



# all about jazz

NEW YORK

June 2010 | No. 98

Your FREE Monthly Guide to the New York Jazz Scene

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## HERBIE HANCOCK SEVEN DECADES OF IMAGINATION



Mark Feldman • David S. Ware • Kadima Collective • Event Calendar

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Gunter (Baby) Sommer & Wadada Leo Smith / Mike Reed's People, Places & Things  
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6/23-29 - Abrons Arts Center // 6/23-29 - Clemente Soto Velez // 6/30 - Le Poisson Rouge



# all about jazz

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Despite the burgeoning reputations of other cities, New York still remains the jazz capital of the world, if only for sheer volume. A night in NYC is a month, if not more, anywhere else - an astonishing amount of music packed in its 305 square miles (Manhattan only 34 of those!). This is normal for the city but this month, there's even more, seams bursting with amazing concerts.

Summer is traditionally festival season but never in recent memory have there been so many happening all at once. We welcome back impresario George Wein (Megaphone) and his annual celebration after a year's absence, now (and hopefully for a long time to come) sponsored by CareFusion and featuring the 70th Birthday Celebration of Herbie Hancock (On The Cover). Then there's the always-compelling Vision Festival, its 15th edition expanded this year to 11 days at 7 venues, including the groups of saxophonist David S. Ware (Artist Profile), drummer Muhammad Ali (Encore) and roster members of Kadima Collective (Label Spotlight). And based on the success of the WinterJazz Fest, a warmer edition, eerily titled the Undead Jazz Festival, invades the West Village for two days with dozens of bands June. 12th-13th. Then there's the COMA Benefit Festival at ABC No Rio Jun. 6th, the BossaBrasil Festival at Birdland Jun. 8th-12th, the Red Hook Jazz Festival Jun 13th and 20th, the start of both Celebrate Brooklyn and Central Park Summerstage programming, Encuentro de Musicos Colombianos en Nueva York Jun. 18th-19th and a two-day fundraiser for Anthony Braxton's Tri-Centric Foundation Jun. 18th-19th. And did we mention that violinist Mark Feldman (Interview) is co-curating this month at The Stone, bringing in another 26 days of not-to-be-missed concerts? And that's all in addition to the over 600 concerts we have listed that are regular fare for the city any month of the year. Basically what we are saying here is that if you stay home for even a single night this month, you'll be missing something.

We'll see you out there...

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

*On the cover:* Herbie Hancock (photo by Douglas Kirkland)

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Michael Bjella, tenor saxophone  
Chris Smith, bass  
Cory Cox, drums

**29 DARRELL SMITH QUARTET**  
Darrell Smith, drums  
Javier Santiago Vazquez, piano  
Derek Leslie, bass  
Yvonnick Prene, harmonica

## JULY

**13 SARAH ELIZABETH CHARLES QUARTET**  
Sarah Elizabeth Charles, vocals  
Glenn Zaleski, keyboard  
Chris Smith, bass  
Cory Cox, drums

**27 ALON ALBAGLI QUARTET**  
Alon Albagli, guitar  
Elad Muskatel, bass  
Jeff Barton, drums

## AUGUST

**03 PYOTR GAZAROV QUARTET**  
Pyotr Gazarov, saxophone  
Alexei Ivannikov, keyboard  
Nick Jozwiak, bass  
James Muschler, drums

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Paying homage to Bill Evans in a two-week summit at the Blue Note, pianist **Chick Corea** set up camp with bassist **Eddie Gomez** and drummer **Paul Motian** - two Evans alumni who have rarely if ever worked together. It had all the makings of an offbeat and remarkable encounter and during the late set on the first Wednesday (May 5th), the trio lived up to the buzz, if only for a time. After opening with an elegant "They Say It's Wonderful", Corea offered Evans' stately semi-ballad "Song No. 1", part of a trove of previously unknown Evans material that the group chose to reveal in small and tantalizing doses. In these first two tunes and later in "New Waltz", one heard an enticing friction, a balanced imbalance. Motian's choppy, enigmatic anti-timekeeping persisted even as Gomez nudged the music toward a walking pace. Corea's unaccompanied rubato passages could not but bring Evans to mind; his stark silences between phrases were almost speech-like in their effect. The remainder of the set lacked the same elevation, however, and the decision to follow Thelonious Monk's "Reflections" with "Straight No Chaser" seemed a digression - you could all but hear the autopilot switch being engaged. Thankfully, Cole Porter's "So In Love", the encore, found Corea stretching and gave the crowd a boost. The entire Blue Note stint was filmed for a future documentary release, which will no doubt involve separating the wheat from the chaff. This particular set had both.

- David R. Adler



Chick Corea @ Blue Note

© 2010 Jack Vartoogian/FrontRowPhotos.

Dutch tenor saxophonist **Marc Mommaas** and Danish pianist **Nikolaj Hess** have a rich history as bandmates in Global Motion and other units, but their duo work is a story unto itself, borne out by the 2005 Sunnyside disc *Balance*. Judging from their appearance at The Kitano (May 6th), Mommaas and Hess have another album in them, if not more. Each player brought material to the gig, so brand new that the songs lacked titles. But for the warm-up as well as the wind-down, they matched wits on standards, first "Alone Together" and later "You and the Night and the Music". Well-worn tunes, to be sure, but the duo's rhythmic confidence - no need for a drummer here - and spirited flow of ideas made for sweaty, play-for-keeps performances. Mommaas filled the small room with a husky tenor sound, warm and lithe and well proportioned, buoyed by Hess' fluidity, harmonic command and palpable determination at the keys, a compelling spectacle. Following a lyrical, diatonic major-key waltz by Mommaas and two new charts by Hess (the first with slow hiccuping rhythms, the second calmer, more classically influenced), the duo put itself to the test with Egberto Gismonti's imposing odyssey "Sept Année". Mommaas built up to a '60s-like fury as the bright and twisty opening gave way to an expanded minor vamp section. But the lush rubato sonorities of Hess' tentatively-titled "Folk Song" cleared the air, foregrounding the appeal of the simple and direct.

(DA)

An evening of performances associated with the Amsterdam-based **Studio of Electro-Instrumental Music** isn't the usual fare for the Japan Society, but if the performers were mostly European, the center's director, Takuro Mizuta Lippit aka dj sniff, fit the usual demographic for the May 8th showcase. And whatever excuse it takes to get a taste of the famed Dutch center in New York was welcome. The evening opened with Yutaka Makino layering loud and dense plateaus of electronic sound in complete darkness; he calls his work three dimensional, but in this instance at least the dimensions could only be sensed. The duo **ABATTOIR**, with Robert van Heumen processing Audrey Chen's vocals and cello live, proved to be the highlight of the evening, accentuated by the theater's excellent sound system. Every click, scrape and exhalation was plainly audibly through their arc of sparse to loud to delicate beauty. dj sniff collided heavy sax records with Otomo Yoshihide and Yamatanka Eye before resolving with Coltrane, creating a turntablist free jazz tumbler. The final set featured electronicist Yannis Kyriakides taking a feed from Andy Moor's electric guitar that rocked and only got better when Kyriakides mixed in white noise and disembodied crowd sounds, creating an expansive stereo field. With workshops and exhibitions on electronic music-making, including labs designed for children, the weekend was both exciting and pleasantly demystifying.

- Kurt Gottschalk



dj sniff @ Japan Society

Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

While her background as a student and bandmate of Anthony Braxton would suggest a jazz pedigree for guitarist **Mary Halvorson**, her projects have often strayed further afield, from folkish minutiae with Jessica Pavone to People, her raucous duo with drummer Kevin Shea. She hadn't often involved horns prior to her new quintet, which at The Kitchen May 6th seemed avowedly to be embracing the tradition. The lines played by Jonathan Finlayson (trumpet) and Jon Irabagon (sax) were only so far removed from old Oliver Nelson sides. The solos were adventurous, but were solos and when they ended the heads returned. In the hands of as individualistic a thinker as Halvorson, it was reaffirming somehow, as if to answer the perennial question "What is jazz?" with "it's something that American improvisers sometimes return to, often with horns."

**Kevin Shea** took the second half of the evening with his *Lonely Gold Mine* of Symbiotic Subterfuge, opening with Van Halen's "Jump" played on synth by Tim Dahl as the quintet entered in masks and tin foil, tunics and wigs. They delved into a simulacrum of free jazz, a tightly controlled chaos, solos buried, themes repeated on cue, coming off like Sun Ra guesting on *TV Funhouse*. Shea's compositions took the form of extended ragtag medleys, mixing together fragments of Billy Joel, Michael Jackson, Cole Porter, Mr. Rogers and Lady Gaga, and were ultimately also about jazz tradition.

(KG)

With its fifth annual festival in New York, the Portuguese label Clean Feed accomplished the simultaneous purpose of highlighting individual artists as well as its larger aesthetic mission. Each night of the three-day celebration at Cornelia Street Café presented working bands from Europe and the States, two wellsprings from which the imprint draws its talent. The final evening (May 9th) was the most obvious example of this dichotomy: the half Portuguese-half-Italian quartet **Tetterapadequ** sharing a billing with New York saxophonist **Tony Malaby's** Voladores group. The audience was highly partisan, Portuguese bubbling up before the concert and during intermission, eager to hear Tetterapadequ's particular brand of amorphous jazz. This owed more to the American avant garde of the late '60s, à la Paul Bley or even Wayne Shorter, in its spaciousness, particularly pianist Giovanni di Domenico, the band spiking only rarely in favor of rounder edges, skirting dissonance with a Southern European romanticism. Malaby only had drummer Tom Rainey from the 2009 album in tow, the rest of the band filled out by bassist Sean Conly (himself a Clean Feed artist) and percussionist Satoshi Takeishi. Though known for his bombast, the leader was carried away by the activist bassist and the healthily-competing, and quite different, drummers, a liontamer locked inside a cage of his own making, content to add an emotional layer on top of the cerebral onslaught.

- *Andrey Henkin*

In the course of an episodic 50-year career **Andy Bey** has covered a wider variety of material than almost any other singer in jazz, achieving some popularity in the past decade and a half for his very personal interpretations of pieces by an assortment of composers ranging from Duke Ellington to Nick Drake. At Jazz Standard (May 14th) the distinctive vocalist/pianist delivered a gripping set highlighting songs by a writer whose work most aficionados of his recent recordings were not familiar - that is the singer himself. Bey, who recorded songs evincing spiritual awareness and political consciousness throughout the '70s as a member of Gary Bartz' Ntu Troop and the Horace Silver Quintet, as well as on his own extraordinary album *Experience and Judgment*, returned to similar territory with his excellent internationalist trio of Vito Panascia (bass) and Vito Lecsak (drums). Dedicating the show to the recently departed Lena Horne, he opened with his "Economy Blues", a narrative tale of hardship and strength, made all the more poignant by his emotive baritone. His "Pretensions" and "Cause It's Good To You, Don't Mean It's Good For You" also dealt with subject matter not commonly addressed in the standard jazz songbook. A Monk medley of "In Walked Bud" and "Reflections" similarly spotlighted the singer's originality, before he left the piano to close, standing center stage, scatting "Scrapple From The Apple" with amazing agility.

- *Russ Musto*



Tetterapadequ @ Cornelia Street Café



Andy Bey @ Jazz Standard

Memorials for jazz musicians, or in the case of that for **George Russell** at All Souls Church (May 8th), bandleaders, often end up being less about the music than about the person who created it. Though there was compelling music played by Russell's The Living Time Orchestra (excerpts from "Listen to the Silence" and regular show-closer "So What"); saxist George Garzone (a limpidly beautiful solo version of Billy Eckstine's "I Want to Talk About You") and fellow New England Conservatory professor Ran Blake (a solo medley of "Bank Street/Autumn in New York"), it was the memories shared by those who knew and loved the seminal theoretician/composer that painted a richer portrait of the man who died last July at 86. Jazz journalist Gary Giddins spoke of how musicians "played over their heads" with him. Russell's son Jock Millgardh gave a touching remembrance of life with a dad cooler than most and how he was never really ready for him to be gone. Marit Jerstad of the Norwegian Society of Contemporary Music reinforced Russell's decisive influence on modern Scandinavian music. And Boston radio producer Steve Elman made the interesting point of how Russell, never known as an instrumentalist, could have his music survive him in a way other jazz icons could not. But, unsurprisingly, it was the opening and closing remarks of Russell's widow Alice that had the strongest emotional impact on the full crowd of friends, colleagues and admirers. (AH)

This season's second concert in the Tribeca Center for the Performing Arts' laudable Lost Jazz Shrines series, celebrating the music's now bygone venues, commemorated the '70s center of the "loft jazz" scene, Studio Rivbea, with an all-too-rare appearance by the legendary room's founder, renowned multi-instrumentalist, **Sam Rivers** (May 14th). A revealing discussion between curator Willard Jenkins and the beloved avant gardist, in which the glory days of New York's new jazz movement and the many musicians who played in the Bond Street basement were fondly remembered, set the tone for the evening's scheduled performance by Rivers' multifaceted group of bassist Doug Matthews and drummer Carl Hamilton. Apologizing for being in less than "fighting shape" due to a recent hospital stay, Rivers opened on tenor with the trio, playing the beautiful "Beatrice" (written for his late wife, the Bea of Rivbea) before calling on the assistance of saxophonist Steve Coleman and trombonist Craig Harris, who were present, horns in hand, to honor their mentor. The quintet began jamming on a C7 dominant scale, illustrating the connection between bebop and free jazz before Cuban pianist David Virelles joined the group on an inspired interpretation of the leader's "Plantation Song". Rivers switched to flute to open the second half with the trio performing his "Iris" and then picked up his soprano to improvise a pair of untitled pieces with the newly assembled sextet to close out the show. (RM)

## WHAT'S NEWS

Pianists **Edward Simon** and **Kenny Werner** were both awarded Guggenheim Fellowships in music composition. Simon has also taken over the piano chair in the SFJazz Collective. In related news, SFJazz, the San Francisco arts organization, has announced plans to build a facility dedicated to jazz, a 35,000-square-foot building with two adaptable theater spaces. For more information, visit [gf.org](http://gf.org) and [sfjazz.org](http://sfjazz.org).

As part of its 105th Commencement Ceremony last month, The Juilliard School awarded vocalist **Tony Bennett** an honorary degree. For more information, visit [juilliard.edu](http://juilliard.edu).

Retired McDonald's executive Fred Turner, whose experience playing jazz as an elementary school drummer led to a life-long love of the music, has donated \$1.5 million to his alma mater **Drake University** to build a jazz center. The 4,600-square-foot facility in Des Moines, IA will include practice space, a recording studio, performance hall and a lounge. For more information, visit [drake.edu](http://drake.edu).

The famed Philadelphia jazz club **Ortlieb's Jazzhaus** closed its doors at the end of April. The venue had been a mainstay of the Philly jazz scene for almost a quarter-decade.

The winners of the **Essentially Ellington** high school jazz band competition have been announced. Several individuals from FH LaGuardia High School of Music & Art and Performing Arts, the only local finalist, were named as Outstanding Soloists. For more information, visit [jalc.org/jazzED/ee](http://jalc.org/jazzED/ee).

The **American Pianists Association** has named the five finalists who will compete for the 2011 Cole Porter Fellowship in Jazz. Local finalists include Aaron Diehl, Jeremy Siskind and Glenn Zaleski. The mission of the American Pianists Association is to advance the careers of American jazz and classical pianists between the ages of 18 - 30. For more information, visit [americanpianists.org](http://americanpianists.org).

The **Library of Congress** has acquired the collection of saxophonist Dexter Gordon, including recordings, interviews and items from film and television. For more information, visit [loc.gov](http://loc.gov).

Saxophonist **Ornette Coleman** received an honorary doctorate from the University of Michigan at the school's commencement ceremony last month.

Vocalist **Mary J. Blige** has been cast in the leading role of an upcoming biopic on the seminal jazz vocalist/political activist Nina Simone, to be produced by MTV Films/ Paramount Pictures.

The **Living Arts Apprenticeship** is offering its fourth intensive workshop in advanced-level drum set study, Aikido and music composition this month, led by Amir Ziv and Jordan McLean. Those wishing to apply should contact [az\\_prod@yahoo.com](mailto:az_prod@yahoo.com).

**Medeski Martin & Wood** will hold their 3rd annual camp this summer, on the grounds of Full Moon Resort in the Catskill Mountains Aug. 1st-6th. Guitarist David Fiuczynski will be a guest. For more information, visit [mmw.net/campmmw](http://mmw.net/campmmw).

Submit news to [ldgreene@allaboutjazz.com](mailto:ldgreene@allaboutjazz.com)



# Mark Feldman

by Sean Fizzell

*Violinist Mark Feldman started out in Chicago playing classical music and bar gigs before moving on to the Nashville scene. He emerged in New York's Downtown circle with the likes of Arcado String Trio, trumpeter Dave Douglas and composer-saxophonist John Zorn. His expressive, classically-tinged technique was also sought for studio work with pop acts and film scores. For the last 10 years, he's been integral to guitarist John Abercrombie's quartet and has recorded several discs as a leader. Feldman works in duo with his wife, pianist Sylvie Courvoisier, and the two also co-lead a quartet. This month they are co-curators at The Stone, performing in many of their projects and presenting some musical compatriots.*

**AllAboutJazz-New York:** Does it get difficult jumping between all your different projects or has it become second nature for you at this point?

**Mark Feldman:** Since I'm working in just a handful of projects that I work in quite a lot, I know the material pretty well. I'm not doing too many. I'm doing a couple of things that are one-offs with people; there's a couple of Canadian people that I play with once in a while, where I don't really know the material. But I pretty much know the material between the Abercrombie and the Zorn, two groups of his: Bar Kokhba and Masada String Trio. And then the stuff I do with Sylvie, so it's not that hard.

**AAJ-NY:** So you've cut back on a lot of the one-offs and sideman work you had been doing in the past?

**MF:** Well, in the '90s I was doing tons of sideman stuff, yeah. I sort of whittled it down, to less things. I still have some different projects that were interesting. I did a few concerto projects and stuff like that, where people had written me pieces. I did some chamber music stuff. But I'm not running out doing the same kind of stuff I did in the '90s, no.

**AAJ-NY:** These days you're also kind of concentrating a little bit more on leading and co-leading projects as well.

**MF:** A little bit, yeah. I did this record for ECM while I had a band and that was a record called *What Exit*. That was 2006, with [pianist] John Taylor, [bassist] Anders Jormin and [drummer] Tom Rainey. I led that band, did that record and did a tour in Europe with some of those same guys...I had a pianist from England, Huw Warren, from Wales actually, and Drew Gress on bass for the tour. Then I sort of didn't really pursue it after that. But now there's this new thing with Sylvie, this quartet [*To Fly to Steal*, Intakt], we're co-leading it, with [bassist] Thomas Morgan and [drummer] Gerry [Hemingway].

**AAJ-NY:** It's the same instrumentation, but kind of a different...

**MF:** Totally different vibe. I mean the ECM thing was [that] I made an 'ECM record' in the best way that I knew how. But it's different, it should be different, it's four years later.

**AAJ-NY:** And then there's also the new duo record.

**MF:** Right, *Oblivia* [Tzadik]. We recorded, me and Sylvie, before, mostly playing John Zorn's music and this is the first one we made of all of our own music.

**AAJ-NY:** There was the other one, *Music for Violin and Piano* [Avant, 1999]...

**MF:** Oh yeah, we started out with one with our own music. But that was so long ago I don't even count it as a real one, I think that was a practice record (laughs). No, not really.

**AAJ-NY:** Coming up in June, you'll be playing quite a bit in New York as co-curator [of The Stone]. With curating the program, did you have a lot of specific things in mind that you wanted to do or was it just sort of which people were available?

**MF:** You know the problem is that afterwards you always think, "Ahhh, I should have done more like this and oh, I forgot this guy" and it's embarrassing because you forgot how many people you [know]. But I wanted to get some people: there are two violinists - one is really up-and-coming and very talented, named Scott Tixier, I wanted to get him a gig. And then there's another one who's older, so I don't want to say he's "up-and-coming", but he's really talented and not maybe so known, named Zach Brock.

**AAJ-NY:** How long did it take to pull the schedule together?

**MF:** Oh, so fast. All you had to do was make a phone call. There's really not enough places to play, I guess. It's very easy to book a month there, once you get the list together and make the calls.

**AAJ-NY:** You've played on dozens and dozens of recordings. What would you pick out or point people to as things you are particularly proud of or that exemplify your playing?

**MF:** There's some that I'm really happy to have taken a part of, but it doesn't mean they have anything to do with my playing so much. One was [saxophonist] Michael Brecker's *Wide Angles* [Verve Music Group, 2003], the second-to-last record he did before he passed away. That was such a thrill to work with him and I was so glad. And another, a similar kind of record and instrumentation almost, was this [saxophonist] Chris Potter record, *Song for Anyone* [Sunnyside, 2007]. But those are records where I'm

more like playing concertmaster, so to speak. And there were some records like that with [saxophonist] Lee Konitz. I still like my solo record, *Music for Violin Alone* [Tzadik, 1994] alot and I like *What Exit*, the ECM record, a lot and the last two that I did with Sylvie and the quartet. Man, there are some really good ones, you know. Of all those old ones, I can't really remember which ones are good or not, but I think the ones I mentioned are all good. And some stuff like Masada String Trio live, the 50th Anniversary record [*50th Birthday Celebration, Vol. 1*, Tzadik], I really liked that. We just recorded another Masada String record [*Haborym: The Book of Angels, Vol. 16*], Book 2 stuff,

(CONTINUED ON PAGE 50)



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# David S. Ware

by Martin Longley

It wasn't the kidney transplant that brought saxophonist David S. Ware very close to wheelchair confinement. Last September, there were early signs of organ rejection, so he was placed on a course of steroids. These came with side effects that were more debilitating than last year's operation itself. Since Ware has been in a state of recuperation, although his definition of resting is nowhere near the same as that which is understood by most folks.

Even in healthier times, David Spencer Ware had always been particularly prolific, incessantly touring and recording with his quartet from 1989 until 2007. Before that, in 1973, he'd arrived in NYC with drummer Marc Edwards and multi-instrumentalist Cooper-Moore. They were roosting at 501 Canal Street, the renowned loft studio/living space of that period. The three had been studying in Boston, where they'd formed the Apogee band. Before long, Ware and Edwards had joined pianist Cecil Taylor's Unit. Ware followed this with spells in the outfits of drummers Andrew Cyrille and Beaver Harris. The bulk of Ware's career, though, has been dominated by his own combos, whether in trio or quartet form.

It was Ware's meeting with pianist Matthew Shipp that prompted the expansion from trio to quartet around 1989. Shipp and bassman William Parker remained constants, but Ware worked his way through a run of drummers over the decades, moving from Edwards to Whit Dickey, then Susie Ibarra to Guillermo E. Brown.

In the ten years prior to his transplant Ware was undergoing kidney dialysis on a daily basis, even whilst touring. He'd arrange his equipment in advance, for delivery at that day's hotel room. Ware's condition eventually reached a point where finding a donor was an immediate requirement.

Since last October, Ware has played two gigs, both recorded for album release. Defiantly, he chose to make these solo performances, clearly unafraid of the extra stresses and physical demands. Ware has also recorded an album with his new trio with bassist William Parker and drummer Warren Smith, set for September release by AUM Fidelity. This month he'll be performing at the Vision festival and in October there will be a one-nighter at the Blue Note club, both featuring said trio. Also, in November, Ware will be leaving the immediate area to give a solo performance in Chicago. It's clear that this will mark a return to the touring life, even if on a much lighter level.

Now, with the aid of a physical therapist, Ware is walking, even if with some difficulty. For the moment, he's not leaving the area where he grew up, tranquil Westville, New Jersey, but the mobility situation is constantly improving and Ware clearly envisions a return to playing more frequently in public.

Sitting in his music room, Ware is surrounded by horns. For an improviser who's always been primarily identified with the tenor, his enforced domesticity has been leading to an increased regard for other members

of the saxophone family. Ware's latest acquisition is a soprano, which has made him visibly excited about flying to the upper ranges.

"Before the transplant," he says. "I was thinking that I'd really like to get involved with some solo playing. I love to play solo. I always have. This is not new for me. It's just that I haven't done it much in public. I was thinking I'd like to bring some of my other horns. After the transplant, I really got the chance to focus on practicing alone."

Ware was advised to avoid public contact in the post-operative stages, as his immune system was at a low ebb. He found that he had no problem with playing, not being affected by any muscular pain. "After all, I've been playing the horn for 50 years. There was no problem with my lungs. Everything was fine. This is like second nature. As a matter of fact, the doctor asked me about that yesterday."

It's not merely a practice routine for Ware. "I feel a completeness," he explains. "I don't miss any other instruments. My concept of practicing, from the very beginning, has always been that what I'm playing alone should be complete. It's a piece of music. I've always heard that."

Ware wasn't listening to any solo saxophone albums by other players. He was discovering his own path. The recent *Saturnian (Solo Saxophones, Vol. One)* was recorded last October at the Abrons Arts Center. Its three pieces find Ware playing different horns: saxello, stritch and tenor saxophone. The planned second volume (for release early in 2011) was recorded at a private residence in Park Slope, Brooklyn. The gig itself was open to the public, but in a very low-key fashion. Here, Ware debuted his newest horn, the soprano saxophone. He'd acquired it only three months earlier. Such ambitious confidence and risk-taking comes naturally to Ware.

"This horn is made for me. I love the clarity of it, the high pitch, the sound of this particular horn. They've all got a different sound." At the moment, Ware is concentrating mostly on the soprano. "I have to get into the horn, to learn. It takes some practice. You've got to stay on it every day. I did that on the flute. On the *Great Bliss* I had only been playing for three months when I recorded the flute on those albums. At some point, you have to say it's ready enough. You always continue to progress. Right now, I feel that my soprano playing is twice as good as it was in March. That's what you get when you practice."

The new trio lineup with Parker and Smith marks a return to the format that Ware used when he first started his own band, before expanding to his more familiar quartet shape. "It's powerful! It's totally spontaneous. There are nine pieces and the longest is maybe 15 minutes. I'm playing three horns. We went in the studio and hit it, because we all know this language. We don't need a rehearsal. We've been rehearsing forever. The time for rehearsal has passed. I hadn't played in a trio since the late '80s. Warren's

playing tympani and trap drums. That's a little different. Every time I make a record, there should be something different. It should not be a repeat of what you've done before."

Even so, Ware prefers a stable band lineup. "I've done a few things in the past, with cats that I didn't know and I hated it! On the surface it's working, but it's not working for me. It's a music thing."

He also views his work as a definite part of the jazz continuum. "When I started getting interested in jazz, it came from the radio. I had my Bozo The Clown radio and I'd turn it down real low after midnight and I'd hear Lester Young and all those cats. I started listening to Cannonball Adderley and here comes Sonny Rollins. An older guy in the neighborhood gave me a foot stack of records and one of those was [John Coltrane's] *Giant Steps*. When I heard that, I don't know if I listened to any of the rest. Here comes Archie Shepp, Pharoah Sanders and *Ornette On Tenor* and all these cats that I gravitated towards..." ♦

For more information, visit [davidswire.com](http://davidswire.com). Ware is at Vision Festival Jun. 27th. See Calendar.

## Recommended Listening:

- Andrew Cyrille & Maono - *Metamusicians' Stomp* (Black Saint, 1978)
- David S. Ware - *Great Bliss, Vol. 1-2* (Silkheart, 1990)
- David S. Ware - *flight of i* (DIW/Columbia, 1991)
- David S. Ware Quartets - *Live In The World* (Thirsty Ear, 1998/2003)
- David S. Ware Quartet - *Live in Vilnius* (No Business, 2007)
- David S. Ware - *Saturnian (Solo Saxophones, Vol. One)* (AUM Fidelity, 2009)

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# Seven Decades of Imagination by Andrey Henkin

In the jazz world, certain figures exist purely as first names, their reputation assuring recognition. When one hears the name Herbie, the mind jumps immediately to possibly the most famous 'rhythm section' in history: Herbie, Ron and Tony. That group included two more figures for whom last names are unnecessary, Miles and Wayne. Herbert Jeffrey Hancock was born on Apr. 12th, 1940 and, at the precocious age of 21, had made his recording debut in the band of another trumpeter, Donald Byrd. But despite a legendary and often controversial career (which began as a leader in 1962 with *Takin' Off*) over the subsequent almost five decades, Hancock is usually first and foremost discussed in terms of his seven years (1963-70) with Miles Davis. Even this profile has managed to do it but Hancock doesn't mind. "Miles, first of all, he himself was such a seminal figure in the history of jazz and the group that we had was arguably one of his greatest groups," Hancock remarked on the phone from Los Angeles. "...I really developed my own personal sound and the seeds of my own personal direction during the time I was with Miles. I understand it, makes sense to me."

The lessons Hancock learned from Davis are myriad. He certainly embraced and even advanced electric innovations through his Mwandishi and Headhunters projects of the '70s. And there is a certain shared iconoclasm, not being weighed down by the expectations of purist jazz listeners. But unlike his mentor's approach and despite being part of one of the most seminal working bands in jazz or any musical history, Hancock consciously decided after the '70s not to maintain a regular ensemble. "I knew I wanted to explore a lot of different kinds of territory and even though I understand the advantage of having a group that works with you constantly, the intuitive aspects of the inter-relation, the creative inter-relationship between the musicians grows over time...it was either that or it was opening myself up to all kinds of new possibilities that would not depend on exactly the same people playing those parts and I decided that that was what I wanted. That I would pick the best people for the particular direction I might be going in. In doing that I gave up that possibility of developing that single sound and I haven't regretted it for a moment."

The particular direction Hancock has been going in for the past several years is one that has alarmed the aforementioned purists. In 2008, Hancock won a Grammy Award, not for Best R&B Instrumental Performance as he had in the '80s or Best Instrumental Composition, Performance or Album as he had in the '90s, but for Album of the Year, the first time a jazz musician had received the award since Stan Getz in 1965. So while some might be thrilled to have one of their own getting recognition in a modern music world where jazz is increasingly becoming irrelevant, *River: The Joni Letters*, where Hancock performed iconic vocalist Joni Mitchell's tunes with guests such as Leonard Cohen, Tina Turner, Norah Jones, Corinne Bailey Rae, Luciana Souza and Mitchell herself, was not necessarily their preferred vehicle.

Whatever outside opinions may be, Hancock may have been the most surprised to receive a nomination at all, much less take home the prize. "I was at the press conference where the nominees for all the different categories were announced," Hancock recalled. "...And the last category was mentioned was Album of the Year and when they said Kanye West, Amy Winehouse, Vince Gill, The Foo Fighters and Herbie Hancock, I said what? ...But of course when I won, I didn't actually hear my name when it was

mentioned, it was so foreign that it was like I didn't hear it and then all of a sudden I realized, he said me! And I couldn't speak for a second and then I turned around and looked at Larry Klein, the producer, because he was sitting right behind and I still didn't say anything, I just had my mouth open. And he said, 'I guess we won' and we hugged each other and we were both crying and then I said I better get myself together, I've got to give a speech." When asked if he felt the album may have brought new attention to his more traditional jazz work, Hancock was non-committal: "I do know from earlier when I did *Head Hunters* and when I did *Rockit*, there were people who bought those records that had never heard of me before. And many of those people did go back and check out my earlier material and started listening to other people in the jazz field and many of them became jazz fans as a result. I would guess that same pattern would hold true this time."

Which brings Hancock to his newest album, *The Imagine Project*. It may be an even further departure from his jazz roots on the surface. Described by Hancock as "about peace through global collaboration", the pianist recorded a number of pop tunes with an international cast - Anoushka Shankar, Seal, Pink, Jeff Beck, Lionel Loueke, Ceu, Dave Matthews, Derek Trucks, Chaka Khan, The Chieftains, Oumou Sangare, Juanes - often in his guest's own locales, bringing him from Jacksonville to Paris to Mumbai to São Paulo. "My wish list was to be able to record various combinations of artists, Western artists combined with non-Western artists, and to do the recordings of the non-Western artists in their respective countries, ideally or close to it," Hancock said. "Because I really wanted to get the flavor of the culture and be surrounded by the atmosphere that bore that culture and the best way to do that is to be there. And just smell the smells, taste the food and be around the people."

Hancock was not necessarily very familiar with some of these artist's work and it is unclear how much the guests knew about his own background but as Hancock describes it, "it seemed they didn't have a problem agreeing to do the record so they must have not only known my name, they must have had a sense of my reputation being such that they wanted to be on the record... There are a lot of people in the pop and rock and roll fields that adore jazz. They may not play it themselves but when they get on the tour bus, that's the music they play on the tour bus. That is something that would surprise a lot of people."

Wayne Shorter is also on the record, as he has been for many of Hancock's albums over the years. Even if there is no other 'jazz' musician on a Hancock date, it seems that Shorter is always included. Hancock explains it simply: "Wayne is unique first of all and secondly his intuition is uncanny. So no matter where you place Wayne, it'll work. So regardless of the different directions I go in, I put Wayne on there, without him changing from being himself, it'll still work. Somehow, it's like a great actor that finds the character within themselves. So he himself doesn't have to become someone he isn't. Wayne has the capacity to do that."

For Hancock, coincidence or serendipity or maybe even fate, played a big role in putting together *The Imagine Project*. "Oumou Sangare, who is from Mali, I didn't know of her music. When her name was mentioned, it just so happened that the previous Sunday, there was a big article in the *Los Angeles Times* about musicians from Mali that were influenced by the music from America, primarily the blues and r&b,

which has its roots, not necessarily in Mali, but in the continent of Africa. ...So when Larry Klein, who brought her to my attention, mentioned her name, I had just read something about her. For me that was an indication that this was right. When things seem to converge together, things that look like coincidence... I don't believe in coincidence, I believe they mean something." And as far as facilitating all the travel necessary for the various recording sessions - Hancock financed the project himself and is releasing it on his own Hancock Records/Red imprint - luck played a role. "The first recording, we did it in India," Hancock said. "I was going to be in India anyway, so again this let me know that this was the right thing to do. And Chaka Khan was going to be in India anyway... One of the other recordings was made in Paris; it turned out that some of the African groups that we wanted to record were either in France or in Europe at the time and there was a window of opportunity to record them all in Paris and so we did that. And then we went to Dublin from Paris to record *The Chieftains*. It all just kind of worked out that way."

When asked about why he chose to take total control of the project as opposed to going the traditional route of label support, Hancock replied emphatically. "This is a new age now. There is no distinct model for the record business today. It's still in transition. And so if anything is a model, it's the idea that artists themselves are creating new ways of exposing their music to the public and generating record sales... The old model was the record label would front the money to the artists, temporarily because you pay it back to them through record sales...so basically they owned the pie and you'd get a piece of it. I'm tired of that ... I looked forward to the day that I was able not to be under the umbrella of a major label and I could actually own my own material, produce it with the people I want, when I want. Basically own myself and do what I want to do."

Hancock just turned 70, though he still maintains the impish smile of his youth. He will celebrate his decades in music with a concert at Carnegie Hall this month including old friends like Shorter. It is a rare moment to look backwards for an artist always facing the future. Hancock is purely a musician now, not jazz, not pop, not anything definable. He puts it ardently: "I do what I want to do and I do what I feel, what I believe in. I have to represent what I believe in. And I'm the only one that lives in this skin and has to be responsible for it. And I never signed a contract in blood that said I had to remain a jazz musician. But the truth is there's jazz in all the records I do, even if I tried not to do it, it's always going to be there if I'm going to be honest with myself." ♦

For more information, visit [herbiehancock.com](http://herbiehancock.com). "Herbie Hancock, Seven Decades" with Ron Carter, Dave Holland, Joe Lovano, Wayne Shorter and others is at Stern Auditorium Jun. 24th as part of CareFusion Jazz Festival. See Calendar.

#### Recommended Listening:

- Herbie Hancock - *The Complete Blue Note Sixties Sessions* (Blue Note, 1961-69)
- Miles Davis Quintet - *1965-1968: The Complete Columbia Studio Recordings* (Columbia-Legacy, 1965-8)
- Herbie Hancock - *Mwandishi* (Warner Bros., 1970)
- Herbie Hancock - *Head Hunters* (Columbia-Legacy, 1973)
- Herbie Hancock - *The Piano* (Columbia-Legacy, 1978)
- Herbie Hancock - *V.S.O.P.: Live Under The Sky* (Columbia-Legacy, 1979)

# Muhammad Ali

by Clifford Allen



'70s '00s

Despite being one of the busiest drummers in the heyday of post-Coltrane free jazz in the '70s, Muhammad Ali - younger brother of percussionist Rashied

Ali (1935-2009) - isn't as well known in this music as he should be. Muhammad Ali was born Raymond Patterson in Philadelphia in 1936, the youngest of three brothers who are all drummers.

Philadelphia was a profound learning environment; after returning from Army service in 1956 with developed skills on the trap set, Rashied began to teach Muhammad the basics. With a proximity to New York, players like Max Roach and Philly Joe Jones also came through and Muhammad was able to sit in with Jackie McLean, as well as local young lions like Lee Morgan and alto saxophonist Clarence "C" Sharpe. "I got thrust right into it, thanks to my brother, and that happened a lot earlier because he would give me the gigs that he wasn't taking. It made me advance a little sooner than the average cat."

Ali was very strictly a time player, but his concept began to encompass free playing quickly as a result of his friendship with Sunny Murray. "Sunny was back from New York and came by my house and he said 'let me show you what I've been dealing with.' At that time he was playing with Cecil Taylor and Albert Ayler - he said 'man, you're sounding good, but this is what's happening now.' ...Sunny was basically the first avant garde drummer that I heard and this was something I could feel and relate to because of the multiple rhythm structure and because of being able to carry the melody and play it, while still being outside of it." In 1966, Ali moved to New York - Rashied was already there playing with John Coltrane and Marion Brown - and soon was working regularly with saxists Noah Howard and Frank Wright, as well as jobs with Brown, Coltrane, Archie Shepp and recordings with Ayler and trumpeter Alan Shorter.

In 1969, Ali went along with Howard and pianist Bobby Few to meet up with Wright for the Actuel festival in Amougies, Belgium, which resulted in the formation of the Frank Wright Quartet and the *One for John* LP on BYG records. "I began playing jazz clubs, concerts, universities and other noted venues with the

Frank Wright Quartet. From 1970-72, the band [minus Noah Howard] traveled through France, Holland, Germany and back to New York. The gigs in Europe were definitely more happening, so in 1972 we returned to Europe. While living in Paris, bassist Alan Silva joined the band and shortly after the label Center of the World Productions was formed. We soon changed the name of the band to match the label."

The Center of the World Quartet was one of the most popular groups performing the new music in Europe - from 1972-1984 they performed in almost every country in Western Europe as well as Tunisia and Morocco. Based in Paris, "we didn't just go to one city for a concert; we'd go back and forth to all the cities and towns, do the whole country and during that time we were always working and playing. Other cats that were playing the music couldn't even get to the gigs we were getting. We toured with Charles Mingus' group during the Newport in Europe thing. We worked with Hans Dulfer and Han Bennink in Holland, we got involved with Peter Brötzmann and his group and we were the pick of the musicians. This is how we got involved with everybody - the musicians put on a lot of festivals and they turned us on to the good agents." Unfortunately, due to increased individual commitments, the Center of the World disbanded in the mid '80s and while Ali was able to get work with Few, Shepp and visiting American musicians, the fact that his preferred working context had dissolved meant that a bit of time off and reevaluation was necessary.

"I'm not going to go through the frustration - it seemed temporary, so there was a moment when I thought I should just go into myself for a while and I decided not to play with anybody. I didn't want the beauty that was inside me to get all twisted up by all these negative things. To make that story short, I decided that it was time to come back to the States and be with my family, because I'd been over there so long anyway. I didn't want to be an expatriate all my life."

In 2006 Muhammad was able to work in a double-drum quartet with his brother's quintet, pianist Dave Burrell and bassist Reggie Workman. And he took Rashied's place in By Any Means with William Parker and Charles Gayle, performing Newport in August 2009, only three days before Rashied's death. There is the possibility of more regular work and hopefully recording, but mostly "percussion is my legacy and I'm still learning and dealing with it." ♦

*Ali is at Vision Festival Jun. 29th with By Any Means. See Calendar.*

## Recommended Listening:

- Frank Wright - *Your Prayer* (ESP-Disk, 1967)
- Alan Shorter - *Orgasm* (Verve, 1968-9)
- Frank Wright - *One for John* (BYG-Actuel, 1969)
- Noah Howard - *The Black Ark* (Freedom, 1969)
- Noah Howard - *Space Dimension* (America, 1970)
- Frank Wright Quartet - *Center of the World: Vol. 1 & 2* (Center of the World-Fractal, 1972-3)



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## LEST WE FORGET

# Hoagy Carmichael (1899-1981)

by Donald Elfman

Hoagy Carmichael was a brilliant, witty and essentially American songwriter whose songs have remained classics in the repertoire. In fact, composer and music historian Alec Wilder has called him "the most talented, inventive, sophisticated and jazz-oriented" songwriter of the 20th century.

Hoagland Howard Carmichael was born on Nov. 22nd, 1899. He learned music from his mother, who played piano at dances. After his family moved to Indianapolis, Carmichael learned from pianist Reginald DuValle and the youngster was soon sitting in at bars and brothels playing the ragtime that seemed to be everywhere. When Bix Beiderbecke came to Bloomington in 1924, the two men became friends - to the point that Carmichael wrote his first piece, "Free

Wheeling", for Bix who recorded it with his Wolverines (it was renamed "Riverboat Shuffle"). In 1929, Carmichael moved to New York where he worked a job by day and met musicians - Beiderbecke, the Dorsey Brothers, Benny Goodman, Louis Armstrong - and wrote music at night. He also met Johnny Mercer with whom he wrote "Lazy Bones", a 1933 hit. In May of 1930, Isham Jones made the first successful recording of "Stardust", the song which seems most connected with Carmichael. Two other songs from this period became jazz standards - "Rockin' Chair" and "Lazy River".

The composer moved to Hollywood in the late '30s. There he appeared and performed in films and more songs of his entered the American consciousness. They include "How Little We Know", "Ol' Buttermilk Sky" and "Skylark". These songs combine a sense of the national ethos with a harmonic, lyric and melodic sophistication that continues to set him apart. Throughout the '40s, '50s and even up to his death in

the '80s, his songs remained part of the landscape. Singers like Ray Charles and Willie Nelson brought "Georgia on My Mind" and "Stardust" a new life even as popular music tastes changed. He continued to write songs, but none attained the notoriety of his classic early music. Even so, he was acknowledged as one of the truly important American songwriters. He died of a heart attack on Dec. 27th. 1981.

The music of Hoagy Carmichael has the simplicity of folk music combined with very sophisticated melodies and truly hip lyrics. He was also one of the first writers to perform his own songs, paving the way for the countless rock and folk artists who've made that into a form. His greatest tunes seem to have melodies that almost resemble jazz solos and all of his tunes reflect everything he heard growing up in America in the early part of the 20th century. ♦

*A Hoagy Carmichael Tribute is at 92nd Street Y Jun. 5th. For more information, visit [92y.org](http://92y.org)*

# Wein, June & Jazz

by George Wein

As I write this, I am sitting in the Gran Hotel Havana in beautiful Barcelona, Spain. My friend Joan Cararach, Artistic Director of the Barcelona International Jazz Festival, and the festival promoter Tito Ramoneda asked me to join them in a collaboration to cross-promote our festivals. CareFusion Newport Jazz Festival (Aug. 6th-8th) and Voll-Damm Barcelona International Jazz Festival (Nov. 3rd-Dec. 4th) are now sister festivals. By the time you read this, I will have had the opportunity to perform with two of Barcelona's fine musicians, Horacio Fumero on bass and Jordi Rossy on drums, in a celebration of this international collaboration.

Why would we do this and what does it mean? It means that jazz crosses all boundaries and there are no borders strong enough to hold it back. The economy, changing tastes in music and the way people listen to music may affect the business, but jazz is stronger than ever. Both cities are gorgeous destinations and to listen to jazz in either place is magical. Jazz is alive and well and people are listening to it passionately all around the world. In fact, I traveled to Europe aboard the luxury cruise liner, the Queen Mary 2 (I prefer the ship to the air and this was even before the volcanic ash problems). Wherever I go I meet jazz fans who are interested in the stories I love to tell about the musicians I have known and promoted.

It doesn't take much to get me talking about the New York jazz scene and the abundance of music we can hear every night of the year. Just look at the listings in this newspaper to see how available and accessible good music is. This leads me to the debut of the CareFusion Jazz Festival New York, 47 events at 22 venues from Brooklyn to the Bronx Jun. 17th-26th.

When there was no jazz festival in 2009, there was a groundswell of support from fans and critics bemoaning the fact that our annual high-powered, 10-day festival was not happening. On some level it helped me appreciate just how important our festival

had become, because there have been years when the critics (at least), haven't been as supportive as they might have been. However, when CareFusion, a leading global medical device company, stepped in to help rescue the Newport Jazz Festival, I suggested that maybe we should bring back a June jazz festival in NYC in 2010. They agreed. So here we are.

What I noticed in checking out the jazz scene over many nights out on the town was that in addition to the plethora of musical creativity, there had developed a group of young producers who were totally enmeshed with jazz that was directing their lives. To bring fans some of the best in jazz at affordable prices and at concert halls, clubs, parks and museums across the city, we teamed up with producers at The Jazz Gallery, Jazz Standard, Symphony Space, Town Hall, Jerome L. Greene Performance Space at WNYC, Flushing Town Hall, The Schomburg Center, Zebulon, Harlem Stage Gatehouse, Puppets, Central Park SummerStage, The Studio Museum in Harlem, our good friends at Carnegie Hall and other great venues.

One important concern - I wanted to make jazz concerts available to the young fan who does not have as much money to spend in his/her pocket. I asked all these venues to charge only \$15 admission with no additional minimum. For the majority of locations, this will be the case. Of the 47 events, seven are free and 27 are priced at \$15 or less.

High points of interest in the festival are many. On Jun. 24th, we have scheduled a late night jam session in honor of Herbie Hancock's 70 years. This could be a wild affair, with many of New York's best musicians. This session, at my old friend Michael Dorf's City Winery, will be hosted by Jeff "Tain" Watts. It will probably run until 4 am and will be a real jam session. We are all waiting to hear what other guests will be added to Herbie Hancock's celebration of seven decades in jazz at Carnegie Hall (Jun. 24th). India.Arie was recently added to join Terence Blanchard, Ron Carter, Bill Cosby, Jack DeJohnette, Dave Holland, Joe Lovano, Wallace Roney and Wayne Shorter. I will be surprised along with everyone else as others join in the festivities. Plus Herbie's band - Greg Phillinganes, Vinnie Colaiuta, Tal Wilkenfeld, Lionel

Loueke and Amy Keyes - is smoking.

Having João Gilberto again is an exercise in how to present a genius from Brazil; however when I see him turn Carnegie Hall (Jun. 22nd) into a cathedral for Bossa Nova worshippers, it's worth the effort.

With the partnership of my old colleague Danny Melnick, we are able to present THE trio: Keith Jarrett, Gary Peacock, Jack DeJohnette (Jun. 17th). This is always a privilege. We also teamed up with The Bowery Presents to present Chris Botti (Jun. 19th) as well as the great Cape Verdean vocalist Cesaria Evora. Unfortunately, Cesaria had to cancel her entire summer tour due to illness, so we'll keep her in our thoughts and hope for a strong recovery.

Another major event on the festival is a concert at SummerStage, which we have been able to produce with the sponsorship contribution of CareFusion and the cooperation of the City Parks Foundation on Jun. 23rd. This concert is free and will be packed, so get there early and wait for the gates to be opened. The headliners are The McCoy Tyner Quartet and the Stanley Clarke Trio. But these famous leaders only indicate part of the story. Esperanza Spalding, Ravi Coltrane and Francisco Mela will be with McCoy and Hiromi is featured with Stanley.

I could go on about each and every event in this festival, but there's no need. The events are listed throughout this paper. As they used to say in Fenway Park when I went to Red Sox games: "You can't tell the players without a scorecard." Our website - nycjazzfestival.com - is our scorecard. Herbie Hancock was chosen for the cover of this issue, but the entire CareFusion Jazz Festival and other great music is well represented here. See you around the Big Apple! ♦

For more information, visit [nycjazzfestival.com](http://nycjazzfestival.com). The CareFusion Jazz Festival is Jun. 17th-26th. See Calendar.

At 84, jazz impresario, pianist and NEA Jazz Master George Wein has as much creative fuel as he did when he started the Newport Jazz Festival in 1954 and advanced the business of live music. He also pioneered the concept of sponsor association with music events, which continues today with CareFusion.

## VOXNEWS

by Suzanne Lorge

This year we can celebrate a new jazz festival by producer **George Wein**, who's been organizing and promoting the top jazz festivals for more than five decades. This summer the CareFusion Jazz Festival Series will visit three cities - New York, Chicago and Newport. It's a pleasure to welcome a new jazz festival to our city, especially one with a mission: in this case, to raise awareness of healthcare safety and healthcare-acquired infections. Healthcare-acquired infections sound pretty bad and jazz sounds pretty good and if listening to a good thing can help do away with a bad thing, then corporate sponsorship is doing its job. (Interesting historical note: The first two corporate sponsors for Wein's Newport Jazz Festival were a beer manufacturer and a tobacco company.) The CareFusion festival will present a compelling lineup of singers, too: **João Gilberto** at Carnegie Hall and **Claudia Acuña, Gretchen Parlato** and **Sheila Jordan/Jay Clayton** at Symphony Space. Ticket prices range from nothing to \$95 and vocal styles from Latin to free improv. Check the festival site at [nycjazzfestival.com](http://nycjazzfestival.com) to find something that suits.

American-born Francophile **Stacey Kent** has enjoyed a thriving career as a jazz singer in Europe, consistently placing on the jazz charts abroad, racking up impressive CD sales worldwide and touring

internationally. She's releasing a new CD, *Raconte-Moi* (Blue Note/EMI) with five days at Birdland Jun. 1st-5th. The new album is all in French, but don't let that deter you if Spanish (or Mandarin or Arabic) was your language of choice in high school. Kent's musical appeal transcends verbal understanding. And if you know French - such a treat.

*DownBeat* award-winner **Judy Bady** is another American who ventured abroad and returned to the US with a top-notch album: *Blackout* (SOJ Records) was inspired by a power outage in Szczecin, Poland, in 2008, a rallying event for the town and the musicians who live there. The disc features originals by trumpeter Piotr Wojtasik and pianist Francesca Tanksley, with vocal versions of Stanley Turrentine and Pharoah Sanders tunes, lyrics by Bady (in English).

*Out Of The Shadows* (Red Piano Records) is a duo album featuring pianist Ran Blake's sometimes jagged, sometimes mellifluous piano improvisations and **Christine Correa's** raw, uninhibited vocal lines. The title cut, a remake of a June Christy number, appears as both the first and the last tracks on the album, the first with Blake's evocative comping and the last a dark, wailing a cappella version that stands in stark contrast with Christy's interpretation.

There's still more to taste: Try Barbara Carroll's *Something To Live For*, recorded live at Dizzy's Club, on Harbinger Records, and *I'll Get Around To It* by Carrie

Wicks and *The Billy Collins Project: Eleven On Turning Ten* by Michael Zilber, both on OA2 Records.

To hear live: At Blue Note, **Dee Dee Bridgewater** presents her Lady Day tribute Jun. 3rd-6th; **John Pizzarelli** plays Jun. 8th-10th and **Fourplay** Jun. 29th-Jul. 4th. **Nellie McKay** appears in her Doris Day tribute at Feinstein's Jun. 1st-5th and 8th-12th and **José James** puts in a night at Dizzy's Club Jun. 15th. ♦



June 2, 9: Joe Falcon's Bolero Jazz 8PM  
 June 3: Burt Eckoff 8PM  
 June 3: Navy Yard 10:30PM  
 June 4: Jerry Finklestein/Ellen Steirer 8PM  
 June 4: Rob Duguay Trio 10:30PM  
 June 5: Abigail Quesberry Trio 8PM  
 June 5: Concepts Project 10:30PM  
 June 6: Andrew Gould 8PM  
 June 10: Voladores 8PM  
 June 10: Michael Shenker 10:30PM  
 June 11: Domes for Haiti benefit 8PM  
 June 11: Ben Hankle 10:30PM  
 June 12: Daniel Bennett 8PM  
 June 12: Charles Downs, Trudy Silver  
 Matt Lavelle Ras Moshe 10:30PM  
 June 13: Vicki Burns/  
 Leonard Thompson 8PM  
 June 13: Elana Brody 10:30PM  
 June 17: Casual Disturbance  
 w/ John McClellan 8PM  
 June 17: Minerva 10:30PM  
 June 18: Nico Soffiato Trio 8PM  
 June 19: Charles Downs Trudy Silver  
 Ras Moshe Matt Lavelle 10:30PM  
 June 19: Carolyn Holmes-Walker 8PM  
 June 20: Mark Diorio 8PM  
 June 24: Drumadics 8PM  
 June 25: Jeff Franzel & Friends 8PM  
 June 25: Alicia Morrissey/Burt Eckoff 8PM  
 June 26: Michael Valliarelli/  
 Dwight Goodyear 8PM  
 June 26: Fredrick Levore 10:30PM  
 June 27: Nue Jazz Project 8PM

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# Kadima Collective

by Stuart Broomer

When you first come across the recordings on Kadima Collective, a couple of things stand out. The first is that the label, devoted to free improvisation, is based in Israel; secondly, there's a good chance that the CD will feature a bassist, often one of substantial international stature, like Barre Phillips, Mark Dresser or Joëlle Léandre.

Those distinguishing marks can be traced to the founder of both the Kadima Collective and the eponymous label, Jean-Claude Jones, a bassist of the first rank himself. Born in Tunisia and raised in France, Jones is a Berklee College graduate who immigrated to Israel in 1983. A veteran of fusion, mainstream jazz and free improvisation, Jones is a man of remarkable energy who has chaired the Jazz Department at the Jerusalem Academy of Music and Dance and compiled a list of playing credits that runs from Stan Getz to Marc Ribot.

Jones started Kadima Collective as a co-op in 2004 with a few other like-minded Israeli musicians: "My original idea and goal were to document the free improv scene here in Israel and let the world know where we are in this particular trend of music. Together with a small group of musicians, we started to record our experiments, with the intention to have them published somehow. Soon after, in 2005, after

realizing that it was a waste of time to look for an international label that would publish us, I decided to create the Kadima Collective Recordings, along with a couple of friends, great local free improvisers."

Part of the distinctive energy of Israeli free improvisation comes from the special cultural mix of "sabras, i.e., Israeli born and others like me, olim, emigrants from different parts of the world," says Jones. You might hear it in two of the label's finest musicians, the native-born soprano saxophonist Ariel Shibolet and the senior clarinetist Harold Rubin, a veteran painter and musician who had fled South African apartheid in the '60s and lived in Europe before settling in Israel.

For Jones, Kadima's multiple missions are embedded in the Hebrew sounds of the name: K (kouf), D (daled) and M (mem). "Combined with different vowels they can give 'kodem', at the beginning or before; 'kedem', ancient times; 'kedma', progress; 'kidoum', advertising, progress, promotion; 'hakdama', introduction; 'kedimout', priority and many more. 'Kadima' literally means move on, go ahead, proceed. I have a desperate desire to move on. I happen to be suffering from a debilitating disease, MS [multiple sclerosis], no cure in sight. Since I have been diagnosed, the best therapy to keep my life happening is to be doing only what I love, playing and devoting my energy and spending my money in documenting free improv music."

Jones took production into his own hands: "I bought the full DigiDesign hardware and Pro Tools

software. Took me a couple of years to learn how to use the stuff and we started recording cuts in my home-made Pro Tools studio and manufacturing limited runs of CDs, all co-productions between Kadima and the guys. That was the easiest part. Attracting distributors was another story...

"...So I had the idea of approaching a few artists of international stature and based abroad, with the intention of helping to promote the label and get the interest of distributors, retail stores and writers. And this is exactly what happened, from 2007 with Ned Rothenberg and Joëlle Léandre, soon followed by Mark Dresser, Barre Phillips, Bert Turetzky, Vinny Golia and Günter Baby Sommer. And we all received international attention."

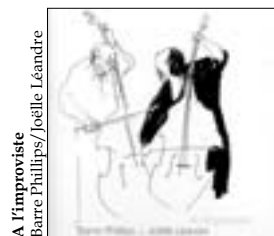
The catalogue that is evolving is a fine balance between Jones' interests, those strong local players and an international cast of largely great bass players. Among the best of the local performances is Jones' own *Recomp*, recomposed and excerpted performances that include bassist Avishai Cohen, Rothenberg and Rubin, among others. Jones' distinctive creativity is further apparent on *The World Is Round* with speaker Joseph Sprinzak. It's a sound/text piece in Hebrew based on Gertrude Stein's eponymous story.

There's a masterpiece of free group improvisation from California called *Untitled (1959)* - it's named for a Mark Rothko painting - in which Shibolet visits with Bay-area singer Aurora Josephson, trombonist Jen Baker, pianist Scott R. Looney and bassist Damon

CONTINUED ON PAGE 50



Hosting Myself  
JC Jones



A l'improviste  
Barre Phillips/Joëlle Léandre



Live in Concert  
Mark Dresser/Denman Maroney



Live in Jerusalem  
Günter Baby Sommer



While You Were Out  
Rothenberg/Jauniaux/Phillips

## LISTEN UP!

Akin to the mythical phoenix she pays tribute to on her new Posi-Tone release *Dandelion Clock*, this alto saxophonist and composer **SARAH MANNING** is no stranger to a cycle of spontaneous combustion and rebirth. Manning caught fire on the West Coast in 2004, recording two albums of her originals and performing at venues from Yoshi's to the Kuumbwa Jazz Center. Now a Brooklyn resident, she has performed at the Jazz Gallery, Cornelia Street Café and Dizzy's Club.

**Teachers:** Joe Manning (my dad), Charles Rochester Young, Steve Davis, Joe Lulloff, Rufus Reid, David Demsey, Steve Wilson, Yusef Lateef.

**Influences:** Andrew Hill to Bernard Herrmann, Leonard Cohen to Blonde Redhead and Tolkien to Japanese literature like Yoshimoto and Tanizaki.

**Current Projects:** I'm rather excited about my brand new release *Dandelion Clock*. My musical endeavors percolate over a long period of time before they unwind on tape and this one is a result of the catharsis of moving to NYC last April 1st with not much more than my horn, books and a tiny lucky cat.

**By Day:** I'm a special agent - real estate agent (Cooper & Cooper) in fact. I'm unlocking doors all over NYC and finding people a great place to rest their head - including fellow saxophonists!

**I knew I wanted to be a musician when...** I interviewed saxophonist Paul Winter in middle school, sold t-shirts at his shows and it wasn't long

after that I was moving from Stan Getz to John Coltrane and hitting the long tones.

**Dream Band:** Art Hirahara, Linda Oh and Kyle Struve (my current band). I can't thank them enough for their inspired creativity.

**Did You Know?** I eat raw kale for breakfast and love it - my secret to handling the music business!

For more information, visit [sarahmanningmusic.com](http://sarahmanningmusic.com). Manning is at I-Beam Jun. 19th. See Calendar.



Sarah Manning



Mara Rosenbloom

Growing up in Madison, WI, pianist **MARA ROSENBLUM** discovered music at an early age, finding her voice walking alone in the tall grass of Wisconsin's prairie land. Mara came to New York in 2003 to study jazz composition and piano at NYU.

**Teachers:** Gil Goldstein, Jim McNeely, Kenny Werner, Ralph Alessi, Robert Dick.

**Influences:** Tori Amos, Herbie Hancock, McCoy Tyner, Jason Lindner, Rahsaan Roland Kirk, Wayne Shorter, Thelonious Monk, Ani DiFranco, Gillian Welch.

**Current Projects:** Mara Rosenbloom Quartet with Darius Jones, Maeve Royce and Nick Anderson, which recently released my debut album, *School of Fish*; An as-yet-untitled music and dance performance project with my sister Rachel (a choreographer and dancer), which will feature music for strings, piano, voice and percussion.

**By Day:** I teach piano and composition out of my home in Brooklyn, work as an arranger for Vee Productions on their recent rock music project, cook often and practice and write as much as possible.

**I knew I wanted to be a musician when...** I would say I didn't really know what being a musician was or could be until I came to NYC. Around age 22, I played a gig at 55Bar - for a few moments, I felt free, completely myself, but also in tune with others and part of a group. Then, I knew.

**Dream Band:** Too many folks I hope to play with and undoubtedly so many possibilities I can't yet fathom.

**Did You Know?** I have started playing drums with an all female indie-rock/moonshine band called Bear Trap.

For more information, visit [mararosenbloom.com](http://mararosenbloom.com). Rosenbloom is at Korzo Jun. 8th. See Calendar.

# Freedom of the City

by Ken Waxman

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Eddie Prevost

“To Thine Self Be True” is lettered above the stage at Conway Hall where London’s annual Freedom of the City (FOTC) festival took place May 2nd-3rd. Although related to the philosophy of the Humanist Society that built the edifice, the slogan can be applied to the 16 sets that made up the festival.

Organized about a decade ago by saxophonist Evan Parker and percussionist Eddie Prevost to showcase the city’s vibrant improvising scene, FOTC today welcomes players from the Continent, North America and the United Kingdom. Participants ranged from soprano saxophonist Lol Coxhill, 77 and American trumpeter Ishmael Wadada Leo Smith, 67, to younger participants in Prevost’s improv workshop.

One first-class demonstration of FOTC’s mix’n’match philosophy was London guitarist John Russell’s Quaqua, consisting of musicians he plays with elsewhere, but that never work together. Pianist Chris Burns, synthesizer player Matthew Hutchinson, violinist Satoko Fukuda and trumpeter Henry Lowther are British; alto saxophonist Stefan Keune is German and soundsinger Jean-Michel Van Schouwborg Belgian. Shifting among Russell’s licks that ranged from rhythm guitar strums to twangs plus fiddle scrapes and bell-like twitters from the synth, the interface made room for bursts of trumpet lyricism, unaccented air from the saxophonist and slides, stops and strums from the piano’s internal strings propelled by mallets and an e-bow. Expressively reflecting the split-second decisions that go into group improvising was Van Schouwborg’s facial expressions, which contorted differently whether he was soothingly lullabying, Apache yelling or duck quacking.

German vocalist Ute Wassermann was less flamboyant but as expressive during her meeting with British electronic manipulators Adam Bohman and Paul Obermayer plus percussionist Phillip Marks. Marks’ output included rim shots, snare pops and drum-top rubs, leaving ample space for electronic crackles, hisses and reverberations. Meanwhile Wassermann - whose gymnastics ranged from mouth-widening cries to bel-canto warbles - ensured that her improvis were in sync with the others’ sonic shifts.

Percussion sounds were more upfront when South African Louis Moholo-Moholo and Briton Steve Noble combined with Wadada. Although more jazz-oriented than most FOTC improvisations, this was no Rich vs. Roach face-off. Instead either could elaborate on any rhythm, with Moholo-Moholo’s smacked ruffs and tympani-like resonations toughening the beat, which was redefined by Noble’s vibration of undersized cymbals on drum tops, swishes through the air of what resembled palm fronds or bare-handed bongo-like

(CONTINUED ON PAGE 50)

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*Raconte-Moi...*  
Stacey Kent (Blue Note)  
by Andrew Véléz

The opening tune of this latest set from the winning Ms. Kent is Jobim-Moustaki's "Les Eaux de Mars". In its English-language version "The Waters of March", this bossa gem was well known as the exclusive property of the late and wonderful Susannah McCorkle. Kent proves to be a worthy inheritor of it and other tunes in this all-French language album. Several tracks from the French repertory were featured on her previous recording, the fine *Breakfast on the Morning Tram* (Blue Note); Kent's personal connection to things French runs deep from her grandfather with whom she spoke the language and from her years of studying in France.

It was specifically "Jardin d'hiver", a latter day signature song of troubadour Henri Salvador, that inspired this collection. A seductive invitation to eternal pleasures, Kent's soft and gently beckoning approach is as low-key as it is irresistible. The dreamy sensuality of that tune runs through many of the others. "Mi Amor", one of several songs written specifically for her, has a pulsating and sensuous Latin flavor and Kent's way with words shines as when she wraps her piquant voice around 'amor'. Another charmer, "Sait-on-jamais", is the work of Camille d'Avril and Kent's saxophonist, producer and husband, Jim Tomlinson, whose arrangements throughout provide a seamlessly alluring soundscape.

Amidst all of these French treasures there is tucked a bit of a surprise - Rodgers-Hammerstein's "It Might As Well Be Spring", here titled "C'est La Printemps". That she has become one of the premier custodians of the American Songbook is no surprise to anyone familiar with her recordings. Here she adds another level of dreamily sensuous intimacy to this classic, ably swept along by the synchronicity of Tomlinson's warm sax behind her. Throughout Kent leans in close, with a conversational style that is as utterly refreshing as a clear, running brook.

For more information, visit [bluenote.com](http://bluenote.com). Kent is at Birdland Jun. 1st-5th. See Calendar.



*Push*  
Jacky Terrasson (Concord)  
by George Kanzler

Since winning the Thelonious Monk Piano Competition 17 years ago, Jacky Terrasson has ranged far and wide from his original, striking early trio (with minimalist drummer/percussionist Leon Parker), exploring formats from solo and various duos to larger ensembles. For this, his first album for a new label, he returns with a new trio, featuring recent Monk Competition winner bassist Ben Williams and drummer Jamire Williams, augmented by guests.

While Terrasson has been likened to Keith Jarrett

and Herbie Hancock, more apt comparisons can be found in such pianist-leaders as Ahmad Jamal, Randy Weston and Abdullah Ibrahim. He has the pellucid touch and ringing gravity of tone - sharp and percussive - that are hallmarks of those pianists. And when he takes his band into funkier groove territory, as on the bouncy, folkish "Gaux Girl" or the R&B-flavored "Say Yeah", complete with his understated vocals and added guitar and percussion (Matthew Stevens and Cyro Baptista, respectively), there's evidence of a Ramsey Lewis populism too.

But this album doesn't hew to a narrow aesthetic; Terrasson's distinctive approach embraces diversity while maintaining a personal sound. His mashup of Michael Jackson's "Beat It" and the standard "Body and Soul" - fragments of it assert themselves half way through and in the coda - employs tropes from Jamal's ensemble arsenal, including abrupt tempo shifts, whiplash dynamics and unexpected turnarounds. And the band, whether just the trio or augmented, maintains a spare, delineated sense of space-time with clean, neo-classical modernist lines. It's crisp and airy, never muddy or dense, even in the helter-skelter racing of "Beat Bop" with judiciously added electronic synth. Although originals dominate, the understated, wistful version of Monk's "Ruby My Dear", with Gregoire Maret's haunting harmonica and Terrasson's piano tag-teaming the melody, deeply honors tradition, as do a respectful "Round Midnight" and exuberant "You'd Be So Nice To Come Home To".

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). Terrasson is at Jazz Standard Jun. 3rd-6th. See Calendar.



*West of Middle*  
Steve Cardenas (Sunnyside)  
by Sean Fitzell

Guitarist Steve Cardenas sports an unassuming style, devoid of histrionics. He favors clean tones, solid rhythms and cagey harmonies for a subtle, supportive approach. It's a combination he's used to help shape the music of drummers Paul Motian and Joey Baron, bassists Alexis Cuadrado and Charlie Haden and vocalists Kate McGarry and Rebecca Martin, among others. On *West of Middle*, only his third record as a leader, Cardenas enlists drummer Rudy Royston and bassist Ben Allison, with whom he's developed a strong rapport in the latter's group. Their interaction propels the mostly mid-tempo, blues-rock-influenced material, which doesn't shatter any boundaries but reflects the leader's tastefully crafted aesthetic.

"Burt" opens with a clean, rhythmic line and rockish groove that Royston colors with quick accents and fills. Allison takes a throbbing turn featuring his percussive string attack, eliciting a fluttered retort from Cardenas and tight snare cracks from the drummer. A tumbling movement permeates "Roundup", with the guitarist and bassist parrying notes without a firmly established beat, until Royston's ride pattern entices Allison to join as Cardenas continues to riff. A stiff mid-tempo backbeat supports the title track, its song-like theme ripe for Cardenas' fluid improvisations.

The sole cover, pianist Keith Jarrett's "Blue Streak", finds a grittier tone from Cardenas in the opening section before the knotty movement and clipped rhythmic support of the main theme asserts itself. "The Horse You Rode in On" boasts a woozy

melodic line that Royston plays off of nicely, punching up the slippery guitar. The leader's shimmering guitar smolders, eventually reaching a climactic crescendo on "Drifting". "Backroad" closes the set and as the trio starts to stretch out, they draw to an abrupt finish, tantalizing the listener with a hint at a less-restrained sound.

Clocking in at about 40 minutes, with only one song reaching the 5:30 mark, *West of Middle* is a taut collection, Cardenas' concise songs provoking lively dialogue without becoming garrulous.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This group is at Jazz Standard Jun. 1st. See Calendar.



## RECOMMENDED NEW RELEASES

- Geri Allen - *Flying Toward the Sound* (Motéma)
- Jimmy Amadié - *Kindred Spirits* (TPR)
- Ernesto Cervini Quartet - *Little Black Bird* (Orange Grove-Anzic)
- John Hébert Trio - *Spiritual Lover* (Clean Feed)
- Lee Konitz New Quartet - *Live at the Village Vanguard* (Enja)
- Adriano Santos Quintet - *In Session* (Kingjazzad Music)

**David Adler**  
*New York@Night Columnist*

- The Claudia Quintet (with Gary Versace) - *Royal Toast* (Cuneiform)
  - Oliver Lake Organ Quartet - *Plan* (Passin' Thru)
  - Azar Lawrence - *Mystic Journey* (Furthermore)
  - Odean Pope - *Odean's List* (In + Out)
  - Gregory Porter - *Water* (Motéma Music)
  - Adam Rudolph/Ralph Jones - *Yèyí (A Wordless Psalm of Prototypical Vibrations)* (Meta)
- Laurence Donohue-Greene**  
*Managing Editor, AllAboutJazz-New York*

- Christmann/Gustafsson/Lovens - *Trio* (FMP)
  - Jean-Marc Foussat/Sylvain Guérineau - *Aliliquid* (Leo)
  - Satoko Fujii Orchestra Tokyo - *Zakopane* (Libra)
  - Van Hove/Dunmall/Rogers/Lytton - *Asynchronous* (SLAM)
  - YOM - *Umue* (Buda Musique)
  - John Zorn - *Ipos: The Dreamers play Masada Book Two* (Tzadik)
- Andrey Henkin**  
*Editorial Director, AllAboutJazz-New York*



**Boiling Point**  
**Brandon Wright (Posi-Tone)**  
 by Elliott Simon

A talented young saxophonist, Brandon Wright came to NYC from Miami and honed his craft in our intimate uptown and downtown venues while taking advantage of the petri-dish nature of its musician collegiality. And Wright obviously did more than just show up and play. He had to have listened, learned, practiced and sweated to master the full-throated sound that so impresses on each of *Boiling Point's* eight cuts. As is obvious from both the compositional strength of the originals and the level of integrative ensemble work, Wright also learned that to be a great leader you need a rhythm section up to the task. In pianist Dave Kikoski, bassist Hans Glawischnig and drummer Matt Wilson, he has chosen very well.

The whole range of the tenor is here and Wright's horn can be both smoky and smoke. Opener "Free Man" and the title cut are bop vehicles that have broad rhythmic soundscapes on which Wright swings and wails, showing who's boss. Trumpeter Alex Sipiagin is also featured on several cuts and the two meld, fly off in different directions and then come back together in ways that can thrill the soul and touch the heart.

While Wright and Sipiagin can both certainly blow, the more introspective tunes like "Drift" reveal a gorgeous mature blending of warm sounds. Kikoski sets up a quirky mood and is perhaps "Odd Man Out" as the two frontmen blend beautifully while the pianist then waxes classically and beautifully to begin a gorgeously melodic Ben Webster-esque rendition of "Here's That Rainy Day". An interesting inclusion is Stone Temple Pilots' "Interstate Love Song" that has its countrified grunge morphed into urban sophistication. It is easy to point out what's wrong with NYC jazz but Brandon Wright's debut as a leader points out everything about it that is so right.

For more information, visit [posi-tone.com](http://posi-tone.com). Wright is at Blue Note Jun. 14th with the Max Weinberg Big Band. See Calendar.



**Eterno Retorno**  
**Ernesto Rodrigues/Guilherme Rodrigues/  
 Carlos Santos/Andrew Drury (Creative Sources)**  
 by Stuart Broomer

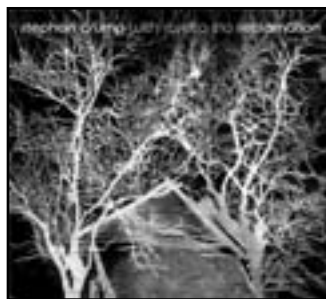
Creative Sources is a Portuguese label largely devoted to free improvisation. Over the past decade it has released over 150 CDs, making it one of the most active labels devoted to a demanding genre. Founded by violist Ernesto Rodrigues, the label frequently documents his work, along with his regular musical partners. *Eterno Retorno*, recorded in Lisbon in 2007, presents a quartet with Rodrigues and two frequent collaborators, his son cellist Guilherme Rodrigues and electronic musician Carlos Santos, along with Brooklyn-based percussionist Andrew Drury. Drury

has worked across a spectrum of avant-jazz, free improvisation and environmental and community music projects, but it's still remarkable to hear how effectively he matches up with three musicians already closely attuned to one another's processes.

The music is insistently freely improvised, form not a given but belonging instead to the ultimate realization. Close listening will usually prove sufficient to separate individual sound sources, but there are moments when the expanded vocabularies of the acoustic instruments will cross into the realm of Santos' electronics. There's a certain assumption that much improvised music sounds and operates in the same way, but this quartet suggests something almost diametrically opposed. Each genuine encounter provides an opportunity to listen in a new way. The four musicians work through dynamics of familiarity and difference, each testing known relationships between sounds and patterns with new elements. While each of the four will sometimes focus determinedly on a particular element, there is rarely any effort to mimic or accompany another.

Without imitation of parts or conventional concordance of harmony or rhythm, the closeness consists instead of a certain working through of relationships between both space and density, which exist here on a scale that can suggest very large traditional orchestras. Moments of convergence between strings and percussion suggest both close relationship and tremendous space, enough space to allow the parts to coexist and interact without establishing a traditionally coded musical language. The animated electronics and percussion at the conclusion of "Adamant Distances" are genuinely exciting, a highlight of music that is an adventure for the musicians and listeners alike.

For more information, visit [creativesourcesrec.com](http://creativesourcesrec.com). Andrew Drury is at Goodbye Blue Monday Jun. 6th. ABC No Rio Jun. 13th and The Local 269 Jun. 14th. See Calendar.



**Reclamation**  
**Stephan Crump (Sunnyside)**  
 by Kurt Gottschalk

The 2006 debut of Stephan Crump's Rosetta was unusual in a number of ways, not least that it didn't seem to be trying to be unusual. The trio of upright bass, acoustic guitar and electric guitar played tightly woven, structured music, even without a drummer, and managed to find new ground in the shrinking territory between hackneyed and outlandish. They played, quite simply, good, challenging and although the term must be forgiven, smooth jazz.

Bassist Crump has worked most notably with Vijay Iyer, but has also booked time with Dave Liebman and Bobby Previte, all leaders who chart new paths across well-trod pastures. His guitarists bring a wealth of information to the effort: Liberty Ellman is best known as a member of Henry Threadgill's Zooid and has worked with Steve Coleman, Greg Osby and Matana Roberts; Jamie Fox for his part has backed jazz organist Brother Jack McDuff and folk singer Joan Baez. The electric and acoustic aren't at odds, however. The rich tonality of Fox' hollowbody, played without effects, and the sharp edge of Ellman's undersized parlor guitar come off more like kissing cousins than sibling rivals.

Key to it all, of course, is Crump's compositional

sense. The themes on their sophomore release *Reclamation* are at once bright and catchy, but at the same time well integrated within the ensemble playing. When melodies surface, they are very nearly of the toe-tapping variety - one can nearly hear Johnny Mercer joining in in song - before submerging again into the nest of strings. Crump stretches out this time with the 14-minute "Pernambuco", but there's still an inherent song-sensibility at play. This may be dinner music for a new era, which just means a new calm within a common storm. It's a fine respite.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This group is at Jazz Gallery Jun. 3rd. See Calendar.

UNEARTHED GEM



**The Flamboyant, Queens, NY, 1963 (feat. Joe Henderson)**  
**Kenny Dorham (Uptown)**  
 by Francis Lo Kee

Kenny Dorham's big splash in the bebop business was taking over the trumpet chair in Charlie Parker's Quintet. He then became one of the most productive members of the Blue Note community and his composition "Blue Bossa" has since become a jazz standard. This excellent live set is another wonderful and important issue from Uptown Records. The copious notes describe how the young (and not yet well-known) tenor saxophonist Joe Henderson began his productive musical relationship with Dorham and why this live gig in Queens, NY was supported by Alan Grant (the MC for the evening) and a real estate developer!

Henderson's formidable chops are on display from the first track, "Dorian", a modal jazz waltz by pianist Ronnie Mathews. The saxophonist really explodes on the two original Dorham originals: "My Injun from Brazil" (the original title of "Una Mas", to be recorded less than three months later) and "Dynamo"; it's exciting to hear this major artist at the virtual beginning of his career (*Page One*, his debut as a leader on Blue Note, was recorded only two weeks prior to this live gig). The repertoire here is interesting because it is half standards: "Summertime", "Autumn Leaves" (here in A minor) and the customary trumpet feature, "I Can't Get Started", on which Dorham easily proves he was a player with exceptional technical facility and great stylistic versatility. It's a track that bears repeated listening and is the only other time Dorham recorded this tune (the other being with fellow trumpeters Howard McGhee and Thad Jones).

While it's not unusual that a Kenny Dorham recording contains a standard or two, it's arguable that he was a great composer of jazz tunes (check out "Whistle Stop" for instance); perhaps because this was a low pressure club date, Dorham didn't feel the need to push his own compositions on the gig. While all the musicians (Mathews, bassist Steve Davis and drummer JC Moses) on this CD play beautifully, it's really Dorham and Henderson that burn through this 1963 New York City set. This previously unreleased gem is a must-have for fans of outstanding jazz improvisation.

For more information, visit [uptownrecords.net](http://uptownrecords.net)

## GLOBE UNITY: SWEDEN



**Från Och Med Herr** Jonas Kullhammar (Moserobie)  
**Two Nights in April** Correction (Aylar)  
**Jazz På Svenska** Swedish Azz (Not Two)  
 by Tom Greenland

By many accounts, Sweden officially caught the jazz bug in 1933 when Louis Armstrong stormed the stages of Stockholm. Although initially inspired by American artists, Swedes soon branched out into novel fusions of folksong, jazz and world musics. Government subsidies, grassroots fan societies, flagship clubs (Stockholm's Fasching, Gothenburg's Nefertiti, Malmö's Jeriko) and festivals (Umeå is the oldest) all bear witness to a thriving, eclectic scene.

Tenor saxophonist Jonas Kullhammar is a prime example of talent-deserving-wider-recognition, a hard-hitting post-Coltrane stylist of magnetism and originality. *Från Och Med Herr*, his latest release on Moserobie with Torbjörn Gulz (piano), Torbjörn Zetterberg (bass) and Jonas Holgersson (drums), is a highly cohesive effort that finds fresh fish to fry from the jazz mainstream. "Morsan å Farsan"'s rising chromatic bass line spirals endlessly upward like a staircase in an Escher painting; on "Bristol Scream" the tenor simmers with fast, fluid lines that retain a certain roughness around the edges, buoyed up by the rhythm section's infectious excitement.

Correction, comprised of Sebastian Bergström (piano), Joacim Nyberg (bass) and Emil Åstrand-Melin (drums), is a youngblood trio whose sound draws on deep jazz roots even as it exposes new shoots. *Two Nights in April* is culled from dates at Stockholm's Glenn Miller Café and Norrköping's Crescendo, the first a somewhat more subdued set with accessible rock rhythms, the second in a rowdier, raucous mood. The rhythm section clearly enjoys good old-fashioned swing - and they do it well - but their freer flights of fancy are equally effective, as on "Kognitiv Dissonans", where the low lines of the bass and piano blend seamlessly, or on "The First Waltz", the piano climbing in clustered scales, the drums dynamically restrained, tapering down finally to a lonely bass vamp.

Mats Gustafsson (alto, baritone saxophones) and Per-Åke Holmlander (tuba, cimbasso) lead Swedish Azz, a progressive 'repertory' ensemble that revisits jazz classics from Sweden's Golden '50s-60s. *Jazz På Svenska*, with Kjell Nordeson (vibes), dieb13 (turntables, electronics) and Eric Carlsson (drums), is a live set featuring chestnuts by pianist Lars Werner and baritone saxophonist Lars Gullin. Here the classics are reimagined in a futuristic dream of distorted imagery and slow-motion soundscapes: slamming screen doors, steam trains, motorcycle revs, cat fights, owl hoots, Hendrix-esque whammied feedback freak-outs, rippling sheet metal, slamming car brakes, feral moans, fire alarms, manic sprinkler systems, ringing cash registers, scratchy record needles - all bookended by romantic, Ellingtonian melodies.

For more information, visit [moserobie.com](http://moserobie.com), [aylar.com](http://aylar.com) and [nottwo.com](http://nottwo.com)



**Abbey Road Quartet**  
 Ishmael Wadada Leo Smith (Treader)  
**Spiritual Dimensions**  
 Wadada Leo Smith (Cuneiform)  
**Spirit Catcher** Leo Smith (Nessa)  
 by Marc Medwin

There are few players that continue to be as adventurous in maturity as they were in youth. Trumpeter Wadada Leo Smith's work is as uncategorizable as his sound is unique. This trio of new and reissued material demonstrates his extraordinary skill as leader, player and philosopher in three strikingly different contexts.

Smith has always been a student of sound, especially of the myriad possibilities of sound combinations. *Abbey Road Quartet* opens with such a moment as Pat Thomas' keyboard washes and squelchy synths vie with razor-sharp guitar preparations from John Coxon and some of Mark Sanders' perfectly-timed drumming. The quartet date is one of the newest series of Treader discs and these group offerings continue along the experimental paths forged by that label. When Smith enters on "For Johnny Dyani", his muted trumpet adds layers of context to music already dense with meaning and historical simultaneity. Transparency is ever-present, especially on the sultry but pointillistic "For Mongezi Feza", where Smith runs scales and injects shards into what sounds like Thomas playing a celeste. Even when the music heats up, there's a welcome calm to it all where so many improvised sessions turn fiery.

Transparency is also integral to the Golden Quintet's sound, their new project forming the first disc of *Spiritual Dimensions*. It was recorded at the 2008 Vision Festival and for a live recording, there's surprisingly little audience noise and all of the gorgeous orchestrations are presented in stunning detail. The audience sat spellbound as the pieces unfolded in an hour-and-a-quarter journey of immense power and overwhelming beauty, silence framing every gesture with its own translucent music. For the differences between the Golden Quintet and the Organic nonet, it is instructive to compare the two versions of "South Central L.A. Culture". Despite electronics, the quintet version is acoustic at its core, Vijay Iyer's fluid piano and the interlocked groove of the two drummers (Pheeroan akLaff and Famoudou Don Moye) bolstering the tune through reggae and funk as Smith's wah-wahed trumpet interjects. On the Organic version, recorded at New Haven's Firehouse 12, the guitarists (Michael Gregory, Brandon Ross, Nels Cline, Lamar Smith) weave webs of visceral refinement around the groove, which remains purely funky. The title track's first four-and-a-half minutes sports electronic abstractions from the guitar contingent before slamming headlong into the speaker-rattling hypnogyroove, typifying the band's *modus operandi*.

*Spirit Catcher* illustrates that Smith has kept to his multifarious musical vision since 1979, when he and regular collaborators Dwight Andrews, Bobby Naughton, Wes Brown and Pheeroan akLaff recorded this disc for the Nessa label. These are epic journeys with many musical types and transcultural timbres displayed, especially when the wooden flutes soften the textures during the astonishing "Images". Most beautiful of all, though, are the soft hues and post-

tonal harmonies of "The Burning of Stone", here presented in two versions. In dialogue with harp pointillisms and arpeggios, Smith's atomistic exhortations and scalar lines sum up the language he's been developing since his first recordings. All three of these releases constitute powerful testimony to the broad scope of his inclusive compositional language.

For more information, visit [treader.org](http://treader.org), [cuneiformrecords.com](http://cuneiformrecords.com) and [music.calarts.edu/~wls](http://music.calarts.edu/~wls). Smith is at Jazz Gallery Jun. 4th-5th with Tony Malaby and Abrons Arts Center Jun. 28th as part of Vision Festival. See Calendar.



**Clarinetwork: Live at the Village Vanguard**  
 Anat Cohen (Anzic)  
 by Tom Conrad

Anat Cohen is one of the major jazz success stories of the last decade. She arrived in New York from Israel in 1996 and by the turn of the century was an important factor in the reemergence of the clarinet as a solo jazz instrument. Yet her recordings have not captured the bacchanalian riot of Cohen in person, whirling on the stage, curls flying, unleashing clarinet notes in formally elegant torrents.

*Clarinetwork* comes closer, in part because it is her first live album. While Cohen's music until now has been immersed in Israeli, Middle Eastern, classical, Brazilian choro and AfroCuban sources, *Clarinetwork* is an American history project. On this night at the Village Vanguard in July of 2009, she played eight tunes associated with Benny Goodman on the 100th anniversary of his birth. *Clarinetwork* is the 118th album recorded at the Village Vanguard. Engineers James Farber and Paul Zinman create a clear, vivid sonic portrait of a time and place.

You might think you don't need to hear "Sweet Georgia Brown" again. You would be wrong. Cohen slides over it quickly and lightly then flies far away in a cascading, wheeling, ecstatic celebration. With "St. James Infirmary", you might also think you've been there, done that. But Cohen starts by twisting sinuously below middle C, then shoots long high brilliant keenings and held notes of catharsis. When she employs theme-and-variation, like the 12-minute "St. Louis Blues" and the furiously fast "What A Little Moonlight Can Do", she smokes.

*Clarinetwork* is the album that finally displays the range of Cohen's resources as an improviser. She generates vast arrays of interrelated ideas and goes right to the edge. It creates excitement when a player with exquisite control is willing to risk losing it. Her extended solos (only two of the tunes are under eight minutes) blend wild exhilaration and finesse. The only quiet performance is "Body And Soul", the version uncharacteristically gentle and patient, with one trilling spin-off in the middle and a soft, passionate coda at the end. Pianist Benny Green, bassist Peter Washington and drummer Lewis Nash are energetic accompanists. Though they all get solo space, they do not contribute compelling content. They mark time until Cohen's return.

For more information, visit [anzicrecords.com](http://anzicrecords.com). Cohen is at Dizzy's Club Jun. 1st-6th with Wycliffe Gordon, Zinc Bar Jun. 8th-10th with Duduka Da Fonseca, Louis Armstrong House Jun. 19th, The Greene Space Jun. 21st and Jazz Standard Jun. 26th, the last three as part of CareFusion Jazz Festival. See Calendar.





*Flying Toward The Sound* *Live*  
**Geri Allen (Motéma Music)**  
 by Joel Roberts

One of the most accomplished jazz pianists of her generation, Geri Allen has long made music that combines the traditional and the avant garde, the cerebral and the soulful, the restrained and the raucous. Her impressive resume includes '80s collaborations with Steve Coleman and his M-Base crew, performances with free thinkers like Ornette Coleman, Betty Carter and Charles Lloyd and well-regarded trio outings with rhythm masters like Charlie Haden and Paul Motian.

In recent years, Allen has made a number of recordings focused on some of her diverse influences, including gospel music (*Timeless Portraits and Dreams*, Telarc), Jimi Hendrix (*Three Pianos for Jimi*, Douglas) and Mary Lou Williams (*Zodiac Suite: Revisited*, Mary Records). Her latest release, *Flying Toward The Sound*, turns to three modern piano giants who have had a profound impact on her work: Cecil Taylor, McCoy Tyner and Herbie Hancock. But instead of simply revisiting the music of her muses, Allen has composed a "solo piano excursion" inspired by them, combining recognizable elements of each with her own unique and eloquent voicings.

The eight-part suite that comprises most of the album opens with a title section dedicated to Tyner, replete with massive chord rumbings and sumptuous ballad playing. "Red Velvet in Winter", for Hancock, combines rapid-fire runs and funky rhythms in an orchestral soundscape. And "Dancing Mystic Poets at Midnight", for Taylor, takes blues and swing-based improvisations into the stratosphere. The album's centerpiece is the 16-minute "GOD's Ancient Sky", an epic journey that traverses a wide spectrum of musical and spiritual territory. The album closes with a beautiful ballad dedicated to Allen's son that's not part of the main suite. If that's not enough, the enhanced CD includes three excerpts from a film project about the album by the renowned artist and photographer Carrie Mae Weems.

If *Flying Toward The Sound* looks to the heavens, another new release, Geri Allen and Timeline's *Live*, highlights the pianist's earthier side. A free-wheeling quartet date recorded at two artsy colleges, Oberlin and Reed, the album is a sort of hiphop-meets-postbop encounter, notable for the inclusion of "tap percussionist" Maurice Chestnut in the group.

It's clear from the opening number, "Philly Joe", a tune fittingly inspired by the great drummer Philly Joe Jones, that having a dancer in the band is no gimmick. Chestnut is a fully integrated member of the ensemble, adding rich textures and accents and carrying on an electrifying percussive dialogue with drummer Kassa Overall. Both Chestnut and Overall bring hiphop flavor to jazz classics like McCoy Tyner's "Four by Five" and Charlie Parker's "Ah-Leu-Cha" while Allen and bassist Kenny Davis contribute ferocious postbop playing throughout.

This would be a strong outing were it a standard trio, but the unique addition of the unlikely but very welcome fourth band member makes it an exceptional one.

For more information, visit [motema.com](http://motema.com). Allen is at Sistas' Place Jun. 5th with Trio 3. See Calendar.

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(excerpt from Gary Giddins's liner notes)  
\* 14 of the 51 tracks initially released in 1992 as *People Time a 2* CD album

**PEOPLE TIME**  
www.sunnysiderecords.com



**Old Stuff New York Art Quartet (Cuneiform)  
One Long Minute**  
**John Tchicai's Five Points (Nu Bop)  
In Monk's Mood John Tchicai (SteepleChase)  
Treader Duos Various Artists (Treader)  
by Robert Iannapolo**

With nearly 50 years of recording, Danish saxophonist John Tchicai has a lot of history behind him. Forward looking from the start, he moved to New York in 1963, hooking up with players of the-then emerging avant garde. His early work was enough to get the Coltrane imprimatur and an appearance on *Ascension* (Impulse, 1965). He co-led the New York Contemporary 5 with Archie Shepp and Don Cherry and then formed the New York Art Quartet (NYAQ) with Roswell Rudd and Milford Graves. Eventually he moved back to Denmark, dividing extended periods in the US (on both coasts) with time spent in Holland, France and elsewhere. He's amassed an extensive discography. These four recent releases present him in a variety of contexts and are indicative of what a complete player he is.

The New York Art Quartet only released two LPs in its brief existence (1964-66). Around 1970, there was an LP released by the French America label (of dodgy provenance) by the band featured on this latest NYAQ release but under Rudd's name. But that recording was of less than optimum sound quality and a typical lousy French pressing of the time. So the release of *Old Stuff* is a welcome event. It stems from the band's final period when Tchicai had moved back to Denmark and booked a tour. Only Rudd made the transatlantic crossing and Tchicai enlisted bassist Finn von Eyben and South African expatriate Louis Moholo. This definitely changes the character of the rhythm section, with Moholo's drumming far more straightforward than Graves' polyrhythmic barrage. But what's preserved is the wonderful dichotomy between Tchicai's tart, angular alto and Rudd's big, blustery trombone. Both were also writing substantive themes with unusual improvising strategies, not just head-solo-head. *Old Stuff* collates two Copenhagen concerts: one recorded at the Café Montmartre and the other for a Danish radio concert. The band connects beautifully, despite the impromptu rhythm section and it's a worthy addition to this band's slim discography.

Tchicai's most productive partnership during the last decade was a cooperative trio he had with saxophonist Charlie Kohlase and guitarist Garrison Fewell. John Tchicai's Five Points is a quintet with Fewell, fellow reed player Alex Weiss, bassist Dmitry Ishenko and drummer Ches Smith. Surprisingly *One Long Minute* was recorded after only two live performances but the band sounds seasoned, without an ounce of tentativeness. Each member except Ishenko contributes compositions and the band really seems inspired by each other's efforts. Tchicai gets off a fiery solo on Smith's "Anxiety Disorder" and his bass clarinet (uncredited) roams deeply on Fewell's "Venus". Weiss' arrangement of the theme to Akira Kurosawa's "Yojimbo" is just a brief theme statement but fits perfectly into the program. Tchicai's "Parole Ambulante" is a typical languid theme delivered over a free rhythm with beautiful voicings given sonic

depth by Ishenko's arco bass work. One wonders what this band will sound like by the time of the next disc.

One of the more admirable qualities of Tchicai is his seeming willingness to move out of his comfort zone and collaborate with unexpected players. *In Monk's Mood* places him in that very situation. This session was suggested by SteepleChase labelhead Nils Winther and the rhythm section (keyboardist George Colligan, bassist Steve LaSpina and drummer Billy Drummond) are current stalwarts of the label but had never played with Tchicai. But they speak a common language, Thelonious Monk, as this mostly all Monk program demonstrates. Tchicai approaches the jazz tradition with the same sense of adventure he approaches the fringes of that music. And the rhythm sectioners are willing participants on this ride. There are plenty of surprising interludes: the beautiful pointillistic breakdown in the middle of Monk's only waltz "Ugly Beauty"; the framing versions of "Monk's Mood", one with the full quartet and the closing version as a trio sans drums. Even the decision to have Colligan play a Hammond B-3 on half of these tracks was apparently made at the last minute. It was Winther's request that Tchicai play alto sax, rather than his preferred tenor (since the late '70s). *In Monk's Mood* is a wonderful and unexpected addition to Tchicai's discography.

Finally, *Treader Duos* is a collection of three reed/drum duets from three different pairings. The other two tracks match the always-remarkable John Butcher with Mark Sanders and clarinetist Alex Ward with percussion master Roger Turner. At 25 minutes each, these are complete performances and make for a worthwhile document on the state of the reed/drums duet. The one pertinent to this review is "We Dare To Sing" which finds Tchicai matched with British drummer Tony Marsh, who's worked with Harry Beckett, Mike Westbrook and Evan Parker among others. It presents Tchicai at his freest and the performance finds him initially singing with an almost shamanistic fervor that translates to his playing. Tchicai, on tenor, draws on his complete vocabulary engaging in repetition, bittersweet doleful phrases and rapturous shouts. Marsh is an inventive percussionist and although the two had never performed before, they meet on an intuitive level, speaking the same language much like the Monk disc above. Towards the end Tchicai switches to bass clarinet (again uncredited) for a quiet interlude that Marsh accompanies with cymbal washes and muted brushwork, a wonderful end to a great performance.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com), [jtdistribution.net](http://jtdistribution.net), [steeplechase.dk](http://steeplechase.dk) and [treader.org](http://treader.org). Tchicai is at Zebulon Jun. 21st as part of CareFusion Jazz Festival and Players Theater Jun. 22nd. See Calendar.

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*Standards in Sweden I & II*  
**Keith Jarrett (Blue Music Group)**  
*Paris/London: Testament* **Keith Jarrett (ECM)**  
*Jasmine*  
**Keith Jarrett/Charlie Haden (ECM)**  
 by Ken Dryden

Though one of the most lyrically gifted pianists of his generation, Keith Jarrett has been one of the players that jazz fans either love or hate. Predominately heard with his working trio, bassist Gary Peacock and drummer Jack DeJohnette, Jarrett still enjoys playing totally improvised solo concerts while hearing him in duo with bassist Charlie Haden is a bit of novelty, as it has been decades since they played together.

Jarrett has long been a fixture on the ECM label, so the appearance of a two-CD set from his 1989 European tour on Blue Music Group is a bit of a surprise. This Stockholm concert with Peacock and DeJohnette compares favorably to earlier ECM CDs recorded during the tour, with ESP-like chemistry throughout the performance between the trio while the superb engineering makes the listener feel as if he is seated on stage with the musicians.

Jarrett opts for a bright setting of "Lover Man" and the influence of Bill Evans is apparent in his breezy setting of "The Way You Look Tonight". The pianist opens "The Ballad of the Sad Young Men" with a hymn-like reverence, with Peacock adding a prominent contrasting line and DeJohnette subdued brushwork. Jarrett sets up "My Man's Gone Now" with an unusual tense, march-like rhythm, taking this dramatic ballad in a very new direction. There's nothing fancy about his rendition of "When I Fall in Love"; it's simply a masterful take on a timeless ballad.

Jarrett's surprising opener for the second disc is Alec Wilder's infrequently heard "The Wrong Blues", a piece which demonstrates the interactivity of the trio. Jarrett's uptempo solo introduction to "All the Things You Are" focuses on his complex Latin bassline, the addition of the rhythm section continuing to fan the flames in a breath-taking performance.

ECM is known for its sparse packaging without liner notes, but producer Manfred Eicher made an exception for Jarrett's three-disc concert set *Paris/London: Testament*. The pianist explains in great

detail about how he began improvising as a young student, even including at least one improvisation during his classical recitals. This grew into improvising in total during his solo piano jazz concerts, with the individual sections flowing naturally from one to the next, lasting 45 minutes or more, often with no more than three distinct sections. But he burned out on this approach and gave it up for a number of years until a return to this format earlier in this decade. He made one significant change in this context, now being willing to wrap an improvisation immediately if he found himself on familiar ground.

Jarrett's Paris concert at the Salle Pleyel is contained on a single disc. The opener is a turbulent affair, which begins with an intense dramatic section then shifts to a slow meditative motif. The third piece bustles with hope, as if the pianist has awakened to a new day. The seventh improvisation has a hymn-like air while the long finale is a rapid-fire piece that could easily be mistaken for a modern classical composition.

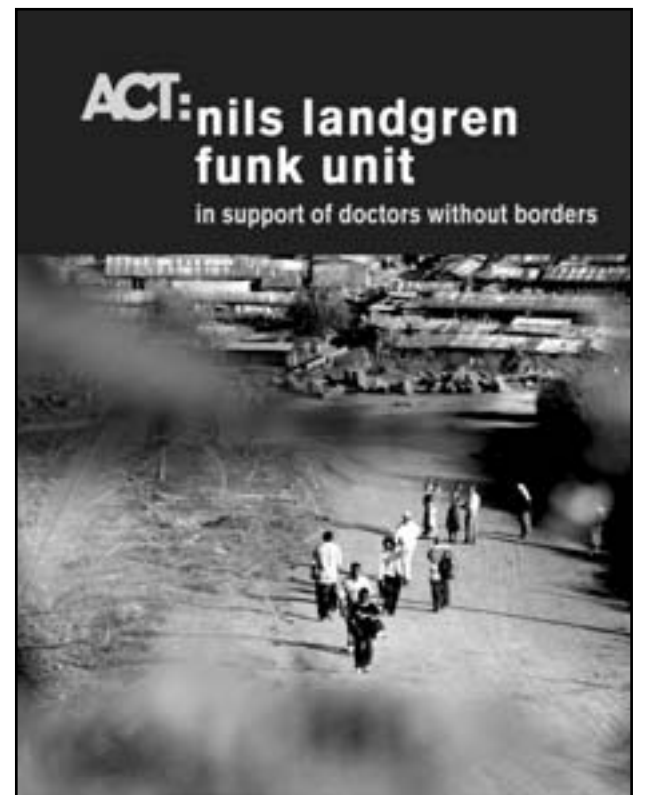
The Royal Festival Hall concert has 12 separate sections, which sound like they have a logical flow in the form of an extended suite, even though the audience response is often extended between selections and they easily stand on their individual merits. Unlike some of his earlier improvised concerts, there is never a feeling of a holding pattern as he seeks a new path. The opening track is played pianissimo with a brooding sense of despair. The second piece is full of conflict and turmoil, with numerous grunts by the pianist. The reverent sixth section displays a ray of hope in a majestic ballad setting. The opening of the second disc begins with a brooding theme utilizing an ostinato bassline. Other highlights include the meditative pastoral piece, a frenetic miniature that might have been perfect for part of a film soundtrack, along with the finale, which has an upbeat, down home-flavored theme. Regardless of one's feelings about any of Jarrett's previous solo piano concerts, this collection is for the ages.

Jarrett and Haden played together in the American Quartet, which included Dewey Redman and Paul Motian, producing memorable music before dissolving in 1976. In 2007, Jarrett was asked to take part in a Haden documentary. A few months later, Jarrett decided to invite Haden to join him in his home studio, where they recorded over the next four days. Jarrett chose eight of their performances for *Jasmine*.

Although it had been a long time since they last recorded together, they rekindled their past magic for these lyrical sessions, which focuses mostly on standards and ballads, resulting in a low-key but never-dull affair. The subdued, melodic opener is "For All We Know", with Jarrett gracefully embellishing the melody and Haden's deliberate, spacious bassline providing the perfect backing. There's nothing the least bit clichéd in their interpretation of the bittersweet ballad "Goodbye"; they put their own stamp upon it without losing its essence or emotional impact. Jarrett improvises a solo introduction to "I'm Gonna Laugh You Right Out of My Life", with Haden joining him as the theme emerges, the latter playing with a bit brighter sound on this selection.

Jarrett and Haden also chose some less common songs. "Where Can I Go Without You" is usually associated with vocalists but this Victor Young melody, even without Peggy Lee's lyrics, has plenty of possibilities, as the duo discover with their heartfelt treatment. Joe Sample's somber "One Day I'll Fly Away" hasn't been recorded that often in a straight-ahead jazz setting, but the duo deliver a beautifully understated performance of this moving ballad. With its lyrical mood and lack of pyrotechnics, *Jasmine* is perfect for late night listening.

For more information, visit [bluemusicgroup.com](http://bluemusicgroup.com) and [ecmrecords.com](http://ecmrecords.com). Jarrett is at Stern Auditorium Jun. 17th as part of CareFusion Jazz Festival. See Calendar.



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*Let's Call This... Esteem*  
**Steve Lacy/Mal Waldron (SLAM-Silta)**  
*Hall Egg Farm 2000.10.16 Steve Lacy (Suigyu)*  
*November Steve Lacy (Intakt)*  
**Transmit Ideal Bread (Cuneiform)**  
 by Andrey Henkin

Steve Lacy (1934-2004) held several distinctions in his 50-year career. He, alongside John Coltrane, was responsible for the modern template of soprano saxophone playing. He was one of few musicians whose work is appreciated by both straightahead and avant garde listeners. And he perhaps had albums released by more different labels than any other artist in jazz history (over 150). Concert recordings are still being issued and reissued on a swathe of imprints, keeping Lacy's remarkable music still flowing. And adding to this legacy is the young quartet Ideal Bread, laudably dedicating themselves to performing the late master's compositions.

*Let's Call This... Esteem* is a limited reissue of a SLAM Production: Lacy in duo with pianist Mal Waldron live from the Oxford Playhouse Jazz Festival on May 16th, 1993. This is a partnership dating back to Lacy's second session as a leader (*Reflections*, New Jazz 1958) and continued across continents and into some rather exploratory territory over the years until Waldron's death in 2002. That first album was an exploration of the music of Thelonious Monk, another constant facet of Lacy's career. Monk features prominently ("Let's Call This", "Monk's Dream", "Evidence", "Epistrophy") as do a couple of tunes associated with Duke Ellington ("In a Sentimental Mood" and "Johnny Come Lately"). But both players also each contribute a pair of tunes (Waldron's "Snake Out" and "What It Is"; Lacy's "Blues for Aida" and "Esteem") for what is their sixth duet album together. Why Lacy and Waldron worked so well together is that both came out of a firm jazz tradition, then absorbed the innovations of free and avant garde musics organically, never abandoning their foundations.

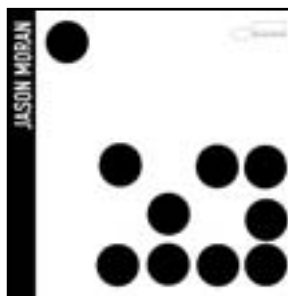
Lacy had a long affiliation with Japan, working with that country's labels and musicians for most of his career. *Hall Egg Farm 2000.10.16* documents a meeting with pianist Yuji Takahashi and the late percussionist Masahiko Togashi for two trio pieces (the other two are a piano solo and piano-percussion duet), all completely improvised. Togashi and Lacy had worked together intermittently since 1981 but this live recording is the first meeting between Takahashi and Lacy since 1975's *Distant Voices*. This is Lacy at his most avant garde, which means something very different for him than most. He almost never overblows and avoids any extended techniques for his instrument. Thus all of his improvisatory skill is applied to the spontaneous construction of melody; Takahashi's piano tends to move him towards being more reflective only to be upended by the combative drums of Togashi, highlighting a more rhythmic aspect to the saxophonist's playing.

One of Lacy's favored environments was solo. Even more so than Evan Parker or Anthony Braxton, Lacy's almost 20 albums unaccompanied defined the possibilities of an instrumentalist reacting to himself. *November* documents his final solo performance, given

as part of the Unerhört Festival in Zurich, recorded November 29, 2003, a few months after being diagnosed with cancer and less than a year before his death. The material is taken from the entire arc of Lacy's career: '70s ("The Crust", "Moms", "The New Duck", "The Whammies"); '80s ("The Door", "The Rent"); '90s ("Blues for Aida", "The Hoot"). There is also a new tune - "Tinas Tune", featuring Lacy's vocals - and, appropriately, the program ends with a reading of Monk's "Reflections", demonstrating that Lacy was an artist who worked in subtle layers rather than radical departures. Lacy's wonderful, dry tone is still here, as his metrical understanding and forward vision that make his solo statements never seem thin. As is the case with the Egg Farm recording, Lacy's currency is melodic and motific development sans the usual avant garde flourishes or textural filler, placing even more pressure on him as a solo performer.

Ideal Bread is a collective formed by baritonist Josh Sinton (who studied with Lacy at New England Conservatory) in 2007 with trumpeter Kirk Knuffke, bassist Reuben Radding and drummer Tomas Fujiwara. The name is taken from a 1976 Lacy quote comparing music and baking and *Transmit* is the group's second album after a limited debut on KMB Jazz where the group reimagined a number of pieces from Lacy's *Capers* album (hatHUT, 1979). The pieces on *Transmit* were originally recorded in 1969 ("The Breath"), 1973 ("Flakes", "The Dumps"), 1976 ("Papa's Midnite Hop"), 1983 ("Clichés"), 1986 ("As Usual") and 1996 ("Longing"). As with piano-less Monk tributes, the lack of a soprano means the emphasis is less about Lacy's particular instrumental approach or even improvisatory style as it is more about Lacy the composer, certainly one of the more prolific and original in jazz. And there is little reference audible to Lacy's actual collaborations with trumpeters like the late Ambrose Jackson or Franz Koglmann or a saxist like Steve Potts. Maybe Sinton and Lacy share a certain bluesy quality to their playing and Radding's tone is certainly as thick as longtime Lacy bassist Jean-Jacques Avenel, but the similarities stop there. Lacy most likely would have hated to think of his music in canonical terms and Ideal Bread definitely make it their own and show it stands alongside any modern music being written today.

For more information, visit [siltarecords.it](http://siltarecords.it), [suigyu.com](http://suigyu.com) and [cuneiformrecords.com](http://cuneiformrecords.com). *Ideal Bread* is at *Douglass Street Music Collective Jun. 1st* and *Kenny's Castaways Jun. 13th* as part of *Undead JazzFest*. See *Calendar*.



*Ten*  
**Jason Moran (Blue Note)**  
 by David R. Adler

Pianist Jason Moran offers *Ten* to mark a decade with the Bandwagon, his trio with bassist Tarus Mateen and drummer Nasheet Waits, and it's an anniversary worth celebrating. But *Ten* is also Moran's first release since *Artist In Residence* (2006), so it affords him the opportunity to include pieces from long-form commissioned works he's written since then. The loping, gospel-tinged "Blue Blocks" is from a multimedia suite inspired by the quilt makers of Gee's Bend, Alabama. "RFK in the Land of Apartheid", ominous and grooving, is from Moran's score to a film of the same name. "Feedback Pt. 2" was commissioned by the Monterey Jazz Festival and inspired by Jimi

Hendrix. "Crepuscle with Nellie" by Thelonious Monk, presented here in a radically sliced-up form, is from Moran's 2009 performance piece and Monk homage *In My Mind*. That the material hangs together so naturally is a testament to the trio's strength, its distinct and highly evolved improvisational approach.

Mateen contributes "The Subtle One", vaguely reminiscent of Mal Waldron's "Soul Eyes". His acoustic bass guitar pops nicely in the mix and it serves his soloing well on the Monk tune and "Play to Live", cowritten by Moran and the late Andrew Hill. Waits' free-spirited rhythm, so key to the Bandwagon's very identity, is particularly alive during Jaki Byard's stride-inflected "To Bob Vatel of Paris" and Leonard Bernstein's "Big Stuff", a Billie Holiday vehicle originally from the ballet *Fancy Free*. The spirit of electric Miles Davis seems to rear its head on "Gangsterism Over 10 Years", a disguised variant of the Bandwagon's de facto theme song.

Moran has a way of finding oddball elegance in a huge variety of music and his treatment of Conlon Nancarrow's "Study No. 6" shows an ability to reinvent a specific theme not once but twice. The piece plays off a tension between the A Major and natural minor scales and Moran's ethereal second version is closer in spirit to the original. The first version, driven by Waits' lightly persistent mallets, is quicker in pace, tightly conceived but ready at an instant to break free of tempo confines. In a word, it's been Bandwagonized.

For more information, visit [bluenote.com](http://bluenote.com). Moran is at *Jazz Gallery Jun. 6th* with *Walter Smith III* and *Jun. 19th* with *Eric Revis* and *Jazz Standard Jun. 24th* as a leader and *Jun. 25th* with *Ambrose Akinmusire*, the last three as part of *CareFusion Jazz Festival*. See *Calendar*.

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*Secrets of the Sun*  
Sun Ra  
(Saturn-Atavistic)



*Live at the Paradox*  
Sun Ra Arkestra  
(In + Out)

by John Sharpe

In a world beset by economic crises, the continued existence of the Sun Ra Arkestra for over 55 years outside the mainstream is nothing short of miraculous and testament to the enduring vision, charisma and determination of the man from Saturn. Since Ra left the planet in 1993, surviving original member, reedman Marshall Allen, has maintained both his legacy and the Arkestra as a creative force. These two discs from opposite ends of the group's timeline give some idea of the (space)ways they have traveled.

Recorded in 1962, though not released until 1965, *Secrets of the Sun* now appears for the first time on CD, complete with a bonus track from the same period. At this point in their history, the Arkestra were in transition, moving physically from Chicago to New York, but musically from recognizably swinging big band charts to conducted improvisations. Even when the form is conventional, as on the martial "Friendly Galaxy" or the driving "Space Aura", the simultaneous soloing flutes on the former or the alternating tenor and baritone saxophone spots that ultimately coalesce on the latter, show a chafing at the bounds.

On other tracks they are more experimental. "Solar Symbols" emphasizes bells, gongs and percussion treated with heavy reverb, which hasn't weathered well. But on "Love In Outer Space" John Gilmore's bass clarinet remains genuinely disturbing as it slides between pitches in the upper register like no one before or since. The previously unreleased 17-minute "Journey to Mars" is most notable for the fragments from other sessions spliced into the opening, before a chugging rhythm and series of solos, with Ronnie Boykins' arco bass sawing being the best of the bunch. Probably essential for Saturnophiles, but the uninitiated should start elsewhere.

Fast forward 47 years and the Arkestra continues to go strong as evidenced by this document from the Paradox Club in the Netherlands, recorded at the end of a week-long residency. Their program draws from a book which spans the decades, mixing Ra originals like "Velvet" and "Dreams Come True" (with Knoel Scott crooning the lyrics), alongside some newly minted pieces by Allen that fit snugly into the Arkestral vernacular.

All told, this is a much more straightforward experience. Allen remains the most adventurous soloist. His distinctive eldritch alto saxophone shrieking features strongly on the infectious "Discipline 27-B", segueing into "I'll Wait For You". Reedmen Scott and Abdul Yahya Majid also give good accounts of themselves, though generally solo spots are brief. Fletcher Henderson staple "Hocus Pocus" is given an authentic Swing era rendition, complete with wah-wah trumpets and muscular tenor. Farid Baron essays some high-stepping piano on "Space Idol" playing with some aplomb considering the shoes he's filling. Still a vital force, the Arkestra's *Live at the Paradox* persuades whether as advert for performance or souvenir after the event.

For more information, visit [atavistic.com](http://atavistic.com) and [inandout-records.com](http://inandout-records.com). The Sun Ra Arkestra is at Studio Museum in Harlem Jun. 17th as part of CareFusion Jazz Festival. See Calendar.

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Carol Sloane, vocals / Ken Peplowski, clarinet & tenor sax / Byron Stripling, trumpet / John Allred, trombone / Bill Charlup, piano / Ted Rosenthal, piano / Sean Smith, bass / Lewis Nash, drums

**WED, JUL 21, 8 PM**  
**PICTURE OF HEATH: A TRIBUTE TO LIVING LEGEND JIMMY HEATH**  
Jimmy Heath, tenor sax / Jeremy Pelt, trumpet / Steve Wilson, alto sax / Steve Davis, trombone / Bill Charlup, piano / Jeb Patten, piano / David Wong, bass / Lewis Nash, drums

**THU, JUL 22, 8 PM**  
**PREZ & LADY DAY: THE LEGENDARY PARTNERSHIP OF LESTER YOUNG AND BILLIE HOLIDAY**  
Mary Stallings, vocals / Frank Wess, tenor sax / Harry Allen, tenor sax / Warren Vaché, trumpet / Bucky Pizzarelli, guitar / Bill Charlup, piano / Peter Washington, bass / Dennis Mackrel, drums

**TUE, JUL 27, 8 PM**  
**THE SONG IS YOU: JEROME KERN, THE FIRST STANDARD-BEARER**  
Sandy Stewart, vocals / Bill Easley, tenor sax / Jon Faddis, trumpet / Jon Gordon, alto sax / Bill Charlup, piano / Renee Rosnes, piano / Peter Washington, bass / Kenny Washington, drums

**WED, JUL 28, 8 PM**  
**POSTCARD FROM BRAZIL**  
Maucha Adnet, vocals / Phil Woods, alto sax / Erik Friedlander, cello / Bill Charlup, piano / Renee Rosnes, piano / Reg Schwager, guitar / David Finck, bass / Duduka Da Fonseca, drums

**THU, JUL 29, 8 PM**  
**BALLADS & BLUES: AN EVENING OF ROMANCE AND SOUL**  
Freddy Cole, vocals / Houston Person, tenor sax / Jeremy Pelt, trumpet / Bill Charlup, piano / Pat Bianchi, organ / Paul Bollenback, guitar / Peter Washington, bass / Kenny Washington, drums

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**Brö-D**  
Peter Brötzmann/  
Hamid Drake (Eremite)

by Jeff Stockton



**Animal Grace**  
Kali Z. Fasteau  
(Flying Note)

Does Peter Brötzmann ever give a performance that isn't recorded? He shows up with his saxophones and tarogato, they roll tape and presto, there's another album. And since Brötzmann's approach hasn't really changed, it may be true that if you've heard five Brötzmanns, you've heard them all. *Machine Gun*. Brötzmann in front of an electric band. Something from the Die Like a Dog quartet. Maybe a solo disc. And one that pits him against a drummer capable of equal intensity. Hamid Drake fits that description and their previous outing as a duo (the in-studio *Dried Rat-Dog*) marks a career highlight for both. Recorded live in Cleveland and issued as a concert memento in limited quantity, the four tracks on *Brö-D* ebb and flow as these free jazz encounters are apt to do. At one point, Brötzmann flirts with a gentle melody that soon dissolves, but it leaves you wishing the legendary fire breather would explore his gentle side more often. When that moment of beauty and repose reappears at the start of Track 4, it leaves you hoping the tape is rolling when Brötzmann decides to do his ballads tour.

To call the music of Kali Z. Fasteau free jazz is too limiting. One of the originals of the New York scene, Fasteau is a multi-instrumentalist, equally facile on reeds, woodwinds, flute, violin and piano. Her music aims not merely for freedom but transcendence and while her composed improvisations are relatively brief, they sound as if part of a larger continuum. For the first half of *Animal Grace* Fasteau is paired with veteran drummer Louis Moholo-Moholo, whose deceptively relaxed, smooth pulse is perfectly in sync with Fasteau's soundflow. Sadly, the Big Apple Jazz Festival's electronics made for a substandard recording. Fasteau is presented to better effect on the CD's second half, "Live in the Alps", recorded at an outdoor festival in Switzerland in 2005. Fronting a band with Wayne Dockery (bass) and Steve McCraven (drums), Fasteau is both inventive and ingenious as she moves from soprano to flute to the double-reeded mizmar and back again. Bobby Few's piano offers a glistening complement to her cascading sound swirl.

For more information, visit [eremite.com](http://eremite.com) and [kalimuse.com](http://kalimuse.com). Drake is at Drom Jun. 22nd, Abrons Arts Center Jun. 23rd, 27th and 29th, Clemente Soto Velez Cultural Center Jun. 24th and Le Poisson Rouge Jun. 30th, all as part of Vision Festival. Fasteau is at Clemente Soto Velez Cultural Center Jun. 28th as part of Vision Festival. See Calendar.



**The Octave Tunes**  
Carol Sudhalter (Alfa Music)  
by Donald Elfman

The notes to this thoughtful and beautifully executed disc suggest this is the first collection in which the

tunes share the trait of all starting with an octave interval. True, perhaps, but what sets it apart is smart music passionately and intelligently played by musicians committed to the fine art of communication.

Sudhalter is a talented multi-reed instrumentalist and her work on tenor, baritone and flute is of a piece - keen on melody, finely proportioned and always in service of sharing ideas. *The Octave Tunes* finds her at the helm of an assortment of musicians - some from Italy and others from the New York area - who share a penchant for putting the music in the spotlight.

What an intriguing collection of tunes! How often do we get to hear a gem like "Alice in Wonderland"?; this is introduced by the lyrical yet strong piano of Carlo Barile followed by Sudhalter delivering the melody. The latter plays a gorgeous solo emphasizing assured melodic sense and is paced by Sudhalter, in whose hands the flute is a simple and expressive instrument of color (belying the notion, held by purists, that the flute is something of a lesser solo instrument). Elena Camerin sings the stunning and little known "Quisiera Ser", a lovely Latin tune that benefits from blending Charlie Franklin's trumpet with Sudhalter's flute. The middle instrumental section seamlessly becomes a funky dance.

This is the debut on record of Barile, who was 18 at the time of this outing. He contributes a funny original, "Cheeseburger Blue", on which Sudhalter shows her to-the-point blues chops with Barile offering up some suitably down-home piano. The album closes with two Christmas songs; Mel Torme's "The Christmas Song" is one of several pieces that finds the leader as part of an organ trio - with Vito Di Modugno on that august keyboard. It's as rich and groovy a reading as this tune could receive.

For more information, visit [alfamusic.com](http://alfamusic.com). Sudhalter is at Saint Peter's Jun. 12th with Keisha St. Joan, Lewis Latimer House Jun. 13th, ArtHouse Astoria Jun. 14th and Holiday Inn Manhattan View Jun. 20th. See Calendar.



**Tides of Yesterday**  
Carolyn Leonhart/Wayne Escoffery (Savant)  
by Marcia Hillman

Vocalist Carolyn Leonhart and saxist Wayne Escoffery are a young husband-and-wife team and *Tides of Yesterday* is their second recorded partnership. And a partnership it is because this CD (as the liner notes say) is not about a "vocalist with a band or a band with a guest vocalist." Leonhart's sultry and expressive voice acts at times as another instrument, contributing scating and 'wordless' vocals. Both have worked with the bandmembers - Toru Dodo (acoustic and electric piano), Hans Glawischnig (bass), Donald Edwards (drums), Jeff Haynes (percussion) and Adam Rogers (guitar) - over the years so the interplay between all of them is tight and intuitive.

The material includes choices from the standard songbook, jazz classics and three originals with lyrics by Leonhart. The jazz classic standout is Charles Mingus' "Eclipse" (a piece Escoffery plays regularly with the Mingus Orchestra and Big Band), capturing the eerie, moody feeling of the solar phenomenon with the sensitivity of Leonhart's lyric reading and Rogers' playing. Notable also is a bluesy "Sometimes I'm Happy" where Leonhart and Escoffery feature a call-and-response section and some blistering saxophone work. But perhaps the real highlight is "Big Noise,

New York", a good song by Donald Fagen (of Steely Dan fame, Leonhart part of that band's touring ensemble). The reading gets one's attention from the opening moments to the long fadeout with Leonhart's richly textured voice and Escoffery's energetic fills.

Whether it be for the individual talents of Leonhart, Escoffery and their bandmates, their interactions or the arrangements of the material, more than one listening is needed to appreciate the entire musical tapestry here.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Escoffery is at Village Vanguard Jun. 8th-13th. Leonhart is at Brooklyn Children's Museum Jun. 19th with Helen Sung. See Calendar.

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**Chicago Solo** Urs Leimgruber (Leo)  
**Albeit**

Urs Leimgruber/Jacques Demierre/Barre Phillips  
(Jazzwerkstatt)  
Willisau OM (Intakt)  
Aurora Arona Ember (Creative Sources)  
by Gordon Marshall

Swiss saxist Urs Leimgruber has a watchmaker's sense of time. His works create the sense of listening to a watch's inner workings up close, with his collaborators coming in on cue with the surety of little weights and wheels. Four new releases - two quartets, a trio and a solo - offer an opportunity to catch the master, born in 1952, at a point where he is at the top of his game but still evolving, rife with fresh ideas.

*Chicago Solo* works in the circular breathing mode of such other European sax players as Evan Parker and John Butcher. However, Leimgruber does not work against the grain the way the latter two do. For most of the first, 27-minute track on soprano, he barely touches ground. Lacking concrete effects as growls and squawks, his playing is more like one long, varied singing note of a boiling kettle. The solo is unique for seeking out the disembodied source of the beauty of sound, apart from concomitant noise. He picks up tenor for the 19-minute middle track. As distinct from his soprano effort, he works with the tenor's inherent earthiness, creating counter-rhythms between taps on the stops and overblowing on the reed. But again, he is not seeking to turn the instrument inside out, but working with the concepts of tone and time.

*Albeit*, with bassist Barre Phillips and pianist Jacques Demierre, furthers the exploration of time, even problematizing it. Phillips' bass is at the thematic core of this outing. The natural unwieldiness of the instrument weight down piano and sax, however fast these other two run. Until the very last track, the tempo is rubato. The glacial pace borders on distressing and disturbing but glorious sonorities crop up in the process, the three instruments often sounding as one in tone and timbre. Leimgruber keeps focus on tonal purity and transparency here, but with a different take on time, where delay leads to qualification and a renewed understanding of beauty.

*Willisau* is a reunion concert of the great '70s band OM, with Christy Doran (guitar), Bobby Burri (bass) and Fredy Studer (drums). It begins with overlaid vocal incantations by the bandmembers, including each other's names. Even this simple effort foreshadows the temporal inventiveness at hand. Channeling heavy rock and free jazz, its dynamics are also impressive, quieting down for periods and then reawakening into bouts of funk. Far from the orgy of a band such as Last Exit, everything is calibrated here, Studer's spot-on percussive punctuation particularly noteworthy.

On *Aurora Arona*, the quartet Ember brings Leimgruber together with electronics and organ and piano and violin, as well as drums (Alexander Schubert, Oliver Shwerdt and Christian Lillinger, respectively). Things get almost wacky here, with the Monk-ian syncopation exaggerated on the exotic instrumentation. As always with Leimgruber, however, this is never for the sake of novelty.

Crosscurrents and undercurrents abound, leaving assorted artifacts of sound in their circulation.

Leimgruber thinks through music, as most improvisers do, but there is a philosophical dimension at work, wherein he reflects on the value of time - which implies not least of all the time spent listening to music. Music of Leimgruber's rigor shows us how, rather than waste it, time grows out of this listening.

For more information, visit [leorecords.com](http://leorecords.com), [records-cd.com](http://records-cd.com), [intaktrec.ch](http://intaktrec.ch) and [creativesourcesrec.com](http://creativesourcesrec.com). Leimgruber is at The Stone Jun. 8th. See Calendar.



**Senior Moment** Stan Tracey Quartet (ReSteamed)  
**The Later Works** Stan Tracey Octet (ReSteamed)  
**The Flamingo Connection: Great British Modern Jazz**  
Various Artists (Ember-Future Noise)  
by Graham Flanagan

The United Kingdom's recent political crisis surprised a world unused to seeing this powerful nation in such an unstable state. However, if there's one thing about jolly-old England that you can always count on, it's the Empire's consistently excellent jazz scene. Much of this can be attributed to pianist Stan Tracey, "The Godfather of British Jazz". At 83, the internationally renowned pianist continues to make beautiful music.

On his two most recent recordings - one with a quartet and one with an octet - Tracey shows no signs of slowing down. In fact, it appears he's only improved with age. Throughout both releases Tracey displays the same deft touch heard on the essential live recordings he made with the great Ben Webster in 1968 at the world-famous London nightclub Ronnie Scott's.

*Senior Moment* features Tracey in collaboration with his regular quartet: Simon Allen (sax), Andy Cleynert (bass) and Tracey's son Clark on drums. The group handles ten Stan Tracey compositions, each an inspired original exercise in straightahead bop. Two numbers in particular - the album-opening "AfroCharlie Meets the White Rabbit" and "Rocky Mount" - possess themes so catchy that they will likely become standards in American bands once they make their way to the States. The final four tracks comprise what Tracey calls "The Grandad Suite", with each selection dedicated to one of his grandchildren. The music remains stellar throughout; however, Allen's occasional penchant for the soprano sax can at times take its toll.

*The Later Works* includes two five-part suites commissioned by various governmental entities. In 1997, British Lord Christopher Patten commissioned "The Hong Kong Suite" to mark the Empire's handover of power to China. The British trade union NALGO commissioned "The Amandla Suite" in 1993 to celebrate its merger with fellow unions COHSE and NUPE, which eventually formed UNISON. Both suites feature the same quartet from *Senior Moment*, with additional support from saxophonists Mornington Lockett and Sammy Mayne, trumpeter Guy Barker and trombonist Mark Nightingale. Tracey thrives in this large-group atmosphere. His compositional skills, combined with excellent musicianship from all involved, results in high-quality bebop throughout. This is especially true on "The Hong Kong Suite", which features China-inspired titles like "Moon Cake" and "Lunar Lanterns".

If these two Stan Tracey releases don't satisfy

your craving for straightahead British jazz, look no further than *The Flamingo Connection*; a two-disc, 36-song compilation of the best music from the Ember label. Along with Tracey, it includes cuts from such English jazz luminaries as Tubby Hayes, Don Rendell and Harold McNair. The highlight of the album, though, has to be the hard-swinging "Beaulieu Blues" from Vic Lewis & his All Stars. All of this music is highly recommended for Brits and Yanks, alike. Those red coats can swing!

For more information, visit [stantracey.com](http://stantracey.com) and [futurenoisemusic.com](http://futurenoisemusic.com). Tracey is at Dizzy's Club Jun. 14th. See Calendar.



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**Black Horn Long Gone**  
**Fred Anderson (Southport)**  
 by Francis Lo Kee

Fred Anderson is one of today's most powerful and singular saxophonists. Recorded in 1993, this trio (with the late bassist Malachi Favors and drummer Ajaramu - aka AJ Shelton - who also has since passed away) flies blissfully to new heights for pianoless sax trios. To call Anderson a member of the free jazz movement produces an incomplete picture. His technical facility and penchant for swinging is more influenced by Coleman Hawkins, Lester Young and Charlie Parker. Even an unaccompanied solo homage, "Ode To Clifford Jordan", links to swing while also delving into motivic development and the total range of the tenor sax: clear low notes at the bottom register to improbably high altissimo notes perfectly in tune.

"Malachi's Tune" starts, appropriately enough, with Favors laying down a swinging groove with a tinge of New Orleans second-line march so beautiful it will lift any listener's spirits. Anderson soars and swoops through the bouncy rhythm section, sometimes riffing à la the Basie band, other times with the speed and accuracy of John Coltrane or Johnny Griffin. Ajaramu's drumming is interesting, unique, perhaps closer to Ed Blackwell than Jimmy Cobb but he is his own man - a firestoker, sensitive accompanist and creative soloist. "Our Theme" begins with a drum solo that lures listeners in with its mysterious, spacious feel. When Favors enters the temperature increases and then Anderson's arrival turns the tune into a burning comet. Lest one think that this piece was out of control Anderson leads the trio through a short, snappy coda that demonstrates the perfect musical chemistry and sympathy between the three musicians.

"Wandering", "Saxoon" and "Bernice" feature yearning, languid melodies and gorgeous writing where bass plays more of a second horn role. "Saxoon" might have the deepest solo from the leader, running the gamut from lyric to fierce, riffing to explosive, controlled swinging to super-fast flurries of notes. This trio produced a masterpiece over 15 years ago. For those interested in investigating Anderson's great playing and original compositions, *Black Horn Long Gone* is an outstanding place to start.

For more information, visit [chicagosound.com](http://chicagosound.com). Anderson is at Abrons Arts Center Jun. 24th as part of Vision Festival. See Calendar.



**The Litchfield Suite**  
**Peter Madsen Trio (Playscape)**  
 by Terrell Holmes

Peter Madsen fortified an already solid reputation with a pair of stellar solo piano works last decade: *Sphere Essence: Another Side of Monk* and *Prevue of Tomorrow*. Now he works his magic with bassist Andy McKee and drummer Gerald Cleaver on *The Litchfield*

*Suite*, a vibrant performance captured live at the Litchfield Jazz Festival and Camp, where Madsen has performed and taught for several years.

The songs on *The Litchfield Suite* are diverse, touching various styles, with interludes between giving each bandmember a brief spotlight. On the introduction to the suite Madsen sets the pace by strumming the piano strings to set the atmosphere, supplemented by light and dark single note lines, McKee's low-moan arco and Cleaver's shimmering cymbals enhancing the tension. After this somber opening, though, the trio stretches out on the uptempo tunes like the Latin-tinged "The Source and Force" and "Fanny Pack Factor". The relaxed Sunday afternoon suburban feeling of "Chillin' at the Cottage" and the lovely impressionism of "Run For Your Lives" provide balance. The trio also shines on hardbop burners like "Cool Camp for Kids" and "Forward Motion".

Cleaver is an anchor who plays blistering, complex drum solos and consistently bold polyrhythms. McKee adds dewdrop-soft glissandi or robust pizzicati and his bowing can sound like a symphony or a buzz saw. But this is Madsen's showcase. He's a solid composer and arranger whose piano mastery is pure dynamite. He plays flawlessly and with rhythmic complexity, applying symphonic flourishes or lightning-fast melodic runs and hammering out passionate block chords. The man is virtually a band unto himself. The musical sophistication and telepathic interplay among this excellent trio makes *The Litchfield Suite* a triumph.

For more information, visit [playscape-recordings.com](http://playscape-recordings.com). Madsen is at Cornelia Street Café Jun. 8th-9th with Mario Pavone. See Calendar.



**With Ron Miles**  
**3ology (Tapestry)**  
 by Ken Waxman

This album is appropriately titled. In many cases the addition of another musician raises the level of an entire band's playing. So it is on this session, where Denver-based cornetist Ron Miles joins the 3ology combo from Colorado. Evident from the one track on which Miles isn't featured, 3ology - brothers Doug and Tim Carmichael (alto sax and bass, respectively) with Jon Powers on drums - are the sort of jazz-jam band that exists most places in North America, groove-makers whose forte is performance not profundity. But the presence of Miles, who worked with saxophonist Fred Hess and guitarist Bill Frisell, supplies a new dimension. With an attack that bounds from mid-range lyricism to atonal puffing and triplet exposure, the brass man suggests that 3ology can transcend the funk. Miles benefits as well, the sugary strategies he sometimes exhibits banished by this trio interaction.

The standout track is "Nightmares of My Youth", a group composition that is positively avant garde. With tympani reverberations, below-the-bridge bass scraping and a distracted reed line in its exposition, it reaches critical mass with double-counterpoint horn lines. Moving from Don Cherry-like blowing atop a bowed bass line, Miles' invention solidifies the tune's development as a moderato melody, completed with a twang from bassist Carmichael.

Tim Carmichael's guitar-like facility serves him well elsewhere as does his steady timekeeping, often joining Power's brawny backbeat. As for Doug

Carmichael, he can reed bite, flutter-tongue and chirp stridently when challenged, as he is by Miles' contrapuntal slurs on tunes such as "Gonna Leave A Mark" and "Back in Hotchitakee". He does, however, have a tendency to lapse into overdone mellowness.

With Ron Miles proves that interesting music can be produced from unheralded players if the right circumstances are evoked. Whether it's a one-off or a rethinking of 3ology's usual style is something only the trio members can decide.

For more information, visit [caprirecords.com](http://caprirecords.com). Ron Miles is at Jazz Standard Jun. 24th with Jason Moran as part of CareFusion Jazz Festival. See Calendar.

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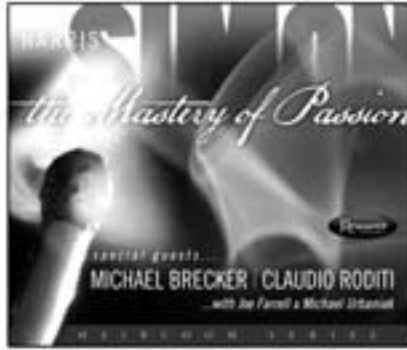
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**Blue Flint Girl**  
**David Haney Trio**  
**(CIMP)**



**Live from Yoshi's**  
**David Haney Collective**  
**(Cadence)**

by Clifford Allen

The center of the jazz world is still considered to be Gotham, even though one can pretty much do whatever one wants musically in any location (witness the recent relocation of Norwegian bassist Ingebrigt Håker Flaten to Austin, Texas). The West Coast doesn't quite have the same categorical sway it once did, but being an improviser in the Pacific region can imply a certain level of obscurity. Raised in Calgary, Alberta, pianist-composer David Haney is currently based in Portland, Oregon, which, though not particularly well known as a hotbed of creative improvisation, put him in proximity to collaborators like trombonist Julian Priester and bassists Mike Bisio and Buell Neidlinger. While not hugely well-represented in the common threads of discography, quietly working and composing in projects ranging from open music to pianist Herbie Nichols' songbook have netted Haney a series of discs on the Cadence Jazz and CIMP labels.

Haney has a penchant for unusual combinations - such as piano and trombone duets with Priester - and *Blue Flint Girl* is no exception, placing him in a trio with bassists Bisio and Adam Lane. On the surface, this combo might look like Andrew Hill's *Smokestack* without a drummer and the titles evoke images of punchy standard fare. However, *Blue Flint Girl* operates in a sphere that's decidedly avant garde, Haney's glassy and refractive progressions weaving an ambiguous romance with the meathooks of thwacking pizzicato and horsehair-swirling arco. There's a crisp stomp in "Jeanaye" that's supported by queasy drones in an exercise of off-balance subversion, snatches of pianist Jaki Byard rendered coolly distant in a dance between poles. "A Good Friend" is a solo piano exercise, wandering into quixotic little eddies that often counter forward motion.

In a number of instances, this trio does seem organized specifically around the presence and action of strings, bowed and plucked paintings in the opening "Mr. Billion" setting most of the stage as Haney plots with pianistic chiaroscuro. Ran Blake creeps in on "Little Hat Stomp", Haney's footfalls stabbing and slightly out of step with the bassists' syrupy plods. Adding to the distance and distraction of Haney's approach (which seems to be endemic and is strangely captivating) is the fact that the piano is recorded at a considerably lower level than the basses, their painterly expression taking up most of the foreground. Though the interplay between the three is clearly even-handed, Haney is often sonically buried by how his compatriots are rendered. If one can get past slight imbalance, the genuine strangeness of *Blue Flint Girl* makes for a rewarding listen.

*Live from Yoshi's* presents Haney in a super-group of sorts, recorded in April 2000 at the venerable Oakland jazz spot. Here, the pianist is joined by Lane and drummer Mat Marucci, saxophonists John Tchicai (who was then living in Sacramento) and Rob Scheps and guitarist Duck Baker. The program consists of five originals as well as renditions of trombonist Roswell Rudd's "Prelude to a Lease" and saxophonist Jim Pepper's "Water". The first thing to get out of the way is the fact that the recording quality is pretty dire, with Lane and Baker rarely audible and both piano and drums sounding quite distant at regular points. If

Haney's touch isn't exactly well served by a mix that puts him behind two rather viscous bassists, it can be crippled by the low fidelity of this set (the volume should be pinned), unfortunate because he clearly has a wealth of ideas and an intriguing approach.

Getting past that hurdle, though, the music itself is full of virile rustle and a powerful raggedness. Tchicai's choppy tenor haranguing is in good form across the board and this set confirms that Marucci is one of the most underrated freebop drummers on the West Coast, much less anywhere else. One can feel the roiling of bass, piano and guitar as collective emotional support for the Marucci-Tchicai juggernaut that erupts out of "Coyote Goes to Toronto", the tenor saxophonist hell bent for leather in a husky buzzsaw that seems light years away from his quirky alto loquaciousness of yore.

There's clearly a punch to the alternately deep sway and pointillism of "Jupiter on Tip Toes", bass and drums presenting a devilish swagger as Haney yaws from scattershot quips to lush, arching modality. "Prelude to a Lease" is very inspired by composers like Herbie Nichols and Steve Lacy, with a decidedly Latin lilt and is a chance for Scheps to shine. Though his improvisation is piled high with arpeggios, Scheps does get into some Lacy-like trills and with very thick support from the rhythm section, it's an exciting string of puckered choruses. The ensuing behind-the-beat fantasia from Haney is almost combative in its antithesis and is yet another example of why this highly individual pianist should be better recorded.

For more information, visit [cimprecords.com](http://cimprecords.com) and [cadencejazzrecords.com](http://cadencejazzrecords.com). Haney is at ABC No Rio Jun. 6th with Blaise Siwula and Puppet's Jazz Bar Jun. 7th with Blaise Siwula and Reuben Radding. See Calendar.

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**Last Seen Headed (Live at Sons D'Hiver)**  
**Joëlle Léandre/François Houle/Raymond Strid (Aylér)**  
*Trace*  
 Joëlle Léandre/Maguelone Vidal/  
 Raymond Boni (Red Toucan)  
*Duo (Heidelberg Loppem) 2007*  
 Anthony Braxton/Joëlle Léandre (Leo)  
 by Wilbur MacKenzie

Bassist Joëlle Léandre is a quintessential representative of the connection between free improvisation and European classical music. The early stages of her career are noteworthy for her close associations with composers Giacinto Scelsi, Pierre Boulez and John Cage, though over the last 20 years she has increasingly emphasized her work as an improviser. For years Léandre has been certainly one of the preeminent instrumentalists in creative music, often performing in duos and small ensembles with such artists as Derek Bailey, George Lewis, Marilyn Crispell and many others.

Léandre's trio with Vancouver clarinetist François Houle and Swedish percussionist Raymond Strid on *Last Seen Headed* represents a continuation of some longstanding associations. Houle is a master at highlighting the sonic properties that lie in the cracks

between conventional implementation of a clarinet reed. At any moment his contributions shift from mellifluous to granulated, suddenly sounding closer to electronically-synthesized sounds than any known acoustical phenomenon. Strid's playing generally directs the group towards more freewheeling aggression, though he remains an attentive listener and does just as much to promote the exploration of subtlety, offering some of the most effective entrances and exits by an improviser on record. Houle and Léandre generally remain constant while Strid often opts to lay out, waiting for the perfect moment to come in, either to signal a new direction or add to the established texture. This is the trio's second release and evidently they have plenty of shared experience upon which to build, as the ensemble deftly and seamlessly generates a vast palette of color.

*Trace* features Léandre in a trio with saxophonist Maguelone Vidal and guitarist Raymond Boni. Boni's background is steeped in both the Gypsy tradition and in free improvisation, with a style that suggests both Django Reinhardt and Derek Bailey. In general, the record is quite spacious, in that there are many extended solo and duo sections. The music seems characteristically French with the influence of Reinhardt clear in Boni's sound, even in the most abstract moments. Given this, when Vidal is on baritone it almost sounds like some sort of Boulez flirtation with musette. Léandre plays pizzicato quite a lot, with lithe glissandi, percussive attacks and graceful melodic fragments. Her prodigious technique with the bow is evident as well, notably on "Des Prunes". Vidal's sound is rife with otherworldly chirps and wails and the duo with Léandre, "Improbable V", is a standout. The duo between Vidal and Boni is quite arresting, with Vidal's wordless vocalizations creating odd resonances inside her soprano saxophone and Boni's effects producing a huge ruckus.

*Duo (Heidelberg Loppem) 2007*, a two-disc set of duos between Léandre and Anthony Braxton, is a welcome meeting between two artists who have kept duo performance as one of the cornerstones of their creative output and a rare opportunity to hear Braxton in a completely improvised context. The liner notes discuss his comments 25 years earlier in Graham Locke's *Forces In Motion* regarding the limitations of freedom. The two of course are both masters of improvisation in any formal context and each disc's lengthy uninterrupted performance demonstrates their shared vocabulary and deep mastery of form, texture and expressive dialogue.

Léandre's fluency with all areas of the fingerboard and vast array of arco techniques are on display in the long opening. Braxton spends the majority of Disc 1 on soprano and soprano saxophone, switching to contrabass clarinet for the long middle section, as pointillism gives way to a subdued drone texture then to a brief and extremely abstract solo section for Braxton. The end section contrasts brutality with melodicism and here Léandre gets in a longer solo section. On Disc 2 the interactions are somewhat more virtuosic - the shifts between high and low density occur more rapidly and the phrasing and interplay of gesture are more complex. Even the glacial pacing of the ending has an urgency that inevitably is given full voice in the lighthearted frenetics of the coda. Not that there's a need to identify a preference between the discs. Rather, the point is that the nuance, subtlety and extreme multiplicity of options mandates that this music operate on such a large scale. The long duration is a necessity, as the art of improvisation is in the process of exploring endless possibilities.

For more information, visit [ayler.com](http://ayler.com), [www3.sympatico.ca/cactus.red/toucan](http://www3.sympatico.ca/cactus.red/toucan) and [leorecords.com](http://leorecords.com). Léandre is at The Stone Jun. 25th as a guest with Mephista, Abrons Arts Center Jun. 28th as part of Vision Festival and Issue Project Room solo Jun. 30th. See Calendar.



- |            |   |
|------------|---|
| Tue Jun 1  | <b>LIAM SILLERY'S OUTSKIRTS:</b><br><b>PHENOMENOLOGY CD RELEASE 8:30PM</b><br>Matt Blostein, Landon Knoblock, Michael Bates, Vinnie Sperrazza   |
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| Thu Jun 3  | <b>RIBS &amp; BRISKET REVUE 8:30PM</b><br>Paul Shapiro, Cilla Owens, John-Martin Green,<br>Brian Mitchell, Booker King, Morris Roberts  |
| Fri Jun 4  | <b>DOUGLAS YATES-KENNY BROOKS: "In the Zone" 9PM &amp; 10:30PM</b>  |
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| Thu Jun 10 | <b>MICHAEL BATES' OUTSIDE SOURCES 8:30PM</b><br>Russ Johnson, Quinsin Nachoff, Jeff Davis   |
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| Mon Jun 14 | <b>COMPOSERS COLLABORATIVE:</b><br><b>SERIAL UNDERGROUND 8:30PM</b><br>Emilie-Anne Gendron, Asmira Woodward-Page, Stephanie Griffin,<br>Michael Haas, Giancarlo Vulcano, David Lang, Scott Johnson, Jo Kondo,<br>Terrence McManus, Lois V Vierk & Christian Wolff |
| Tue Jun 15 | <b>RICARDO GALLO'S TAUOM 8:30PM</b><br>Satoshi Takeishi, Dan Blake  |
| Wed Jun 16 | <b>THE SONGWRITER'S BEAT 8:30PM</b><br>Rob Schwimmer, Valerie Ghent, Danny Ross, Randi Discol   |
| Thu Jun 17 | <b>BEN MONDER-BILL MCHENRY DUO/<br/>THE CELLAR AND POINT 8:30PM</b><br>Joseph Branciforte, Chris Botta, Matt Moran,<br>James Igenritz, Christopher Otto, Kevin McFarland  |
| Fri Jun 18 | <b>MARK HELIAS TRIO 9PM &amp; 10:30PM</b><br>Orrin Evans, Nasheet Waits   |
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| Sun Jun 20 | <b>THE OCTOBER TRIO + INGRID JENSEN</b><br>Evan Amtzen, Josh Cole, Dan Gaucher<br><b>REZ ABBASI/CHRIS TARRY TRIO 8:30PM</b><br>Jordan Perlson   |
| Tue Jun 22 | <b>WILL MCEVOY'S MUTASM 8:30PM</b>  |
| Wed Jun 23 | <b>JOEL HARRISON/ANUPAM SHOBHAKAR 8:30PM</b><br>Dan Weiss, Gary Versace, Stephan Crump  |
| Thu Jun 24 | <b>JIM BLACK TRIO 8:30PM</b><br>Chris Speed, Mark Helias  |
| Fri Jun 25 | <b>MALABY/MOTIAN/SANCHEZ/MONDER 9PM &amp; 10:30PM</b><br>Tony Malaby, Paul Motian, Angelica Sanchez, Ben Monder   |
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*American Fear!*  
Eric Hofbauer (Creative Nation Music)  
by Tom Greenland

With *American Fear!*, creative guitarist Eric Hofbauer once again exposes his funny bone, effectively demonstrating that jazz and humor are not mutually exclusive. Like *American Vanity* from 2002, this is a solo guitar effort mixing unusual covers with quirky originals, all delivered with the Boston-based artist's extroverted minimalism.

There are no disposable notes in this suite of vignettes, each track a meditation on the various ramifications of fear, whether from childhood ("Monsters Under the Bed"), adolescent angst (Nirvana's "Smells Like Teen Spirit"), recession-era depression ("Bailout Blues") or general ennui ("Broke Down...Breakdown", the only overdubbed track). Although "Moose the Mooch-Cash Style" features prepared guitar, with paper-threaded strings that sound like a marimba made with PVC pipes, the rest of the tracks are recorded with an unadorned electric-acoustic sound, remarkable for their panchromatic palette of tones and textures: Hofbauer uses damped harmonics, slides, whammied chords, radical dynamic contrasts and register leaps, tickle-scratches and two-handed tapping to color and shade his musical images.

Van Halen's "Hot for Teacher" is shred-full bebop-a-boogie; "The Jump Jump" keeps about four balls in the air at once, like Joe Pass in overdrive; "Her Hiding Place" and "American Wonder" are short, poetic pieces with lush open chords and expressive glissandos; "Black and Lost Blue Highway", an uncanny amalgam of Hank Williams and Fats Waller, features chunky bass licks and gutbucket growls. For all its variety, drawing on recognizable elements of jazz and other musical traditions, Hofbauer's voice emerges here unique and distinct, blending the comedic with the tragic - and having some serious fun.

For more information, visit [cnmpro.com](http://cnmpro.com). Hofbauer is at *Players Theater Jun. 22nd*. See Calendar.



*All is Gladness in the Kingdom*  
Fight the Big Bull (Clean Feed)  
by Martin Longley

Such an unwieldy band name and album title is almost perversely suitable for the ambitious music contained herein. Fight The Big Bull (FTBB) are doubtless dominant on the Richmond, Virginia alternative jazz scene, but they possess the powers to be equally noticeable on the much larger stage of, let's say, NYC. From this very place, trumpeter Steven

Bernstein made the pilgrimage by car, invited to be an artist-in-residence. He okayed a heavy schedule, but did he really realize how productive his stay would be? Gigs, workshops and, oh yes, the studio recording of this very disc. Bernstein took a pair of tunes and three arrangements, but FTBB's leader, guitarist Matt White, also contributed strongly with his own majority of six compositions. The combination was eminently suitable. FTBB is a horn-heavy 11-piece who can move with ease from bell-chiming spaciness to severe charging, though the latter is probably their ideal state.

Bernstein is unsurprisingly dominant on the soloing front, his agile muted splintering often stepping into the foreground. This is not to say that the six other horners are much less extroverted. This is why Bernstein fits in so easily, as the band enjoys a similarly lusty approach to retro reclamation. Stalking themes grab the listener's ears with both fists, as most of the tunes reel with memorable riffs that could certainly draw in many rock aficionados. The pieces are very visual, inhabiting genre zones that invariably inspire filmic connections: imaginary seedy activities relating to guns, drugs, monsters, chicks, fast cars and murderous machinations.

FTBB crave the climactic blowout. Much of their unusualness lies in the percussion patterns of Brian Jones and Pinson Chanselle (the latter a star of one of those movies?). When these atmospheric chimings are audible, this means that FTBB are taking a rest from their brawling, oily, big band barging, an occasional respite from the slugging, brutalist majority. Sluggingly brutal with a refined intelligence, of course.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This group is at *Kenny's Castaways Jun. 12th* as part of *Undead JazzFest*. See Calendar.



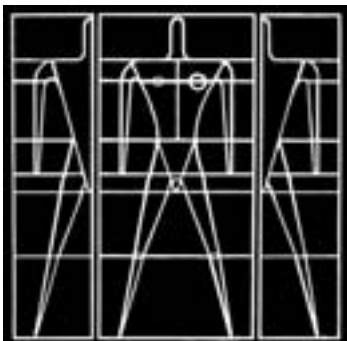
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*Eponymous*  
**Giuseppe Logan Quintet (Tompkins Square)**  
 by Seth Watter

In 1761, Dr. Leopold Auenbrugger perfected a technique called "percussion". The process is and remains the simplest form of auscultation possible: "the striking of the body to get a sense of its interior composition." Something similar was going down toward the end of Giuseppe Logan's 75th birthday celebration set at Issue Project Room (May 14th). He had dropped his sax throughout the evening in order to double on keys whenever the fancy struck him. Ordinarily, his pianistic exercises were the epitome of restraint; deliberating long and hard over each note, Logan would add small bursts of color in the interstices of his group's already-dense sound. But in this instance, he began pounding the keys with staccato fury, with such force that his whole body jerked and slid and propelled the bench backwards, as if he meant to penetrate to its innermost depths.

Logan's heavy presence on piano that night was partially due to the absence of Dave Burrell. With François Grillot on bass, Dave Miller subbing for Warren Smith on drums and Logan's caretaker/PR man/friend Matt Lavelle on trumpet and bass clarinet, the group really cooked - despite the poor attendance.

We all know by now that Logan recently emerged from the dark cloud of indigence and addiction to record this, his first album in 45 years. What matters is that the new disc picks up precisely where Logan's two ESP dates left off. The septuagenarian has retained his penchant for bright, clear, simple themes and bizarre solos with a phrasing and tone all his own. If anything, the firebrand has mellowed over the last few decades, his song structures more conventional bop affairs than the psychedelic blowouts of yore. Lavelle is an excellent sparring partner, his deep, rich tone in stark contrast to Logan's nervous, wavering soliloquies. The rhythm section is straightahead, no-nonsense. In addition to the new material, highlights of the show included the saxophonist's all-time classic "Dance of Satan" and a delicate rendition of "My Favorite Things". The group was better live than on record, vigorous and defiantly anachronistic.

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



*Solo*  
 (Live from San Francisco)  
**McCoy Tyner**  
 (Half Note)

by George Kanzler



*Live 2009 (6th Annual Concert Tour: The Works of McCoy Tyner)*  
 SF Jazz Collective (SFJazz)

In the more than four decades since he was a mainstay of the John Coltrane Quartet, McCoy Tyner has enhanced his stature as a bandleader, composer and seminal modern jazz pianist. His muscular, roiling ensembles - from big band to combo to trio - expressed his concepts of musical turbulence, polyphony and counterpoint, all propelled by rhythmic waves and surges full of crosscurrents that could reach the intensity of jazz tsunamis. In recent years he's returned more to piano-based recordings, like *Solo: Live from San Francisco*. Meanwhile his compositions have been receiving more attention from arrangers and bands, one of the best *Live 2009*, wherein each of the seven members of the SFJAZZ Collective contribute both an arrangement of a Tyner piece and an original, some of them evidently inspired by the pianist.

Tyner has become one of, if not THE, most complete and historically inclusive jazz pianist to emerge from the maelstrom of the postbop '60s. *Solo*, recorded in concert at the Herbst Theater in San Francisco in May 2007, finds him in an expansive mood, revisiting two pieces by Coltrane, six of his own compositions and three standards. He shows his affinity for the Afro-centric School of jazz piano championed by his compatriots Randy Weston and Abdullah Ibrahim on his "African Village", with its rumbling left hand and ringing, kora-like notes from the right. He delves deep into the contours of Coltrane's "Lazy Bird" and "Naima", fashioning his own personal meditations. He also conjures up memories of another pianist who made another famous live recording on the California Pacific coast, Erroll Garner, in his rapturous rubato introductions to "I Should Care" and "In A Mellow Tone".

The most impressive aspect of the SFJAZZ Collective's *Live 2009* is how collective the sound of the ensemble is. It's an ensemble where solos emerge from within, where each piece has its own shape, feel and an individuality greater than the sum of the parts; arrangements are as much the focus and star as solos. Pianist Renee Rosnes takes an episodic approach to Tyner's captivating "Fly with the Wind" while her

own piece "Migrations", also episodic, borrows (as does "Fly...") some Gil Evans techniques: tricky turnarounds, a touch of Latin tinge and a surprising, long coda consisting of bass and piano solos. Trombonist Robin Eubanks is most adventurous rhythmically, making his Tyner medley of "Indo-Serenade/Parody" a juxtaposition of polymeters and contrasting slow/fast horn passages. His "Yes We Can - Victory Dance (for Barack Obama)", begins with an off-kilter, clapped meter morphing into incantatory drum beats, weaving horn textures with solos by Eubanks, mostly over claps and drums, trumpeter Douglas and Rosnes. Joe Lovano spotlights his own tenor sax on his chart of "Aisha", the one pure ballad here, and also offers the wildly contrasting original, "Jazz Free", a piece that flirts with the avant garde before settling into a couple of uptempo solos from him and Rosnes. Alto saxophonist Miguel Zenon contributes a brisk take on Tyner's "Four By Five" as well as his own, catchy, boppish "No Filter". Bassist Penman arranges Tyner's 6/4 "Three Flowers" with interwoven solos and ensemble passages and on his own "Yup, We Did" creates exhilarating hardbop frames for driving tenor and alto sax solos. Douglas features himself and Rosnes on a reimagining of Tyner's "Persina" and creates a "cyclic suite" for his own "Sycamore". Drummer Eric Harland tackles Tyner's modal "Consensus" in rich, contrasting ensemble sections; it features Douglas' most impressive solo of the CD. Harland's own "E-Collective" employs an Indian tala rhythm, layered counterpoint and solos in varied tempos.

For more information, visit [halfnote.net](http://halfnote.net) and [sfjazz.com](http://sfjazz.com). Tyner is at Central Park Summerstage Jun. 23rd as part of CareFusion Jazz Festival. See Calendar.

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"Sparks stands alone in his ability to arrange and abstract worldly elements into a cohesive guitar based approach...bassist Greg Cohen and percussionist Cyro Baptista up the ante for these tunes by adding their own bossa/samba layers to the complexities already here." All About Jazz New York

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*Rumors*  
**Frank Kimbrough (Palmetto)**  
 by Sean Fitzell

As a leader, pianist Frank Kimbrough's primary means of expression has been the trio format and a refined casualness permeates his latest CD, *Rumors*. Never harried, his ideas spill from the keys to be absorbed and distilled by bassist Masa Kamaguchi and drummer Jeff Hirshfield. The trio's affinity is manifest in the broad communication heard within the music.

They subtly ease into the slow-building opener "Six", the only non-Kimbrough composition; he evinces a delicate touch that Kamaguchi responds to with thick thrumming support, colored by Hirshfield's understated cymbal accents. Flowing piano opens "TMI" with a bit of swagger, as the bass and drums settle into a lightly skittering groove for Kimbrough's clustered bursts, before lulling to a freer section that features Kamaguchi. The leader's solo introduces "Hope" and with lengthening lines, his masterful key inflections impart emotive heft, befitting the title.

The title track was first recorded on trumpeter Ron Horton's *Subtextures* (Fresh Sound-New Talent, 2003) and is given a subdued, less emphatic reading, Kimbrough hinting at the theme with oblique articulation. He maintains the harmonic movement to

accompany his solo, working back to the theme with a trilling finale that Hirshfield beautifully mirrors on a cymbal in near unison. The drummer stretches out on the fleet stuttering of "Over", building drama with his low tom and dynamic variation, before passing to Kamaguchi, who plays off the theme's staccato angularity. "For Andrew", dedicated to the late pianist Andrew Hill, closes the set, a poignant tribute with a simmering, ascending melodic line.

Kimbrough's flexible approach to the trio form - informed by but not beholden to tradition - highlights his artistry, aided by his lithe rhythm section's full participation in the music.

For more information, visit [palmetto-records.com](http://palmetto-records.com). Kimbrough is at The Kitano Jun. 4th-5th. See Calendar.



*Little Princess*  
**Tim Sparks (Tzadik)**  
 by Elliott Simon

The Klezmer revival began in earnest in the '80s when the repertoires of clarinetists Naftule Brandwein and Dave Tarras were rediscovered by a new generation of jazz, avant garde and folk musicians. Instrumentalists, primarily violinists and clarinetists, tried to sound like these two giants while also integrating other more

rhythmically complex musics. At one point the last thing anyone needed was another version of Brandwein's "Firn Di Mekhutonim Aheym".

Finger-picking acoustic guitarist Tim Sparks comes at all this, however, from a completely different direction. An amazing technician with elements of guitarists Leo Kottke, John Fahey, Lenny Breau, Andrés Segovia and Doc Watson, Sparks stands alone in his ability to arrange and abstract worldly elements into a cohesive guitar-based approach. *Little Princess* features an all-Brandwein program combining technique, superb arrangements, jazz improvisation for a very revealing look at ten Brandwein tunes.

This is the fourth release for Sparks on the Tzadik label that highlights his take on Jewish material - although "Firn" is not here, check his previous *At the Rebbe's Table* (2002) for it - and these arrangements stand out as his best so far. With current klezmer bands now typically looking to pre-Brandwein Eastern Europe for source material, Sparks has accomplished what most of them didn't, which is to expose the stylistic layers that exist in Brandwein's exquisite compositions. Perhaps because Brandwein's own musical pastiche, which included Jewish, Rom and Turkish, is as varied as Sparks', the two are kindred spirits who come together beautifully and elegantly.

What Brandwein didn't have of course was a rhythm section the equal of bassist Greg Cohen and percussionist Cyro Baptista. They up the ante for these tunes by adding their own bossa/samba layers to the complexities already present. *Little Princess* is not only a unique look at Brandwein's legacy but a major addition to the world music canon.

For more information, visit [tzadik.com](http://tzadik.com). Sparks is at The Stone Jun. 14th. See Calendar.

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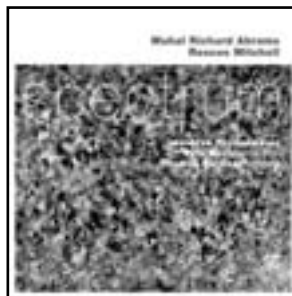


*Spiritual Lover*  
**John Hébert Trio (Clean Feed)**  
by Stuart Broomer

John Hébert's skills as a bassist have been amply apparent for several years in projects that have called on rock-solid tone, time and pitch to imaginative free improvisation. But last year's *Byzantine Monkey* demonstrated his substantial talents as a composer and bandleader, fronting a quintet/sextet dense in reeds and percussion. On *Spiritual Lover* he's taken a different tack, leading a trio with French pianist Benoît Delbecq (adding clavinet and analogue synth) and drummer Gerald Cleaver.

Hébert has extensive experience playing with pianists, including regular performances with the late Andrew Hill and it's clearly a format to which he's given a great deal of thought. It's a trio of genuinely equal parts and plays music of great melodic strength, whether the tunes are etched by the warm, resonant hues of Hébert's bass or by one of Delbecq's keyboards. The group's independence of mind is apparent from the outset as it puts a distinct stamp on Andrew Hill's title track, adding eerie electronics and amplifying Hill's complex rhythms with oddly anticipatory echoes. Delbecq has established a reputation for prepared-piano work and it's apparent here in the thumb piano-like ostinato of his own "Ando". But his emphasis here is usually on the keyboard, whether developing rapid abstract, guitar-like lines on synthesizer ("Guacamole" or the set's sole standard, "Here's that Rainy Day") or developing a flowing lyricism with ambiguous harmonies that suggest the sublimated influence of Bill Evans. Along with polyrhythmic energy, Cleaver uses bright cymbals to animate and amplify every turn in the music and he shares a consciousness of sound with Hébert and Delbecq that makes this trio a highly varied source of sounds. Hébert's "Cajun Christmas" - reprised from *Byzantine Monkey* - develops a timbral palette that consistently complements its melodic strengths.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Hébert is at 55Bar Jun. 3rd with Ellery Eskelin, Miles' Café Jun. 14th with Ben Kono, Village Vanguard Jun. 15th-20th with Fred Hersch, The Stone Jun. 24th with Uri Caine and Cornelia Street Café Jun. 29th-30th with Lucian Ban. See Calendar.



*Spectrum*  
**Muhal Richard Abrams/Roscoe Mitchell**  
(Mutable Music)  
by Kurt Gottschalk

Muhal Richard Abrams and Roscoe Mitchell are arguably the two figures most central to the birth and rearing of the seminal '60s collective the Association for the Advancement of Creative Musicians (AACM). The organization was borne out of Abrams' Experimental Band and the first standing group to

emerge from it was the Roscoe Mitchell Art Ensemble (later rechristened the Art Ensemble of Chicago). It seems a bit strange, then, that their careers have run such separate, while nearly parallel, paths. Both have worked deeply in the particular form of exploratory jazz that came out of the AACM through various instrumentations and structures for composing and improvising; however they've rarely done so together. Abrams plays on an early Art Ensemble record, Mitchell in some of Abrams' early ensembles. They recorded together (and apart) on the 1993 Black Saint release *Duets and Solos*, an album that didn't quite seem to gel into the meeting it should have been and then to far more satisfactory results on *Streaming* (Pi Recordings, 2006) in trio with George Lewis. In short, their separately illustrious careers have overlapped only occasionally and to mixed results.

*Spectrum* continues this unusual association. (Coincidentally, it includes some thoughtful liner notes by Lewis, reuniting the *Streaming* trio in a very different way.) The album opens with a beautiful 12-minute duet that realizes the promise the meeting of these two improvisers holds. "Romu" is just plain lovely, a beautiful, unhurried interaction building slowly to a relative frenzy but never losing center. The rest of the album will no doubt meet with varied reactions, but the duo piece alone sells it.

The remainder of the album puts the Janáček Philharmonic (with Petr Kotik conducting) at each of their disposal and shows an interest on both their parts in mixing mid 20th Century orchestral vocabulary with romantic flourish. Mitchell's "Non-Cognitive Aspects of the City" is a tone poem using text by Art Ensemble bandmate Joseph Jarman (the poem also provided the title for a 2006 Art Ensemble album, although Mitchell's score doesn't appear there). The text is delivered in broad, operatic strokes by Thomas Buckner, whose improv outings can seem rather straying but who has always worked well with Mitchell. The string-heavy ensemble plays a support role here, making a bed for the round syllables of the verse. It's an accomplished piece, even if it doesn't measure up to Mitchell's horn-driven work.

Abrams' "Mergertone" covers a remarkable lot of ground over its 17 minutes. Opening with a spacey synthesizer (presumably it's Abrams playing) the piece works through so many ideas, from suggestions of Varèse percussion rhythms to simple, layered harmonies to pastoral, tonal passages. It all seems to move a little too quickly - the piece could be twice as long and have more breathing room - but it reveals a surprising new angle of the enigmatic composer.

For more information, visit [mutablemusic.com](http://mutablemusic.com). Abrams is at Abrons Arts Center Jun. 24th as part of Vision Festival. See Calendar.

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**Jazz at Prague Castle 2009**  
**Lew Tabackin (Multisonic)**  
 by Ken Dryden

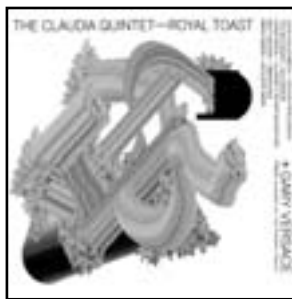
Lew Tabackin began to make his mark in the '60s, touring or recording with Maynard Ferguson, the Thad Jones-Mel Lewis Orchestra, Duke Pearson, Joe Henderson, Elvin Jones, Donald Byrd and the *Tonight Show* Band. From 1968-69, he was a main soloist with the Danish Radio Orchestra. He helped his wife Toshiko Akiyoshi form her long-running jazz orchestra not long after they moved to California, taking part as its star soloist during its three decades of existence, though the veteran tenor saxophonist enjoyed occasional opportunities to record as a leader of his own small groups, typically pianoless sessions. Since the disbanding of the Akiyoshi-Tabackin Jazz Orchestra, Tabackin has recorded duets and quartets with his wife, in addition to his own trios and quartets utilizing other players, mostly for European and Japanese labels.

This 2009 concert in the Czech Republic was part of an ongoing festival produced, hosted, recorded and commercially issued by the country's president, Václav Klaus, who also serves as emcee at the start of the disc. Tabackin invited bassist Giuseppe Bassi and drummer Roberto Gatto to accompany him for a

European tour, with trumpeter Flavio Boltro guesting on several tracks. Tabackin's tenor encompasses many facets of the great stylists of both swing and bop while his flute has a more mystical, Far Eastern flavor.

Tabackin's robust tenor is magical in the songs from Duke Ellington's vast repertoire, including passionate takes of "What Am I Here For" and "In a Sentimental Mood". The interaction between Tabackin and Boltro in the introduction to "What is This Thing Called Love" is majestic, though the piece transforms into a smoldering, brisk bop setting with the addition of the rhythm section. The tenor saxophonist's hip treatment of Oscar Pettiford's "Tricotism" is at times subtle but his humorous song quotes break that spell on occasion. Switching to flute, Tabackin revisits his exotic composition "Return to Pan", engaging in a vibrant duet with Gatto, utilizing overblowing and sung lines à la Rahsaan Roland Kirk. His compelling take of John Coltrane's "Wise One" is a meditative masterpiece. Although this enjoyable live CD isn't widely available in the US, it can easily be acquired online.

For more information, visit [multisonic.cz](http://multisonic.cz). Tabackin is at *Birdland* Jun. 29th-30th. See Calendar.



**Royal Toast**  
**The Claudia Quintet (Cuneiform)**  
 by David R. Adler

With one exception, drummer John Hollenbeck hasn't taken prominent front-cover credit on releases by his Claudia Quintet. This holds true for *Royal Toast*, the band's extraordinary fifth album. The decision makes sense, for Hollenbeck's labyrinthine compositions get much of their subtlety and force from the individual players that have defined the group's identity from the start.

On *Royal Toast*, Hollenbeck yields the floor to each of them in turn and so "Ted versus Ted" features accordionist Ted Reichman in a brief double-tracked duet with himself; "Drew with Drew" highlights bassist Drew Gress in the same fashion; "Matt on Matt" gives vibraphonist Matt Moran his turn and "Chris and Chris" features the sparring tenor saxophones of Chris Speed. Of course there's also "Keramag Prelude", a Hollenbeck drum solo and "'Ideal' Intro", an abstract, reverb-soaked meditation by pianist and guest Gary Versace, who expands the quintet to a sextet. Each improvised sketch flows naturally into the dense through-composed track that follows, cleansing the palate and helping listeners digest the music in all its extended brilliance.

Hollenbeck has worked a good deal in chamber and modern classical settings and his writing for the Claudia Quintet involves a level of multipart detail one would expect from a new music ensemble like Alarm Will Sound. The key difference is the fitful improvised component, as well as the raw rhythm lurking under every shimmering harmonic texture or contrapuntal flourish, from the slower passages of "Zurn", "Armitage Shanks" and the opening "Crane Merit" to the breakneck assertions of "Keramag", "Paterna Terra" and the title track. For all its clashing asymmetry and constant, baffling change, the music radiates with steadiness and grace.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com). This group is at *Theatres at 45 Bleecker* Jun. 14th. See Calendar.

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*Interaction*  
Kidd Jordan/  
Joel Futterman (s/r)

by John Sharpe



*SAMA*  
Sabir Mateen/Matthew  
Shipp (Not Two)

Sax-piano duets have an illustrious lineage. The vast majority have relied on compositional signposts to direct their musings, something avoided on these two studio dates that unite seasoned musicians who have made infrequent joint forays into the territory.

First up is the appropriately named *Interaction* from pianist Joel Futterman and saxophone master Kidd Jordan. Since 1994, they have appeared in each other's company though this is only their second duet recording. Over two long improvised pieces, totaling 54 minutes, they go through numerous moods, by turns dashing, intense, spiritual, playful and tender, tracking each other closely. Jordan's burnished bittersweet tenor saxophone with its squealing falsetto contains a bluesy undercurrent even at his most abstract moments and at times evokes the specter of Trane playing "I Want To Talk About You". Futterman is more rolling and lyrical than Cecil Taylor, but demonstrating similar speed, articulation and stamina. Their almost unbroken outpouring makes for a demanding listen worth persevering to appreciate.

Eight collectively generated cuts in a 49-minute session chronicle the meeting of pianist Matthew Shipp and reedman Sabir Mateen on *SAMA*. Though both stalwarts of the NYC free scene, this is their first duo. Curiously there is more restraint in evidence than one might expect from their reputations. They often reach the edge but rarely leap over it. Mateen forgoes his regular reed arsenal to concentrate solely on clarinet. Perhaps the chamber instrumentation exerted an influence on both men's thinking as Shipp somewhat reins in his customary hammered repetitions and motifs, emphasizing his brooding romantic side. That's not to say there are no fireworks. Mateen's fluent mellifluous blowing escapes into the stratosphere on "SAMA Five" while Shipp's thunderclap clusters provide a stirring climax in "SAMA Two". Ultimately, though the parts are great, this set doesn't transcend them.

For more information, visit [joelfutterman.com](http://joelfutterman.com) and [nottwo.com](http://nottwo.com). Jordan is at Drom Jun. 22nd and Abrons Arts Center and Clemente Soto Velez Cultural Center Jun. 23rd as part of Vision Festival. Mateen is at ABC No Rio Jun. 6th and Abrons Arts Center Jun. 25th as part of Vision Festival. Shipp is at Le Poisson Rouge Jun. 12th as part of Undead JazzFest and Abrons Arts Center Jun. 23rd as part of Vision Festival. See Calendar.



*Creative Orchestra (Koeln) 1978*  
Anthony Braxton (hatOLOGY)  
by Jeff Stockton

Jazz music is often viewed as a progressive art form, one that by its very nature is constantly changing and

reinventing itself. The paradox is that change isn't always what the audience wants to hear, so frequently it takes us a while simply to catch up. Such seems to be the case with the music of Anthony Braxton, one of music's most demanding theorists as well as a prolific talent whose well of creativity seems bottomless. Last year Mosaic compiled and issued a boxed set of a good chunk of his work from the '70s, including the acclaimed *Creative Orchestra Music* from 1976. Those compositions were reprised on a tour of Europe and this double CD presents the Creative Orchestra in Cologne, Germany, two years later. If you have been curious about Braxton but have been discouraged by the sheer number of recordings available this may be the place to start. Most of Braxton's work falls into two categories - more difficult and less difficult - but these 100 minutes of music are decidedly in the latter category. Braxton is among a handful of jazz composers whose music is part of the graduate-level course in the avant garde.

Braxton doesn't play in this band, but several familiar names appear on the CD's back cover: Marty Ehrlich, Vinny Golia and Ned Rothenberg. Marilyn Crispell, JD Parran, Ray Anderson and George Lewis. Wadada Leo Smith. It's a testament to Braxton's influence, esteem and ability to recognize and cultivate talent that so many future luminaries were assembled for these shows. Had Bob Ostertag, whose synthesizer defines the opening piece of the first set ("Language Improvisations") ever conceived of producing his bleeps and bloops in such a setting? Braxton's compositions are notoriously difficult and this opener sets a daunting precedent, but as Braxton's notated pieces are brought forth, the big band dynamics generate continuous excitement and the soloists are encouraged to create in the moment. Rothenberg on alto and Anderson on trombone burn and blare as "Composition 45" closes part one.

"Composition 59", which opens the second disc serves as a transition to what makes this music arguably the most enjoyable of Braxton's career. Ehrlich's soprano is captivating and as the piece concludes with breathy trumpet sounds and electric synth and guitar noises, it gives way to "Composition 51", clearly in the Ellington tradition with call-and-response sections and hot soloing from Ehrlich and Golia. Finally, it's the closing number, the beloved "Composition 58", here presented in full glorious flower, that blows away all the atonal density. John Philip Sousa marches to New Orleans as Braxton demonstrates that you have to know the rules before you can break them.

For more information, visit [hathut.com](http://hathut.com). Braxton is at Le Poisson Rouge Jun. 18th and Issue Project Room Jun. 19th. See Calendar.

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**Generations**  
**Alex Sipiagin (Criss Cross Jazz)**  
 by Terrell Holmes

Woody Shaw was highly regarded as one of the finest trumpeters and composers of his era at the time of his tragic death in 1989 at the age of 44. Alex Sipiagin, an exciting young trumpeter, pays an eloquent tribute to Shaw with *Generations*, a blend of a few Shaw compositions with some of his own compositions.

From his first original tune, "Greenwood I", Sipiagin's skill and intelligence are evident. Sipiagin works the melody like a surgeon to build articulate solos with flurries of notes that cascade without colliding. Guitarist Adam Rogers is Sipiagin's stylistic twin; he also deliberately constructs dynamic riffs made of thought-quick, octave-rich interior dialogues. Sipiagin and Rogers are also great on "Windy Bahn", although they take a back seat to bassist Boris Kozlov, who plays an excellent pizzicato. Sipiagin switches to flugelhorn on "Chance" and plays with no loss in facility or fire.

The quartet might be even more impressive on the Shaw tunes. Sipiagin ups the ante on "Cassandranite", switching up the tempo in mid-song with neither he nor the band stumbling over its own fingers. Sipiagin, Rogers and Kozlov all shine on "Beyond All Limits";

the band expertly navigates the tricky changes of the light-footed "Katrina Ballerina" and Sipiagin simply blows his heart out on the wonderful "Blues for Wood".

Sipiagin is an excellent trumpeter. He thrives in the middle register but excels in any range, blowing with strength and clarity. Rogers plays the guitar with fingers as light and quick as a pickpocket. Add the fine, even-handed drumming of Antonio Sanchez and Kozlov's bass and the result is a perfectly balanced quartet. After hearing *Generations*, Woody Shaw would've been proud - or possibly envious.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). *Sipiagin* is at Blue Note Jun. 21st. See Calendar.



**Manorexia: The Mesopelagic Waters**  
**JG Thirlwell (Tzadik)**  
 by Wilbur MacKenzie

Since the early '80s, Jim Gordon Thirlwell has operated under a variety of permutations of the name Foetus (including Scraping Foetus off the Wheel, Foetus Interruptus and most recently, just Foetus). Thirlwell has expressed his intention to "condense the entire history of recorded music into one piece" and elements of serialism, funk, minimalism, '50s exotica and jazz often add colorful inflection to his creative foundation of post-punk experimentalism. *Manorexia* was initially conceived as a solo project, emphasizing a type of cinematic minimalism that favors space and subtlety, allowing the more fleeting sonic objects to resonate fully. *The Mesopelagic Waters* features music from the first two *Manorexia* albums arranged for string quartet, percussion and piano, with Thirlwell adding samples and other textural elements.

"Armadillo Stance" opens, the strings engaged in pensive counterpoint, marked by pizzicato and sul ponticello interruptions, as the piano and percussion maintain a glacial pacing. "Toxodon Mourning" churns with a tone of impending disaster, then shifts to haunting piano chords followed by an almost tender chorus of Morricone-esque wordless vocals. Though the record often focuses on the gradual transformation of repetitive material, "Chloe In the Morning" is a vast expanse of emptiness created by clouds of overlapping sustained pitches and the unsettling "Tubercular Bells" with an abrasive clatter of crashes and scrapes. "Zithromax Jitters" eschews the emphasis on space, filling every available moment with skittering rhythms that eventually all fall into intense unison, only to break apart into near-chaos once more at the end. The extended ending sequence of the closing track, "Tranque", mixes poignant upper register piano arpeggios, shimmering glockenspiel and an ominous, repetitive melodic fragment on the violin, as everything gradually fades to silence.

Thirlwell's innovative arrangements exquisitely translate the mood of the electronics-laden originals to acoustic instrumentation, as the piano voicings, tuned percussion and various bells and other small objects create a deeply evocative texture. Thirlwell is a master at shifting between eclectic reference points to create a variety of moods, at times unsettling or charmingly accommodating. *Manorexia* distills these tendencies into a markedly introspective collection.

For more information, visit [tzadik.com](http://tzadik.com). *Thirlwell* is at Prospect Park Bandshell Jun. 18th. See Calendar.

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Sunday, June 6th  
**Walter Smith Quintet**  
 Ambrose Akinmusire • Jason Moran • Joe Sanders • Eric Harland

Thursday, June 10th  
**Sam Newsome & Lucian Ban**  
 The Romantic-American Jazz Suite

Friday, June 11th  
**Sullivan Fortner Trio**

Saturday, June 12th  
**Fabian Almazan Trio**

CareFusion Jazz Festival  
[www.nyjazzfest.com](http://www.nyjazzfest.com)

Thursday, June 17th: **Craig Taborn Quintet**

Friday, June 18th: **John Ellis' "The Ice Siren"**

Friday, June 18th: **The Jazz Gallery All-Stars**  
 © Symphony Space (Broadway & 95th St.)

Saturday, June 19th: **Eric Revis Quartet**

Thursday, June 24th: **Matana Roberts' COIN COIN**

Friday, June 25th: **Jason Lindner's BREEDING GROUND**

Saturday, June 26th: **Gema y Pavel**

Sunday, June 27th  
**DUAL IDENTITY**  
 Rudresh Mahanthappa & Steve Lehman

The Jazz Gallery will be closed from  
 June 28th through July 11th for summer vacation.

The Jazz Gallery's performance is supported, in part, by a grant from the National Endowment for the Arts (NEA) through the New York State Council on the Arts, Presenting Program, by the New York City Department of Cultural Affairs, with additional support provided by the Composer's Copy New Music Performance Fund, the Greenwald Foundation, the Jerome Foundation, the Wallace Commission, the Aaron Copland Fund for Music, the New York Community Trust and the Rockefeller Foundation.

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DANIEL SMITH, LAFAYETTE HARRIS  
MICHAEL O'BRIEN, VINCE ECTOR

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SCOTT ROBINSON DUO**  
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**BILL CANTRALL QUINTET**  
BILL CANTRALL, STACY DILLARD  
RICK GERMANSON, GERALD CANNON  
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LEROY WILLIAMS  
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TAEKO FUKAO, LOU RAINONE  
GAKU TAKANASHI, DOUG RICHARDSON

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**CD RELEASE EVENT**  
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CAMERON BROWN, ANTHONY PINCIOTTI  
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GEOFFREY KEEZER DUO**  
JOE LOCKE, GEOFFREY KEEZER  
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**WED. JUNE 23**  
**TONY MIDDLETON QUARTET**  
TONY MIDDLETON, JESSE ELDER  
MICHAEL O'BRIEN, ROSS PEDERSON

**THURS. JUNE 24**  
**JOSEPH PEREZ SEXTET**  
JOSEPH PEREZ, JEAN CAZE  
BARRY COOPER, OSCAR PEREZ  
CORCORAN HOLT, CARMEN INTORRE

**FRI. & SAT. JUNE 25 & 26**  
**VIC JURIS/  
MARK SOSKIN DUO**  
VIC JURIS, MARK SOSKIN  
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*Stories and Negotiations*  
Mike Reed's *People, Places & Things* (482 Music)  
by Martin Longley

This third album by Mike Reed's People, Places & Things (PP&T) takes its position as the most direct manifestation of the combo's agreed purpose. The Chicago drummer has begun a journey of rediscovery, or even introduction, to the old jazz sounds of that city's late '50s period. Reed's concept is not to reproduce, but to respond to vintage sounds via the platform of a modern-day band.

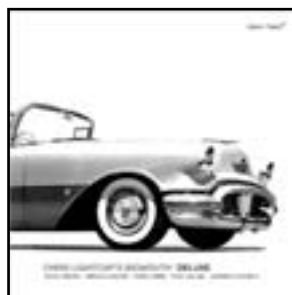
Usually, PP&T takes the shape of a quartet, but for this particular project the core was augmented. The main goad was a Made In Chicago concert series and it seemed like a good idea to invite three veteran players to swell the horns. So, Art Hoyle (trumpet/flugelhorn), Julian Priester (trombone) and Ira Sullivan (tenor saxophone) didn't need too much persuading and the younger 'boneman Jeb Bishop completed this full-horned expansion. Not quite a big band, but gathering sufficient forces for almost that same degree of tonal potential.

Reed and alto saxist Greg Ward wrote dedications for each oldster, the remaining tunes coming from Priester, Sun Ra, Clifford Jordan, Wilbur Campbell and John Jenkins. The album was recorded at a triumphant 2008 gig in Chicago's Millennium Park.

An abstract opening gradually coagulates, then Blam!, a swing-thing hits hard and they're off, pacing fast for most of the show. It's a slick chase, but ripped through with an earthy expression in all of the soloing. Tim Haldeman's first tenor sax blast is cloaked in reverb as he travels from old-time creaminess to free blurring. Reed ruffles his brushes and the other horns make periodic stabs. Jason Roebke's pugilist bassline propels Sun Ra's "El Is A Sound Of Joy", with both trombonists under the spotlight. There's a swiftly driving sequence of horn solos during "Wilbur's Tune", then Priester's dedication allows his stately glow to bloom in more restful quarters.

This is one of the most swinging young modernist ensembles around, assisted by three old masters. It's a unique meeting of generations, prompting the listener to wonder what startling new direction the PP&T mission will take them in next time around.

For more information, visit [482music.com](http://482music.com). This group is at Abrons Arts Center Jun. 28th as part of Vision Festival. See Calendar.



*Deluxe*  
Chris Lightcap's *Bigmouth* (Clean Feed)  
by Stuart Broomer

Bassist Chris Lightcap released a CD called *Bigmouth* on Fresh Sound-New Talent in 2003 by a quartet with drummer Gerald Cleaver and the unusual frontline of two tenor saxophonists, Tony Malaby and Bill McHenry. Seven years later Lightcap returns to the

concept, with "Bigmouth" now the name of the band rather than the CD. In the intervening period, the band and the concept have evolved considerably. Cleaver and Malaby are still present, but the second tenor saxophonist is now Chris Cheek and Craig Taborn is playing piano, both in its acoustic form and a Wurlitzer electric. Alto saxophonist Andrew D'Angelo appears on three of Lightcap's eight compositions here.

As one might expect from the frontline, it's a band of real power, but there are other dimensions as well. Lightcap works from a broad compositional palette, developing strong grooves with Cleaver that emphasize the R&B affinities of the two tenors as well as a strong Latin feel. The scintillating "Ting" has a Mexican vibe and there are lovely liquid ballads as well. There's a preference for consonant harmonies here that's furthered by the majesty of the two tenors, Cheek usually the smoother sound of the two, Malaby using more vocal inflections. Their dovetailing lines, cascading over Lightcap's bass ostinatos are the essential component of the developing dialogue of "Clutch" or "Two-Face". Taborn's Wurlitzer piano adds a special ambience, an unexpected period sound that seems to emphasize the Southwest. D'Angelo's alto is an effective contrast to the weightier tenors, adding a clarion edge to the ballad "Silvertone" and spiraling, celebratory lines to "Ting". Bigmouth is a special band, demarcating its own territory, filled with surprisingly open spaces.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Lightcap is at Cabrini Green Urban Meadow Jun. 20th with James Carney and as a leader, Abrons Arts Center Jun. 23rd with Rob Brown as part of Vision Festival and The Stone Jun. 30th with Jeff Lederer. See Calendar.

**CAROL**

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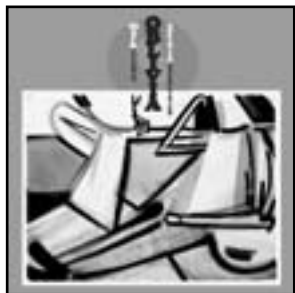
**Sunday, June 13 - 2 pm**  
**Lewis Latimer House**  
Astoria Jazz Band 'Women's Works'  
34-41 137th Street, Flushing, NY (718) 961-8585  
\$15 general admission, \$5 for students and seniors.

**Monday, June 14 - 7:30 pm**  
**ArtHouse Astoria**  
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**SUDHALTER**



*Oblivia*  
(Tzadik)

*To Fly to Steal*  
(Intakt)

Mark Feldman/Sylvie Courvoisier

by Kurt Gottschalk

The composer Olivier Messiaen might seem an odd vista from which to triangulate upon the spousal and musical partnership of violinist Mark Feldman and pianist Sylvie Courvoisier, but at least from the vantage of their recent releases it's a point suggested by the artists themselves. Courvoisier's piece "Messiaenesque", assumedly titled for the 20th Century French composer, is the one piece repeated on both the duo disc *Oblivia* and their quartet record *To Fly to Steal*, where they're joined by Thomas Morgan (bass) and Gerry Hemingway (drums).

Messiaen is no doubt best known for having composed "Quatuor pour la fin du temps" while being held in a concentration camp during World War II, but he was also a preeminent composer of sacred music during his time and gained much inspiration from listening to bird songs. It's perhaps the birds that are most heard in Courvoisier's dedication and in much of the music that she and Feldman make together. There is, throughout *Oblivia* a sort of persistent lightness, the firm insistence of a small creature - not weak by any stretch, but still delicate. The pizzicato and piano keys make small flurries; bowed violin against the occasionally strummed and muted piano strings make for unusually graceful passages. Both players are extraordinarily sensitive in going toward and away from their instruments' orthodox voices. With her background in European avant garde composition and improvisation, Courvoisier tends to bring more abstraction to the picture, whereas Feldman - with his long history as an interpreter and session player - is more the melodicist. But what's important is how well they intuit meeting grounds across the 11 pieces here. With only one track breaking ten minutes and half of them at three or under, there is at once the feeling of pastiche and, at the same time, a coherent and beautiful whole.

That lovely balance becomes all the more precarious when arranged in four points instead of two. *To Fly to Steal*, recorded in July 2009 - just two months prior to *Oblivia* - finds the pair with a rhythm section no less subtle and sensitive. The session includes two compositions each from Courvoisier and Feldman, as well as three group improvisations and at times has an unexpectedly jazzy feel, especially in the bright, tuneful outbursts couched in Feldman's pieces. The group improvisations unsurprisingly exhibit pullings from different directions, but even then with a wizened ease, abetted by the fact that there aren't horns to focus the listener's attention.

What's perhaps nicest about both discs, seen in light of Courvoisier and Feldman's individual catalogues, is the fact that they both seem fresh. Maybe not in a way that can easily be pinned down but one that is still rewarding - and which speaks strongly for two players who seem exhilarated by new discovery.

For more information, visit [tzadik.com](http://tzadik.com) and [intaktrec.ch](http://intaktrec.ch). Feldman co-curates *The Stone* this month with Sylvie Courvoisier. They are there as a duo Jun. 5th, with their quartet Jun. 12th, as part of the John Zorn Improv Night Jun. 13th and with Courvoisier's *Lonelyville* Jun. 19th. See *Calendar*.

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## BOXED SET



*The Complete Commodore & Decca Masters*  
**Billie Holiday (Commodore/Decca-Verve)**  
 by Ken Dryden

In 1959, Nina Simone made a black-pride point about her hit single, "I Loves You Porgy", very publicly proclaiming that she refused to use the (to her) demeaning dialect pronunciation "loves", substituting "love". It was the same year that Billie Holiday died, but few remembered that Holiday had, without fanfare, simply sang "love" instead of "loves" in her exquisite 1948 recording of the Gershwin song. That Decca recording, as well as 51 other recordings Holiday made between 1939 and 1950, many of them seminal classics, are collected in this 'limited edition', clothbound 6" X 7 1/2" book set of three CDs, complete with illuminating essay by Ashley Kahn and a generous selection of photos, all presented on heavy glossy stock.

Holiday's career divides neatly into three decades: the '30s, when she was the ebullient voice in mostly small swing combos; the '40s, when she was a popular torch singer and the '50s, when her

increasingly ravaged voice became almost a cliché of heartache and broken dreams. Today, she's most often remembered for those last and first decades, although this collection reminds us that she was not only at the pinnacle of her popular, but also her artistic, success in the middle decade. She was at once of and above the prevailing ethos of romance and sentiment that marked the decade's popular music. Working within the prevailing strictures of the pop of the time - voice out front, ensembles in the background; lush arrangements frequently employing strings; song lyrics stressing female frailty and vulnerability - Holiday, as much as Frank Sinatra in that same decade, created a template for legato ballad singing while refining her insouciant, lilting sense of swing. All the recordings here were produced and/or supervised by Milt Gabler, who owned the Commodore label and Manhattan record store, later becoming a top A&R man at Decca.

Gabler got to record Holiday on Commodore in 1939 because Columbia refused to record her "Strange Fruit", which, ironically, became her first real hit record. And this first record of the song about lynching, with haunting muted trumpet (Frankie Newton) and horn ensembles, is still her best rendition, emotionally punctuated by her devastating delivery of "fresh" in the line "scent of magnolias, sweet and fresh". That and the three other songs done at that date ("Yesterdays", "Fine and Mellow", "I Gotta Right to Sing the Blues"), like many of the songs found in this compilation, became staples of Holiday's performance book for the rest of her life, such as "I Cover the Waterfront". And while in her later '50s career, Holiday may have upset the balance between artistry and emotion/pathos in

favor of the latter, on the four Commodore dates (16 titles) she achieved a perfect, lapidary balance, one that can still guide aspiring singers on how to interpret a song. Her retarding of time and shifting accents of the melody on subsequent choruses of "I'll Be Seeing You" is an object lesson in jazz personalization. And these sessions also provide us with Holiday's last perky swing romps before the Decca ballads period, such as the billowing bounce of "I'll Get By" or hip, lagging lilt of "On the Sunny Side of the Street".

On the Decca recordings (late 1944-early 1950), we hear Holiday perfecting the art of seamless narrative phrasing and musical panache on ballads, but also hints of the deterioration of her voice (from booze, drugs and cigarettes) that make her sound so scarily vulnerable on her later '50s recordings of some of the same songs. But on these recordings the artistry is still a beacon illuminating the pity and pathos in such songs as "Lover Man", "Don't Explain", "Good Morning Heartache", "No Good Man" and the strangely exhilarating version of the gloom and doom "Deep Song", a lesser-known rarity worth seeking out.

While the ballads are the gems of the Decca years, Holiday also affectionately and convincingly revisited blues from Bessie Smith's book and did two sparkling duets with Louis Armstrong: "You Can't Lose a Broken Heart" and the sassy "My Sweet Hunk O' Trash". This collection is essential to a full appreciation of the artistry of Billie Holiday.

For more information, visit [vervemusicgroup.com](http://vervemusicgroup.com). A tribute to Holiday is at Blue Note Jun. 3rd-6th led by Dee Dee Bridgewater. See Calendar.

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 Interview at 7:15m

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**JOE LOVANO NONET**  
 After Hours: Eli Yamin & You Can't  
 Buy Swing

**JUN 14**  
**STAN TRACEY TRIO**

**JUN 15 CD RELEASE PARTY**  
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**JUN 16**  
**CYRUS CHESTNUT QUARTET**  
 w/ Stacy Dillard, Gerald Cannon  
 & Willie Jones III

**JUN 17-20**  
**21ST CENTURY BAND W/ DION PARSON & RON BLAKE**  
 Plus Special Guest Nicholas Payton

**JUN 19**  
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 Charlie Parker Quartet (12:30m)  
 The Student Loan (2:30m)  
 (Free Admission. Seating is first-come, first-served. No tickets required.)

**JUN 21 CAREFUSION JAZZ FESTIVAL**  
**DARCY JAMES ARGUE SECRET SOCIETY**  
 Co-Presentation with the CareFusion Jazz Festival

**JUN 22-27 CD RELEASE PARTY**  
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**Double Portrait**  
Bill Charlap/  
Renee Rosnes (Blue Note)



**Plenty Swing, Plenty Soul**  
Eric Reed/  
Cyrus Chestnut (Savant)

by Ken Dryden

The debate continues as to whether having two pianos is merely a novelty or something that inspires great performances. If two complementary pianists join forces, check their respective egos and tune in to their partner, magic can indeed happen.

It should be no surprise that Bill Charlap and Renee Rosnes have wanted to record a duo session for some time. Both are among the top echelon of pianists of their generation and have recorded extensively as leaders. Married in 2007, they have his and hers grand pianos nestled into one another in their home and played a series of duo concerts together in the US and Europe last year prior to recording *Double Portrait*.

But the Charlap-Rosnes duo does not settle for a typical set list. They kick off with fusion keyboardist Lyle Mays' pulsating Brazilian theme "Chorinho", immediately followed by a lighthearted arrangement of the Antonio Carlos Jobim title track that shimmers. A trio of standards includes a dramatic, spacious interpretation of George Gershwin's "My Man's Gone Now" and a playful rendition of "Never Will I Marry" that swings. The duo makes generous use of the

sustain pedal in their gorgeous treatment of Wayne Shorter's "Ana Maria", which seems to arrive like gentle waves at sunset. They give Joe Henderson's "Inner Urge" a vigorous workout, likely the first duo piano team to tackle it. Gerry Mulligan's "Little Glory" never gained much exposure, as it appeared on the baritonist's final studio CD (*Dragonfly*), but it is one of his most lyrical ballads. Charlap and Rosnes team up for a reflective interpretation that glistens with elegance. Rosnes' "The Saros Cycle" constantly shifts its focus in a dazzling display.

Eric Reed and Cyrus Chestnut each have impressive credentials and have composed and recorded extensively as leaders over the past two decades as well. Together with bassist Dezron Douglas and drummer Willie Jones III on *Plenty Swing, Plenty Soul*, Reed and Chestnut launch the first duo piano recording made at Dizzy's Club.

It's apparent from the start that the pair have the knack for complementing one another's playing without getting in the way. Starting out with the venerable favorite "I'll Remember April", which opens with a playful calypso air, the musicians are audibly enjoying themselves on stage. Their stripped-down introduction to "All the Things You Are" is elegant and lyrical, with the piece gradually simmered to a climax before wrapping up in low-key fashion. Their perky rendition of "It Don't Mean a Thing (If It Ain't Got That Swing)" isn't played as a museum piece, opening in striding fashion then swinging like mad while incorporating bop and a few humorous touches. Chestnut's solo treatment of "Lift Ev'ry Voice and Sing" and Reed's solo of his composition "Prayer" reflect their respective deep backgrounds playing in church. Wrapping up this delightful concert is the pianists' blues-drenched improvised title track, which will leave no jazz fan in doubt of the abilities of Reed and Chestnut, both of whom have added an important chapter to the history of piano duos.

For more information, visit [bluenote.com](http://bluenote.com) and [jazzdepot.com](http://jazzdepot.com). The Reed/Chestnut group is at Dizzy's Club Jun. 22nd-27th. See Calendar.

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John Blum (Konnex)  
by Martin Longley

Pianist John Blum is a native New Yorker and has been immersed in the city's free improvisation scene for the last 15 years. His work with bassist William Parker and drummer Sunny Murray has had the highest profile and last year's release by this trio, *In The Shade Of Sun*, appeared on Thurston Moore's Ecstatic Peace label, no doubt doing much to push Blum's music towards an alternative rock audience. This set of solo pieces was recorded in a single day's session on the 22nd of June 2008. Its tune titles are lifted from "Lineage", the Ted Hughes poem. It's intensified. It's condensed. It's compacted. It's impacted. It's unavoidable to invoke the name of Cecil Taylor as a stylistic precedent. Or maybe Don Pullen. Blum plays with such forcefulness and rapidity that these short-ish outbursts sound like Conlon Nancarrow's player piano rolls, interpreted via human hands, freed up into a liquid state.

Blum is darker than Taylor, exploring a deeper timbre. He makes slashing strokes across the keyboard, laterally pile-driving, adopting different

speeds, clusters and event-groupings. He really sounds like he's released his mind from all conventionally governing principles. His fast detail is delivered with a manic attack. Showers, sprays, mini-tantrums. He possesses high control and a vast lexicon. The sequence of improvisations sounds like some bastardized classical recital. Blum is truly a virtuoso percussionist. He sounds as though he's realizing structures in his head, as if in narrative overdrive, keying in tongues.

For more information, visit [konnex-records.de](http://konnex-records.de). Blum is at Abrons Arts Center Jun. 25th as part of Vision Festival. See Calendar.

## IN PRINT



**I Walked With The Giants**  
Jimmy Heath/Joseph McLaren (Temple Univ. Press)  
by Russ Musto

The title alone of Jimmy Heath's marvelous memoir speaks volumes about the man. The NEA Jazz Master is himself an acknowledged giant among his peers and his choice to name the book as he did is an indication of both his great humility and self-effacing humor (in this case regarding his height). Heath is a clever wordsmith (the book contains an appendix listing the numerous nicknames he has bestowed upon his colleagues) and an astute chronicler of the events within and surrounding his life, making his entertainingly told story as much social history as autobiography.

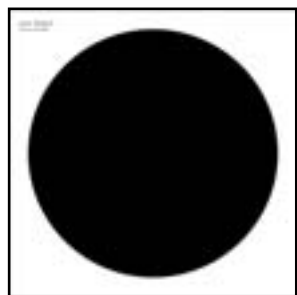
Beginning with the affectionate foreword by fellow Philadelphian Bill Cosby, we are made aware of the important role family played in the musical development of the saxophonist and his two equally accomplished siblings, Percy and Albert "Tootie", world renowned as the Heath Brothers. Wynton Marsalis' introduction is only the first of the volume's numerous testimonials heaping praise upon a man possessed with too much humility to blow his own horn with the unmitigated passion with which his many colleagues speak of him.

Benny Carter, Curtis Fuller, Benny Golson, Roy Haynes, Milt Jackson, Billy Mitchell, James Moody and Clark Terry are just some other giants whose words help tell the important story that stretches from the tailend of the big band era up to today. Heath's own recounting of life on the road with the Nat Towles Big Band and its many trials with difficult travels in the days of Jim Crow racism is in itself historically important. The stories of his own development as an early bebopper known as "Little Bird" with Dizzy Gillespie, Miles Davis and John Coltrane add further insight into that most important period of jazz history.

Heath doesn't mince words when speaking of his drug addiction, incarceration or the unpleasant aspects of the music business and it is his unabashed honesty that is a great part of the book's refreshing charm. Yet overall this is a tome of a life full of great joy and few regrets.

For more information, visit [temple.edu/tempres](http://temple.edu/tempres). Heath is at Blue Note Jun. 15th-20th and Flushing Town Hall Jun. 18th as part of CareFusion Jazz Festival. See Calendar.





**Trumpet/Amplifier**  
Nate Wooley  
(Smeraldina Rima)



**Creak Above 33**  
Nate Wooley/Paul Lytton  
(psi)

by Stuart Broomer

Nate Wooley somehow maintains a relatively low profile among younger trumpeters, a group traditionally given an excess of attention, but it may just be that he's hard to pin down. His quality as a free improviser exploring extended techniques comes brilliantly to the fore on these releases.

*Trumpet/Amplifier* is a solo LP produced in an edition of 496 with a silk-screened cover. The music is in every way worthy of the distinctive release. Wooley's trumpet solos are, simply, technical marvels. There's nothing to suggest that it's simply one man playing a trumpet in a room. There are some identifiable trumpet elements and many sounds that suggest brass, valves and wind, but the complexity of the sounds - simultaneous tones of utterly different character that start and end independently of one another; weird granular textures; percussion effects; etc. - suggest anything but that solitary acoustic trumpeter. "Trumpet A", in particular, includes sudden interruptions in sound that resemble electronic glitches, though they're not, and weird sputtering glissandi that sound like digital balloons. The piece

"Amplifier" edits together two live performances of amplified trumpet; at times a flamboyant electronic improvisation bursts forth, as though Wooley has somehow transposed one of Jimi Hendrix' wilder feedback flights to trumpet. If the American trumpet has now entered the terrain of the English saxophone what's crucial is the meaning over the mechanics. Wooley is producing profound work, conducting a voyage to the interior of music and the self that has been secreted in the mechanism of the trumpet.

Wooley's connection to European free improvisation is explicit in his duo with a major figure of the movement, Paul Lytton, on *Creak Above 33*. The duo is both trans-generational and trans-Atlantic and first got together in 2007 (hear the release on Broken Research). They've toured as a duo since then and played with several third parties, including Fred Frith, Marilyn Crispell and Christian Weber, developing a special rapport in the process. It's evident from the opening "Mbala Effect", a spare invocation suggesting ritual or elegy in which the two elaborate an empathetic common space without any direct mirroring. In contrast, Lytton's use of electronics on "The Gentle Sturgeon" creates sounds akin to some of Wooley's acoustic techniques, suggesting this dialogue has developed to the degree that notions of source and origin have blurred. There's genuinely liberated playing on "Filtering the Fogweed", Wooley leaping registers and making sudden twists in intervals and sonorities while Lytton creates a sparkling metallic chatter. There's great breadth here as well, a kind of spatial expansion that can extend to suggest a narrative inevitability among the unfolding parts, a process furthered by titles like "The Lonely Fisherman".

For more information, visit [smeraldina-rima.com](http://smeraldina-rima.com) and [emanendisc.com/psi.html](http://emanendisc.com/psi.html). Wooley is at *The Local* 269 Jun. 7th with Stephen Gauci and Jun. 21st as part of *Vision Festival* and *Cabrini Green Urban Meadow* Jun. 20th with Harris Eisenstadt. See Calendar.



**Nightscape**  
Jon Mayer (Reservoir Music)  
by Ken Dryden

Jon Mayer was working professionally as a jazz pianist as a teen back in the '50s while attending the Manhattan School of Music. As well as working as a sideman with Tony Scott, Kenny Dorham, Chet Baker, the Thad Jones-Mel Lewis Orchestra, Sarah Vaughan and others, along with taking part in record dates with John Coltrane and Jackie McLean, Mayer contributed original pop songs to a number of vocalist record dates, though he did not make his recording debut as a leader until 1995 with *Round Up the Usual Suspects*.

During the past decade, Mayer has found a home with Reservoir, *Nightscape* his fifth CD for the label, all of which feature seasoned bassist Rufus Reid while this is the third date with drummer Roy McCurdy. Mayer doesn't attempt to dazzle with his technique, preferring to hook the listener with his variations on each theme. His upbeat setting of Ray Noble's "The Touch of Your Lips" and breezy take of Cole Porter's "So in Love" are fine examples of what a veteran instrumentalist can do with time-tested standards. He is equally at home with familiar jazz works, working a bit of dissonance into the theme of Oscar Pettiford's lively bop vehicle "Bohemia After Dark" and

navigating the often tricky path of Horace Silver's infrequently recorded "Room 608".

Any jazz musician worth his salt searches for overlooked gems and Mayer uncovers one with Harold Land's late '70s ballad "Rapture", an infectious medium-tempo performance buoyed by a soft ostinato bassline. Mayer's writing skills are also showcased: the dreamy title ballad suggests a walk home late on a perfect Manhattan spring evening while the softly swaggering "Blues Junction" showcases the much-in-demand Reid in the solo spotlight.

For more information, visit [reservoirmusic.com](http://reservoirmusic.com). Mayer is at *Smalls Jun. 15th*. See Calendar.

## ON DVD



**Masters of American Music: The Story of Jazz**  
(Naxos)  
by Ken Dryden

Various documentaries have been made about jazz over the years with mixed results. While the 1993 DVD *Masters of American Music: The Story of Jazz* is only 98 minutes long, it ends up being far more wide-ranging, less repetitious and better written than the much longer and somewhat controversial Ken Burns' *Jazz* released the following decade. *The Story of Jazz* covers the early cross-cultural roots of jazz then every major style by blending focused writing, plus careful choice of photos, music, film, video and interview subjects.

Director Matthew Seig and veteran jazz journalist/producer Chris Albertson cowrote the project. The interviews include dozens of players, which help to flesh out the contributions of individual artists or the influence of an earlier style on a new approach, woven into a fast-paced collage of often rarely-seen photos, film and video clips, covering ragtime, classic jazz and New Orleans jazz, blues, swing, boogie-woogie, bop, cool, free jazz and fusion. Among those examined in depth are Louis Armstrong, Fletcher Henderson, Duke Ellington, Count Basie, Billie Holiday, Charlie Parker and Dizzy Gillespie, Ella Fitzgerald, Thelonious Monk, Sarah Vaughan, Bud Powell, Miles Davis, John Coltrane and Ornette Coleman, though the pace never bogs down on any one artist.

One of the strengths here is a focus upon the musicians who played during an era mentioned, often having worked with or been influenced by the players they discuss, instead of artists who weren't even born during the style's heyday or on long-winded writers. Of course, a number of respected jazz journalists, among them Gary Giddins, Howard Mandel, Albert Murray, Dan Morgenstern and others (though none of them are heard or seen on camera) were involved in interviewing these jazz greats, many of whom have passed away since the initial release of this DVD. Fortunately errors are at a minimum (though it is funny to hear Barry Harris call Monk a prolific composer by comparing him to Ellington). *The Story of Jazz* is the rare documentary that holds one's attention while encompassing a remarkable scope of subject matter.

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

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**Tuesday, June 8**

- ★ Jacques Demierre, Charlotte Hug, Urs Leimgruber, Elliott Sharp; Oscar Noriega with Ingrid Laubrock, Matt Mitchell, Trevor Dunn, Tom Rainey  
The Stone 8, 10 pm \$10
- ★ Joe Lovano Nonet  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- ★ Mario Pavone's ARC SUITE T/PI T/PO with Tony Malaby, Jimmy Greene, Dave Ballou, Peter Madsen, Gerald Cleaver  
Cornelia Street Café 8:30 pm \$10
- ★ Wayne Escoffery Quartet with Kevin Hays, Joe Martin, Billy Drummond  
Village Vanguard 9, 11 pm \$30
- John Pizzarelli Quartet with Larry Fuller, Martin Pizzarelli, Tony Tedesco  
Blue Note 8, 10:30 pm \$35  
Feinstein's 8:30 pm \$40-75
- Nellie McKay Doris Day Tribute  
Feinstein's 8:30 pm \$40-75
- BossaBrasil Festival: Emilio Santiago and Marcos Valle with Sergio Brandao, Café Klaus Mueller, Ernesto Simpson  
Birdland 8:30, 11 pm \$30
- Avishai Cohen's Triveni with Omer Avital, Nasheet Waits  
Jazz Standard 7:30, 9:30 pm \$20  
NYC Baha'i Center 8, 9:30 pm \$15
- Chip White Ensemble  
Danny Fox Trio with Chris van Voorst van Beest, Max Goldman; Pete Rende Quartet with Mark Turner, Doug Weiss, Billy Hart; Ken Fowser/Behn Gilcece Jam  
Smalls 7:30, 10 pm 1 am \$20
- Marta Topferova and The Other Shore with Ben Monder, Adam Levy, Ugonna Okegwo, Adam Cruz  
55Bar 7 pm
- Jack Wilkins/Peter Bernstein  
Bella Luna 8 pm
- Duduku Da Fonseca Quintet with Anat Cohen, Vic Juris, Helio Alves, Leonardo Cioglia  
Zinc Bar 8:30, 11 pm 1 am
- Mara Rosenbloom Quartet with Darius Jones, Maeve Royce, Nick Anderson  
Kozzo 11 pm
- Marianne Söllivan Group with Rick Germanson, Paul Gill  
Miles' Cafe 8 pm \$10
- David White Jazz Orchestra; Paul Francis Trio  
The Garage 7, 10:30 pm  
Shrine 6 pm  
Touneau Time Machine 12 pm  
Bryant Park 12:30 pm
- Kataoka/Sacks/Mednard Trio
- Eric Reed Quartet
- Joel Forrester

**Wednesday, June 9**

- Sylvie Courvoisier Trio with Thomas Morgan, Ben Perowsky; Ben Perowsky Quartet with Chris Speed, Ted Reichman, Trevor Dunn  
The Stone 8, 10 pm \$10
- Peter Bernstein solo; Joe Sanders' Infinity with Logan Richardson, Luis Perdomo, Justin Brown; Dan Aran Group with Eli Degibri, Steve Ash, Noriko Ueda  
Smalls 7:30, 9 pm 12 am \$20
- Gilad Hekselman Quartet with Mark Turner, Marcus Gilmore  
Jazz Standard 7:30, 9:30 pm \$20
- The Stars of Szeroka Street: Frank London, Lorin Sklamberg, Ben Zion Miller, and Michael Alpert with guests Cantor Daniel Gildar, Brandon Seabrook, Pablo Aslan, Ara Dinkjian, Deep Singh  
Museum of Jewish Heritage 7 pm \$25
- Susan Pereira and Sabor Brasil  
Goddard Riverside Community Center 7 pm
- Chris McNulty Group with Paul Bollenback, Ugonna Okegwo  
The Kitano 8, 10 pm  
Tea Lounge 9, 10:30 pm \$5  
Brooklyn Lyceum 8, 9:30 pm \$10  
Puppet's Jazz Bar 8:30 pm \$10  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Eli Yamin's You Can't Buy Swing  
Mario Pavone's ARC SUITE T/PI T/PO with Tony Malaby, Jimmy Greene, Dave Ballou, Peter Madsen, Gerald Cleaver  
Cornelia Street Café 8:30 pm \$10
- Wayne Escoffery Quartet with Kevin Hays, Joe Martin, Billy Drummond  
Village Vanguard 9, 11 pm \$30

- John Pizzarelli Quartet with Larry Fuller, Martin Pizzarelli, Tony Tedesco  
Blue Note 8, 10:30 pm \$35  
Feinstein's 8:30 pm \$40-75
- Nellie McKay Doris Day Tribute  
Feinstein's 8:30 pm \$40-75
- BossaBrasil Festival: Emilio Santiago and Marcos Valle with Sergio Brandao, Café Klaus Mueller, Ernesto Simpson  
Birdland 8:30, 11 pm \$30
- Alex Stein/Matt Brown Quintet; Duduka Da Fonseca Quintet with Anat Cohen, Vic Juris, Helio Alves, Leonardo Cioglia  
Zinc Bar 7:30, 9:30, 11 pm 1 am
- Dan Rieser Trio; The Anderson Brothers  
The Garage 6, 10:30 pm  
Shrine 6, 7 pm  
Saint Peter's 1 pm \$7  
Bryant Park 12:30 pm
- Matt Davis; Efrat
- Arturo O'Farrill
- Joel Forrester

**Thursday, June 10**

- Miguel Zenón's Esta Plena with Luis Perdomo, Hans Glawischng, Henry Cole, Juan Gutierrez, Obanilu Allende, Hector, Matos  
Jazz Standard 7:30, 9:30 pm \$25
- Mike Formanek/Mark Feldman; Mike Formanek Quartet with Tim Berne, Craig Taborn, Gerald Cleaver  
The Stone 8, 10 pm \$10  
Brooklyn Public Library Central Branch 7:30 pm
- Frank Wess  
Joe's Pub 10 pm \$15
- Sunny Jain's Taboo with Marc Cary, Nir Felder, Gary Wang, Achyut Joshi, Sheetal Karhade, Shayna Steele  
Joe's Pub 10 pm \$15
- Sam Newsome/Lucian Ban Romanian-American Jazz Suite with Alex Harding, Ugonna Okegwo, Eric McPherson  
Jazz Gallery 9, 10:30 pm \$15
- Ehud Asherie solo; Alan Ferber Nonet with John Ellis, Scott Wendholt, Jon Gordon, Douglas Yates, Bryn Roberts, Matt Clohesy, Nate Radley, Mark Ferber; Carlos Abadie/Joe Sucato Group with Jonathan Lefcoski, Luca Santaniello, Jason Stewart  
Smalls 7:30, 9 pm 12 am \$20
- Michael Bates Outside Sources with Russ Johnson, Quinsin Nachoff, Jeff Davis  
Cornelia Street Café 8:30 pm \$10
- Sheryl Bailey 3 with Ron Oswonski, Ian Froman  
55Bar 7 pm
- Bill Cantrall Quintet with Stacy Dillard, Rick Germanson, Gerald Cannon, Montez Coleman  
The Kitano 8, 10 pm
- Bryan and the Haggards: Bryan Murray, Jon Irabagon, Jon Lundbom, Moppa Elliott, Danny Fischer; Puffin on the Ritz: Kevin Shea, Peter Evans, Jon Irabagon, Moppa Elliott, Matt Mottel, BJ Rubin  
Zebulon 9, 10:30 pm
- Matt La Von and the El Vees with Lonnie Solaway, Ryan Slotnick, Jameison Ledonio; Evil Giraffes on Mars: Ryan Slotnick, Doron Lev, John Cave, Matt La Von, Jamaal Sawyer-Dymski, Thiermo Camera  
Rose Live Music 9 pm  
Bar Next Door 8:30, 10:30 pm \$12  
Miles' Cafe 8 pm \$10
- Adam Niewood Trio
- Andre Matos Group with Frank LoCasto, Thomas Morgan, Nick Falk, Aaron Krusiki  
Miles' Cafe 8 pm \$10
- Aki Ishiguro Trio with Sean Wayland, Nick Anderson  
Solo Kitchen Bar 9 pm  
5C Café 8, 10:30 pm  
Hawaiian Tropic Zone 9 pm  
Cleopatra's Needle 7 pm  
Ra Café 9 pm  
Dizzy's Club 7:30, 9:30 pm \$30  
Dizzy's Club 11 pm \$10
- Wayne Escoffery Quartet with Kevin Hays, Joe Martin, Billy Drummond  
Village Vanguard 9, 11 pm \$30
- John Pizzarelli Quartet with Larry Fuller, Martin Pizzarelli, Tony Tedesco  
Blue Note 8, 10:30 pm \$35  
Feinstein's 8:30 pm \$40-75
- Nellie McKay Doris Day Tribute  
Feinstein's 8:30 pm \$40-75
- BossaBrasil Festival: Emilio Santiago and Marcos Valle with Sergio Brandao, Café Klaus Mueller, Ernesto Simpson  
Birdland 8:30, 11 pm \$30

- Duduku Da Fonseca Quintet with Anat Cohen, Vic Juris, Helio Alves, Leonardo Cioglia  
Zinc Bar 9:30, 11 pm 1 am  
Puppet's Jazz Bar 6 pm \$5  
Bohemian Hall 6:30 pm
- Ben Azar Group
- Michael Barlie  
The Kitano 8, 10 pm \$25
- Nick Moran Trio; The Stein Brothers  
The Garage 6, 10:30 pm  
Shrine 6, 7 pm
- Hiroimi Suda; Claudia Hayden  
Shrine 6, 7 pm
- Melissa Stylianou Quintet with Jamie Reynolds, Pete McCann, Gary Wang, Rodney Green  
Citigroup Center Plaza 12:30 pm  
Bryant Park 12:30 pm
- Joel Forrester

**Friday, June 11**

- Dave Brubeck Quartet with Bobby Militello, Michael Moore, Randy Jones  
Blue Note 8, 10:30 pm \$65
- Lakecia Benjamin  
Blue Note 12:30 am \$10
- Barry Harris Trio with Ray Drummond, Leroy Williams  
The Kitano 8, 10 pm \$25
- Jacob Sacks, Eivind Opsvik, Paul Motian, Mat Maneri  
Cornelia Street Café 9, 10:30 pm \$10
- Lisle Atkinson's Neo Bass Ensemble with Ron Carter, Richard Davis, Michael Fleming, Sam Gill, Norman Simmons, Leon Atkinson  
Symphony Space 8 pm \$25  
Rubin Museum 7 pm \$20
- Craig Harris Quartet
- Arturo O'Farrill  
Smoke 8, 10, 11:30 pm \$30
- Jim Staley; Jamie Saft Quartet with Bill McHenry  
The Stone 8, 10 pm \$10  
Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Marcus Strickland Trio
- Scott Reeves Band with Rich Perry, Mike Holober, Mike McGuirk, Andy Watson; Eli Degibri Group with Gerald Clayton, Doug Weiss, Obed Calvaire; Eric McPherson Group  
Smalls 7:30, 9:30 pm 12:30 am \$20
- Noah Jarrett's Knu Gmoon; Underground Horns: The Real Live Show with Chris Dave, Tarus Mateen, Robert Glasper  
Nublu 9, 10 pm 12, 2 am
- Lenox Lounge Allstars: Benny Powell, Bryce Sebastian, Jackie Williams, Danny Mixon, Vinnie Knight  
Lenox Lounge 9, 10:30, 12 am \$20
- Vinnie Sperrazza/Matt Elöstein Band with Jacob Garchik, Geoff Kraly  
I-Beam 8:30, 10 pm \$10
- Sullivan Fortner Trio with Christopher Mees, Kassa Overall  
Jazz Gallery 9, 10:30 pm \$20
- Jazz Patrol: Nick Stefanacci, Roy Suter, Tony Ventura, EJ Braverman  
Miles' Cafe 8 pm \$10
- Meryl Zimmerman Group; Remembering Andy Kessler hosted by Puppethead; Bill Ware Vibes Quartet  
Puppet's Jazz Bar 6, 9, 11:30 pm \$10  
5C Café 10:30 PM
- Ben Hankle
- Greg Diamond
- Mamiko Watanabe Quartet  
Cleopatra's Needle 8 pm
- Miguel Zenón's Esta Plena with Luis Perdomo, Hans Glawischng, Henry Cole, Juan Gutierrez, Obanilu Allende, Hector, Matos  
Jazz Standard 7:30, 9:30, 11:30 pm \$30  
Dizzy's Club 7:30, 9:30, 11:30 pm \$35  
Dizzy's Club 1 am \$20
- Wayne Escoffery Quartet with Kevin Hays, Joe Martin, Billy Drummond  
Village Vanguard 9, 11 pm \$35  
Feinstein's 8, 10:30 pm \$40-75
- Nellie McKay Doris Day Tribute  
Feinstein's 8, 10:30 pm \$40-75
- BossaBrasil Festival: Emilio Santiago and Marcos Valle with Sergio Brandao, Café Klaus Mueller, Ernesto Simpson  
Birdland 8:30, 11 pm \$30
- Tessa Souter with Jason Ennis, Gary Wang  
55Bar 6 pm
- David White Quintet; Tim Price/Ryan Anselmi's Tenor Madness  
The Garage 6:15, 10:45 pm  
Shrine 6, 7 pm  
Bryant Park 12:30 pm
- Roxy Coss; Jonah Jonathan
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### Wednesday, June 16

- ★Tim Berne with Oscar Noriega, Matt Mitchell, Ches Smith; Mark Helias/William Parker The Stone 8, 10 pm \$10
- ★Vijay Iyer Trio with Stephan Crump, Justin Brown Birdland 8:30, 11 pm \$30
- Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- TK Blue's Bluebird with Benito Gonzalez Dizzy's Club 11 pm \$10
- David Weiss and the Point of Departure Quintet with JD Allen, Nir Felder, Matt Clohesy, Rudy Royston Iridium 8, 10 pm \$20
- Misha Piatagorsky Septet Zinc Bar 9:30, 11 pm 1 am
- Ehud Asherie solo; Mark Turner Group with Ambrose Akinmusire, Ben Street, Marcus Gilmore; Mark Ackerman Trio Smalls 7:30, 9 pm 12 am \$20
- Malika Zarra Jazz Standard 7:30, 9:30 pm \$20
- Taeko Fukao Quartet with Lou Rainone, Gaku Takahashi, Doug Richardson The Kitano 8, 10 pm
- Tim Collins Group with Danny Grissett, Matt Clohesy, Tommy Crane Fat Cat 8:30 pm
- Landon Knoblock Realistic Band Brooklyn Lyceum 8, 9:30 pm \$10
- Get the Blessing: Jim Barr, Clive Deamer, Pete Judge, Jake McMurchie Joe's Pub 9:30 pm \$15
- Deborah Latz Quartet with Daniela Schächter, Oleg Osenkov, Elisabeth Keledjian Miles Cafe 8, 10 pm \$10
- Melissa Stylianou Quintet 55Bar 7 pm
- Andrea Rose Group Puppet's Jazz Bar 8:30 pm \$10
- ★Dizzy Gillespie All-Star Big Band with James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, John Lee Blue Note 8, 10:30 pm \$35
- ★Fred Hersch Trio with John Hébert, Billy Hart Village Vanguard 9, 11 pm \$30
- Bernal/Eckroth/Ennis; Andrew Hadro Quintet The Garage 6, 10:30 pm
- Cleve Douglass/Tony Romano Saint Peter's 1 pm \$7
- Russ Kassoff Bryant Park 12:30 pm

### Thursday, June 17

- ★CareFusion Jazz Festival: Keith Jarrett, Gary Peacock, Jack DeJohnette Stern Auditorium 8 pm \$40-90
- ★CareFusion Jazz Festival: Sun Ra Arkestra directed by Marshall Allen Studio Museum in Harlem 7:30 pm \$15
- CareFusion Jazz Festival: Ralph Hamperian's Tubá d'Amour; Bill Ware Group; John McNeil Quartet Puppet's Jazz Bar 6, 9 pm 12 am \$15
- ★CareFusion Jazz Festival: Craig Taborn Quintet with Chris Speed, Jonathan Finlayson, Thomas Morgan, Dan Weiss Jazz Gallery 9, 10:30 pm \$15
- ★CareFusion Jazz Festival: Seabrook Power Plant: Brandon and Jared Seabrook, Tom Blancarte; Mostly Other People Do The Killing: Peter Evans, Jon Irabagón, Moppa Elliott, Kevin Shea Zebulon 9, 10:30 pm
- ★Charles Tolliver Big Band with Billy Harper, Bill Saxton, Bruce Williams, Todd Bashore, Patience Higgins, Joe Fiedler, Barry Cooper, Aaron Johnson, Freddie Hendrix, Chris Albert, Cameron Johnson, David Weiss, George Cables, Jansen Cinco, Dennis Mackrel Iridium 8, 10 pm \$30
- 21st Century Band: Dion Parson, Ron Blake and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- TK Blue's Bluebird with Benito Gonzalez Dizzy's Club 11 pm \$10
- Richard Bona Band Jazz Standard 7:30, 9:30 pm \$25
- ★Ellery Eskelin Quartet with Mary Halvorson, Tyshawn Sorey, Zeena Parkins The Stone 8, 10 pm \$10
- ★Sunny Jain's Red Baraat! Nublu 9 pm
- ★Ben Monder/Bill McHenry Duo; The Cellar and Point: Joseph Branciforte, Chris Botta, Matt Moran, James Ilgenfritz, Christopher Otto, Kevin McFarland Cornelia Street Café 8:30 pm \$10
- Scot Albertson with Daryl Kojak, Cameron Brown, Anthony Pinciotti, "Sweet" Sue Terry The Kitano 8, 10 pm
- Casual Disturbance with John McClellan; Minerva 5C Café 8, 10:30 pm
- Alex Hoffman Hawaiian Tropic Zone 9 pm
- Michika Fukumori Trio Cleopatra's Needle 7 pm
- Nate Smith Ra Café 9 pm
- Russ Flynn Big Band with Atsushi Ouchi, Jacob Teichroew, Nathan Koci, David Linaburg, Danny Wolf, Josh Sinton Tea Lounge 9, 10:30 pm \$5
- Dave Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Quincy Davis Miles Cafe 8 pm \$10
- Greg Diamond Trio Bar Next Door 8:30, 10:30 pm \$12
- Peter Sparacino Group with Aki Ishiguro, Dan Loomis, Nick Anderson Solo Kitchen Bar 9 pm
- Eric Paulin Greenwich Village Bistro 9 pm
- Clovis Nicolas Shrine 7 pm
- ★Vijay Iyer Trio with Stephan Crump, Justin Brown Birdland 8:30, 11 pm \$30
- Mark Turner Group with Ambrose Akinmusire, Ben Street, Marcus Gilmore; Alex Hoffman Jam Smalls 9 pm 12 am \$20
- ★Dizzy Gillespie All-Star Big Band with James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, John Lee Blue Note 8, 10:30 pm \$35
- ★Fred Hersch Trio with John Hébert, Billy Hart Village Vanguard 9, 11 pm \$30
- Harlem Speaks: Paquito D'Rivera Jazz Museum of Harlem 6:30 pm
- Joe Suicato Bohemian Hall 6:30 pm
- Mark Devine Trio; Alan Chaubert Trio The Garage 6, 10:30 pm
- Sean Smith Quartet Citigroup Center Plaza 12:30 pm
- Russ Kassoff Bryant Park 12:30 pm

### Friday, June 18

- ★CareFusion Jazz Festival: The Jazz Gallery All-Stars with Roy Hargrove, Claudia Acuña, Ambrose Akinmusire, Lage Lund, Pedro Martinez, Kendrick Scott, Ben Williams, Miguel Zénon Symphony Space 8 pm \$15
- ★CareFusion Jazz Festival: Queens Jazz Orchestra led by Jimmy Heath Flushing Town Hall 8 pm \$40
- ★CareFusion Jazz Festival: John Ellis' The Ice Siren with Gretchen Parlato, Miles Griffith, Hiroko Taguchi, Olivier Manchon, Corrina Albright, Christopher Hoffman, Tim Collins, Mike Moreno, Marcus Rojas, Daniel Barnidge Jazz Gallery 9, 10:30 pm \$15
- CareFusion Jazz Festival: Alphabet Soup with Zack and Adam O'Farrill; Arturo O'Farrill Quartet; Randy Johnston Trio Puppet's Jazz Bar 6, 9 pm 12 am \$15
- ★Celebrate Brooklyn: JG Thirwall's Steroid Maximus; Dr. Lonnie Smith Prospect Park Bandshell 7:30 pm
- Sylvie Courvoisier and Quartet with Thomas Morgan, Tyshawn Sorey, Peter Evans The Stone 8, 10 pm \$10
- ★Willie Jones III Sextet with Greg Tardy, Steve Davis, Warren Wolf, Eric Reed, Dezron Douglas Smoke 8, 10, 11:30 pm \$30
- Joe Locke/Geoffrey Keezer Duo The Kitano 8, 10 pm \$25
- ★Mark Helias Trio with Orrin Evans, Nasheet Waits Cornelia Street Café 9, 10:30 pm \$10
- ★Loren Stillman/Russ Lossing Rubin Museum 7 pm \$20
- Bobby Selvaggio Group with Nir Felder, Frank LoCrao, Kip Reed, James Johnson; EJ Strickland Group with Marcus Strickland, Jaleel Shaw, Luis Perdomo, Joe Sanders; Lawrence Leathers Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Vinnie Sperrazza/Matt Blostein Band with Jacob Garchik, Geoff Kraly I-Beam 8:30, 10 pm \$10

- Michael Blanco/David Cook Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Nico Soffiato/Josh Deutsch; Eli Asher, Nico Soffiato, Carlo Costa 5C Café 8 pm \$5
- Allyson Williams Lenox Lounge 9, 10:30, 12 am \$20
- Mauricio de Souza Quartet with Andrew Beals, Noah Haidu, Morrie Loudon Hawaiian Tropic Zone 9 pm
- Toru Yamashita Trio Miles Cafe 8 pm \$10
- Stein Brothers Quartet Cleopatra's Needle 8 pm
- ★Charles Tolliver Big Band with Billy Harper, Bill Saxton, Bruce Williams, Todd Bashore, Patience Higgins, Joe Fiedler, Barry Cooper, Aaron Johnson, Freddie Hendrix, Chris Albert, Cameron Johnson, David Weiss, George Cables, Jansen Cinco, Dennis Mackrel Iridium 8, 10 pm \$30
- Violette Iridium 12 am \$20
- 21st Century Band: Dion Parson, Ron Blake and guest Nicholas Payton Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- TK Blue's Bluebird with Benito Gonzalez Dizzy's Club 1 am \$20
- Richard Bona Band Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Vijay Iyer Trio with Stephan Crump, Marcus Gilmore Birdland 8:30, 11 pm \$30
- ★Dizzy Gillespie All-Star Big Band with James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, John Lee Blue Note 8, 10:30 pm \$35
- ★Fred Hersch Trio with John Hébert, Billy Hart Village Vanguard 9, 11 pm \$35
- ★Tri-Centric Foundation Fundraiser: Steve Coleman/Jonathan Finlayson; Marilyn Crispell, Mark Dresser, Gerry Hemingway; Nicole Mitchell's Black Earth Strings; Richard Teitelbaum; Matthew Welch; John Zorn, Dave Douglas, Brad Jones, Gerry Hemingway; Anthony Braxton 12+1tet Le Poisson Rouge 5:30 pm \$45
- Austin Walker Trio; Kevin Don and the Big 72 The Garage 6:15, 10:45 pm
- Encuentro de Musicos Colombianos en Nueva York: La Cumbiamba eNeYe; Pablo Mayor-Folklore Urbano; Gregorio Uribe Big Band; Harold Gutiérrez; Lucia Pulido; Marta Gómez; Johanna Castañeda; Hector Martignón; Samuel Torres; Ricardo Gallo's Tierra de Nadie; Carlos Renjifo's Citizens of the World; Rebolú; Diego Obregón's Grupo Chonta; Plectro Trio; Alejandro Flórez-Tibagui; Daniel Reyes' Parias Ensemble; Sebastián Cruz and the Cheap Landscape Trio El Museo del Barrio 6 pm \$30
- Brenda Earle; Michael Palma Band; Jacam Manricks Band Shrine 6, 7, 8 pm
- Russ Kassoff Bryant Park 12:30 pm

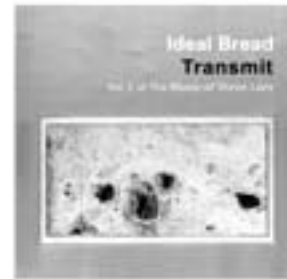
### Saturday, June 19

- CareFusion Jazz Festival: Chris Botti with guests guest Nikki Yanofsky, Lucia Micarelli Stern Auditorium 8 pm \$40-90
- CareFusion Jazz Festival: Howard Alden, Anat Cohen, Marion Felder, David Ostwald, Randy Sandke Louis Armstrong House 6 pm \$15
- ★CareFusion Jazz Festival/Celebrate Brooklyn: Bitches Brew Revisited with Graham Haynes, James Blood Ulmer, Marco Benevento, DJ Logic, Lonnie Plaxico, Cindy Blackman; Mike Stern Trio Prospect Park Bandshell 7:30 pm
- ★CareFusion Jazz Festival: Eric Revis Quartet with Ken Vandermark, Jason Moran, Nasheet Waits Jazz Gallery 9, 10 pm \$15
- CareFusion Jazz Festival: The Drumheads with Ben Monder, Jaime Affoumado, Diego Voglino; Tommy Campbell Trio with Boris Kozlov; Alex Blake Quartet Puppet's Jazz Bar 6, 9 pm 12 am \$15
- CareFusion Jazz Festival: Hazmat Modine; Slavic Soul Party Barbés 8, 10 pm
- Sylvie Courvoisier's Lonelyville with Ikué Mori, Erik Friedlander, Mark Feldman, Gerald Cleaver; Tamo Tuma/Elliott Sharp The Stone 8, 10 pm \$10
- Jacob Fred Jazz Odyssey; Hess is More 92Y Tribeca 8 pm \$15
- Kirk Nurock/Miles Griffith Duo Miles Cafe 8 pm \$15
- ★Little Red Suitcase: Johanna Borchert/Elena Setién; Ryan Blotnick Quartet with Bill McHenry, Thomas Morgan, Chad Taylor Cornelia Street Café 9, 10:30 pm \$10
- Sofia Rei Koutsovitis Joe's Pub 7 pm \$20
- ★Sarah Manning's Shatter The Glass with Art Hirahara, Linda Oh, Kyle Struve I-Beam 8 pm \$10
- Jake Saslow Trio with Joe Martin, Kendrick Scott Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Chris Ward/Ian Rapien's Secret Forest with Aaron Goldberg, Nir Felder, Janek Gwizdzala, Cliff Almond Fat Cat 10 pm
- Carolyn Holmes-Walker; Charles Downs, Trudy Silver, Ras Moshe, Matt Lavelle 5C Café 8, 10:30 pm
- Greg Diamond Hawaiian Tropic Zone 9 pm
- Alex Hossman Quartet Cleopatra's Needle 8 pm
- ★Willie Jones III Sextet with Greg Tardy, Steve Davis, Warren Wolf, Eric Reed, Dezron Douglas Smoke 8, 10, 11:30 pm \$30
- Joe Locke/Geoffrey Keezer Duo The Kitano 8, 10 pm \$25
- Fabio Morgera Quintet with Jason Jackson, Craig Hartley, Gregg August, Jeremy "Bean" Clemons; EJ Strickland Group with Marcus Strickland, Jaleel Shaw, Luis Perdomo, Joe Sanders; Jeremy Manasia Group Smalls 7:30, 10:30 pm 1:30 am \$20
- Allyson Williams Lenox Lounge 9, 10:30, 12 am \$20
- ★Charles Tolliver Big Band with Billy Harper, Bill Saxton, Bruce Williams, Todd Bashore, Patience Higgins, Joe Fiedler, Barry Cooper, Aaron Johnson, Freddie Hendrix, Chris Albert, Cameron Johnson, David Weiss, George Cables, Jansen Cinco, Dennis Mackrel Iridium 8, 10 pm \$30
- Bryan Anthony Iridium 12 am \$20
- 21st Century Band: Dion Parson, Ron Blake and guest Nicholas Payton Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- TK Blue's Bluebird with Benito Gonzalez Dizzy's Club 1 am \$20
- Richard Bona Band Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Vijay Iyer Trio with Stephan Crump, Marcus Gilmore Birdland 8:30, 11 pm \$30
- ★Dizzy Gillespie All-Star Big Band with James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, John Lee Blue Note 8, 10:30 pm \$35
- Sveti: Aaron Goldberg, Eli Degibri, Matt Pavolka, Marko Djordjevic Blue Note 12:30 am \$10
- ★Fred Hersch Trio with John Hébert, Billy Hart Village Vanguard 9, 11 pm \$35
- Tri-Centric Foundation Fundraiser: Taylor Ho Bynum; Mary Halvorson/Jessica Pavone; Andrew Raffo Dewar; Chris Jonas/James Fei; Tyshawn Sorey; Anthony Braxton's Trillium E Issue Project Room 5:30 pm \$30
- Iris Omig Quartet; Mamiko Watanabe Trio; Barry Cooper Septet The Garage 12, 6:15, 10:45 pm
- Encuentro de Musicos Colombianos en Nueva York: La Cumbiamba eNeYe; Pablo Mayor-Folklore Urbano; Gregorio Uribe Big Band; Harold Gutiérrez; Lucia Pulido; Marta Gómez; Johanna Castañeda; Hector Martignón; Samuel Torres; Ricardo Gallo's Tierra de Nadie; Carlos Renjifo's Citizens of the World; Rebolú; Diego Obregón's Grupo Chonta; Plectro Trio; Alejandro Flórez-Tibagui; Daniel Reyes' Parias Ensemble; Sebastián Cruz and the Cheap Landscape Trio El Museo del Barrio 1, 6 pm \$30
- Helen Sung Group with guest Carolyn Leonhart Brooklyn Children's Museum 1 pm

## FULLY ALTERED media



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#### LINDA OH

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#### MATT WILSON

Drummer of the Year

#### RUDRESH MAHANTHAPPA

Alto Saxophonist of the Year

#### STEFON HARRIS

Mallet Instrumentalist of the Year

#### STEVE LEHMAN

(nominated in 3 categories)

Composer of the Year, Record of the Year, Alto Saxophonist of the Year

#### VIJAY IYER

(nominated in 5 categories)

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**Sunday, June 20**

- CareFusion Jazz Festival: Winard Harper Group Schomburg Center 3 pm
- CareFusion Jazz Festival: Anthony Coleman solo; Damaged by Sunlight Barbès 8, 10 pm
- CareFusion Jazz Festival: Cooper-Moore Trio with Jeremy Barnes, David Dove; Peter Evans Trio with Danton Boller, Kassa Overall Zebulon 9, 10:30 pm
- Angelica Sanchez/Gustavo Aguilar Duo; Jim Black Trio The Stone 8, 10 pm \$10
- Myra Melford's Be Bread Le Poisson Rouge 10 pm \$20
- Marco Cappelli with Taylor Levine, James Ilgenfritz, Christine Bard; Matt Silberman Rose Live Music 8:30 pm \$10
- Kirpal Gordon with Claire Daly Band Comelia Street Café 6 pm \$7
- The October Trio: Evan Amtzen, Josh Cole, Dan Gaucher with guest Ingrid Jensen; Rez Abbasi, Chris Tarry, Jordan Perlson Comelia Street Café 8:30 pm \$10
- Tim Collins Group with Danny Grissett, Matt Clohesy, Tommy Crane 55Bar 9 pm
- Peter Leitch/Sean Smith Walker's 8 pm
- Francesca Ferrando/Mark Zebra Warshaw; David Pleasant's Riddimic Harmony ABC No Rio 7 pm \$5
- Steve Millhouse The Blue Owl 8 pm \$5
- Mark Diorio 5C Café 8 pm
- Charles Tolliver Big Band with Billy Harper, Bill Saxton, Bruce Williams, Todd Bashore, Patience Higgins, Joe Fiedler, Barry Cooper, Aaron Johnson, Freddie Hendrix, Chris Albert, Cameron Johnson, David Weiss, George Cables, Jansen Cinco, Dennis Mackrel Iridium 8, 10 pm \$30
- 21st Century Band: Dion Parson, Ron Blake and guest Nicholas Payton Dizzy's Club 7:30, 9:30 pm \$30
- Richard Bona Band Jazz Standard 7:30, 9:30 pm \$25
- Dizzy Gillespie All-Star Big Band with James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, John Lee Blue Note 8, 10:30 pm \$35
- Fred Hersch Trio with John Hébert, Billy Hart Village Vanguard 9, 11 pm \$30
- Geoffrey Keezer/Ron Blake Duo Saint Peter's 5 pm
- Pedro Giraud Blue Note 12:30, 2:30 pm \$24.95
- Vision Festival: Jeff Wright; Bob Heman; Lewis Warsh; Tsaurah Litsky; Steve Ben Israel; Aaron Howard, Gwen Kruger, Tomislav Butkovic; Barry Wallenstein/Max Johnson; Albey Balgochian/Jane Grenier B; Yuko Otomo/Shayna Dulberger; Jake Marmer/Alon Nechushtan; Steve Dalachinsky/Ellen Christi; Alexandre Pierrepont/Charles Waters; Tamara Singh/Andrew Barker; Charles Waters/Andrew Barker; Charles Waters, Ellen Christi, Max Johnson, Andrew Barker Tribes Gallery 2 pm \$5
- Red Hook Jazz Festival: James Carney with Tony Malaby, Chris Lightcap, Dan Weiss; Chris Lightcap with Tony Malaby, Chris Cheek, Craig Taborn, Gerald Cleaver; Todd Sickafosse's Tiny Resistors with Jonathan Goldberger, Mike Gamble, John Ellis, Alan Ferber, Ches Smith; Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik Cabrini Green Urban Meadow 1 pm \$5
- Carlo Barile, Motoki Mihara, Carol Sudhalter Holiday Inn Manhattan View 12 pm
- Roz Corral/Eddie Monteiro North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet The Garage 12, 7, 11:30 pm
- Yale Strom and Hot Pstromi City Winery 10 am \$10

**Monday, June 21**

- CareFusion Jazz Festival: Darcy James Argue Secret Society Dizzy's Club 7:30, 9:30 pm \$20
- CareFusion Jazz Festival: The Benefit Band; Ben Perowsky Quartet Barbès 8, 10 pm
- CareFusion Jazz Festival: John Tchical Group with Alex Weiss, Dmitry Ishenko, Ches Smith, Rosie Hertlein, Garrison Fewell Zebulon 9, 10:30 pm
- CareFusion Jazz Festival: Esperanza Spalding; Anat Cohen The Greene Space 7 pm \$10
- Vision Festival: Bradley Farberman Ensemble with Chris DiMeglio, Jason Kao Hwang, Jared Pauley, Dan Tamborelli, Dave Miller; Darius Jones Trio with Adam Lane, Jason Nazary; The Lowest Common Denominator: Tim Berne, Herb Robertson, Matt Mitchell, Dan Weiss; Crackleknob: Nate Wooley, Mary Halvorson, Reuben Radding The Local 269 7:30 pm \$20
- Vision Festival: Little Huey's Sextet: Lewis Barnes, Asim Barnes, Shayna Dulberger, William Parker, Gerald Cleaver; Roy Campbell Trio with William Parker, Michael Wimberly Campos Plaza Playground 5 pm
- Alex Sipiagin Quartet with Dave Kikoski, Boris Kozlov, Marcus Gilmore Blue Note 8, 10:30 pm \$15
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Quinsin Nachoff Group with Russ Lossing, Matt Pavolka, Jeff Davis Miles' Cafe 8 pm \$10
- Ari Hoenig Trio with Jean-Michel Pilc, Johannes Weidenmuller; Spencer Murphy Smalls 9 pm 12 am \$20
- Chris Jentsch Group Large Tea Lounge 9, 10:30 pm \$5
- Nancy Harms Trio with Paul Bollenback, Michael O'Brien Bar Next Door 8:30, 10:30 pm \$12
- Natalia Bernal; Anthony Cekay's Spectacular War Museum with Paul Wilson, Broc Hempel, Leon Boykins, Christian Coleman LIC Bar 8, 9 pm
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm
- The October Trio: Evan Amtzen, Josh Cole, Dan Gaucher; Marcos Varela Group Puppet's Jazz Bar 6, 7:30 pm \$6
- Daryl Sherman Bryant Park 12:30 pm

**Tuesday, June 22**

- CareFusion Jazz Festival: Jon Faddis, Howard Alden, Gene Bertocini, Russell Malone, Romero Lubambo Symphony Space 8 pm \$15
- CareFusion Jazz Festival: Eddie Palmieri Y La Perfecta II Soundview Park 7 pm
- CareFusion Jazz Festival: Francisco Mela's Cuban Safari with Elio Villafranca, Uri Gurvich, Nir Felder, Peter Slavov, Mauricio Herrera Jazz Standard 7:30, 9:30 pm \$15
- CareFusion Jazz Festival: The Genius of João Gilberto Stern Auditorium 8 pm \$35-95
- Vision Festival: Frank London's Kali Krew with Deep Singh, Anthony Coleman, Brandon Seabrook, Richie Barshay; Celestial Funk Band: Patricia Nicholson, Kidd Jordan, Cooper-Moore, Lewis Barnes, Mazz Swift, Vernon Reid, Asim Barnes, William Parker, Hamid Drake, Swiss Chris Drom 8 pm \$20
- Bobby Hutcherson Quintet with Peter Bernstein, Joe Gillman, Dwayne Burno, Eddie Marshall Birdland 8:30, 11 pm \$30
- Charli Persip Supersound NYC Baha'i Center 8, 9:30 pm \$15
- Marilyn Crispell/David Rothenberg Irene Diamond Education Center 7 pm
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$30
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- The Olatuja Project Dizzy's Club 11 pm \$10

- Jane Monheit Blue Note 8, 10:30 pm \$35
- Nils Landgren Funk Unit Iridium 8, 10 pm \$25
- Variable Density Sound Orchestra: John Tchical, Steve Swell, Roy Campbell, Jr., Garrison Fewell, Eric Hofbauer, Kelly Roberge, Dmitry Ishenko, Miki Matsuki Players Theater 8 pm \$20
- Tim Berne's Los Totopos with Oscar Noriega, Matt Mitchell, Ches Smith Korzo 9:30 pm
- Ibrahim Electric: Stefan Pasborg, Niclas Knudsen, Jeppe Tuxen Coco 66 8 pm
- Helen Sung Trio with Vicente Archer, Justin Faulkner; John Mosca Group Birthday Bash with Chris Byars, Sacha Perry, Ari Roland, Stephan Schatz; Ken Fowser/Behn Gillece Jam Smalls 7:30, 10 pm 1 am \$20
- Gato Loco; Gaucho Jalopy 9, 10:30 pm \$10
- Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- Marcus Miller's Tutu Revisited with Christian Scott Highline Ballroom 8, 10:30 pm \$30
- Marty Ehrlich 4 Alto(s) with Andy Laster, Michael Attias, Ned Rothenberg; Tomas Ulrich's Cargo Cult with Rolf Sturm, Michael Bisio The Stone 8, 10 pm \$10
- Rob Garcia 4 with Noah Preminger, Dan Tepper Miles' Cafe 8 pm \$10
- Will McEvoy's Mutasm Comelia Street Café 8:30 pm \$10
- Hildegunn Gjedrem Group; Kat Calvosa Bowery Poetry Club 10 pm
- David White Jazz Orchestra; Kurt Bacher Quartet The Garage 7, 10:30 pm
- Daryl Sherman Bryant Park 12:30 pm

**Wednesday, June 23**

- CareFusion Jazz Festival: Punch Brothers with Chris Thile; Julian Lage Town Hall 8 pm \$25-59
- CareFusion Jazz Festival: McCoy Tyner Quartet with Ravi Coltrane, Esperanza Spalding, Francisco Mela; Stanley Clarke Band with Hiromi Central Park Summerstage 7 pm
- CareFusion Jazz Festival: Sidney Bechet Society Presents An Evening in New Orleans with Evan Christopher, John Allred, Ari Roland, Eli Yamin Symphony Space 8 pm \$15
- CareFusion Jazz Festival: Chris Potter Quartet with Steve Nelson, Scott Colley, Paul Motian Jazz Standard 7:30, 9:30 pm \$15
- CareFusion Jazz Festival: Tortoise; Aethereal Bace Le Poisson Rouge 8 pm \$25
- CareFusion Jazz Festival: Wake Up! with Daniel Carter; James Spaulding Trio with Larry Roland, Michael Wimberly Zebulon 9, 10:30 pm
- Vision Festival: Opening Ceremony: Patricia Nicholson Parker, William Parker, Matthew Shipp, Roy Campbell, Jr., Hamid Drake, Rob Brown, Lewis Barnes, Jason Kao Hwang; The Blues Escaped: Roy Campbell, Jr., Kidd Jordan, Jason Kao Hwang, William Parker, Hamid Drake; Stomp It!: Matthew Shipp/Whit Dickey, Jr.; Rob Brown's New Quartet with Matt Moran, Chris Lightcap, Gerald Cleaver; Broken Flowers: Matthew Shipp/Patricia Nicholson; In Order To Survive: Cooper-Moore, Lewis Barnes, Rob Brown, William Parker, Hamid Drake Abrons Arts Center 7 pm \$25
- Vision Festival: Kidd Jordan Open Conduction Clemente Soto Velez Cultural Center 12 am
- James Moody's 85th Birthday Party with Renee Rosnes, Todd Coolman, Adam Nussbaum and guests Randy Brecker, Paquito D'Rivera, Roberta Gambarini Zankel Hall 8:30 pm \$36-46
- Craig Taborn; Zach Brock's The Magic Number with Matt Wigton, Fred Kennedy The Stone 8, 10 pm \$10
- Victor Wooten's Consider the Source Highline Ballroom 8 pm \$30
- Ed Palermo Big Band with Cliff Lyons, Ben Kono, Bill Straub, Barbara Cifelli, Phil Chester, Ronnie Buttacavoli, John Owens, Charlie Gordon, Joe Fiedler, Matt Ingman, Bob Quaranta, Ted Kooshian, Paul Adams, Ray Marchica, Carl Restivo, John Tabacco Iridium 8, 10 pm \$20
- Jimmy Bruno solo; Steve Slagle Group with Dave Straker, Ed Howard, Reggie Quinerly; Simona Premazzi's Intruders with Stacy Dillard, Ryan Berg, Jason Brown Smalls 7:30, 9 pm 12 am \$20
- Joel Harrison/Anupam Shobhakar Group with Gary Versace, Stephan Crump, Dan Weiss Comelia Street Café 8:30 pm \$10
- Tony Middleton Quartet with Jesse Elder, Michael O'Brien, Ross Pederson The Kitano 8, 10 pm
- Dave Ambrosio Group Brooklyn Lyceum 8, 9:30 pm \$10
- John Raymond Project Puppet's Jazz Bar 8:30 pm \$5
- Atsushi Ouchi Greenwich Village Bistro 9 pm
- Jordan Piper Shine 7 pm
- Bobby Hutcherson Quintet with Peter Bernstein, Joe Gillman, Dwayne Burno, Eddie Marshall Birdland 8:30, 11 pm \$30
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$30
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- The Olatuja Project Dizzy's Club 11 pm \$10
- Jane Monheit Blue Note 8, 10:30 pm \$35
- Dan Rieser Trio; Jean Caze Trio The Garage 6, 10:30 pm
- Victor Prieto, Peter Slavov, Eric Doob Saint Peter's 1 pm \$7
- Daryl Sherman Bryant Park 12:30 pm

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**Thursday, June 24**

- ★CareFusion Jazz Festival: Herbie Hancock, Seven Decades: The Birthday Celebration with India.Arie, Terence Blanchard, Ron Carter, Bill Cosby, Dave Holland, Joe Lovano, Wallace Roney, Wayne Shorter Stem Auditorium 8 pm \$35-100
- ★CareFusion Jazz Festival: Sheila Jordan, Jay Clayton, Jack Wilkins, Cameron Brown Symphony Space 8 pm \$15
- ★CareFusion Jazz Festival: Matana Roberts' COIN COIN with Jason Palmer, Shoko Nagai, Hill Greene, Tomas Fujiwara, Jeremiah Jazz Gallery 9, 10:30 pm \$15
- CareFusion Jazz Festival: Revive Da Live Big Band with Nicholas Payton, Talib Kweli; Nicholas Payton Sextet Le Poisson Rouge 7 pm \$25
- ★CareFusion Jazz Festival: Jason Moran with Ron Miles, Mary Halvorson Jazz Standard 7:30, 9:30 pm \$15
- CareFusion Jazz Festival: Tribute to Herbie Hancock: Late Night Jam Session with Jeff "Tain" Watts, Dave Kikoski, Jean Toussaint, James Genus City Winery 11 pm \$15
- ★Vision Festival: Muhai Richard Abrams solo; Fred Anderson/Chad Taylor Duo; Lifetime Trio: Joseph Jarman, John Ehlis, Rob Garcia; Muhai Richard Abrams, Ari Brown, Harrison Bankhead Abrons Arts Center 7 pm \$25
- ★Vision Festival: Hamid Drake Open Session Clemente Soto Velez Cultural Center 12 am
- ★Roy Hargrove Big Band/RH Factor Highline Ballroom 8 pm \$30
- ★Jim Black Trio with Chris Speed, Mark Helias Cornelia Street Café 8:30 pm \$10
- ★Ibrahim Electric: Stefan Pasborg, Niclas Knudsen, Jeppe Tuxen Nublu 9 pm
- ★Pat Martino Iridium 8, 10 pm \$30
- ★Uri Caine Trio with John Hébert, Ben Perowsky; Thomas Morgan The Stone 8, 10 pm \$10
- Ned Gould with Jamale Davis, Charles Goolsby; Sunny Jain with Donny McCaslin, Marc Cary, Gary Wang; Carlos Abadie; Joe Surooto Group with Jonathan Lefcoski, Luca Santaniello, Jason Stewart Smalls 7:30, 9 pm 12 am \$20
- Joseph Perez Sextet with Jean Caze, Barry Cooper, Oscar Perez, Corcoran Holt, Carmen Intorre The Kitano 8, 10 pm
- Josh Sinton, Pierre Borel, Chris Welcome, Shayna Dulberger, Hannes Lingens; Sam Mickens Douglass Street Music Collective 8 pm \$10
- Glenn White with Jamie Baum, Roberta Picket, Gary Wang, Jeff Hirschfield Tea Lounge 9, 10:30 pm \$5
- Jaimeo Brown Trio Bar Next Door 8:30, 10:30 pm \$12
- Drumadics 5C Café 8 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- Burt Eckoff Trio Cleopatra's Needle 7 pm
- Ben Drazen Ra Café 9 pm
- Aki Ishiguro Trio with Dan Loomis, Nick Anderson Solo Kitchen Bar 9 pm
- Rebecca Shrimpton Quintet with Kelly Roberge, Alexei Tsiganov, Rick McLaughlin, Austin McMahon Miles Cafe 8 pm \$10
- Ronnie Washam Greenwich Village Bistro 9 pm
- Can Olgun and Field Vision Shrine 7 pm
- Sergio Salvatore/Christos Rafalides Birdland 6 pm \$20
- ★Bobby Hutcherson Quintet with Peter Bernstein, Joe Gillman, Dwayne Burno, Eddie Marshall Birdland 8:30, 11 pm \$30
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$30
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- The Olatuja Project Dizzy's Club 11 pm \$10
- Jane Monheit Blue Note 8, 10:30 pm \$35
- Mamarazzi Bohemian Hall 6:30 pm
- Rick Stone Trio; Bryson Kern Trio The Garage 6, 10:30 pm
- Nadje Noordhuis Quintet Citigroup Center Plaza 12:30 pm
- Daryl Sherman Bryant Park 12:30 pm

**Friday, June 25**

- CareFusion Jazz Festival: Henry Butler; Osmany Paredes The Gate House 7:30 pm \$15
- CareFusion Jazz Festival: Ambrose Akinmusire with Mark Turner, Jason Moran, Harish Raghavan, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$15
- CareFusion Jazz Festival: Gretchen Parlato; Kat Edmonson Symphony Space 8 pm \$15
- CareFusion Jazz Festival: Jason Lindner with Panagiotis Andreou, Mark Guiliania, Jeff Taylor, Mazz Swift, Curtis Stewart, Carmel Raz, Will Martina, John Beaty, Jorge Continentino, Rafi Malkiel Jazz Gallery 9, 10:30 pm \$15
- ★Vision Festival: Fay Victor with Anders Nilsson, Ken Filiano, Michael TA Thompson; Sabir Mateen Ensemble with Raymond A King, Jason Kao Hwang, Daniel Levin, Jane Wang, Michael Wimberly, Warren Smith; John Blum/Jackson Krall; Jayne Cortez and the Firespitters with Denardo Coleman, Bern Nix, Al MacDowell; Hill Greene solo; Wordmusic: Amiri and Amina Baraka, Rene McLean, Alan Palmer, Calvin Jones, Dwight West, Rudy Walker Abrons Arts Center 7 pm \$25
- ★Vision Festival: Jason Kao Hwang Open Conduction Clemente Soto Velez Cultural Center 12 am
- Al Di Meola's World Sinfonia Highline Ballroom 8 pm \$35
- Jeff "Tain" Watts 4 with Dave Kikoski, Jean Toussaint, James Genus Smoke 8, 10, 11:30 pm \$30
- ★Tony Malaby, Ben Monder, Angelica Sanchez, Paul Motian Cornelia Street Café 9, 10:30 pm \$15
- Mephisto: Sylvie Courvoisier, Ikué Mori, Susie Ibarra and guests John Zorn; Joëlle Léandre The Stone 8, 10 pm \$20
- Vic Juris/Mark Soskin Duo The Kitano 8, 10 pm \$25
- Ben Perowsky Moodspring Orchestra; Ilhan Ersahin Istanbul Sessions with Izzet Kizil, Alp Ersonmez, Turgut Alp Bekoglu Nublu 9 pm 12, 2 am
- Jazz Mafia's Brass Bows & Beats Le Poisson Rouge 7:30 pm \$25
- Danny Mixon Quartet Lenox Lounge 9, 10:30, 12 am \$20

- Man Forever; Elliott Sharp, Frank Vigroux, Zeena Parkins, Hélène Breschand Issue Project Room 8 pm \$10
- Owen Howard's Drum Lore with John O'Gallagher, Adam Kolker, Frank Carlberg, Johannes Weidenmuller; Rick Germanson with Duane Eubanks, Eric Alexander, Gerald Cannon, Joe Farnsworth; Eric McPherson Group Smalls 7:30, 9:30 pm 12:30 am \$20
- Vinnie Sperrazza/Matt Blostein Band with Jacob Garchik, Geoff Kraly I-Beam 8:30, 10 pm \$10
- Gene Ess Modes of Limited Transcendence with Greg Tardy, Thomson Kneeland, Gene Jackson Miles' Café 8, 9:30 pm \$20
- Paul Bollenback Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Douglas Bradford Group with Samir Zarif, Nicolas Letman-Burtinovic, Nick Anderson Tea Lounge 9, 10:30 pm
- Sensorium Saxophone Orchestra Brooklyn Lyceum 8 pm \$10
- Natalie John and Quartet with Dominic Fallacaro, Travis Reuter, Aidan Carroll, Stuart Bidwell Zinc Bar 7:30 pm \$12
- Jeff Franzel; Alicia Morrissey/Burt Eckoff 5C Café 8, 10:30 pm
- Marc Devine Hawaiian Tropic Zone 9 pm
- Ken Simon Quartet Cleopatra's Needle 8 pm
- ★Pat Martino Iridium 8, 10 pm \$30
- ★Bobby Hutcherson Quintet with Peter Bernstein, Joe Gillman, Dwayne Burno, Eddie Marshall Birdland 8:30, 11 pm \$30
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$35
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- The Olatuja Project Dizzy's Club 1 am \$20
- Jane Monheit Blue Note 8, 10:30 pm \$35
- David White; Dre Barnes The Garage 6:15, 10:45 pm
- Daryl Sherman Bryant Park 12:30 pm

**Saturday, June 26**

- CareFusion Jazz Festival: Anat Cohen's Black Silver & Blue with Kevin Hays, Peter Washington, Lewis Nash Jazz Standard 7:30, 9:30, 11:30 pm \$15
- CareFusion Jazz Festival: Pedro Martinez Project with guests de'Adre, Ihsan, Maria Isa, Nina Rodriguez The Gate House 7:30 pm \$15
- CareFusion Jazz Festival: Gema y Pavel with Yosvany Terry, Yunion Terry, Dafnis Prieto, Axel Tosca Jazz Gallery 9, 10:30 pm \$15
- ★Vision Festival: Areni Agbabian Trio with Tony Malaby, Qasim Naqvi; Lorenzo Sanguedolce Quartet with David Amer, François Grillot, Todd Capp; Go-Zee-Lah: Kyoko Kitamura, Yayoi Ikawa, Harris Eisenstadt; Reggie Nicholson's Percussion Concept with Warren Smith, Dan Eaton, Salim Washington; Borah Bergman solo; Thulani Davis/Joseph Jarman; Ned Rothenberg's Sync with Jerome Harris, Samir Chatterjee; The Young Fogeys; Dave and Rondi Sewelson; Open Loose: Mark Helias, Tony Malaby, Tom Rainey; A Bass Choir - Tribute to Sirone: Charles Gayle, Larry Roland, Ken Filiano, Jane Wang, François Grillot, Michael TA Thompson Abrons Arts Center 2 pm \$25
- ★Vision Festival: Josh Roseman Open Conduction Clemente Soto Velez Cultural Center 12 am
- ★Masada String Trio: Mark Feldman, Erik Friedlander, Greg Cohen The Stone 8, 10 pm \$20
- ★Leonid Fedorov, Vladimir Volkov, John Medeski, Marc Ribot, Ches Smith Le Poisson Rouge 7:30 pm \$20
- Global Motion: Nikolaj Hess, Jay Anderson, Tony Moreno, Marc Mommaas Cornelia Street Café 9, 10:30 pm \$10
- Music Now Large Unit: Ras Moshe, Matt Lavelle, James Keepnews, Jamal Moore, Angelo Branford, Alex Ober, François Grillot, Javier Moreno, David Miller, Chris Forbes, Dafna Naphtali Brecht Forum 7, 8 pm \$10
- Freddie Bryant Trio Bar Next Door 7, 9, 11 pm 12:30 am \$12
- Niranjana; Bill Ware Vibes Quartet Puppet's Jazz Bar 6, 9 pm \$10-12
- Mamiko Taira/Toru Dodo Miles Cafe 8 pm \$10
- Mauricio de Souza Quartet with Jerry Weir, Carl Viggiani, Morrie Louden Hawaiian Tropic Zone 9 pm
- Michael Vallarelli/Dwight Goodyear; Fredrick Levore 5C Café 8, 10:30 pm
- Waldron Mahdi Ricks Quartet Cleopatra's Needle 8 pm
- Jeff "Tain" Watts 4 with Dave Kikoski, Jean Toussaint, James Genus Smoke 8, 10, 11:30 pm \$30
- Vic Juris/Mark Soskin Duo The Kitano 8, 10 pm \$25
- Danny Mixon Quartet Lenox Lounge 9, 10:30, 12 am \$20
- Dwayne Clemons with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Rick Germanson with Duane Eubanks, Eric Alexander, Gerald Cannon, Joe Farnsworth; Jeremy Manasia Group Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Pat Martino Iridium 8, 10 pm \$30
- Adam Larson Quintet with Greg Ward, Raviv Markovitz, Can Olgun, Matt Wilson Iridium 12 am \$20
- ★Bobby Hutcherson Quintet with Peter Bernstein, Joe Gillman, Dwayne Burno, Eddie Marshall Birdland 8:30, 11 pm \$30
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$35
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- The Olatuja Project Dizzy's Club 1 am \$10
- Jane Monheit Blue Note 8, 10:30 pm \$35
- Champion Fulton; Akiko Tsuruga The Garage 6:15, 10:45 pm
- Felix Hernandez Rhythm Revue Grand Army Plaza 4 pm

**Sunday, June 27**

- ★Vision Festival: York College Blue Notes directed by Tom Zlabinger; DuoDuoDuo: Mike Bjella, Steven Lugerner, David Scanlon, Angelo Spagnolo, Nick Jozwiak, James Muschler; Brooklyn College Jazz Band directed by Salim Washington; North/South Clarinet Ensemble: Perry Robinson, Dr. Michael White, Charles Eubanks, Ed Schuller, Bob Meyer; Breuklen Tek Orkestra: Guillermo E. Brown, Omar Little, Shoko Nagai, Cochemea Gastelum, Keith Witty, Kassa Overall, Tecla Esposito, Will Johnson, Neil Ochoa; Stefanie Errore; Patrick Brennan solo; Billy Bang's Spirit of Sir One with Andrew Bernkey, Dick Griffin, Henry Warner, Hill Greene, Newman Taylor Baker; Dorn Mianasi solo; David S. Ware Trio with William Parker, Warren Smith; Peace Out Trio: Dave Burrell, William Parker, Hamid Drake Abrons Arts Center 1 pm \$25
- ★Vision Festival: Roy Campbell, Jr. Open Session Clemente Soto Velez Cultural Center 12 am
- ★Tomasz Stanko Quintet with Alexi Tuomaria, Jakob Bro, Anders Christensen, Olavi Louhivuori Jazz Standard 7:30, 9:30 pm \$25
- ★Karl Berger solo; Mark Dresser solo The Stone 8, 10 pm \$10
- Tom Chang Quartet; Poul Weis Group Cornelia Street Café 8:30 pm \$10
- DAM Band; Nico Soffiati with Nick Videen, Giacomo Merga, Zach Mangan; Fay Victor with Michael Attias, Anders Nilsson, Jose Davila Rose Live Music 8:30 pm \$5
- Peter Leitch/Jed Levy Walker's 8 pm
- Marsha Heydt/Matt Snow The Blue Owl 8 pm \$5
- Nue Jazz Project 5C Café 8 pm
- Marianne Solivan/Rick Germanson Tagine 8:30 pm
- ★Pat Martino Iridium 8, 10 pm \$30
- Kurt Rosenwinkel Quartet with Andrew D'Angelo, Eric Revis, Nasheet Waits Village Vanguard 9, 11 pm \$30
- Cyrus Chestnut/Eric Reed Quartet with Dezron Douglas, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- The Olatuja Project Dizzy's Club 11 pm \$10
- Jane Monheit Blue Note 8, 10:30 pm \$35
- Fabian Almazan Trio Saint Peter's 5 pm
- Manhattan Vibes LIC Bar 5 pm
- Jaleel Shaw Quartet Brooklyn Museum 3 pm
- Fernando Otero Blue Note 12:30, 2:30 pm \$24.95
- Roz Corral with Paul Meyers, Santi Debriano North Square Lounge 12:30, 2 pm

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(INTERVIEW CONTINUED FROM PAGE 6)

new stuff that hasn't been recorded by anyone else. That, I heard, came out really well. I actually haven't heard it, but I remember the session seemed really good.

**AAJ-NY:** That's been interesting the way that with that trio, Zorn has been able to use it for not just that music, but also some of the *Filmworks* stuff, the way the chemistry between the three of you seems to be really strong.

**MF:** Right. Well, I mean, I've known [cellist] Erik [Friedlander] since, jeez, '88 or something, played on different stuff with him. The first one I played with him was with Dave Douglas: oh, there's all those records I did. I did Dave Douglas' string band, then Dave Douglas Charms of the Night Sky; those were good records.

**AAJ-NY:** You play differently in these situations.

**MF:** Yeah, I play differently on Abercrombie's record than I would on some of these other records. The material is so different: John Abercrombie writes such gorgeous songs. It's really a different material than the stuff I'm doing with Sylvie. I mean it should be different, so I do play differently, yes. ♦

For the complete interview, visit [allaboutjazz.com](http://allaboutjazz.com). For more information, visit [markfeldmanviolin.com](http://markfeldmanviolin.com). Feldman co-curates *The Stone* this month with Sylvie Courvoisier. They are there as a duo Jun. 5th, with their quartet Jun. 12th, as part of the John Zorn Improv Night Jun. 13th and with Courvoisier's *Lonelyville* Jun. 19th. Feldman is also there Jun. 10th in duo with Mike Formanek and Jun. 26th with Masada String Trio. See Calendar.

**Recommended Listening:**

- Mark Feldman - *Music for Violin Alone* (Tzadik, 1994)
- Dave Douglas - *Five* (Soul Note, 1995)
- Masada String Trio - *John Zorn 50th Birthday Celebration, Vol. 1* (Tzadik, 2003)
- Mark Feldman - *What Exit* (ECM, 2005)
- Bar Kokhba Sextet - *Lucifer: The Book of Angels, Vol. 10* (Tzadik, 2007)
- Sylvie Courvoisier/Mark Feldman - *To Fly To Steal* (Intakt, 2009)

(LABEL CONTINUED FROM PAGE 12)

Smith. Rubin's *One Voice* combines two long suites for unaccompanied clarinet that reveal a great improvising soloist.

On the international side of things bassists predominate: *À l'improviste*, by the duo of Phillips and Léandre, Dresser's duo with pianist Denman Maroney on *Live in Concert* and the late Peter Kowald with Vinny Golia called *Mythology*. Jones' connections with the French improvised music scene are also apparent in the recent *While You Were Out*, a brilliant trio of sound-singer Catherine Jauniaux, Phillips and Rothenberg recorded at Instants Chavirés and a stellar solo performance by Phillips called *Portraits*.

Some of the very finest moments, though, are the meetings in Israel between touring musicians and the local community. Joëlle Léandre's *Live in Israel* is a two-CD set that matches a solo CD with a series of Tel Aviv and Jerusalem encounters with a duo, a trio and a sextet that variously include the keening voice and oud of Sameer Makhoul as well as Jones, reed players Assif Tsahar, Steve Horenstein, Shibolet and drummer Haggai Fershtman, another regular contributor to these projects. Jones, Horenstein and Tsahar are also

among those joining another giant of European free jazz, drummer Günter Baby Sommer on *Live in Jerusalem*.

Jones is now launching a Kadima Triptych Series, ambitious sets that match a CD with a DVD and an expanded text. The first is a multi-media documentation of Dresser's solo bass work while the second Triptych is devoted to a work that's at the heart of Jean-Claude's philosophy, the Deep Tones for Peace Project, bridging time, space and nations. It documents the piece "SLM" by Dresser and Sarah Weaver simultaneously played in Jerusalem and New York through a television hook-up in April of 2009. The ensemble of 13 bassists includes Jones, Dresser and Phillips and spans nations, styles and generations to include William Parker, Bertram Turetzky, Trevor Dunn, Henry Grimes, Lindsey Horner, Irina-Kalina Goudeva and Rufus Reid. It's emblematic of Jones' vision, forging strong ties between the Israeli improvising community and like-minded musicians around the world. ♦

For more information, visit [kadimacollective.com](http://kadimacollective.com). Artists performing this month include Mark Dresser at NYU Steinhardt School Jun. 13th, *Le Poisson Rouge* Jun. 18th and *The Stone* Jun. 27th; Joëlle Léandre at *The Stone* Jun. 25th as a guest with *Mephisto*, *Abrons Arts Center* Jun. 28th as part of *Vision Festival and Issue Project Room* solo Jun. 30th; Ned Rothenberg at *The Stone* Jun. 2nd and 22nd with Marty Ehrlich, *Roulette* Jun. 14th and *Abrons Arts Center* Jun. 26th as part of *Vision Festival and Günter Baby Sommer* at *Abrons Arts Center* Jun. 28th with Wadada Leo Smith as part of *Vision Festival*. See Calendar.

(FESTIVAL REPORT CONTINUED FROM PAGE 13)

pops. Blasting a bright tone or trilling rubato through a Harmon mute, the trumpeter eventually settled on staccato bugle-like tones after the drummers' rhythms hardened his more sedate lines.

Smith's musical adaptability was highlighted in two other situations: as featured soloist in a concerto backed by the 40-member London Improvisers Orchestra (LIO) and as part of FOTC's concluding set with clarinetist Alex Ward, guitarist John Coxon, keyboardist Pat Thomas and drummer Paul Lytton.

Unlike the conductions and group improvisations that made up the remainder of the LIO's set, which lurched from passages of controlled tutti dissonance to miniature set pieces for, among others, Charlotte Hug's spirited violin runs or Coxhill's understated off-centre lyricism, the Smith piece was as interconnected as a Gil Evans arrangement. Smith's splintered timbres floated as often as they popped, isolating his textures from the riffing reeds, lowing brass and the clamor created when three drummers, two guitarists, two pianists, a vibraphonist and three electronics manipulators play simultaneously.

Other notable meetings included a set by the Stellari String Quartet (violinists Hug and Philipp Wachsmann, cellist Marcio Mattos and bassist John Edwards), whose layered textures extended classic string ensemble strategies into atonality and multiphonics while retaining moments of lyricism, and the duo of tenor and soprano saxophonist John Butcher and percussionist Mark Sanders. Switching from one horn to the other and utilizing staccato pops, gravelly tones and a wide, round vibrato, Butcher's elongated flutters and reed bites enlivened either at mid-range, barely there or fortissimo. Sanders clattered, slapped and shook different parts of his kit, at one point stabilizing the interaction with military precision, at another not only whapping wood blocks, but using them instead of sticks.

Prevost played twice, notably eschewing the standard kit for an enormous gong and ancillary

cymbals in a set with baritone saxist David O'Connor, violinist Jennifer Allum and Grundik Kasyansky on electronics. With the saxman expelling high-intensity tongue slaps and yelps; the fiddler striking her strings with the bow's frog when not scrubbing them and Kasyansky dislocating time with bursts of static, crackles and snatches of processed voices, Prevost maintained equilibrium, by sawing upon the gong, squeaking timbres from the tempered metal.

Parker played in a unique trio filled out by cellist Okkyung Lee and brassman Peter Evans, puffing, vocalizing and melodiously sounding his horn(s) with effects and to spectacular effect. With Lee's connective ostinato underneath, Evans' brass command was matched and reined in by Parker on tenor and soprano saxophone, demonstrating how tone-splintering and circular breathing could be amplified with lyrical twitters and peeps.

Also satisfying was the concluding quintet set. Mixing metallic twangs from Coxon's guitar, breakneck piano runs plus jagged synthesizer pumps from Thomas and steady clatter and cymbal scratches from Lytton, the stop-time improvisation reached a pitch of layered cacophony. Before that Ward extended his sound palate from purposely-whiny lines by blowing into his detached mouthpiece. Meanwhile Smith used vibrato buzzes to propel soaring triplets.

Told after that tune ended that the only time remaining was for a short piece, Smith unleashed a curt flourish of brassy insouciance then led the others off stage. Adding showmanship to the proceedings and confirming the slogan above the stage, the trumpeter summed up the festival and set the stage for future FOTCs. ♦

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



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FRIDAY, JUNE 18, 8PM

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**ERIC REVIS QUARTET**, SATURDAY, JUNE 19, 9PM & 10:30PM  
**MATANA ROBERTS' COIN COIN**, THURSDAY, JUNE 24, 9PM & 10:30PM  
**JASON LINDNER & THE BREEDING GROUND**  
FRIDAY, JUNE 25, 9PM & 10:30PM  
**GEMA Y PÁVEL** WITH **JAZZ CUBANO**, SATURDAY, JUNE 26, 9PM & 10:30PM

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SATURDAY, JUNE 26, 7:30PM

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WEDNESDAY, JUNE 23, 7:30PM & 9:30PM  
**JASON MORAN** WITH **MARY HALVORSON** & **RON MILES**  
THURSDAY, JUNE 24, 7:30PM & 9:30PM  
**AMBROSE AKINMUSIRE QUINTET**  
FRIDAY, JUNE 25, 7:30PM, 9:30PM & 11:30PM  
**ANAT COHEN: BLACK, SILVER & BLUE**  
SATURDAY, JUNE 26, 7:30PM, 9:30PM & 11:30PM

**(Le) POISSON ROUGE**  
**TORTOISE & AETHEREAL BACE**  
WEDNESDAY, JUNE 23, 8PM  
**REVIVE DA LIVE BIG BAND**  
FEATURING **NICHOLAS PAYTON** & SPECIAL GUEST **TALIB KWELI**  
**NICHOLAS PAYTON SEXXTET**  
THURSDAY, JUNE 24, 7PM

**PUPPETS JAZZ BAR**  
**RALPH HAMPERIAN'S TUBA D'AMOUR** 6PM  
**BILL WARE GROUP** 9PM • **JOHN McNEIL QUARTET** 12 MIDNITE  
THURSDAY, JUNE 17  
**ALPHABET SOUP** WITH **ZACK & ADAM O'FARRILL** 6PM  
**ARTURO O'FARRILL QUARTET** 9PM • **RANDY JOHNSTON TRIO** 12 MIDNITE  
FRIDAY, JUNE 18  
**THE DRUMHEADS** 6PM • **VICTOR BAILEY GROUP** 9PM  
**ALEX BLAKE QUARTET** 12 MIDNITE  
SATURDAY, JUNE 19

**ZEBULON**  
**SEABROOK POWERPLANT** 9PM  
**MOSTLY OTHER PEOPLE DO THE KILLING** 10:30PM  
THURSDAY, JUNE 17, FREE  
**COOPER MOORE TRIO** 9PM • **PETER EVANS QUINTET** 10:30PM  
SUNDAY, JUNE 20, FREE  
**JOHN TCHICAI** 9PM  
MONDAY, JUNE 21, FREE  
**WAKE-UP DOWNTOWN COLLECTIVE** 9PM  
**JAMES SPAULDING**, **MICHAEL WIMBERLY**, **LARRY ROLAND** 10:30PM  
WEDNESDAY, JUNE 23, FREE