ease at a variety of tempos without disrupting the rhythmic flow. Just hear the way she glides into and retards the bridge of the torchy "I Haven't Got Anything Better to Do", stretching out and slightly quavering the phrase "Wasn't I awfully smart / not to fall and break my heart" as Peplowski's tenor sympathizes in obligati. Unlike Peggy Lee, whose languor during her mature years lapsed into the soporific (for contrast check out Sloane's sassy take on "Why Don't You Do Right?"). Sloane's approach to

slow tempos is more conspiratorial, engaging the beat rather than simply lagging it, as she does on the two vocal-guitar duets: "Something to Remember You By" with Howard Alden (his only appearance) and "We'll Meet Again" with Bucky Pizzarelli, whose sensitive accompaniment and lyrical solos throughout immeasurably enhance this album. With bassist Steve LaSpina buoying the swing, the singer-reedman duo reaches nimble peaks on the likes of "Exactly Like You", "Where Are You?" and "Zoot Walks In" among others.

For more information, visit arborsrecords.com. Sloane is at 92nd Street Y Jul. 20th as part of Jazz in July. See Calendar.

IN PRINT



Stan Kenton: This is an Orchestra!
Michel Sparke (University of North Texas Press)
 by Marcia Hillman

Michael Sparke has written a detailed, fascinating chronicle of the Stan Kenton Orchestra that enjoyed a performing and recording career covering four decades ('40s-70s). Using quotes from bandmembers, composers and arrangers and management personnel to describe Kenton and the life of the orchestra, he covers the trials, tribulations and successes of one of the big bands that made a lasting impact on jazz.

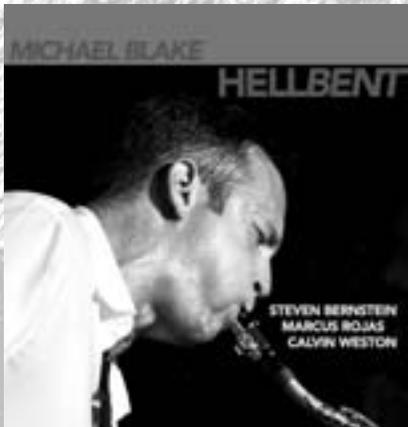
The Kenton Orchestra was unlike any of the other bands of the Big Band era. Kenton did not want it to be a 'dance band' (even though it had several commercial recording hits such as "Her Tears Flowed Like Wine" with Anita O'Day's vocal). Kenton hit upon a musical wall of sound that sprang from a full brass section with trombones playing without vibrato and screaming trumpets, setting his band apart from all others. He was constantly pushing the envelope by reinventing the focus, starting with the original Artistry Orchestra and going on to the Progressive Jazz era and Innovations band. Although Kenton had a score of arrangers and composers (including Pete Rugolo, Bill Holman and Bob Graettinger, among others) the driving force and direction of the music always came from Kenton himself.

Sparke takes us on this band's travels as it crisscrossed the country and the years (and, yes, they had a big band bus). The descriptions of the venues and the experiences of the road (told in the words of musicians such as Bill Russo, Kai Winding, Pete Rugolo, Bill Holman, Art Pepper, Gerry Mulligan, Lennie Niehaus, Bud Shank, Shorty Rogers, Maynard Ferguson, Shelly Manne and vocalists June Christy and Chris Connor) are a good read. Kenton died of a stroke in 1979 and in his will specified that the orchestra be disbanded, preventing a Stan Kenton ghost band.

Sparke's devotion to his subject is evident in his attention to detail and in presenting Kenton both as a person and as a professional. What emerges from these pages most of all is the musical energy that was Stan Kenton and the legendary orchestra that he created.

For more information, visit web3.unt.edu/untpress

Michael Blake
"Hellbent" (Label of Love)
 Available at CD Baby
www.cdbaby.com/cd/MichaelBlake1



Michael Blake - tenor saxophone
Steven Bernstein - trumpet
Marcus Rojas - tuba
G Calvin Weston - drums

Michael is performing in NYC in July:
July 19 with Trio Sante at Smalls 9pm
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July 25 Michael Blake Quartet at 55Bar 9:30pm
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"Mr. Blake, on tenor especially, is an endlessly engaging improviser, and an inquisitive one." - New York Times

www.michaelblake.net
www.michaelblakemusic.blogspot.com



Evolution
Jon Gordon (ArtistShare)
by Ken Dryden

Jon Gordon has put together an impressive resume during his long career. A talented alto saxophonist who studied with Phil Woods (who calls him "one of the great alto players ever"), he attended the Manhattan School of Music and won the 1996 Thelonious Monk saxophone competition. Among the many greats with whom he has played are Woods, Benny Carter, Clark Terry, Red Rodney, Doc Cheatham, Roy Eldridge, Barney Kessel, Al Grey, Mel Lewis and Chico Hamilton, to name just a few.

Evolution is a very different type of project for Gordon, as he expands beyond small-group bop. After working with Alan Ferber's nonet on a number of occasions over a two-year period, he hired the trombonist and a number of his musicians for this project. While the compositions are all by Gordon, Ferber did most of the orchestrations, though the saxophonist wrote the string trio scores, allowing for improvising as well. The charts put a great emphasis on rich ensemble passages but still feature plenty of exciting solos.

Gordon plays piano with a string trio in his elegant, moody introduction "Prelude (Grace)",

followed by the brooding title track in which he appears on both alto and soprano saxophones, soloing on the former and also featuring pianist Sean Wayland. There are two duets with old friend Bill Charlap on piano. "Shane" is a haunting ballad feature for Gordon on soprano while he switches to alto for "One For Liam", a twisting postbop anthem that quickly proves infectious. Several tracks feature vocalist Kristin Berardi singing wordlessly to add color. Douglas Yates' delicious Eric Dolphy-influenced bass clarinet opens "Individuation" unaccompanied, though the wonderful interplay of Gordon's alto and Ferber's trombone is the centerpiece of this lively closing number.

For more information, visit artistshare.com. Gordon is at 92nd Street Y Jul. 27th as part of Jazz in July. See Calendar



Big Fat Grin
Jamie Begian Big Band (Innova)
by George Kanzler

Guitarist Jamie Begian has created a stunningly original big band for the 21st Century that builds on traditions pioneered by composers, arrangers and bandleaders as diverse as Duke Ellington, Gil Evans, Stan Kenton, Sun Ra and 20th Century European jazz and classical artists. *Big Fat Grin*, the Jamie Begian Big Band's second album, is so chock full of arranging and composing strategies that Begian probably could have extended or divided some of the pieces to create three or four CDs.

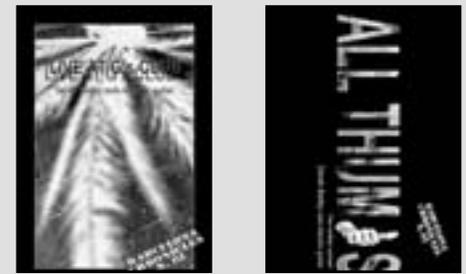
"Funky Coffee", the opening track, begins with an appropriately funky rock backbeat under massed sections expounding a theme. Marc McDonald's alto sax begins a tart solo but is soon joined by trumpeter Tom Goehring and eventually trombonist Deborah Weisz - all three soloing in polyphonal tandem. When the band returns with new themes and passages, it is divided into three sections mimicking the roles of the three soloists in shout choruses that lead to rhythm breaks and fanfares resolving into the original theme.

"Halay", the next track, couldn't be more different: A dance beat skips under individual voices, both muted and open, tossing in brief phrases before a clarinet-led ensemble introduces a playful klezmer/gypsy-like theme contrasted with an alternating staccato brass line. As drummer Peter Retzlaff plays toms suggestive of Gene Krupa's on "Sing, Sing, Sing", clarinetist Dmitri Moderbacher improvises while eerie electric guitar chords (this band features the leader and Bruce Arnold's guitars but no piano or keyboard) assure us this is not Benny Goodman redux. Besides adding color and atmosphere, the spacey electric guitars are featured on "Suddenly, Summer Falls", a piece reminiscent of the more rhapsodic Gil Evans or Maria Schneider, and the title track, a contrapuntal, boppish piece.

Four tracks form a suite with the same title, "Tayloration", plus a number from one to four. Each highlights one of the four trombonists and a diversity of tonal language, making use of such colors as bass clarinet, oboe, flutes, muted horns and ensembles mixing up sections and guitars. Sometimes the music is almost too rich and detailed. It pays to listen to it one track at time, with long pauses to let it sink in.

For more information, visit innova.mu. This group is at NYC Baha'i Center Jul. 20th. See Calendar.

ON DVD



Barcelona Chronicles No. 1: Live at G's Club
Barcelona Chronicles No. 2: All Thumbs
Derek Bailey
(Incus)

by Gordon Marshall

"That was an old American tune called 'Mabel, Mabel Take Your Head of the Table,'" quips Derek Bailey after his first cut on *Barcelona Chronicles No. 1: Live at G's Club*. This is a bit of comic relief coming after an exhibit of tragic heroics. Bailey even here shows symptoms of what would soon be diagnosed, falsely at first as carpal tunnel syndrome; but ultimately as Motor Neuron Disease, or Amyotrophic Lateral Sclerosis (ALS).

Evaluating a performance like this is a bit like evaluating John Coltrane's final Olatunji concert. In each case we are dealing with a great historical document, one of a seminal artist dealing with a fatal blow. A stylistic analysis is almost a misdemeanor in this case, as what we are witnessing ultimately is hard drama. In this case it involves the great British guitarist grappling with impediment and pain, struggling and reaching technical and emotional plateaus, but all in the face of an intimation of demise.

At the same time, this is an artistic performance and calls accordingly for evaluation. On the one hand, we can only rate how he plays here "as well as could be expected," as they say. On the other, his triumphs are so remarkable, however checkered they are with setbacks, that he brings into question our very concept of evaluation. Above all, this is an almost unbearably emotional endeavor, and emotion, since the Romantics, is what we value above all in art.

So, Bailey begins with some fumbling explorations, hits on some glistening, luminous discoveries, as usual creating shimmering meta-structures that go beyond melody and rhythm. Peppering the intervals between songs with witticisms, ultimately he offers us a passion play of light and dark.

Four months later, in June 2004, Bailey recorded a rooftop concert - apparently very sparsely attended - released as *Barcelona Chronicles No. 2: All Thumbs*. As he explains to his audience, after dropping his plectrum mid-song, his index finger was "asleep" so he had to continue strumming the strings with just his thumbs.

He looks wan and paler here than in the prior February date. ALS often hits fast and apparently it had here. His performance is only 23 minutes long. Again, though, it shines with grand triumphs, however brief.

Bailey made a career out of questioning the presence of the individual and personality in music on the one hand, and roots and idioms on the other, especially the idiom of jazz. But beneath all this was a thorough saturation in those roots and idioms and a radical commitment to unique articulation. In the final analysis, as these two videos show, with or without plectrum, Bailey's world is a spectrum of the human and of natural history.

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MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY
9PM & 11PM
7TH AVE. SOUTH AT 11TH STREET 212-255-4037

Thursday, July 1

- ★Lew Tabackin/Toshiko Akiyoshi Quartet with Boris Kozlov, Mark Taylor Birdland 8:30, 11 pm \$30
- ★Remembering Hank Jones: Jimmy Cobb, Eddie Gomez, Eric Reed Iridium 8, 10 pm \$25
- ★Larry Goldings Trio with Peter Bernstein, Bill Stewart Jazz Standard 7:30, 9:30 pm \$25
- ★George Garzone Quartet with Joe Cohn Rue 57 8 pm
- Eliane Elias Quartet Salutes Brazil with Marc Johnson, Rubens de la Corte, Rafael Barata Dizzy's Club 7:30, 9:30 pm \$30
- Antonio Madrugá Trio Dizzy's Club 11 pm \$10
- JD Allen Quartet with Jeremy Pelt, Gregg August, Rodney Green Village Vanguard 9, 11 pm \$30
- Manu Katché Group with Tore Brunborg, Alfio Origlio, Laurent Vernerey Highline Ballroom 8 pm \$25
- Fourplay: Bob James, Nathan East, Chuck Loeb, Harvey Mason Blue Note 8, 10:30 pm \$45
- Sonelius Smith Trio Cleopatra's Needle 7 pm
- Mark Dresser/Diane Moser Comelia Street Café 8:30 pm \$10
- Sojourner: Marlene Rice, Judith Insell, Nioka Workman; Taylor Ho Bynum/Tomas Fujiwara Duo The Stone 8, 10 pm \$10
- Jill McCarron solo; Noah Preminger Group with Loren Stillman, Nir Felder, John Hébert, Ted Poor; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Womworth Smalls 7:30, 9 pm 12 am \$20
- Alex Collins Trio with Gianluca Renzi, Darrell Green The Kitano 8, 10 pm
- Ronnie Baro Creole 7:30, 9:30 pm \$15
- Paul Meyers Trio Euphoria Bar Next Door 8:30, 10:30 pm \$12
- Tom Swafford's String Power with Helen Yee, Curtis Stewart, Jen Wanamaker, Mark Chung, Jeff Young, Jim Altieri, Leanne Darling, Andi Hemmingway, Nicole Federici, Brian Sanders, Jody Redhage, Mark Drehmann Tea Lounge 9, 10:30 pm
- Greg Murphy Group Tribute to Rashied Ali; Saul Rubin; Stacy Dillard Jam Fat Cat 7, 9 pm 1 am
- Ayako Shirasaki Trio with Yoshi Waki, Shinnosuke Takahashi Miles' Café 8 pm \$15
- Alex Obert, Dave Ross, Jim Duckworth, Anders Nilsson, Matt Lavelle, Daniel Carter, Sabir Mateen, Michael Wimberley, Hamid Drake Via Della Pace 10 pm
- Huntsville: Ivar Grydeland, Tonny Klufven, Ingar Zach Scandinavia House 7 pm \$10
- Rotem Sivan Trio Puppets Jazz Bar 9 pm \$6
- Fernando Huergo; Huevoito Lobaton Tutuma Social Club 7, 9 pm
- William Spaulding Hawaiian Tropic Zone 9 pm
- Aki Ishiguro Trio with Ronen Itzik Solo Kitchen Bar 9 pm
- Burt Eckoff; PUBLICquartet 5C Café 8, 10:30 pm
- Tim Veeder Ra Café 9 pm
- Holger Scheidt Shrine 8 pm
- Champion Fulton Trio; Alex Stein/Matt Brown Quartet The Garage 6, 10:30 pm
- Min Xiao-Fen/Elliott Sharp; Ulrich Krieger; Maria Chavez/Marina Rosenfeld Whitney Museum 1, 2:30, 4 pm
- Bodmin School College Big Band Citigroup Center Plaza 12:30 pm
- Todd Robbins Bryant Park 12:30 pm

Friday, July 2

- ★Rufus Reid Trio with Steve Allee, Duduka Da Fonseca The Kitano 8, 10 pm \$25
- ★Joëlle Léandre solo; The Marks Brothers: Mark Helias, Mark Dresser Comelia Street Café 9, 10:30 pm \$10
- Bernard Purdie's Godfathers of Groove with Grant Green Jr., Reuben Wilson Smoke 8, 10, 11:30 pm \$30
- Vincent Gardner Group with Mark Gross, Aaron Goldberg, Carlos Henriquez, Ali Jackson; Lawrence Leathers Smalls 9:30 pm 12:30 am \$20
- BLOB: Ted Orr, John Lindberg, Harvey Sorgen with guest Hans Tammen The Stone 8, 10 pm \$10
- Huntsville: Ivar Grydeland, Tonny Klufven, Ingar Zach; Opsvik & Jennings: Eivind Opsvik, Aaron Jennings, Rich Johnson, Brian Drye, Dave Christian Joe's Pub 7 pm \$15
- Grant Stewart Trio Plano Due 8 pm
- Sarina Bridge-Bach Quartet Lenox Lounge 9, 10:30 pm 12 am \$20
- Vox Syndrome: Robin Verheyen, Akira Ishiguro, Nick Anderson, Chris Carroll, Nicolas Letman-Burtinovic Tea Lounge 9, 10:30 pm
- Dave Pietro Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jared Gold/Dave Gibson Group; Kyoko Oyobe Jam Fat Cat 10:30 pm 1:30 pm
- Vox Syndrome: Nicolas Letman-Burtinovic, Robin Verheyen, Akira Ishiguro, Nick Anderson, Chris Carroll Tea Lounge 9, 10:30 pm \$5
- Michael Marcus Hawaiian Tropic Zone 9 pm
- Jacam Manricks Group Nublu 9:30 pm
- Meira Jough 5C Café 8 pm
- Masami Ishikawa Quartet Cleopatra's Needle 8 pm
- ★Lew Tabackin/Toshiko Akiyoshi Quartet with Boris Kozlov, Mark Taylor Birdland 8:30, 11 pm \$30
- ★Remembering Hank Jones: Jimmy Cobb, Eddie Gomez, Eric Reed Iridium 8, 10 pm \$25
- Renee Manning Quintet Iridium 12 am \$20
- ★Larry Goldings Trio with Peter Bernstein, Bill Stewart Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Eliane Elias Quartet Salutes Brazil with Marc Johnson, Rubens de la Corte, Rafael Barata Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Antonio Madrugá Trio Dizzy's Club 1 am \$20
- JD Allen Quartet with Jeremy Pelt, Gregg August, Rodney Green Village Vanguard 9, 11 pm \$35
- Fourplay: Bob James, Nathan East, Chuck Loeb, Harvey Mason Blue Note 8, 10:30 pm \$45
- Ronnie Baro Creole 7:30, 9:30 pm \$15
- Hide Tanaka Trio; Kevin Dorn and the Big 72 The Garage 6:15, 10:45 pm
- Maria Chavez, Min Xiao-Fen, Elliott Sharp; Ulrich Krieger, Text of Light: Alan Licht, Lee Ranaldo Whitney Museum 4, 7 pm
- Todd Robbins Bryant Park 12:30 pm

Saturday, July 3

- ★Creative Music for 3 Bass Saxophones: Scott Robinson, JD Parran, Vinny Golia with Warren Smith; Creative Settings for 3 Alto Clarinets: Scott Robinson, JD Parran, Vinny Golia with Julian Thayer, Warren Smith The Stone 8, 10 pm \$10
- Banana Puddin' Jazz: Bill Lee and the Natural Spiritual Orchestra Nuyorican Poets Café 9 pm \$15
- Alex Blake Quartet Puppets Jazz Bar 9 pm \$12
- The Double Sharps: Dan Lipsitz, Jason Prover, Pierre Piscitelli, Nathaniel Schroeder, John Bishop Comelia Street Café 6 pm \$5
- Scott Lee Group with Billy Drewes, Gary Versace, Jeff Hirshfield Comelia Street Café 9, 10:30 pm \$10
- Jaleel Shaw Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Waldron Mahdi Ricks Band Lenox Lounge 9, 10:30 pm 12 am \$20
- Vanderlei Pereira Trio with Cidinho Texeira Zorzi 8 pm
- Joonsam Lee Group Jules Bistro 8 pm
- Theo Hill; Fabio Morgera's Turbulence; Carlos Abadie Jam Fat Cat 7, 10 pm 1:30 am
- Cumbia: Brian Glashow, Brian Lázarus, Rafael Gomez, George Saenz, Hugo Moreno, Gregorio Uribe Tea Lounge 9, 10:30 pm
- Mauricio de Souza Quartet Hawaiian Tropic Zone 9 pm

- Jason Marshall Quartet Cleopatra's Needle 8 pm
- Aronda Way; Adam Larson 5C Café 8, 10:30 pm
- ★Rufus Reid Trio with Steve Allee, Duduka Da Fonseca The Kitano 8, 10 pm \$25
- Bernard Purdie's Godfathers of Groove with Grant Green Jr., Reuben Wilson Smoke 8, 10, 11:30 pm \$30
- Zaid Nasser Quartet; Vincent Gardner Group with Mark Gross, Aaron Goldberg, Carlos Henriquez, Ali Jackson; Stacy Dillard Trio with Diallo House, Ismaili Lawal Smalls 7:30, 9:30 pm 1:30 am \$20
- ★Lew Tabackin/Toshiko Akiyoshi Quartet with Boris Kozlov, Mark Taylor Birdland 8:30, 11 pm \$30
- ★Remembering Hank Jones: Jimmy Cobb, Eddie Gomez, Eric Reed Iridium 8, 10 pm \$25
- Yaacov Mayman Quartet with Evgeny Lebedev, Trifon Dimitrov, Aleksandra Moolevich Iridium 12 am \$20
- ★Larry Goldings Trio with Peter Bernstein, Bill Stewart Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Eliane Elias Quartet Salutes Brazil with Marc Johnson, Rubens de la Corte, Rafael Barata Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Antonio Madrugá Trio Dizzy's Club 1 am \$20
- JD Allen Quartet with Jeremy Pelt, Gregg August, Rodney Green Village Vanguard 9, 11 pm \$35
- Fourplay: Bob James, Nathan East, Chuck Loeb, Harvey Mason Blue Note 8, 10:30 pm \$45
- Josh Sinton/Hannes Lingens Downtown Music Gallery 6 pm
- Kenta Maeno/Yuko Ito The Blue Owl 6 pm \$7
- Sylvie Courvoisier/Mark Feldman; Maria Chavez, Min Xiao-Fen, Elliott Sharp; Text of Light; Ulrich Krieger, Alan Licht, Lee Ranaldo Whitney Museum 12:30, 2, 4 pm
- Larry Newcomb Trio; Chris Massey; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, July 4

- ★Vladimir Tarasov, Jason Kao Hwang, Mark Dresser, Gerry Hemingway, Earl Howard The Stone 8, 10 pm \$10
- Peter Leitch/Charles Davis Walker's 8 pm
- Brooklyn Boogaloo Blowout: Leah Siegel, John Ellis, Will Bernard, Andrew Sherman, Tim Luntzel, Tony Mason 55Bar 10 pm
- Mike Baggetta Trio with Cameron Brown, Jeff Hirshfield Bar Next Door 8 pm \$12
- Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam Fat Cat 6, 9 pm 12:30 am
- ★Remembering Hank Jones: Jimmy Cobb, Eddie Gomez, Eric Reed Iridium 8, 10 pm \$25
- Eliane Elias Quartet Salutes Brazil with Marc Johnson, Rubens de la Corte, Rafael Barata Dizzy's Club 7:30, 9:30 pm \$30
- JD Allen Quartet with Jeremy Pelt, Gregg August, Rodney Green Village Vanguard 9, 11 pm \$30
- Fourplay: Bob James, Nathan East, Chuck Loeb, Harvey Mason Blue Note 8, 10:30 pm \$45
- Erica VonKleist Group Saint Peter's 5 pm
- Ben Monder Trio Blue Note 12:30, 2:30 pm
- John Colianni Quintet; Masami Ishikawa Trio; Dylan Meek Trio The Garage 12, 7, 11:30 pm
- Sylvie Courvoisier/Mark Feldman; Ulrich Krieger; Maria Chavez, Min Xiao-Fen, Ulrich Krieger Whitney Museum 12:30, 2, 4 pm

Monday, July 5

- Les Paul Trio with guests Gene Bertoncini, Frank Vignola Iridium 8, 10 pm \$30
- Maurice Brown Blue Note 8, 10:30 pm \$15
- ★Mingus Big Band with Scott Robinson, Brandon Wright, Doug Yates, Abraham Burton, KU-umba Frank Lacy, Andy Hunter, Earl McDonald, Kenny Rampton, Greg Gisbert, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 pm \$25
- ★Dan Tepper solo; Jeff Williams Group with Duane Lubanks, John O'Gallagher, John Hébert; Spencer Murphy Smalls 7:30, 9 pm 12 am \$20
- Jodi Gilbert, Will Holshouser, Dave Phillips; Ken Filiano Quartet with Vinny Golia, Warren Smith, Michael TA Thompson; Mike Pride From Bacteria to Boys with Darius Jones, Alex Marcelo, Peter Bitenc; Adam Caine Trio with Tom Blancarte, John Wagner The Local 269 7 pm \$10
- Steven Beck and The Batteries Duo with Josh Frank, Gareth Flowers Bargemusic 8 pm \$20
- Stan Killian Group with Benito Gonzalez, Corcoran Holt, Darrell Green 55Bar 7 pm
- Ned Goold Quartet; Billy Kaye Fat Cat 9 pm 12:30 am
- Chris McNulty Trio Bar Next Door 8:30, 10:30 pm \$12
- Anthony Lanni LIC Bar 7 pm
- Emma Larsson Zinc Bar 7 pm \$7
- Hajime Yoshida Vox Pop 8 pm
- Howard Williams Jazz Orchestra; Ben Clines Quartet The Garage 7, 10:30 pm
- Mike LeDonne Bryant Park 12:30 pm

Tuesday, July 6

- ★Louis Hayes Cannonball Adderley Legacy Band Birdland 8:30, 11 pm \$30
- ★Enrico Pieranunzi, Marc Johnson, Paul Motian Village Vanguard 9, 11 pm \$30
- ★The Nels Cline Singers with Devin Hoff, Scott Amendola Le Poisson Rouge 7:30 pm \$15
- Rose Live Music 9 pm
- ★Gunter Hampel solo
- Eliade "Don Pancho" Terry and The Terry Family Reunion with Yosvany Terry, Yunior Terry, Osmany Paredes, Pedro Pablo Martinez, Yusnier Sanchez Jazz Standard 7:30, 9:30 pm \$20
- Richard Crandell; Tony Malaby's Novela with Kris Davis, Greg Ward, Andrew Hadro, Kenny Warren, Ben Gerstein, Dan Peck, Flin VanHemmen The Stone 8, 10 pm \$10
- Iris Omig Group with Mike Rodriguez, Oscar Perez, Chris Benham NYC Bahai Center 8, 9:30 pm \$15
- Dan Tepper; Decoupage: Curtis Hassebring, Mary Halvorson, Matt Moran, Satoshi Takieshi Korzo 9:30, 11 pm
- Matthew Fries Trio with Phil Palombi, Keith Hall; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Ken Fowser/Behn Gillette Group Smalls 7:30, 10 pm 12:30 am \$20
- Brett Chalfin's Brooklyn Project Comelia Street Café 8:30 pm \$10
- Andrew Urbina Group; Tammy Scheffer Sextet Puppets Jazz Bar 8:30, 10:30 pm \$6
- New Orleans Moonshiners Damrosch Park 7:30 pm
- Saul Rubin; Don Hahn; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Sean Smith Quartet with John Ellis, John Hart, Russell Meissner 55Bar 7 pm
- Jazzmobile: Michael Varekamp St. Nicholas Park 7 pm
- Dan Willis and the Velvet Gentlemen with Chuck MacKinnon, Pete McCann, Kermit Driscoll, John Mettam Miles' Café 8 pm \$10
- Jack Wilkins/Freddie Bryant Bella Luna 8 pm
- Eva Cortes Tutuma Social Club 7, 9 pm
- Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm
- Eric Plaks Band Shrine 8 pm
- Mike LeDonne Bryant Park 12:30 pm

Wednesday, July 7

- New York Jazz Repertory Orchestra directed by Bill Warfield with Dave Liebman, Vic Juris Iridium 8, 10 pm \$20
- ★Andrea Parkins; Mario Pavone Trio ARC with Tony Malaby, Tyshawn Sorey The Stone 8, 10 pm \$10

- Aaron Diehl/Dominick Farinacci; Ken Peplowski Group; Craig Wuepper Trio with Paul Odeh, Mike DiRubbo Smalls 7:30, 9 pm 12 am \$20
- Art Hiraehara Trio with Yoshi Waki, Dan Aran; John McNeil Quartet with Kenny Pexton, Dan Loomis, Diego Voglino Miles' Café 7, 9 pm \$10
- JC Hopkins Biggish Band with guests Joey Arias, Justin Bond, Lea DeLaria Damrosch Park 7:30 pm
- Jazzmobile: Arturo O'Farrill Grant's Tomb 7 pm
- Lisa Hearn Quartet with Don Friedman, Kelly Friesen, Taro Okamoto The Kitano 8, 10 pm
- Francois Moutin with David Cook, Ross Pederson 55Bar 10 pm
- ★Yard Byard - The Music of Jaki Byard: Jamie Baum, Adam Kolker, Ugonna Okegwo, Jerome Harris, George Schuller Brooklyn Lyceum 8, 9:30 pm \$10
- Next Generation Jazz Orchestra directed by Paul Contos with Andrew Olson, Jillian Ryan, Maximilian Zooi, Eli Aleinikoff, Jasper Dutz, Kyle Molitor, Jon Hatamiya, John Egizi, Chris Palowitch, Emmanuel Rojas, Joshua Gawel, Noah Hocker, Tree Palmedo, Sam Neufeld, Benjamin Kreftman, Ted Case, Zachary Ostroff, Gabe Schneider, Malachi Whitson, Scott Lowrie, Ben Lusher Jazz Standard 7:30, 9:30 pm \$20
- Rafi D'lugoff Trio; Yoozeki Big Band; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- David Lee Jones Quartet; John Benitez Quintet Zinc Bar 7:30, 9:30, 11 pm 1 am
- Bolero Jazz 5C Café 8 pm
- ★Louis Hayes Cannonball Adderley Legacy Band Birdland 8:30, 11 pm \$30
- ★Enrico Pieranunzi, Marc Johnson, Paul Motian Village Vanguard 9, 11 pm \$30
- Jayna Morgan and Trio; Jean Caze Quartet The Garage 6, 10:30 pm
- Yuko Yamamura; Tiffany Chang; 9 Volt Circuitry; Rick Parker, Eyal Maoz, Yonadav Halevy; Tammy Scheffer Shine 6 pm
- Quinn Pereira & Sabor Brasil 101 Park Avenue 12:30 pm
- Susan Lemley Saint Peter's 1 pm \$7
- Mike LeDonne Bryant Park 12:30 pm

Thursday, July 8

- Madeleine Peyroux Castle Clinton 7 pm
- DJ Rekha with guest Red Baraat Damrosch Park 8 pm
- Harry Allen/Joe Cohn Quartet Rue 57 8 pm
- ★Sylvain Leroux/Karl Berger; Bohdan Hlilash Sextet with guest Karl Berger The Stone 8, 10 pm \$10
- Aaron Goldberg Trio with Omer Avital, Eric Harland Jazz Standard 7:30, 9:30 pm \$25
- Ehud Asherie solo; Virginia Mayhew Group with Kenny Wessel, Harvie S, Vince Ector; Carlos Abadie Quintet with Joe Suscato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9 pm 12 am \$20
- Bob Rodriguez Trio with Steve Vamer, Tom Sayek The Kitano 8, 10 pm
- ★Ricardo Gallo's Teirra de Nadie with Ray Anderson, Tony Malaby, Mark Helias, Pheeroan akLaff Comelia Street Café 8:30 pm \$10
- Jerome Sabbagh Trio; Emilio Solla Tango Jazz Project with Victor Prieto, Alexis Cuadrado, Franco Pinna Miles' Café 7, 9 pm \$10
- Andrea Parkins with Tom Ches, Peter Evans; Rhyton; Marc Orleans/Tom Carter Zebulon 8 pm
- Jazzmobile: Buyu Ambroise Morningside Park 7 pm
- John Benitez Tomba Orquestra Zinc Bar 9:30, 11 pm 1 am
- Avi Rothbard; Stacy Dillard/Greg Glassman Quintet; Stacy Dillard Jam Fat Cat 7, 9 pm 1 am
- 3D Jazz: Kerong Chok, Desmond White, Mark Feldman Tea Lounge 9, 10:30 pm
- Alison Wedding with Pete McCann, Michael League, Ross Pederson 55Bar 7 pm
- James Shipp Trio Bar Next Door 8:30, 10:30 pm \$12
- Jill McManus/Boots Maleson Duo Sofia's 7 pm
- Oscar Peñas; Huevoito Lobaton Tutuma Social Club 7, 9 pm
- Nameer Shukri Ra Café 9 pm
- Jocelyn Medina Quartet with Glenn Zaleski, Perry Wortman Inkwell Café 8 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- Marcus Persiani Trio Cleopatra's Needle 7 pm
- Vicki Burns; Josh Sinton/JP Schlegelmilch 5C Café 8, 10:30 pm
- Aki Ishiguro Trio with Nicolas Letman-Burtinovic, Nick Anderson Solo Kitchen Bar 9 pm
- Michael Feinberg; Alphabet Soup Shine 7 pm
- ★Louis Hayes Cannonball Adderley Legacy Band Birdland 8:30, 11 pm \$30
- ★Enrico Pieranunzi, Marc Johnson, Paul Motian Village Vanguard 9, 11 pm \$30
- Harlem Speaks: Frank Stewart Jazz Museum in Harlem 6:30 pm
- Jennifer Sanon; David White The Garage 6, 10:30 pm
- Dominick Farinacci Quintet Citigroup Center Plaza 12:30 pm
- Mike LeDonne Bryant Park 12:30 pm

Friday, July 9

- ★A Tribute to Wes Montgomery: Peter Bernstein, Kenny Washington, Mike LeDonne and guests Smoke 8, 10, 11:30 pm \$30
- ★Henry Drew Jr. solo The Kitano 8, 10 pm \$25
- Vincent Chancey/Serge Pesce Duo; The Music of Prime Time: Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Russ Meisner The Stone 8, 10 pm \$10
- Arturo O'Farrill Quartet Puppets Jazz Bar 9 pm \$12
- Warren Chiasson Trio with John Cohn Plano Due 8 pm
- Emilio Solla Tango Jazz Trio with Pablo Aslan, David Silliman Comelia Street Café 9, 10:30 pm \$10
- Sofia Rei Koutsovitis' Avanzito with Eric Kurimski, Yayo Serka; Carolyn Leonhart/Wayne Escoffery Group with Toru Dodo, Linda Oh Miles' Café 7, 9 pm \$10
- The Music of Tito Puente, Machito, Tito Rodriguez: The Big 3 Palladium Orchestra Iridium 8, 10 pm \$30
- The JT Project Iridium 12 am \$20
- Dave Schmitter; Eric Wyatt; Jared Gold Jam Fat Cat 7, 10:30 pm 1:30 am
- John Lang Group with Geoff Vidal, Dan Blankinship, Simona Premazzi, Phil Stewart; Richie Vitale Quintet with Frank Basile, Keith Saunders, Paul Gill, Clifford Barbaro; Anthony Wonsley Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- Freddie Bryant Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jazzmobile: Yosvany Terry Jackie Robinson Park 7 pm
- Rich Savage Trio(plus) with Nick Jozwiak, Max Jaffe, Dave Scanlon I-Beam 8 pm \$10
- Sarina Bridge-Bach Quartet Lenox Lounge 9, 10:30 pm 12 am \$20
- Art Lillard's On Time Quartet Cleopatra's Needle 8 pm
- John Raymond; James Ilgenfritz Trio with Josh Sinton, Chris Welcome 5C Café 8, 10:30 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- Aaron Goldberg Trio with Omer Avital, Eric Harland Jazz Standard 7:30, 9:30 pm \$25
- ★Louis Hayes Cannonball Adderley Legacy Band Birdland 8:30, 11 pm \$30
- ★Enrico Pieranunzi, Marc Johnson, Paul Motian Village Vanguard 9, 11 pm \$35
- Dave Kain Group; Dre Barnes Project The Garage 6:15, 10:45 pm
- Hyungjin Choi Shine 6 pm
- Eric Person Groove Trio 600 Third Avenue 12:30 pm
- Mike LeDonne Bryant Park 12:30 pm

Saturday, July 10

★Ingrid Sertso, Karl Berger, Michael Bisio, Kenny Wessel; Thunk: Stephen Gauci, Kenny Wessel, Michael Bisio, Jeremy Carlstedt

• Wycliffe Gordon Sextet
• Bill Cole's Untempered Ensemble with Joe Daley, Warren Smith, Atticus Cole, Althea SullyCole, Shayna Dulberger, Ras Moshe

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• Bill Ware's Vibes Trio
• Fabian Almazan Trio with Linda Oh, Kendrick Scott

• Steve Kroon Sextet with Craig Rivers, Igor Atalita, Donald Hicks, Bryan Carrott, Diego Lopez
• José "Pepito" Gómez; Mossa Bildner's Colors of Ritual with Dendé Macedo, Xande Cruz, Felipe Salles, Hassan El Gnaoui, Mohamed Bechar, Zafer Tawil, Emmanuel Mann, Adam Morrison, Gilad, DJ Moosaka

• Melba Joyce
• Warren Chiasson Trio with Joe Cohn

• Ben Monder Trio
• Victor Prieto Trio with Edward Perez, Eric Doob; Seung-Hee with Adam Kolker, Frank LoCraso, Johannes Weidenmuller, George Schuller

• Romain Collin Trio with Luques Curtis, Kendrick Scott

• Mauricio de Souza Quartet
• Jun Miyake Quartet
• Alicia Morrissey; Carolyn Holmes-Walker

★A Tribute to Wes Montgomery: Peter Bernstein, Kenny Washington, Mike LeDonne and guests
• Kenny Drew Jr. solo
• The Music of Tito Puente, Machito, Tito Rodriguez: The Big 3 Palladium Orchestra

• Grandpa Musselman and His Syncopators

• New Orleans Moonshiners; Shift; Eric Wyatt

• Erin Shields and David Shenton Quartet with Mark Wade, Stan Killian, Gemot Bernroder
• Ralph Lalama Trio with Pat O'Leary, Clifford Barbaro; Richie Vitale Quintet with Frank Basile, Keith Saunders, Paul Gill, Clifford Barbaro; Jeremy Manasia Group

• Aaron Goldberg Trio with Omer Avital, Eric Harland

★Louis Hayes Cannonball Adderley Legacy Band

★Enrico Pieranunzi, Marc Johnson, Paul Motian

• Jazzmobile: Jimmy Heath; Bobby Sanabria; Briana Thomas; Dion Parson with Michael Varkamp; Ray Mantilla New Space Station with Edy Martinez, Cucho Martinez, Willie Williams, Enrique Fernandez, Bill Elder

• Gypsy Jazz Caravan; Brooks Hartell Trio; Akiko Tsuruga Trio

★First Annual Albert Ayler Festival: Giuseppe Logan Quartet with Matt Lavelle, Francois Grillot, Dave Miller; Charles Gayle Trio with Michael Wimberly; Gunter Hampel Trio; Flow Trio; Louie Belogenis, Joe Morris, Charles Downs, Joe Morris; William Hooker Trio with Sabir Mateen, David Soldier; New Atlantis Sextet; Marshall Allen, Ed Ricart, Sam Lohman, Andrew Barker, Danny Ray Thompson; DJ Spun

Sunday, July 11

• Joseph Jarman, John Ehlig, John Smart

• Light + Sound String Quartet; Miya Masaoka

• Peter Leitch/Harvie S
• Dan Tepfer/Ben Wendel
• John Ellis; Community of the Spirit

• Mark Millers Macro-Combo
• Nue Jazz Project; Ian Rapien
• Soul Pot
• Dave Frank
• The Music of Tito Puente, Machito, Tito Rodriguez: The Big 3 Palladium Orchestra

• Aaron Goldberg Trio with Omer Avital, Eric Harland

★Enrico Pieranunzi, Marc Johnson, Paul Motian

• Diana Wayburn Ensemble; Stefano Pastor/Erika Dagnino

• Steve Buchanan, Ron Anderson, Keith Macksoud, Keith Abrams

• Saint Peter's Trio plus Voices
• Stefano Pastor, Erika Dagnino, Satoshi Takeishi

• Imaginary Legends: Vincent Chancey/Serge Pesce

• Yotam Silberstein Group
• Lou Caputo Quartet; David Coss and Trio; Mauricio de Souza's Bossa Brasil

Monday, July 12

★Fight the Big Bull
• Les Paul Trio with guest Jane Monheit

★Marshall Allen and the Sun Ra Horns

• Jay Rodriguez
★Mingus Orchestra with Donny McCaslin, Ku-umba Frank Lacy, Kenny Rampton, David Gilmore, Michael Rabinowitz, Doug Yates, Boris Kozlov

• Sarah Bernstein's Unearthly with Satoshi Takeishi; Roy Nathanson/Tim Kiah Duo; Tehran-Dakar Brothers: Sohrab Saadat Ladjevardi, Derek Nievergelt, Swiss Chris, Alejandro Castellano; Voladores: Frantz Lionot, Mikko Innanen, Christopher Hoffman, Pascal Niggenkemper, Juan Pablo Carletti

• Jon Davis/Gianluca Renzi; Tom Guarna Group with George Colligan, Danton Boller, Joey Saylor; Spencer Murphy

• Asuka Kakitani Jazz Orchestra
• Bruce Holmberg; Landon Knoblock Realistic Band with Oscar Noriega, Noah Preminger, Matt Pavolka, Jeff Davis; Matt Snow Group

• Catarina Dos Santos Trio
• Elisabeth Lohninger

• Nina Moffitt Quintet with Kyle Wilson, Rafiq Bhatia, Kassa Overall

• Howard Williams Jazz Orchestra; Alex Hoffman Quartet

• Yvonnick Prene Group
• Justin Wert Trio
• Stefano Pastor/Erika Dagnino

• Donna Carter Bryant Park 12:30 pm

Tuesday, July 13

★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black

• Arturo O'Farrill Quintet
• Chuck Mangione
• The Music of Art Blakey, Max Roach & Elvin Jones: Ali Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital

• Nabate Isles Organ Quartet
• Orrin Evans Quartet with Tim Warfield, Eric Revis, Ralph Peterson, Jr.

• Susan Winter; Karen Oberlin
• Julian Yeo
• Mike Longo NY State of the Art Jazz Ensemble with Ira Hawkins

★Anti-House: Ingrid Laubrock, Kris Davis, Mary Halvorson, John Hébert, Tom Rainey; Chris Dingman with Fabian Almazan, Loren Stillman

• Joan Stiles Trio with Steve Wilson, Joel Frahm; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser; Alex Stein Quartet with Matt Brown, Marc Devine, Kelly Friesen, Keith Balla

• Michael Lytle; Kenny Wessel, Lou Grassi, Ken Filiano

★Christian Coleman Quartet with Mike Dopazo, Broc Hempel, Dan Fabricatore; Peter Brendler Trio with Rich Perry, Jeff Davis

• Jessica Jones Quartet; Dori Levine/Virg Dzurinko Trio

• Nate Birkey Quartet with Mark Soskin, Bill Moring, Marko Marcinko

• Michelle Zangara Quartet with Paul Odeh, Kevin Hseih, Will Terrill; Ken Fowser Group with Behn Gillece, Tadataka Uno, Adam Cote

• Jack Wilkins/Bucky Pizzarelli
• Stefano Pastor/Erika Dagnino
• Joonsam Lee Group
• Mark Capon Duo
• Hector Pereyra; Cory Wong
• Valery Ponomarev Big Band; Paul Francis Trio

• Brian Friedland; The Scheme
• Donna Carter

Wednesday, July 14

• Marianne Solivan; Shaynee Rainbolt

• Lew Soloff AfroCuban Ensemble with Mauricio Herrera, Axel Tosca, Alvaro Benavides, Jhair Sala

★s/p(l)ace: Jane Ira Bloom, Matana Roberts, Dave Taylor, Jin Hi Kim, Mark Helias, Gerry Hemingway; Swim This: Gerry Hemingway/Michael Lytle

★Dan Weiss Trio with Jacob Sacks, Thomas Morgan

• Tada Uno solo; Sheryl Bailey Group with Bennett Paster, Gary Wang, Tim Homer; Josh Davis Trio

★Catherine Russell and Cat & The Hounds Swing Band

• Jazzmobile: Winard Harper
• Yuka Aikawa Trio with Aisundo Aikawa, Newman Taylor Baker

• Yotam Silberstein/David Weiss Trio

• Dan Aran Group with Nir Felder, Art Hirahara, Linda Oh, Nick Hempton, Yonatan Voltzok

• Brandon Terzic Group
• Awakening Orchestra
• Mike Pride/Jonathan Moritz' Evil Eye with Ben Gerstein; Ken Filiano; Sean Noonan's Brewed By Noon with Alexis Marcelo, Shanir Blumenkranz, Aram Bajakian; Toshi Sheridan

• Stefano Pastor/Erika Dagnino; Jason Mears

• Stephanie Chou Group; Daniel Meron Group with Julian Smith

★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black

• Arturo O'Farrill Quintet
• Chuck Mangione
• The Music of Art Blakey, Max Roach & Elvin Jones: Ali Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital

• Nabate Isles Organ Quartet
• Orrin Evans Quartet with Tim Warfield, Eric Revis, Ralph Peterson, Jr.

• Elli Fordyce Quartet with guest
• Marc Devine Trio; The Anderson Brothers

★John Butcher/Ned Rothenberg
• Frank Tate/Rossano Sportiello
• Donna Carter

Thursday, July 15

★Barry Altschul, Joe Fonda, Karl Berger; Bob Selcoe, Steve Gorn, Michael Bisio

• Vinicius Cantuária with Takuya Nakamura, Itaiguara Brandao, Adriano Santos, Dende

• Spike Wilner solo; Tom Rainey Group with Ingrid Laubrock, Gary Versace, Chris Lightcap; Alex Hoffman Jam

• Melissa Hamilton; Vicki Burns
• Sandro Albert Quartet
• Andre Barnes Trio with Dezron Douglas, Rudy Royston

• Kenia
• Misha Piatagorsky Septet
• Mears & Co. meets Florez & Co.: Jason Mears, Josh Sinton, Stefano Pastor, Ken Filiano, Erika Dagnino, Alejandro Florez

• Dave Lopato/Ratzo Harris
• Randy Napoleon Trio
• Mara Rosenbloom Quartet with Darius Jones, Maeve Royce, Nick Anderson; Huevito Lobaton

• Jazzmobile: Akiko Tsuruga
• Francis Mbatia Trio
• Tim Kuhl Group with Jonathan Moritz, Rick Parker, Jonathan Goldberger, Philip Sterk

• Anthony Cekay
• Bossa Note: Aline Almeida, Phil Marucci, Ajia Sato, Barry Walter, Ed Boyak; Teriver Cheung Group with Yasushi Nakamura, Ross Pederson

• Frank Fontaine
• Matt Garry's Actual Trio
• Aki Ishiguro Trio with Dan Loomis, Ziv Ravitz

• Vanessa Trouble Quartet

★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black

• Arturo O'Farrill Quintet
• Chuck Mangione
• The Music of Art Blakey, Max Roach & Elvin Jones: Ali Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital

• Nabate Isles Organ Quartet
• Camila Meza Trio; Andrew Atkinson Quartet

★Lee Ranaldo; John Butcher, Ned Rothenberg, Nate Wooley

• Myron Walden's In This World
• Donna Carter

Friday, July 16

★Ellery Eskelin/Gerry Hemingway Duo; BassDrumBone: Mark Helias, Gerry Hemingway, Ray Anderson

• Steve Wilson/Bruce Barth Quartet with Ed Howard, Rudy Royston

★John Butcher solo; The Please
• Fred Hersch/Nico Gori Duo
• Jean-Michel Pilc Trio with Boriz Kozlov, Billy Drummond

• Suzanne Peebles; Sarah DeLeo
• Doug Wamble Band with Charlie Hunter, Bernard 'Pretty' Purdie

• Jonathan Kreisberg Group with Will Vinson, Joe Martin, Eric Doob; Lawrence Leather Jam

• Sheryl Bailey 3 with Ron Oswowski, Ian Froman

• Melvin Sparks Band
• The Quintet: Aruan Ortiz, Jeremy Pelt, David Gilmore, Rashaan Carter, Eric McPherson

• Sarah Hayes Quartet with Benny Powell

• Ivo Tirado, Jennifer Vincent, Tommy Rodriguez

• Christian Finger Band with Rich Perry, Dan Tepfer, Alexis Cuadrado

• Jorge Anders Quartet; Matt Parker Group

• Martin Urbach; Bradley Farberman Group

• Adam Larson
• Kavita Shah Quartet; Erika Matsuo/Carton Holmes

• Evan Schwam Quartet
• Colleen Hart; Ashes For Trees; Twilight City Fracture; The QC Jazz Happening

• Vinicius Cantuária with Takuya Nakamura, Itaiguara Brandao, Adriano Santos, Dende

★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black

• Arturo O'Farrill Quintet
• Chuck Mangione
• The Music of Art Blakey, Max Roach & Elvin Jones: Ali Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital

• Nabate Isles Organ Quartet
• Joseph Perez Quartet; Kevin Dorn and the Big 72

★John Butcher/Ned Rothenberg
• Cocomama
• Donna Carter

Saturday, July 17

★Karl Berger, Mark Helias, Ingrid Sertso; Go: Organic Percussion: Adam Rudolph, Brahim Fribgane, Matt Kilmer, James Hurt

★John Butcher, Andrea Parkins, Nate Wooley, Josh Sinton, Joe Morris

★Kirk Knuffke, Brian Drye, Rich Johnson, Curtis Hasselbring; Devin Gray, Chris Tordini, Ryan Ferreira, Jonathan Goldberger; Jeff Davis Quartet with Jason Rigby, Jonathan Goldberger, Matt Pavolka

• Tony Moreno Group with Ron Horton, Marc Mommaas, Johannes Weidenmuller, Gary Varsace

• Tribute to Illinois Jacquet; Harlem Renaissance Orchestra with guest Frank Wess

★Lage Lund Trio
• Johnny O'Neil
• Sarah Hayes Trio with John Colianni

• Adam Kromwell
• Tacuma Bradley and Friends
• Blue Haze Over NY Quartet
• Omega Magazine; Lena Bloch

• Steve Wilson/Bruce Barth Quartet with Ed Howard, Rudy Royston

• Fred Hersch/Nico Gori Duo
• Jean-Michel Pilc Trio with Boriz Kozlov, Billy Drummond

• Elli Fordyce; Mary Foster Conklin

• Doug Wamble Band with Charlie Hunter, Bernard 'Pretty' Purdie

• Erin Shields with David Shenton Quartet

• The Stein Brothers Quintet: Asher and Alex Stein, Miferghu, Kelly Friesen, Fukushi Tainaka; Jonathan Kreisberg Group with Will Vinson, Joe Martin, Eric Doob; Stacy Dillard Trio with Diallo House, Ismaili Lawal

• Ivo Tirado, Jennifer Vincent, Tommy Rodriguez

• Vinicius Cantuária with Takuya Nakamura, Itaiguara Brandao, Adriano Santos, Dende

★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black

• Arturo O'Farrill Quintet
• Chuck Mangione
• The Music of Art Blakey, Max Roach & Elvin Jones: Ali Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital

• Nabate Isles Organ Quartet
• SKM Trio: Stephen Gauci, Kris Davis, Michael Bisio and guest Billy Mintz

• Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer

Sunday, July 18

- ★Trio 3: Oliver Lake, Mark Helias, Andrew Cyrille
MoMA Sculpture Garden 8 pm
- ★Mathew Shipp with Michael Bisio, Lou Grassi, Mark Whitecage
Whit Dickey; Nu Band: Joe Fonda, Roy Campbell, Frank LoCraso Group
The Stone 8, 10 pm \$10
- ★Frank LoCraso Group
Cornelia Street Café 8:30 pm \$10
- ★Attention Screen: Don Fiorino, Bob Shosh-Rayzl/Trudy Silver
Reina, Chris Jones, Mark Flynn; ABC No Rio 8 pm \$3
- ★Stefano Pastor, Erika Dagnino, Mike Pride
Shrine 8 pm
- ★Peter Leitch/Sean Smith
Walker's 8 pm
- ★Dave Cook
Brooklyn Lyceum 9, 10:30 pm \$10
- ★Diana Wayburn
5C Café 8 pm
- ★Brass of Fire
The Blue Owl 8 pm \$5
- ★Aimee Allen; Marieann Meringolo
Indium 6 pm
- ★Doug Wamble Band with Charlie Hunter, Bernard 'Pretty' Purdie
Indium 8, 10 pm \$25
- ★Vinicius Cantuária with Takuya Nakamura, Itaiguara Brandao, Adriano Santos, Dende
Jazz Standard 7:30, 9:30 pm \$25
- ★Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sicksafoose, Jim Black
Village Vanguard 9, 11 pm \$30
- ★Chuck Mangione
Blue Note 8, 10:30 pm \$35
- ★The Music of Art Blakey, Max Roach & Elvin Jones: All Jackson AllStars with Donald Harrison, Vincent Gardner, Aaron Goldberg, Omer Avital
Dizzy's Club 7:30, 9:30 pm \$30
- ★Tom Chess/Will McEvoy; Macroscopia: Ken Silverman, Daniel Carter, Claire deBrunner, Tom Zlabinger
Downtown Music Gallery 6 pm
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Saint Peter's 5 pm
- ★New York Powerhouse Ensemble: Lakacia Benjamin, Charles Davis Jr, Alan Palmer, Mark Johnson, Mickey Bass
Riverbank State Park 5 pm
- ★Davy Mooney
Blue Note 12:30, 2:30 pm
- ★John Butcher, Ned Rothenberg, Nate Wooley
Whitney Museum 1 pm
- ★Harlem Blues and Jazz Band
Dana Discovery Center 2 pm
- ★Geoff Burke and Friends
West Side Community Garden 4 pm
- ★John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet
The Garage 12, 7, 11:30 pm

Monday, July 19

- ★Les Paul Trio with guests Doug Wamble, Charlie Hunter
Indium 8, 10 pm \$30
- ★Carol Welsman Quartet with Jake Langley, Rene Camacho, Jimmy Branly and guest Harry Allen
Dizzy's Club 7:30, 9:30 pm \$20
- ★Mingus Big Band with Donny McCaslin, Brandon Wright, Scott Robinson, Abraham Burton, Ku-umba Frank Lacy, Andy Hunter, Earl McIntyre, Kenny Rampton, Greg Gisbert, Boris Kozlov, Rudy Royston
Jazz Standard 7:30, 9:30 pm \$25
- ★Maryanne de Prophetis with Landon Knoblock, Tony Moreno; Nicole Mitchell's Truth or Dare with Renee Baker, Shirazette Tinnin; Ras Moshe with Hill Greene, Larry Roland, Tom Zlabinger, Francois Grillot; Dominic Lash, Joe Morris, Nate Wooley
The Local 269 7 pm \$10
- ★Jon Davis/Gianluca Renzi; Trio Sante: Michael Blake, Ben Allison, Scott Neumann; Spencer Murphy
Smalls 7:30, 9 pm 12 am \$20
- ★Deanna Kirk Trio
Bargemusic 8 pm \$20
- ★Maria Neckam Trio
Bar Next Door 8:30, 10:30 pm \$12
- ★Ben Drazen
LIC Bar 7 pm
- ★Deanna Witkowski Quartet
Zinc Bar 7 pm \$7
- ★Rob Middleton/Steve Kenyon New Yorkestra
Tea Lounge 9, 10:30 pm
- ★Lily Maase; 9 Volt Circuitry: Rick Parker, Eyal Maoz, Yonadav Halevy; Tim Kuhl
Goodbye Blue Monday 8 pm
- ★Ian Rapien, Justin Wert, Daniel Foose, Kim Garey
Vox Pop 8 pm
- ★Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm
- ★Bryant Park 12:30 pm
- ★Jon Weber

Tuesday, July 20

- ★Jazz in July - Hooray for Hollywood: Carol Sloane, Ken Peplowski, Byron Stripling, John Allred, Bill Charlap, Ted Rosenthal, Sean Smith, Lewis Nash
92nd Street Y 8 pm \$75
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$30
- ★Maria Schneider Orchestra
Birdland 8:30, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30 pm \$30
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Dizzy's Club 11 pm \$10
- ★Marcus Strickland Quartet with David Bryant, Ben Williams, EJ Strickland
Jazz Standard 7:30, 9:30 pm \$20
- ★Jamie Begian Big Band with Nick Biello, Marc McDonald, Dan Pratt, Dimitri Moderbacher, Josh Sinton, Tom Goehring, Dave Scott, Marty Bound, Jason Colby, Deborah Weisz, Paul Olenick, Max Seigel, Bruce Arnold, Dave Ambrosio, Peter Retzlaff
NYC Baha'i Center 8, 9:30 pm \$15
- ★Abigail Riccards with Michael Kanan, Lee Hudson, Eliot Zigmund; Sachal Vasandani; Ken Fowser/Behn Gillice Group
Smalls 7:30, 10 pm 12:30 am \$20
- ★Caramoor Jazz Festival Hits Manhattan: Elio Villafranca; Clarice Assad; Spoken Hand Percussion Orchestra
The Greene Space 7 pm \$15
- ★David Lopato solo; Twisted Standards Trio: Judith Insell, Tomas Ulrich, Reut Regev
The Stone 8, 10 pm \$10
- ★Mundoclave
The Ganties 7 pm
- ★ESP-Disk Live: Gunter Hampel
Bowery Poetry Club 10 pm \$10
- ★Carlos Abadie Quintet with Joe Sucato; Boris Kurganov Group
Miles Café 7:30, 9:30 pm \$10
- ★Leonardo Cioglia
Zinc Bar 9:30, 11 pm 1 am
- ★Jack Wilkins/John Stowell
Bella Luna 8 pm
- ★Jazzmobile: Lynette Washington
City Hall Plaza 7 pm
- ★Lou Caputo's Not So Big Band; Alan Chaubert Trio
The Garage 7, 10:30 pm
- ★Lonnie Gasperini Organ Trio
Shrine 6 pm
- ★Bob Cantwell Band
345 Park Avenue 12:30 pm
- ★Jon Weber

Wednesday, July 21

- ★Jazz in July - A Tribute to Jimmy Heath; Jeremy Pelt, Steve Wilson, Steve Davis, Bill Charlap, Jeb Patton, David Wong, Lewis Nash
92nd Street Y 8 pm \$65
- ★Dom Minasi/Karl Berger; Dom Minasi String Quartet with Jason Hwang, Tomas Ulrich, Ken Filiano and guest Karl Berger
The Stone 8, 10 pm \$10
- ★Jeff Lorber Fusion with Jimmy Haslip, Eric Marienthal
Indium 8, 10 pm \$25
- ★Howard Alden Trio
Tutuma Social Club 7:30, 9:30 pm
- ★Pulverize the Sound: Peter Evans, Tim Dahl, Mike Pride
Death by Audio 9 pm
- ★Chris Dingman's Waking Dreams
Zinc Bar 7:30 pm
- ★Venissa Santi with Chris Aschman, John Stenger, Jason Fraticelli, Francois Zayas
Jazz Standard 7:30, 9:30 pm \$20
- ★Susie Meissner Group with Greg Riley, John Shaddy, Dean Johnson, Tim Horner
The Kitano 8, 10 pm
- ★Kirk Knuffke Quartet with Brian Drye, Reuben Radding, Jeff Davis
Tea Lounge 9, 10:30 pm \$5
- ★Scott Tixier's String Theory
Brooklyn Lyceum 8, 9:30 pm \$10
- ★NRA: Tatsuya Nakatani, Vic Rawlings, Ricardo Arias; Sebastian Roux
Issue Project Room 8 pm \$10
- ★Jazzmobile: Eunice Newkirk
Grant's Tomb 7 pm
- ★Spike Wilner solo; Ben Jansson with Randy Napoleon, Spike Wilner, Elias Bailey, Quincy Davis; Evan Schwam
Smalls 7:30, 9 pm 12 am \$20

- ★Sanda Weigl Rumanian Gypsy Jazz with Shoko Nagai, Satoshi Takeishi; Jonathan Lee Quartet with Malcolm Campbell, Dylan Shamat, Manuel Weyland
Miles Café 7:30, 9:30 pm \$10
- ★Melissa Stylianou Quintet
55Bar 7 pm
- ★Bolero Jazz
5C Café 8 pm
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$30
- ★Maria Schneider Orchestra
Birdland 8:30, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30 pm \$30
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Dizzy's Club 11 pm \$10
- ★SOMI; John Ellis's Double-Wide
Madison Square Park 6 pm
- ★Bernal/Eckroth/Ennis; Marsha Heydt Quartet
The Garage 6, 10:30 pm
- ★Elli Fordyce Quartet with guest
Saint Peter's 1 pm \$7
- ★Sylvie Courvoisier, Mary Halvorson, Ikue Mori
Whitney Museum 2 pm
- ★Jon Weber
Bryant Park 12:30 pm

Thursday, July 22

- ★Jazz in July - Prez & Lady Day: Mary Stallings, Frank Wess, Harry Allen, Warren Vaché, Bucky Pizzarelli, Bill Charlap, Peter Washington, Dennis Mackrel
92nd Street Y 8 pm \$65
- ★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novasel, Billy Williams
Jazz Standard 7:30, 9:30 pm \$25
- ★New Cycle: Jin Hi Kim/Gerry Hemingway; Ben Stapp and the Zozimos with Justin Wood, Kenny Warren, Danny Fischer, Curtis Stewart, Isaac Darche
The Stone 8, 10 pm \$10
- ★Claudio Roditi Quartet
Rose Auditorium 7, 9:30 pm \$30
- ★Modiano Quartet: Yael Acher, Orrin Evans, Corcoran Holt, Dion Parson
The Kitano 8, 10 pm
- ★Ehud Asherie solo; Dan Pratt Group with Alan Ferber, Jared Gold, Quincy Davis; Carlos Abadie Quintet with Joe Sucato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello
Smalls 7:30, 9 pm 12 am \$20
- ★Patrick Cornelius Trio with Kendrick Scott
Bar Next Door 8:30, 10:30 pm \$12
- ★Dick Meldonian
Hawaiian Tropic Zone 9 pm
- ★Edward Perez; Huevito Lobaton
Tutuma Social Club 7, 9 pm
- ★Charles Sibirsky Group
Puppet's Jazz Bar 9 pm \$10
- ★Nick Hempton Band
Tea Lounge 9, 10:30 pm
- ★Marc McDonald Quartet with Karl Spicer, Gene Lewin; Pascal Niggenkemper Group
Miles Café 7:30, 9:30 pm \$10
- ★Michika Fukumori Trio
Cleopatra's Needle 7 pm
- ★Burt Eckoff
5C Café 8 pm
- ★Sarah Hayes Quartet with Joe Colianni
Rue 57 8 pm
- ★David Shenton/Erin Shields
Ra Café 9 pm
- ★Hollis Headrick, Evan Mazunik and the Brooklyn Soundpainters
Inkwell Café 8 pm
- ★Aki Ishiguro Trio with Sean Wayland, Nick Anderson
Solo Kitchen Bar 9 pm
- ★Asako Takasaki
Shrine 7 pm
- ★Jeff Lorber Fusion with Jimmy Haslip, Eric Marienthal
Indium 8, 10 pm \$25
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$30
- ★Maria Schneider Orchestra
Birdland 8:30, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30 pm \$30
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Dizzy's Club 11 pm \$10

- ★Mauricio de Souza Trio; David White Quintet
The Garage 6, 10:30 pm
- ★Adriano Santos Quartet
MoMA Sculpture Garden 5:30, 7 pm
- ★o.blaat; Mary Halvorson
Whitney Museum 1, 4 pm
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Citigroup Center Plaza 12:30 pm
- ★Bryant Park 12:30 pm
- ★Jon Weber

Friday, July 23

- ★Geri Allen
Indium 8, 10 pm \$25
- ★Henry Grimes Trio with Andrew Lamb, Newman Taylor Baker
The Stone 8, 10 pm \$10
- ★Denman Maroney/Emmanuel Cremer
I-Beam 8 pm \$10
- ★Jazzmobile: Ray Mantilla New Space Station with Edy Martinez, Cucho Martinez, Willie Williams, Enrique Fernandez, Bill Elder
Jackie Robinson Park 7 pm
- ★Mike LeDonne Trio with Buster Williams, Joe Farnsworth
The Kitano 8, 10 pm \$25
- ★Pedro Giraudo Jazz Orchestra
Jazz Gallery 9, 10:30 pm \$15
- ★Javon Jackson Quartet with George Cables, Santi Debrano, Louis Hayes
Smoke 8, 10, 11:30 pm \$30
- ★Jacob Melchoir Group; Scott Wendholt Group with Adam Kolker, Ugonna Okegwo, Victor Lewis; Anthony Wensey Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Wet Ink
Miller Theater 8 pm \$25
- ★Melvin Sparks Band
Lenox Lounge 9, 10:30 pm 12 am \$20
- ★Harry Allen/John Cohn Quartet
Piano Due 8 pm
- ★Ayako Shirasaki Trio; Bill Ware's Vibes Trio
Puppet's Jazz Bar 9, 10 pm \$10-12
- ★Adam Niewood Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Adam Larson Group; Oscar Penas Trio with Dimtry Isheriko, Francisco Mela
Miles Café 7:30, 9:30 pm \$10

- ★Chiemi Nakari Y Su Grupo Sabrosongo with Hensley Perez, Eddy Valentin, Emmanuel Bizeau, Chino Poun
Creole 7:30, 9:30 pm \$15
- ★Rudi Mwongozi Quartet
Cleopatra's Needle 8 pm
- ★Anne Phillips/Michael Shepley
The Triad 7 pm
- ★Marc Devine
Hawaiian Tropic Zone 9 pm
- ★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novasel, Billy Williams
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$35
- ★Maria Schneider Orchestra
Birdland 8:30, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Dizzy's Club 1 am \$20
- ★Joseph Perez Quartet
The Garage 6:15 pm
- ★o.blaat; Sylvie Courvoisier/Ikue Mori
Whitney Museum 2, 7 pm
- ★Jon Weber
Bryant Park 12:30 pm

Saturday, July 24

- ★Connie Crothers/Mike Bisio; Jeremy Carlstedt Trio with Brian Settles, Corcoran Holt
The Stone 8, 10 pm \$10
- ★American Composers Orchestra with Earl Howard, JD Parran
Miller Theater 8 pm \$25
- ★Warren Vaché Trio
Zorzi 8 pm
- ★Arturo O'Farrill Quartet; Bill Ware's Vibes Trio
Puppet's Jazz Bar 9, 10 pm \$10-12
- ★James Carney Trio with John Hébert, Tom Rainey
Cornelia Street Café 9, 10:30 pm \$10
- ★Paul Bollenback Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Cecilia Lopez; Katherine Young
Douglass Street Music Collective 8 pm \$10
- ★Robert Silverman
Lenox Lounge 9, 10:30 pm 12 am \$20
- ★Guillaume Laurent Quartet
Jules Bistro 8 pm
- ★Alex Collins Quartet
Cleopatra's Needle 8 pm
- ★Brad Linde
5C Café 8 pm

- ★Geri Allen
Indium 8, 10 pm \$25
- ★Elin
Indium 12 am \$20
- ★Mike LeDonne Trio with Buster Williams, Joe Farnsworth
The Kitano 8, 10 pm \$25
- ★Pedro Giraudo Jazz Orchestra
Jazz Gallery 9, 10:30 pm \$15
- ★Javon Jackson Quartet with George Cables, Santi Debrano, Louis Hayes
Smoke 8, 10, 11:30 pm \$30
- ★Ned Gould Trio with Jamale Davis, Charles Goolid; Scott Wendholt Group with Adam Kolker, Ugonna Okegwo, Victor Lewis; Jeremy Manasia Group
Smalls 7:30, 9:30 pm 1:30 am \$20
- ★Chiemi Nakari Y Su Grupo Sabrosongo with Hensley Perez, Eddy Valentin, Emmanuel Bizeau, Chino Poun
Creole 7:30, 9:30 pm \$15
- ★Marc Devine
Hawaiian Tropic Zone 9 pm
- ★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novasel, Billy Williams
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$35
- ★Maria Schneider Orchestra
Birdland 8:30, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Karolina Strassmayer/Drori Mondlak's KLARO! with Stefan Bauer
Dizzy's Club 1 am \$20
- ★Carolyn Leonhart Group with Wayne Escoffery
Saint Peter's 5 pm
- ★Sylvie Courvoisier, Mary Halvorson, Ikue Mori; Sylvie Courvoisier/Ikue Mori; Mary Halvorson
Whitney Museum 12:30, 2, 4 pm
- ★The Recessionals with Greg Englar, Jason Prover
Louis Armstrong House 1 pm
- ★Daniel Ori Quintet
Chelsea Art Museum 1 pm
- ★Evan Schwam Quartet; Eve Silber Trio; Barry Cooper Septet
The Garage 12, 6:15, 10:45 pm

Sunday, July 25

- ★Peter Apfelbaum/Marilyn Crispell; Warren Smith
The Stone 8, 10 pm \$10
- ★Michael Blake Quartet with Landon Knoblock, Michael Bates, Greg Ritchie
55Bar 9:30 pm
- ★Peter Leitch/Ugonna Okegwo
Walker's 8 pm
- ★Deidre Rodman
Brooklyn Lyceum 9, 10:30 pm \$10
- ★Sing We Owls!; Barbiana Complex with guests Daniel Carter, Herb Robertson
ABC No Rio 8 pm \$3
- ★Damian Peters/Matt Snow
The Blue Owl 8 pm \$5
- ★Gary Levy
5C Café 8 pm
- ★Geri Allen
Indium 8, 10 pm \$25
- ★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novasel, Billy Williams
Jazz Standard 7:30, 9:30 pm \$25
- ★Barry Harris Trio
Village Vanguard 9, 11 pm \$30
- ★Monty Alexander with Bobby Thomas, Obed Calvaire, Hassan Shakur, Karl Wright, Hoova Simpson
Dizzy's Club 7:30, 9:30 pm \$30
- ★Jacob Zimmerman, Joe Moffett, Randy Pingrey, Jesse Ward
Downtown Music Gallery 6 pm
- ★Vanderlei Pereira's Blindfold Test
Dana Discovery Center 2 pm
- ★Mordy Ferber
Blue Note 12:30, 2:30 pm
- ★Sylvie Courvoisier/Mary Halvorson; Ikue Mori; o.blaat
Whitney Museum 12:30, 2, 4 pm
- ★Iris Omig Quartet; David Coss and Trio; Ai Murakami and Friends
The Garage 12, 7, 11:30 pm
- ★Ben Holmes Lazarus Quartet with Brad Shepik, Dan Loomis, Gregg Mervine
City Winery 10 am \$10

Monday, July 26

- ★Les Paul Trio with guest John Scofield
Indium 8, 10 pm \$30
- ★Bucky Pizzarelli/Jay Leonhart Trio; Chris Flory Quartet with Lee Hudson, Chuck Riggs; Spencer Murphy
Smalls 7:30, 9 pm 12 am \$20
- ★Dominick Fainnacci Quintet with Dan Kaufman, Yasushi Nakamura, Carmen Intorre, Keita Ogawa
Dizzy's Club 7:30, 9:30 pm \$20
- ★Mingus Orchestra with Scott Robinson, Craig Handy, Ku-umba Frank Lacy, Kenny Rampton, David Gilmore, Michael Rabinowitz, Doug Yates, Boris Kozlov, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$25
- ★Dean Bowman, Jean Carla Rodea, Jason Kao Hwang; Raging Waters, Red Sands; Jen Shyu, Satoshi Haga, Chris Dingman, Mat Maneri; Mark Taylor's Secret Identity with Michael Attias, Chris Dingman, Keith Witty, Tomas Fujiwara; Tim Kuhl's Doomsayers with Ben Gerstein, Jonathan Goldberger, James Ilgenfritz
The Local 269 7 pm \$10
- ★Jeff Newell's New-Trad Octet
Bargemusic 8 pm \$20
- ★Anita Brown Jazz Orchestra
Tea Lounge 9, 10:30 pm
- ★Guillaume Laurent Quartet
Barnes and Noble 66th Street 7 pm
- ★Jazzmobile: Ghanniyaa Greene
Good Shepherd's Plaza 7 pm
- ★Marianne Sollivan Trio
Bar Next Door 8:30, 10:30 pm \$12
- ★Steve Blanco Trio
LIC Bar 9 pm
- ★Sarah Charles
Zinc Bar 7 pm \$7
- ★Pet Bottle Ningen; Danny Sher; Ian Rapien's Spectral Awakenings
Spike Hill 7:30 pm
- ★Russ Spiegel Group
Vox Pop 8 pm
- ★Howard Williams Jazz Orchestra; Kyoko Oyobe Trio
The Garage 7, 10:30 pm
- ★Jazzmobile Vocal Competition
Uptown Grand 6 pm
- ★Armen Donelian
Bryant Park 12:30 pm

Tuesday, July 27

- ★Jazz in July - The Song Is You: Sandy Stewart, Jon Faddis, Joe Lovano, Jon Gordon, Bill Charlap, Renee Rosnes, Peter Washington, Kenny Washington
92nd Street Y 8 pm \$65
- ★Charlie Haden Quartet West Comes East with Ravi Coltrane, Alan Broadbent, Rodney Green
Birdland 8:30, 11 pm \$30
- ★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis
Dizzy's Club 7:30, 9:30 pm \$30
- ★Chihiro Yamanaka with Vicente Archer, Pete Van Nostrand
Dizzy's Club 11 pm \$10
- ★Eric Reed Trio with Barak Mori, Willie Jones III
Village Vanguard 9, 11 pm \$30
- ★Earl Klugh
Blue Note 8, 10:30 pm \$35
- ★Kendrick Scott Oracle with Aaron Parks, Lage Lund
Jazz Standard 7:30, 9:30 pm \$20
- ★Terese Genecco Little Big Band with guest Karen Mason
Indium 8, 10 pm \$20
- ★40twenty: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio
I-Beam 8:30, 10 pm \$10
- ★Flutterbox: Janine Nichols/Neill C. Furio; Lisle Ellis' Four Stories Tall with Brian Groder, Kirk Knuffke, Angelica Sanchez
The Stone 8, 10 pm \$10
- ★Claudia Hayden Group
Miles Café 7:30, 9:30 pm \$15
- ★Chris Dingman with Fabian Almazan, Loren Stillman; Julie Spencer/Gemot Blume
NYC Baha'i Center 8, 9:30 pm \$15
- ★Mike Kam Quartet with Jeb Patton, David Wong, Peter Van Nostrand; Charenee Wade; Alex Stern Quartet with Matt Brown, Marc Devine, Kelly Friesen, Keith Balla
Smalls 7:30, 10 pm 12:30 am \$20
- ★This Sporting Life: Jacob Wick, Josh Sinton, Myk Freedman, Owen Stewart-Robertson, Aram Shelton, Keefe Jackson, Anton Hatwich, Marc Riordan
Douglass Street Music Collective 8 pm \$10
- ★Jazzmobile: Harlem Renaissance Orchestra
Stuyvesant Cove Park 7 pm
- ★Andy Statman
The Ganties 7 pm
- ★Rodrigo Bonelli Group; Stephan Kammerer Quartet with John Chin, Jochen Rueckert
The Stone 8, 10 pm \$10
- ★Jack Wilkins/Harvie S
Bella Luna 8 pm
- ★David White Jazz Orchestra; Rick Stone Trio
The Garage 7, 10:30 pm
- ★Armen Donelian
Bryant Park 12:30 pm



SEPT 4-5 2010

TANGLEWOOD JAZZ FESTIVAL

SEPT 4 SATURDAY 2PM
Radio Deluxe with **John Pizzarelli** and **Jessica Molaskey** with special guests from the worlds of jazz, Broadway, and cabaret



John Pizzarelli



Jessica Molaskey

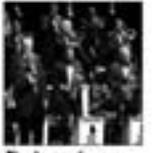
SEPT 5 SUNDAY 2PM
Eddie Daniels-Bob James Quartet
 "Broadway Boogie"
The Legendary Count Basie Orchestra™



Eddie Daniels



Bob James



The Legendary Count Basie Orchestra

SEPT 4 SATURDAY 8PM
Laurence Hobgood Trio
Kurt Elling



Laurence Hobgood



Kurt Elling

SEPT 5 SUNDAY 8PM
Julian Lage Group
The Donal Fox Quartet:
Piazzolla to Bach Project
 with special guest **Maya Beiser**



Julian Lage



Donal Fox



Maya Beiser



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Friday, August 6
 8:00 PM **Mulgrew Miller Trio**



Saturday, August 7
 One ticket for admission to all Saturday Events

- 2:00 PM** Roswell Rudd's Trombone Tribe
- 3:15 PM** Clarice Assad
- 5:00 PM** Spoken Hand Percussion Orchestra
- 8:00 PM** World Vibraphone Summit: Stefon Harris Blackout & Bobby Hutcherson Quartet



Sunday, August 8
 One ticket for admission to all Sunday Events

- 1:00 PM** Brad Shepik's Human Activity Suite
- 2:15 PM** Elio Villafranca Quintet featuring Pat Martino
- 3:30 PM** Chuchito Valdes Big Band: The Music of Bebo Valdes
- 6:00 PM** Chick Corea's Freedom Band: Kenny Garrett, Christian McBride, Roy Haynes



Just for Jazz: **Great Performances®** will grill chicken, ribs, burgers and hot dogs on the picnic lawns.

Added Attractions!
 Sat., July 31, 8:00 PM – **Dr. John**
 Fri., Sept. 24, 8:00 PM – **Bill Frisell Trio**

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Wednesday, July 28

- Jazz in July - Postcard from Brazil: Maucha Adnet, Phil Woods, Erik Friedlander, Bill Charlap, Renee Rosnes, Reg Schwager, David Finck, Duduka Da Fonseca 92nd Street Y 8 pm \$65
- ★Ralph Peterson Fo'tet with Sam Newsome, Beldon Bullock, Bryan Bullock Iridium 8, 10 pm \$25
- Juan-Carlos Formell's Johnny's Dream Club with Pedro Giraud, Elio Villafranca, Lewis Kahn, Jorge Leyva Jazz Standard 7:30, 9:30 pm \$20
- ★Jay Clayton; Mark Hellas Trio The Stone 8, 10 pm \$10
- Jazzmobile: Houston Person Grant's Tomb 7 pm
- Pete McCann Quartet Brooklyn Lyceum 8, 9:30 pm \$10
- Ed Cherry/Jared Gold Trio Tutuma Social Club 7:30, 9:30 pm
- Greg Murphy solo; Mimi Jones with Miki Hayama, Sean Harkness, Chris Eddleton; Ryo Sasaki Quartet Smalls 7:30, 9 pm 12 am \$20
- Marc Devine Trio with Paul Sikive, Fukushima Tainaka The Kitano 8, 10 pm
- Amy Cervini Quartet with Michael Cabe, Dan Loomis 55Bar 7 pm
- Jake Saslow Group with Logan Richardson, Aidan Carroll, Colin Stranahan Fat Cat 9 pm \$3
- Tine Bruhn Group; Mamiko Taira/Toru Dodo Miles Café 7:30, 9:30 pm \$10
- Charlie Haden Quartet West Comes East with Ravi Coltrane, Alan Broadbent, Rodney Green Birdland 8:30, 11 pm \$30
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis Dizzy's Club 7:30, 9:30 pm \$30
- Chihiro Yamanaka with Vicente Archer, Pete Van Nostrand Dizzy's Club 11 pm \$10
- Eric Reed Trio with Barak Mori, Willie Jones III Village Vanguard 9, 11 pm \$30
- Earl Klugh Blue Note 8, 10:30 pm \$35
- 40twenty: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio I-Beam 8:30, 10 pm \$10
- Michael O'Brien Trio; Mamiko Watanabe Trio The Garage 6, 10:30 pm
- Scott Albertson Quintet with Daryl Kojak, Cameron Brown, Anthony Pinciotti, Arthur Lipner Saint Peter's 1 pm \$7
- Mary Halvorson; Ikue Mori Whitney Museum 1, 4 pm
- Armen Donelian Bryant Park 12:30 pm

Thursday, July 29

- ★Jazz in July - Ballads & Blues: Freddy Cole, Houston Person, Jeremy Pelt, Bill Charlap, Mike LeDonne, Paul Bollenback, Peter Washington, Kenny Washington 92nd Street Y 8 pm \$65
- ★Larry Coryell Power Trio with Victor Bailey, Jeff "Tain" Watts Iridium 8, 10 pm \$25
- ★Joanne Brackeen Quartet with Ugonna Okegwo, Johnathan Blake Jazz Standard 7:30, 9:30 pm \$25
- Gato Barbieri BB King's 8 pm \$40
- Terry Waldo solo; Warren Vaché Group with Tardo Hammer, Neal Miner, Jimmy Wormworth; Alex Hoffman Smalls 7:30, 9 pm 12 am \$20
- ★Stephen Gauci; Heavy Metal: Bob Stewart/Ray Anderson The Stone 8, 10 pm \$10
- New York Samba-Jazz Quartet Rose Auditorium 7, 9:30 pm \$30
- Noah Preminger Group with Dan Voss, Dan Tepfer, Aidan Carroll, Diego Voglino Tea Lounge 9, 10:30 pm
- Jerry Weldon Quartet with Joe Cohn Rue 57 8 pm
- Kelley Suttentfield Quintet with Michael Cabe, Tony Romano, Matt Aronoff, Brian Adler The Kitano 8, 10 pm
- ★Ras Moshe, Amanda Monaco, Shayna Dulberger 5C Café 8 pm
- Hendrik Meurkens Trio Bar Next Door 8:30, 10:30 pm \$12
- Nora McCarthy Quartet; Brad Shepik Group Miles Café 7:30, 9:30 pm \$10
- Glenn Zaleski Quintet Puppets Jazz Bar 9 pm \$6
- Fumi Tomita Ra Café 9 pm
- Mauricio de Souza Quartet Hawaiian Tropic Zone 9 pm
- Katsuko Tanaka Trio Cleopatra's Needle 7 pm
- Ian Rapien Trio with Craig Akin, Ross Pederson Solo Kitchen Bar 9 pm
- Charlie Haden Quartet West Comes East with Ravi Coltrane, Alan Broadbent, Rodney Green Birdland 8:30, 11 pm \$30
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis Dizzy's Club 7:30, 9:30 pm \$30
- Chihiro Yamanaka with Vicente Archer, Pete Van Nostrand Dizzy's Club 11 pm \$10
- Eric Reed Trio with Barak Mori, Willie Jones III Village Vanguard 9, 11 pm \$30
- Earl Klugh Blue Note 8, 10:30 pm \$35
- 40twenty: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio I-Beam 8:30, 10 pm \$10
- Harlem Speaks: Michael Cuscuna Jazz Museum in Harlem 6:30 pm
- Jennifer Sanon; Stan Killian Group with Benito Gonzalez, Corcoran Holt, Darrell Green The Garage 6, 10:30 pm
- Sylvie Courvoisier; Mary Halvorson/Ikue Mori Whitney Museum 1, 4 pm
- Chris Dingman's Waking Dreams Citigroup Center Plaza 12:30 pm
- Armen Donelian Bryant Park 12:30 pm

Friday, July 30

- ★John Zorn Improv Night with Karl Berger, Scott Robinson, Sylvie Courvoisier, Ikue Mori, Greg Cohen and guests The Stone 8, 10 pm \$20
- ★Ted Nash Quartet with Frank Kimbrough, Ray Drummond, Willie Jones III The Kitano 8, 10 pm \$25
- Myron Walden's Momentum with Darren Barrett, Yasushi Nakamura, John Davis Smoke 8, 10, 11:30 pm \$30
- ★Eric McPherson Group with Abraham Burton, Dwayne Burno, David Bryant; Lawrence Leathers Smalls 9:30 pm 12:30 am \$20
- Chembo Corniel with Justin Flynn, Aruan Ortiz, Carlo DeRosa, Vince Cherico Creole 7, 10 pm \$15
- Devin Gray Trio with Ellery Eskelin, John Hébert Tea Lounge 9, 10:30 pm
- Gene Ess Group with James Weideman, Harvie S Miles Café 8 pm \$10
- Ziv Ravitz' Minsarah with Florian Weber, Jeff Denson Jazz Gallery 9, 10:30 pm \$15
- Jacam Manricks Group with Joe Martin, Obed Calvaire Comelia Street Café 9, 10:30 pm \$10
- Gilad Hekselman Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Paulette Dozier Lenox Lounge 9, 10:30 pm 12 am \$20
- Sarah Hayes with Harry Allen Piano Due 8 pm
- Adam Kromwell Hawaiian Tropic Zone 9 pm
- Antoine Drye Quartet Cleopatra's Needle 8 pm
- ★Larry Coryell Power Trio with Victor Bailey, Jeff "Tain" Watts Iridium 8, 10 pm \$25
- ★Joanne Brackeen Quartet with Ugonna Okegwo, Johnathan Blake Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Charlie Haden Quartet West Comes East with Ravi Coltrane, Alan Broadbent, Rodney Green Birdland 8:30, 11 pm \$30
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Chihiro Yamanaka with Vicente Archer, Pete Van Nostrand Dizzy's Club 1 am \$10
- Eric Reed Trio with Barak Mori, Willie Jones III Village Vanguard 9, 11 pm \$35
- Earl Klugh Blue Note 8, 10:30 pm \$35

- 40twenty: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio I-Beam 8:30, 10 pm \$10
- Michika Fukumori Trio; Tim Price/Ryan Anselmi's Tenor Maddness The Garage 6:15, 10:45 pm
- Ikue Mori; Ikue Mori, Zeena Parkins and guest Whitney Museum 2, 7 pm
- Armen Donelian Bryant Park 12:30 pm

Saturday, July 31

- Carsten Radtke solo and Crime Scene with Blaise Siwula, Bob Meyer; C's POOL: Motoko Shimizu, Jeffrey Lependorf, Blaise Siwula, David Sherr, Rich Gross, Carsten Radtke, Kevin James, James Ilgenfritz, David Freeman, Bob Meyer The Stone 8, 10 pm \$10
- EJ Strickland with Charenee Wade, Pauline Jean, Marcus Strickland, Jaleel Shaw, Tom Guama, Ben Williams Jazz Gallery 9, 10:30 pm \$15
- ★Kris Davis, John Hébert, Tom Rainey; Ingrid Laubrock, Kris Davis, Tyshawn Sorey Comelia Street Café 9, 10:30 pm \$10
- Bill Saxton Quartet Lenox Lounge 9, 10:30 pm 12 am \$20
- Harry Allen Trio Zorzi 8 pm
- Ras Moshe, Joel Freedman, Ken Filiano, Roy Campbell; Giuseppe Logan Group with Matt Lavelle; William Hooker Brecht Forum 7 pm \$10
- Marshall Gilkes Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Salo; Alex Hamlin, Ed Rosenberg, Josh Rutner, Red Wierenga, Andrew Smiley, Ben Gallina, Alex Wyatt and guests Jared Schonig, Brady Miller, Dave Crowell Tea Lounge 9, 10:30 pm
- Waldron Mahdi Ricks Quartet Cleopatra's Needle 8 pm
- Adam Larson Hawaiian Tropic Zone 9 pm
- Ted Nash Quartet with Frank Kimbrough, Ray Drummond, Willie Jones III The Kitano 8, 10 pm \$25
- Myron Walden's Momentum with Darren Barrett, Yasushi Nakamura, John Davis Smoke 8, 10, 11:30 pm \$30
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Eric McPherson Group with Abraham Burton, Dwayne Burno, David Bryant; Stacy Dillard Trio with Diallo House, Ismaily Laval Smalls 7:30, 9:30 pm 1:30 am \$20
- Chembo Corniel with Justin Flynn, Aruan Ortiz, Carlo DeRosa, Vince Cherico Creole 7, 10 pm \$15
- ★Larry Coryell Power Trio with Victor Bailey, Jeff "Tain" Watts Iridium 8, 10 pm \$20
- Eyal Viner Big Band with Yaala Ballin, Andrew Gould, Pablo Castano, Yaron Elyashiv, Lucas Pino, Jonah Parzen-Johnson, Cameron Johnson, Takuya Kuroda, Matt Musselman, Kevin Cerovich, Yonatan Riklis, Alexi David, Yonatan Rosen Iridium 12 am \$20
- ★Joanne Brackeen Quartet with Ugonna Okegwo, Johnathan Blake Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Charlie Haden Quartet West Comes East with Ravi Coltrane, Alan Broadbent, Rodney Green Birdland 8:30, 11 pm \$30
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Chihiro Yamanaka with Vicente Archer, Pete Van Nostrand Dizzy's Club 1 am \$10
- Eric Reed Trio with Barak Mori, Willie Jones III Village Vanguard 9, 11 pm \$30
- Earl Klugh Blue Note 8, 10:30 pm \$35
- Kenichi Doami Blue Note 12:30 am \$10
- 40twenty: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio I-Beam 8:30, 10 pm \$10
- Ralph Hamperian Tuba D'Amore Puppets Jazz Bar 6 pm \$6
- Austin Walker; Oscar Perez The Garage 6:15, 10:45 pm
- Ikue Mori; Sylvie Courvoisier, Mary Halvorson and guests Whitney Museum 1, 4 pm

REGULAR ENGAGEMENTS

MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Carter-Davis Ensemble Judi's 8 pm
- Sedicr Choukroun and The Brasilieros Chez Lola 7:30 pm
- Steve Coleman Presents Jazz Gallery 9 pm \$15
- Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- Eddy Davis New Orleans Jazz Band The Carlyle 8:45 pm \$75-100
- Jesse Elder Destino's 7:30 pm (ALSO TUE, THU, FRI)
- John Farnsworth Jam Smoke 8, 9:30 pm \$8
- Ray Gallon Trio Café du Soleil 8:30 pm
- Mike Gamble Trio Bar 4 7, 9 pm \$5
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Enrico Granafel solo Arte Restaurant 7 pm
- Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$5
- JFA Jazz Jam Local 802 7 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm
- John McNeil Jam Session Puppets Jazz Bar 9 pm
- Iris Orniq Jam Session The Kitano 8:30 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- John Proulx Feinstein's 10 pm (ALSO TUE, WED, SUN)
- Stan Rubin All-Stars Charley O's 8:30 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm
- Justin Wert Jam Vox Pop 10 pm

TUESDAYS

- Evolution Series Creole 9 pm
- Sedicr Choukroun Seppi's 8:30 pm
- Marc Devine Jam Session Tagine 8:30 pm (ALSO WED)
- Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$12
- George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Joey Morant Lenox Lounge 8 pm
- Iris Orniq Quartet Crooked Knife 7 pm
- Gregory Porter St. Nick's Pub 11 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm
- Dred Scott Trio Rockwood Music Hall 12 am
- Slavic Soul Party Barbès 9 pm \$10

WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Frank Lacy St. Nick's Pub 10 pm
- Rick Bogart Trio Seppi's 8:30 pm (ALSO THUR-SAT)
- Sedicr Choukroun and the Eccentrics Chez Oskar 7 pm
- Eddy Davis Dixieland The National Underground 9 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Rick Gemanson Ruth's Chris Steakhouse 6 pm (ALSO THU-SAT)
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Joonsam Lee Jam Cleopatra's Needle 11:30 pm
- Patience Higgins Sugar Hill Quartet Minton's 9 pm \$5
- Lauren Hooker Onieal's Grand Street 8 pm
- Jazz Jam Session Sucre Café 7:30 pm
- Shan Kenner Trio Jam Tamboril 8 pm
- Jonathan Kreisberg Trio Bar Next Door 8 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Nat Lucas Organ Trio Lenox Lounge 8 pm
- Jeremy Manasia Solo Roth's Westside Steakhouse 6 pm
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Arturo O'Farrill solo Puppets Jazz Bar 7 pm \$10
- David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$10
- Stan Rubin Big Band Swing 46 8:30 pm
- Bobby Sanabria Big Band FB Lounge 7:30, 9:30 pm \$10
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum 12 pm

THURSDAYS

- Eric Alexander and Joe Farnsworth Ibiza 8, 10 pm \$10
- Jason Campbell Trio Perk's 8 pm
- Sedicr Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Dean and the Jazz Masters Minton's 9 pm \$5
- Avram Fefer Trio Caffè Pepe Rosso 8:30 pm
- Aki Ishiguro Jam Session Solo Kitchen Bar 9 pm
- Gianluca Renzi Trio Zorzi 8:30, 10 pm
- Smoke Big Band Smoke 8, 10, 11:30 pm \$9
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- Gabriel Alegria Sextet Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
- Steve Blanco Trio Domaine Wine Bar 9 pm (ALSO SAT)
- Deep Pedestrian Sintir 8 pm
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Albert Rivera Organ Trio B Smith's 8 pm
- Bill Saxton and Friends Bill's Place 10 pm 12 am \$15
- Donald Smith St. Nick's Pub 10 pm
- Chris Ward Trio Vox Pop 5 pm

SATURDAYS

- Calley Bliss Spike Hill 3 pm
- Tyler Blanton Trio Papillon 12:30 pm (ALSO SUN)
- Calley Bliss Spike Hill 3 pm
- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Ted Hefko Quartet Antique Garage 12:30 pm
- Jazz-A-Ma-Tazz Theatres at 45 Bleecker 11 am
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Misha Piatogorsky Trio Smoke 12 pm
- Wayne Roberts Duo City Crab 12 pm (ALSO SUN)
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm
- Ryoichi Zakota Buona Sera 7 pm

SUNDAYS

- Rick Bogart Trio Seppi's 3 pm
- Toru Dodo Jam Cleopatra's Needle 8 pm
- Ear Regulars with Jon-Erik Kelloso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Dreads/Sedicr Choukroun Parlor Entertainment 4 pm
- Champion Fulton Swing 46 12 pm
- George Gee & The Make-Believe Ballroom Orchestra Swing 46 12:30 pm
- Satoshi Inoue Duo Roth's Steakhouse 6 pm
- Bob Kindred Grouo Café Loup 12:30 pm
- Lapis Luna Trio Bocca 7 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance/Hide Tanaka Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Chico O'Farrill's AfroCuban Jazz Big Band Birdland 9, 11 pm \$25
- Zack O'Farrill Quartet Puppets Jazz Bar 12 pm \$6
- Renaud Penant Trio Smoke 12 pm
- TC III St. Nick's Pub 10:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Chris Washburne's SYOTOS Band Smoke 8, 10, 11:30 pm \$8
- Brian Woodruff Jam Blackbird's 9 pm
- Nioka Workman, Kali Z, Sonya Robinson, Hui Cox Theaterlab 7 pm

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Subway: 6 to 96th Street **92y.org**
- **ABC No Rio** 156 Rivington Street (212-254-3697)
Subway: J.M.Z to Delancey Street **abcnorio.org**
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street- Lincoln Center **lincolncenter.org**
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E, V to 53rd Street **folkartmuseum.org**
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F, V to Second Avenue
- **Arte Restaurant** 20 E. 9th Street (212-473-0077)
Subway: 6 to Astor Place; N, R, W to Eighth Street
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street **arthurstavernnyc.com**
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, V to W. 4th Street
- **Austrian Cultural Forum** 11 East 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street **acfn.org**
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square **bbkingblues.com**
- **The Backroom** 485 Dean Street at Sixth Avenue, Brooklyn
Subway: 1, 2 to Bergen Street (718-622-7035) **mymusic.com/freddyonthewayout**
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue **bar4.net**
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F, V to W. 4th Street **lalanternacaffe.com**
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue **barbesbrooklyn.com**
- **Bargemusic** Fulton Ferry Landing (718-624-4061)
Subway: F to York Street, A, C to High Street **bargemusic.org**
- **Barnes and Noble** 66th Street and Broadway
Subway: 1 to 66th Street
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, F, V to 42nd Street **birdlandjazz.com**
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R, V to Steinway Street **blackbirdsbar.com**
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F, V to W. 4th Street **bluenotejazz.com**
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505)
Subway: 6 to Bleecker Street **bowerypoetry.com**
- **Bowery Wine Company** 13 East 1st Street (212-614-0800)
Subway: F, V to Second Avenue **bowerywineco.com**
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street **brechtforum.org**
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street **brooklynlyceum.com**
- **Brooklyn Waterfront Artists Coalition** 499 Van Brunt Street (718-596-2507) Subway: F to Smith - 9 Streets **bwac.org**
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street **thecarlyle.com**
- **Café du Soleil** 2723 Broadway at 104 Streets (212-316-5000) Subway: 1 to 103rd Street
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Caffe Pepe Rosso** 127 Avenue C at 8th Street (212-529-7747) Subway: 6 to Astor Place
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street **casavillennyc.com**
- **Castle Clinton** Subway: 4, 5 to Bowling Green
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chelsea Art Museum** 160 11th Avenue (212-255-0719) Subway: C, E to 23rd Street **chelseaartmuseum.org**
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues **bistolola.com**
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue **chezoskar.com**
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue
Subway: 6 to 51st Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street **citywinery.com**
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street **cleopatrasneedlennyc.com**
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street **clubastreak.com**
- **CoCo** 66 Greenpoint Avenue Subway: L to Greenpoint Avenue
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F, V to W. 4th Street **corneliastreetcafe.com**
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street **creolenyc.com**
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street **thecrookedknife.com**
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street
Subway: 1 to 66th Street
- **Dana Discovery Center** 110th Street and Fifth Avenue
Subway: 2 to 110th Street
- **Death By Audio** 49 S. 2nd St btwn Wythe and Kent
Subway: L to Bedford **mymusic.com/deathbyaudioshows**
- **Destino** 891 First Avenue at 50th Street (212-751-0700)
Subway: 6 to 50th Street **destinonyc.com**
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Domaine Wine Bar** 50-04 Vernon Boulevard
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street **mymusic.com/295douglass**
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway **downtownmusicgallery.com**
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street
- **FB Lounge** 172 E 106th Street (212-348-3929)
Subway: 6 to 103rd Street **fondaboricua.com**
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square **fatcatmusic.org**
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 6 to 77th Street **feinsteinsattheregency.com**
- **Fetch** 1649 Third Avenue between 92nd and 93rd Streets (212-289-2700) Subway: 6 to 96th Street
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street **flushingtowhall.org**
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Gantry Plaza State Park** 49th Avenue and Center Boulevard
Subway: 7 to Vernon-Jackson Boulevard **liveatthegantries**
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street **garagerest.com**
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue **goodbye-blue-monday.com**
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street **gospeluptown.com**
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)
Subway: A,C,E,F,V to W. 4th Street
- **Hawaiian Tropic Zone** 729 Seventh Avenue (212-626-7312) Subway: C to 50th Street **hawaiiantropiczone.com**
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street **highlineballroom.com**
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue **ibeambrooklyn.com**
- **Ibiza Lounge** 220 W. 242nd Street, Bronx (646-256-9968) Subway: 1 to 242 Street **ibizany.com**
- **Il Campanello Restaurant** 136 West 31st Street (212-695-6111)
Subway: A, C, E to 34th Street
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling
Subway: 5 to Sterling Street **igarts.org**
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street **iridiumjazzclub.com**
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street **issueprojectroom.org**
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street **jalopy.biz**
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street **ilbrew.com/Jazz966.htm**
- **Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street **jazzgallery.org**
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street **jazzmuseuminharlem.org**
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street **jazzstandard.net**
- **Jazzmobile**: Bay Street Lighthouse: Staten Island; City Hall Plaza: Park Row and Broadway; Good Shepherd's Plaza: Roosevelt Island; Grant's Tomb - 122nd Street and Riverside Drive; The Great Hill: W. 83rd Street and Central Park; Jackie Robinson Park: between Edgecomb and Bradhurst Avenues; Morningside Park: 110th Street and Manhattan Avenue; St. Nicholas Park: 135th Street and St. Nicholas Avenue; Stuyvesant Cove Park; 23rd Street and the East River **jazzmobile.org**
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place **joespub.com**
- **Judi's** 2308 Adam C. Powell Jr. Boulevard (212-690-0353)
Subway: 2, 3, B, C train to 135th Street
- **Jules Bistro** 60 St Marks Place (212-477-5560)
Subway: 6 to Astor Place **julesbistro.com**
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central **kitano.com**
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue **eurotripbrooklyn.com/info.html**
- **LIC Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F, V to W. 4th Street **lepoissonrouge.com**
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street **lenoxlounge.com**
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F, V to Second Avenue **rucma.org**
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street **jazzfoundation.org**
- **Louis Armstrong House** 34-56 107th Street, Queens (718-478-8274) Subway: 7 to 11th Street **satchmo.net**
- **MoMA Sculpture Garden** 11 West 53rd Street (212-708-9400)
Subway: E, V train to Fifth Avenue/53rd Street **moma.org**
- **Madison Square Park** Fifth Avenue and 23rd Street
Subway: R, W to 23rd Street
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street **metropolitanroom.com**
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E, V to 53rd Street **milescafe.com**
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799)
Subway: 1 to 116th Street-Columbia University **millertheater.com**
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square **bahainyc.org**
- **The National Underground** 159 E. Houston (212-475-0611)
Subway: F, V to Second Avenue
- **New Leaf Café** 1 Margaret Corbin Drive [inside Ft. Tryon Park], Inwood (212-568-5323) **nyrp.org/newleaf**
- **New School** 55 West 13th Street, 5th floor (212-229-5488)
Subway: F, V to 14th Street **newschool.edu**
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **ninostuscany.com**
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street **northsquarejazz.com**
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)
Subway: F, V to Second Avenue **nublu.net**
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue **nuyorican.org**
- **Onieal's Grand Street** 174 Grand Street (212-941-9119)
Subway: 6 to Canal Street **onieals.com**
- **Papillion** 22 East 54th Street (212-754-9006)
Subway: E to Lexington Avenue/53rd Street **papillionbistro.com**
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street **parlorentertainment.com**
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)
Subway: G to Clinton-Washington **parlorjazz.com**
- **Piano Due** 151 West 51st Street (212-399-9400)
Subway: 1 to 50th Street **pianoduenyc.net**
- **Puppets Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)
Subway: F to 7th Avenue **puppetsjazz.com**
- **Ra Café** 3917 Queens Boulevard (718-784-2717) Subway: 7 to 33rd Street
- **Riverbank State Park** 679 Riverside Drive at 145th Street
Subway: A, C, 1 to 145th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue **rockwoodmusicall.com**
- **Roosevelt Island** Subway: F to Roosevelt Island
- **Rose Auditorium** at The Cooper Union 41 Cooper Square (800-746-3119) Subway: 6 to Astor Place; R to 8th Street
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street **liveatrose.com**
- **Roth's Westside Steakhouse** 93rd Street at Columbus Avenue
Subway: B to 96th Street
- **Rothmann's Steakhouse** 3 E 54th Street (212-319-5500) Subway: E, V to 53rd Street **chasrothmanns.com**
- **Royale** 506 5th Avenue (718-840-0089)
Subway: F to 4th Avenue **royalebrooklyn.com**
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street **rmanyc.org**
- **Rue 57** 60 West 57th Street (212-307-5656)
Subway: F to 57th Street **rue57.com**
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **saintpeters.org**
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779)
Subway: 4, 5, 6 to 42nd Street-Grand Central **scandinaviahouse.org**
- **Seppin's** 123 W. 56th Street (212-708-7444) Subway: F to 57th Street
- **Shoeman's** 375 West 125th Street (at Morningside) (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street **shrinennyc.com**
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue **sistasplace.org**
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street **smallsjazzclub.com**
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street **smokejazz.com**
- **Sofia's** 221 W. 46th Street Subway: B, D, F, V to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Spike Hill** 184 Bedford Avenue Subway: L to Bedford **spikehill.com**
- **The Stone** Avenue C and 2nd Street
Subway: F, V to Second Avenue **thestonenyc.com**
- **Sucre Café** 520 Dekalb Avenue (718-636-2000)
Subway: G to Bedford-Nostrand Avenues
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street **swing46.com**
- **Symphony Space** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street **symphonyspace.org**
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292)
Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Tamboril** 527 Myrtle Avenue (718-622-5130)
Subway: G to Classon Avenue
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street **tealoungeNY.com**
- **Theaterlab** 137 W 14th Street
Subway: 1, 2, 3, 4, 5, 6, A, C, E to 14th Street **virb.com/lap**
- **Theatres at 45 Bleecker** 45 Bleecker Street (212-260-8250) Subway: 6 to Bleecker Street
- **The Triad** 158 West 72nd Street, 2nd floor (212-787-7921)
Subway: B, C to 72nd Street **triadnyc.com**
- **Tribes Gallery** 285 E. 3rd Street (212-674-8262) Subway: F, V to Second Avenue **tribes.org**
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street **TutumaSocialClub.com**
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street **villagevanguard.com**
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Vox Pop** 1022 Cortelyou Road, Brooklyn
Subway: Q to Cortelyou/East 16th **voxpoppnet.net**
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria **Waltz-Astoria.com**
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **West Side Community Garden** 89th Street between Columbus and Amsterdam Avenue Subway: 1 to 86th Street
- **Whitney Museum** 1845 Madison Avenue at 75th Street (800-944-8639) Subway: 6 to 77th Street **whitney.org**
- **Yippie Café** 9 Bleeker Street between Elisabeth and Bowery
Subway: 6 to Bleecker Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue **zebuloncafeconcert.com**
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street **zincbar.com**
- **Zorzi** 1 E. 35th Street (212-213-9167)
Subway: 6 to 33rd Street **zorzi-nyc.it**

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(INTERVIEW CONTINUED FROM PAGE 6)

and it changed my life right then. I was already hooked from hearing his recordings but to see him live was huge. I got a chance to meet him and it was like a kid going in a candy store. He was fun, powerful, clear, he had the strength of a Mack Truck. He was a major influence on me at the outset.

AAJ-NY: You've played with many leaders. Which ones were the most important to you?

RR: The most influential person, bar none, was Eddie Harris, my first professional boss. He taught me a lot about music, business and integrity. The passion was always there, it was really something to be around him. He taught us how to prepare to record, about the myth of people saying how much they were getting for a record contract, how many people wanted a piece of the action, the costs of recording. He taught us to look out for each other as a family when traveling on the road. Musically he was off the charts. He taught me not to be afraid of music. He inspired me to write my bass method book.

I was with Dexter Gordon for four years, traveling eight months a year. I'm still reaping benefits of being part of that group with George Cables and Eddie Gladden.

I did three years with Jack DeJohnette. I had never played with anybody who had that kind of power and such diversified music. There was no piano when he played drums, so I had a lot of room to caress the harmony with the way I played. When he went to the piano, the group became like a chamber ensemble, so that was really special and demanded a lot from me.

I was with the Thad Jones & Mel Lewis band for the last two years before Thad moved to Europe. That was my entry to New York. I was with JJ Johnson for almost nine years. I've been with a lot of saxophone players, two wonderful recordings with Stan Getz, plus a trio CD with Joe Henderson and Al Foster. All of these people helped shape me in a lot of ways.

I played a lot in Art Farmer's quintet with Clifford Jordan. I recorded three or four times with Hank Jones. One particular album gave me a glimpse at what it might have been like in the '50s-60s in New York studios. I made a trio album with Hank and Dennis Mackrel and a string quartet with charts by Manny Albam. Hank almost sight-read the stuff, it was incredible.

AAJ-NY: What projects do you have in the works?

RR: We are planning to record another album with the trio and some guest artists in October. In 2008, I received a Guggenheim Fellowship for composition and I proposed an orchestral piece with a jazz group embedded in the orchestra. I'm knee-deep in that as we speak, trying to tread water as best I can; it's a monumental task but exciting. I've been delving into this kind of composition the last 10 to 12 years. ♦

For more information, visit rufusreid.com. Reid is at The Kitano Jul. 2nd-3rd. See Calendar.

Recommended Listening:

- Dexter Gordon - *Nights at the Keystone* (Blue Note, 1978-9)
- Harold Danko/Rufus Reid - *Mirth Song* (Sunnyside, 1982)
- Kirk Lightsey - *The Nights of Bradley's* (Sunnyside, 1985)
- TanaReid - *Yours and Mine* (Concord, 1990)
- Rufus Reid/Michael Moore - *Intimacy of the Bass* (Double-Time, 1999)
- Rufus Reid - *Live at the Kennedy Center* (Motéma Music, 2006)

(LABEL CONTINUED FROM PAGE 12)

project both in CD and LP formats." Unlike a lot of so-called boutique vinyl labels, NoBusiness actually puts a lot of care into its vinyl releases, with 180-gram wax and, in most cases, heavy-stock jackets.

One of the most lovingly-produced items in the NoBusiness catalogue is the recently-released boxed set of alto saxophonist Jemeel Moondoc's Ensemble Muntu, which features three CDs and a 115-page book, with essays by Moondoc, Ed Hazell and a detailed sessionography that reads like a history of the Loft Jazz scene in New York. "It was exciting from the start when we got to know Ed Hazell, a great musicologist and simply wonderful person. His deep knowledge of the subject and profound essays made this release exceptional. The graphic design work on the book and the whole package was a great challenge, a new thing we didn't have any experience with. It took us eight months to complete the box and the result was more than satisfactory." There is some discussion of future boxed sets of material by William Parker and Howard Riley and Hazell also has penned notes for the hot-off-the-presses document of Commitment, the early '80s quartet of Parker, clarinetist Will Connell, Jr., violinist Jason Kao Hwang and drummer Zen Matsuura.

In the pantheon of releases that NoBusiness has set for the future, one can look out for recordings by Scandinavian super-group Atomic; New York-based drummer Harris Eisenstadt; the power trio of reedman Oluyemi Thomas, drummer Michael Wimberley and late bassist Sirone; Lithuanian powerhouse saxophonist Liudas Mockunas and French bassist Joëlle Léandre. The release schedule and presence on the international scene will hopefully also give some much needed attention to the jazz scene in Vilnius, which boasts three regular jazz festivals (Vilnius Jazz Festival, Vilnius-Mama Jazz Festival and Birstono Jazz Festival). Apparently, there aren't jazz clubs in Vilnius per se, though there are jazz students at the Lithuanian Conservatory and certainly a dedicated audience for the music exists. Hopefully more material from the post-Ganelin leading lights of the Lithuanian scene will become available. However it pans out NoBusiness has clearly emerged as the current cultural ambassador for Lithuania. ♦

For more information, visit nobusinessrecords.com. Artists performing this month include Bisio at The Stone Jul. 10th, 15th, 18th and 24th and Puppet's Jul. 17th; Adam Caine at The Local 269 Jul. 5th; Ken Filiano at The Local 269 Jul. 5th, The Stone Jul. 13th and 21st with Dom Minasi, LIC Bar Jul. 14th with Evil Eye and Douglass Street Music Collective Jul. 15th; Charles Gayle and William Hooker at Roosevelt Island Jul. 10th; Lou Grassi at The Stone Jul. 13th and 18th and Vladimir Tarasov at The Stone Jul. 4th. See Calendar.

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IN MEMORIAM

by Andrey Henkin

DANNY BANKS - The bass clarinet heard on Miles Davis' *Miles Ahead* and *Porgy and Bess* belonged to Banks. A prolific big band player since the early '40s, Banks also played baritone sax and flute in a career that took him through the large ensembles of Benny Goodman to Charles Mingus. Banks died Jun. 5th at 87.

TONY CENNAMO - Though born and raised in Brooklyn, Tony Cennamo made a name for himself as a jazz DJ in Boston on W-BUR. He began his show in 1972 and it ran until 1997, affording Cennamo the opportunity to MC the Boston Globe Jazz Festival for years and teach at Emerson College. He died Jun. 9th at 76.

BILL DIXON - The original October Revolutionary in jazz, trumpeter Bill Dixon founded the Jazz Composers Guild of New York before relocating to Vermont, where he taught at Bennington College and established the school's Black Music Division. After retiring in 1995, Dixon began releasing albums more regularly and performing, including his last appearance at this year's Festival International de Musique Actuelle de Victoriaville. Dixon died Jun. 16th at 84.

AARON DODD - Perhaps more famous for his soul associations like Donny Hathaway or the Pharaohs, tubaist Aaron Dodd was firmly ensconced in the Chicago jazz scene as part of groups like the 8 Bold Souls and Phil Cohran's Artistic Heritage Ensemble. Often found playing on the streets of the Windy City, Dodd died Jun. 17th at 62.

WENDELL LOGAN - The Jazz Studies program at the Oberlin Conservatory of Music wouldn't exist without Wendell Logan. Between hearing jazz and blues in his native Georgia and Stravinsky as a student at Florida A&M, Logan decided on a career in composition, arriving in Ohio in 1973 to teach African-American music. Logan died Jun. 15th at 69.

ANDY MCCLOUD III - His early experience was singing doo-wop before picking up the bass in the early '60s. This led to visibility in the '70s Loft Jazz scene and gigs with Frank Foster, Pharoah Sanders and Elvin Jones, with whom he recorded eight albums. More recent associations were with Hilton Ruiz and Savion Glover before McCloud died May 24th at 61.

LARRY WARRILOW - Known affectionately as Jaco Pastorius' right-hand man, the guitarist was a legend of the South Florida music scene. He got his start, as did Jaco, in Peter Graves' Orchestra before going on to arranging for pop acts like the Bee Gees and Ziggy Marley. Warrilow was active in the tribute Jaco Pastorius Big Band before dying May 18th at 64.

BIRTHDAYS

July 1
†Earle Warren 1914-95
†Rashied Ali 1935-2009
Ndugu (Chancler) b.1952

July 2
†Jack Hylton 1892-1965
†Harlan Leonard 1905-83
Herbie Harper b.1920
†Billy Usseton 1926-94
†Charlie Kennedy 1927-2009
Richard Wyands b.1928
Ahmad Jamal b.1930
†William Fielder 1938-2009
Mike Abene b.1942

July 3
†Jerry Gray 1915-76
†Johnny Coles 1926-96
Ronnell Bright b.1930
Pete Fountain b.1930
†Ron Collier 1930-2003
John Klemmer b.1946

July 4
Aaron Sachs b.1923
Conrad Bauer b.1943
Butch Miles b.1944

July 5
†Ray Biondi 1905-81
†Bruce Turner 1922-93
Billy Jenkins b.1956

July 6
Parke Frankenfield b.1929
Betty Smith b.1929
Chris White b.1936

July 7
†Tiny Grimes 1916-89
†Frank Rehak 1926-87
Doc Severinsen b.1927
†Hank Mobley 1930-86
†Joe Zawinul 1932-2007
Sue Evans b.1951
Michael Henderson b.1951

July 8
†J Russel Robinson 1892-1963
†Bill Challis 1904-94
†Louis Jordan 1908-75
†Johnny Mince 1912-97
†Billy Eckstine 1914-93
†Ken Hanna 1921-82
Roy Babbington b.1940
Sakari Kukko b.1953

July 9
†Joe Darensbourg 1906-85
†June Richmond 1915-62
†Duke Burrell 1920-93
†Alex Welsh 1929-82
†Frank Wright 1935-90

July 10
†Noble Sissle 1889-1975
†Ivie Anderson 1905-49
†Cootie Williams 1910-85
†Milt Buckner 1915-77
†Dick Cary 1916-94
†Major Hölley 1924-90
Buddy Clark b.1929
†Arnie Lawrence 1938-2005
†Lee Morgan 1938-72
Brian Priestley b.1946

July 11
†Clyde Bernhardt 1905-86
Henry Lowther b.1941
Tomasz Stanko b.1942

July 12
†Will Bradley 1912-89
†Sam "The Man" Taylor 1916-90
†Rusty Dedrick 1918-2009
†Paul Gonsalves 1920-74
†Conte Condoli 1927-2001
†Big John Patton 1935-2002
†Jean-Francois Jenny-Clark 1944-98

July 13
†George Lewis 1900-68
Bengt-Arne Wallin b.1926
†Leroy Vinnegar 1928-99
†Albert Ayler 1936-70
†Earl Grubbs 1942-89

July 14
†Billy Kyle 1914-66
†Alan Dawson 1929-96
George Lewis (tb) b.1952

July 15
†Philly Joe Jones 1923-85
†Joe Harriott 1928-73
Henry Warner b.1940

July 16
†Ralph Escudero 1898-1970
†Teddy Buckner 1909-94
†Cal Tjader 1925-82

July 17
†George Barnes 1921-77
†Mary Osborne 1921-92
†Ray Copeland 1926-84
†Vince Guaraldi 1928-76
Joe Morello b.1933
Ben Riley b.1933
†Nick Brignola 1936-2002
Chico Freeman b.1949

July 18
†Charlie LaVere 1910-83
†Joe Comfort 1917-88
Don Bagley b.1927
†Carl Fontana 1928-2003
†Buschi Niebergall 1938-80s
†Dudu Pukwana 1938-90

July 19
†Buster Bailey 1902-67
†Cliff Jackson 1902-70
†Charlie Teagarden 1913-84
†Carmell Jones 1936-96
Bobby Bradford b.1934
Didier Levallet b.1944

July 20
†Bill Dillard 1911-95
†JE Berendt 1922-2000
†Ernie Wilkins 1922-99
Peter Ind b.1928
†Charles Tyler 1941-82

July 21
Helen Merrill b.1930
†Sonny Clark 1931-63
Plas Johnson b.1931

July 22
Paul Moer b.1916
†Lou McGarity 1917-71
†Al Haig 1924-82
†Bill Perkins 1924-2003
†Keter Betts 1928-2005
†Junior Cook 1934-92

July 23
†Emmett Berry 1915-93
†Johnny Hartman 1923-83
†Claude Luter 1923-2006
Bill Lee b.1928
†Richie Kamuca 1930-77
†Steve Lacy 1934-2004
Daoud-David Williams b.1943
Khan Jamal b.1946

July 24
†Joe Thomas 1909-84
Billy Taylor (p) b.1921
Ronnie Lang b.1927
Finn Savery b.1933
†Rudy Collins 1934-88
Mike Mainieri b.1938
Charles McPherson b.1939
Jon Faddis b.1953
Barry Romberg b.1959

July 25
†Darnell Howard 1895-1966
†Johnny Wiggs 1899-1977
†Johnny Hodges 1907-70
Jef Gilson b.1926
†Don Ellis 1934-78
Günter Lenz b.1938

July 26
†Gus Aiken 1902-1973
†Erskine Hawkins 1914-93
†Louie Bellson 1924-2009
Charli Persip b.1929

July 27
†Charlie Queener 1923-97
Charlie Shoemaker b.1937
Jean Toussaint b.1960

July 28
†Corky Corcoran 1924-79
Jim Galloway b.1936

July 29
†Don Redman 1900-64
†Charlie Christian 1916-42
†Joe Beck 1945-2008

July 30
†Hilton Jefferson 1903-68
†Roy Porter 1923-98
†Frank Smith 1927-74
†Vernell Fournier 1928-2000
James Spaulding b.1937
Hal Smith b.1953

July 31
†Hank Jones 1918-2010
†Ahmet Ertegun 1923-2006
†Bjarne Nerem 1923-91
Kenny Burrell b.1931
†Mike Wolff b.1952
Stanley Jordan b.1959



GÜNTER LENZ
July 25th, 1938

The Frankfurt-born bassist is best known for his association with another of that city's favorite sons, Albert Mangelsdorff, in whose groups he played from 1961-70. He went on to play with other important figures of the European avant garde like Joachim Kühn, Manfred Schoof and Barney Wilen as well as participating in Clarinet Contrast. He was a popular choice for visiting American artists, a big band fixture in Germany and a bass teacher at the Stuttgart Musikhochschule. He has released a pair of albums as a leader with his Springtime ensemble, including 2008's *Strict Minimum* (Jazzwerkstatt).
- Andrey Henkin

ON THIS DAY

by Andrey Henkin



& *The American Stars* 1956
Rolf Ericson (Dragon)
July 30th, 1956

That Swedish trumpeter Rolf Ericson would make an album with a number of notable American musicians is no surprise. Ericson spent time in the States in the late '40s, mid '50s and most of the '60s playing with many different ensembles. For this album, a live recording taken from a park concert in Värnamo, Sweden, he is joined by countryman Lars Gullin (baritone), Freddie Redd (pianist) Tommy Potter (bass), Joe Harris (drums) and vocalist Ernestine Anderson for a short program of jazz standards.



Mingus Plays Piano
Charles Mingus (Impulse)
July 30th, 1963

Bassist Charles Mingus first played piano on record for Miles Davis' *Blue Haze* (Prestige, 1953). He would return to the instrument occasionally but never as intensely as on this album, the only full-length session to feature him exclusively on the piano. He plays some standards - "I Can't Get Started", "Body And Soul", "Memories Of You" and "I'm Getting Sentimental Over You" - but otherwise premieres several tunes; none would remain in his songbook except for "Orange Was The Color Of Her Dress, Then Blue Silk".



Solaire
Siegfried Kessler (Futura)
July 30th, 1971

The death of German pianist Siegfried Kessler in 2007 at age 72 from a boating accident was an untimely end for one of that country's more underrated musicians. American listeners might know him from his several albums with saxophonist Archie Shepp from 1977 to 2005. But more fascinating are his several albums as a leader including this trio session with bassist Gus Nemeth and American drummer Stu Martin. Kessler wrote four of the five tracks here, a highwater mark in the annals of European avant garde jazz.



Even The Moon Is Dancing
Pierre Dørge (SteepleChase)
July 30th, 1985

The New Jungle Orchestra has been the primary musical vehicle for Danish guitarist Pierre Dørge since the early '80s and the multi-cultural band has released over 20 albums. This is the group's third featuring such players as Harry Beckett (trumpet), John Tchicai (tenor) and Johnny Dyani (bass). Except for the opening "The Mooche" by Duke Ellington, Dørge composed the rest of the six pieces, a mélange of disparate big band traditions such as Ellington, Tchicai's Cadentia Nova Danica and the Brotherhood of Breath.



Crunchin'
Wallace Roney (Muse)
July 30th, 1993

Trumpeter Wallace Roney put in time as a sideman during the '80s with such players as Kenny Barron and Tony Williams before debuting as a leader in 1987 and he's continued to balance both roles to this day. This is his sixth album, featuring what could be considered a multi-generational allstar cast: saxist Antonio Hart, bassist Ron Carter, drummer Kenny Washington and at-this-point future wife Geri Allen on piano. Though recorded in the '90s, this is an old-style hardbop session with music by Monk, Miles and Gillespie.

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Saturday, August 7, 2010

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Ahmad Jamal

Chick Corea Freedom Band with Kenny
Garrett, Christian McBride, Roy Haynes

Maria Schneider Orchestra

Jazz Mafia's Brass, Bows and Beats

Anat Cohen

Darcy James Argue's Secret Society with
special guest Bob Brookmeyer

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Jon Faddis Quartet

Ben Allison Band

Ken Vandermark's Powerhouse Sound

Dave Douglas & Brass Ecstasy

Marshall Allen-Matthew Shipp- Joe Morris

Jason Moran's Bandwagon
with Jenny Scheinman

David Binney Third Occasion
Quartet with Brian Blade,
Craig Taborn and Eivind Opsvik

Gretchen Parlato

Matt Wilson Quartet

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