



ALL ABOUT JAZZ - NEW YORK

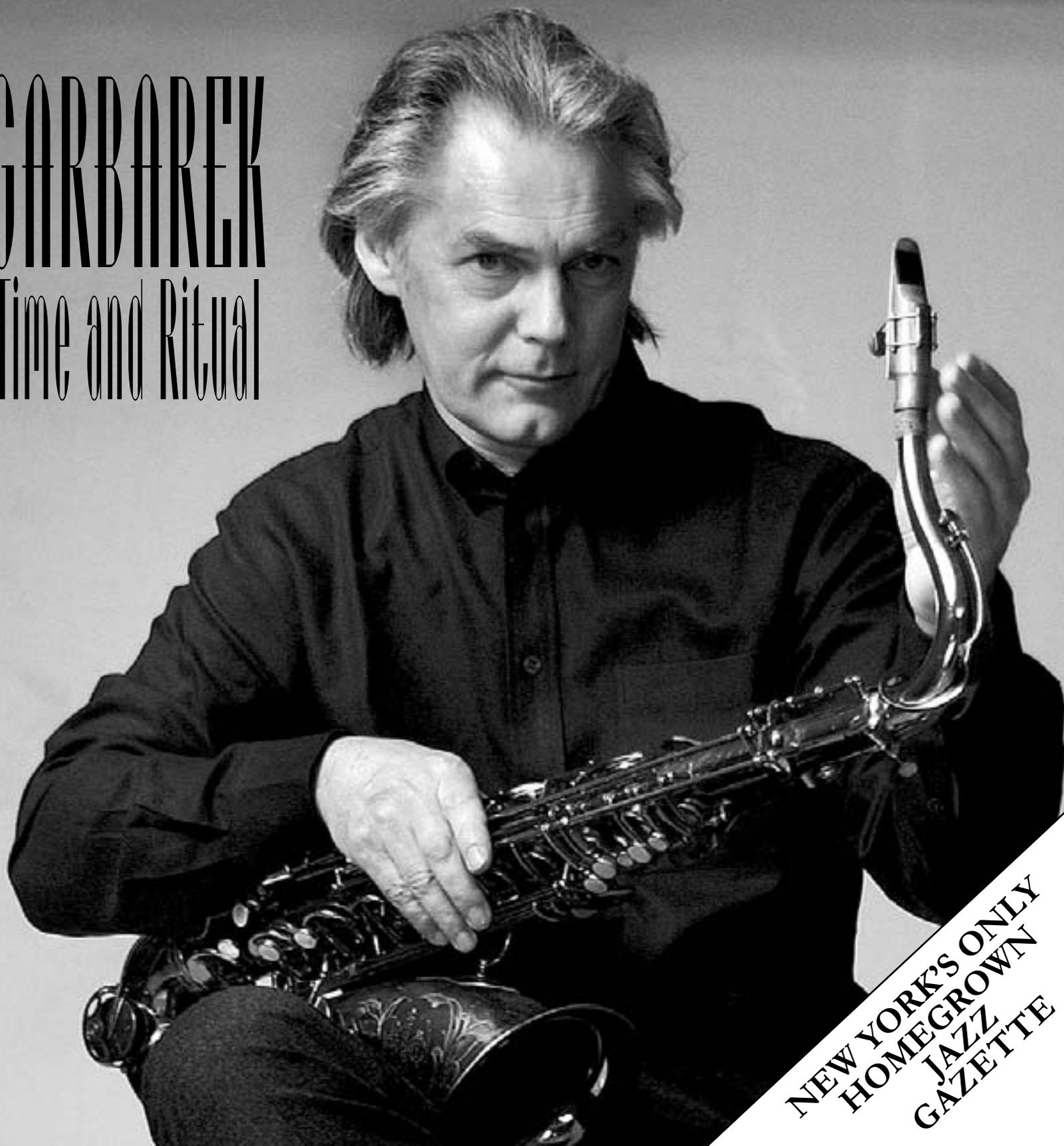
November 2010 | No. 103

Your FREE Monthly Guide to the New York Jazz Scene

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JAN GARBAREK

Across Time and Ritual



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NOVEMBER 9 - 10



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NOVEMBER 11 - 14



CASSANDRA WILSON
NOVEMBER 16 - 17



TWO LEGENDS:
CHARLIE HADEN & PAUL BLEY
NOVEMBER 18 - 21



KEIKO MATSUI
NOVEMBER 23 - 25



DAVE BRUBECK
NOVEMBER 26 - 28



JOHN SCOFIELD & ROBBEN FORD
NOVEMBER 30 - DECEMBER 5

LATE NIGHT GROOVE SERIES

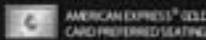
COLIN DEAN	FRI, NOV 5
SAM BARSH	SAT, NOV 6
MELVIN SPARKS	FRI, NOV 12
MAURICIO ZOTTARELLI	SAT, NOV 13
MALIKA ZARR	SAT, NOV 20

MONDAYS AT THE BLUE NOTE

ERIC PERSON & METAMORPHOSIS CD RELEASE SHOW	MON, NOV 1
ABBY DOBSON	MON, NOV 8
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SUNDAY JAZZ BRUNCH

KENNY WERNER & HIS NYU ENSEMBLE	SUN, NOV 7
SOFIA TOSELLO	SUN, NOV 14
JUILLIARD JAZZ BRUNCH: BOUNCIN' WITH BUD: THE MUSIC OF BUD POWELL	SUN, NOV 21
ELIO VILLAFRANCA	SUN, NOV 28



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STACY LYNN BRASS & THE BARRY LEVITT BAND

NOV 3-7 / 8:30PM & 10:30PM
ELIANE ELIAS 'BRAZIL'

NOV 5 / MIDNIGHT
JUS CUZ & FRIENDS!

NOV 6 / MIDNIGHT
ADAM RAMSAY - C.J. GLASS QUINTET: BENEFIT FOR JOSH OXFORD

NOV 8
LES PAUL TRIO
W/ SPECIAL GUEST
TBA

NOV 9 / 8:00PM & 10PM
REX REED PRESENTS
KURT RIECHENBACH

NOV 10-11 / 8:30PM & 10:30PM
THE RAGA BOP TRIO FEAT. STEVE SMITH, GEORGE BROOKS, AND PRASANNA

NOV 12-14 / 8:30PM & 10:30PM
FREDA PAYNE SINGS ELLA FITZGERALD

NOV 12 / MIDNIGHT
THE CHARLES BREWER TRIO

NOV 13 / MIDNIGHT
GREG DIAMOND BAND

NOV 15 / 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
BILL SQUIER BLUES DELUXE W/ SPECIAL GUEST THE UPTOWN HORNS

NOV 16 / 8:00PM
NYC HIT SQUAD BAND

NOV 16 / 10:00PM
GLEN HEROY

NOV 17 / 8:30PM & 10:30PM
THE MAHAVISHNU PROJECT PLAYS THE MUSIC OF JEFF BECK

NOV 18 / 8:30PM & 10:30PM
TRAVIS SULLIVAN'S BJORKESTRA

NOV 19-21 / 8:30PM & 10:30PM
CHAD SMITH'S BOMBASTIC MEATBATS RED HOT CHILI PEPPERS DRUMMER

NOV 19 / MIDNIGHT
COLONY

NOV 22
LES PAUL TRIO
W/ SPECIAL GUEST
LARRY CARLTON

NOV 23 / 8:00PM & 10PM
GREGORY MOORE/ BARBARA ROSENE & THEIR LITTLE BIG BAND

NOV 24
TBA

NOV 26-28 / 8:30PM & 10:30PM
BILLY HART QUARTET FEATURING ETHAN IVERSON, MARK TURNER, BEN STREET

NOV 27 / MIDNIGHT
VENISSA SANTI

NOV 29 / 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
BUCKY PIZZARELLI, JIMMY BRUNO AND HOWARD ALDEN TRIO

NOV 30 / 8:00PM & 10PM
TERESE GENECCO & HER LITTLE BIG BAND

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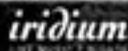
NOV 1ST 8:00PM & 10PM
JEFF GOLUB AND HENRY BUTLER

NOV 8TH 8:00PM & 10PM
TBA

NOV 15TH 8:00PM & 10PM
BILL SQUIER BLUES DELUXE W/ SPECIAL GUEST THE UPTOWN HORNS

NOV 22ND 8:00PM & 10PM
LARRY CARLTON

NOV 29TH 8:00PM & 10PM
BUCKY PIZZARELLI, JIMMY BRUNO AND HOWARD ALDEN TRIO



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Warren Wolf &

Carmen Staaf

We at *AllAboutJazz-New York* are pleased to announce our entry into the 21st Century. We will admit to a certain trepidation towards modern social technology and media for the past few years but who are we not to take advantage of something that can benefit our valued readers? Some of you may already have guessed what this means while others are still scratching their heads, wondering what on earth “modern social technology” means. Anyway, we’ve started tweeting. Check us out on Twitter (@AAJNY) for pithy reviews of the various shows we attend nightly (and wonder if we ever sleep), just more evidence of how jazz in New York City is a simple matter of schedule and stamina.

Of course we are still fully committed to so-called dead-only-to-survive print media and this issue is brimming full of our usual offerings, amazingly international in scope. We profile Norwegian saxophonist Jan Garbarek (On The Cover), who makes a rare stateside appearance with the Hilliard Ensemble, promoting a new ECM album. Panamanian Pianist Danilo Pérez (Interview), most famous these days for a wonderful association with Wayne Shorter, leads his trio at Jazz Standard. And another pianist, Italian Dado Moroni (Artist Feature), one of many compelling avorio ticklers from that nation, has a week at Dizzy’s Club.

Of great interest this month is the first Berlin-New York Festival organized by Berlin’s Jazzwerkstatt Records. Included among the performers during the five days is an appearance by one of Europe’s elder jazz statesmen: clarinetist Rolf Kühn (Encore). And while we’re mentioning Europe, check out our Festival Report from the HumaNoise Congress in Wiesbaden, Germany as well as something closer to home (or not) in Los Angeles’ Angel City Jazz Fest.

So you know the drill...this is where we mention our extensive CD Review section and our overflowing Event Calendar, both of which we hope you use to pack your month with jazz.

Who knows, we may be tweeting right next to you somewhere...

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: Jan Garbarek (photo by Guri Dahl)

In Correction: In last month’s CD review of Sameer Gupta’s *Namaskar*, musicians Arun Ramamurthy and Neel Murgai are incorrectly identified as playing on the album.

Submit Letters to the Editor at newyork.allaboutjazz.com

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- Mon Nov 1 **MONOLOGUES & MADNESS 6PM**
Tulis McCall, host
MELODY FADER 8:30PM
TOM TALLITSCH 10PM
Victor Baker, Trifon Dimitrov, Matt Garrity
- Tue Nov 2 **BLUE TUESDAYS: JULIE HARDY 8:30PM**
Mark Shilansky, Matt Clohesy, Jared Schonig, special guests
- Wed Nov 3 **SUNNY JAIN 8:30PM**
Nir Felder, Dave Cook, Gary Wang
- Thu Nov 4 **STEPHAN CRUMP WITH ROSETTA TRIO 8:30PM**
Liberty Ellman, Jamie Fox
- Fri Nov 5 **RALPH ALESSI AND MODULAR THEATRE 9PM & 10:30PM**
Loren Stillman, Drew Gress, Mark Ferber, Will Jennings
- Sat Nov 6 **LUCIAN BAN'S DECO HEART FEATURING BOB STEWART & MAT MANERI 9PM & 10:30PM**
Bruce Williams, Gerald Cleaver
- Sun Nov 7 **GREG WARD'S FITTED SHARDS 8:30PM**
Rob Clearfield, Jeff Greene, Quin Kirchner
- Mon Nov 8 **THE CHINA PROJECT: UMS 'N JIP 8:30PM**
Javier Hagen, Ulrike Mayer-Spohn
- Tue Nov 9 **LINDSEY HORNER 8:30PM**
Jimmy Cozier, Sunny Jain, Neal Kirkwood
- Wed Nov 10 **POST FOLK: ILA CANTOR 8:30PM**
Matt Brewer, Mike Rodriguez
POST FOLK: NATE WOOD 10PM
Jesske Hume, Sean Wayland, Mark Guiliana
Curated by Becca Stevens
- Thur Nov 11 **MICHAEL BATES' OUTSIDE SOURCES 8:30PM**
Russ Johnson, Quinsin Nachoff, Tom Rainey
- Fri Nov 12 **THE JAMIE SAFT SPECIAL QUINTET 9PM & 10:30PM**
- Sat Nov 13 **Bill McHenry, Duane Eubanks, Ben Perowsky**
- Sun Nov 14 **THE MYSTERY CABARET 6PM**
Bobby Torkova, Faye Lane, Leslie Goshko
SPOKE 8:30PM
Dan Loomis, Andy Hunter, Justin Wood, Danny Fischer
- Mon Nov 15 **CORNELIA TONIGHT WITH PAT DIXON 8:30PM**
- Tue Nov 16 **BLUE TUESDAYS: PETER ELDRIDGE 8:30PM**
Peter Eldridge, Tim Lefebvre, Ben Wittman
Julie Hardy, Host
- Wed Nov 17 **HAPPY BIRTHDAY, DAVID AMRARM PLUS ROBIN HIRSCH, MINISTER OF CULTURE 8:30PM**
- Thu Nov 18 **PO'JAZZ HOSTED BY GOLDA SOLOMON 6PM**
Rosemary George, Marcus Dargan, Kelyn Bell
KIRK KNUFFKE QUARTET 8:30PM
Brian Drye, Mark Helias, Jeff Davis
- Fri Nov 19 **ADAM KOLKER TRIO FEATURING BILLY HART AND JOHN HEBERT 9PM & 10:30PM**
- Sat Nov 20 **ELLERY ESKELIN TRIO 9PM & 10:30PM**
Gary Versace, Nasheet Waits
- Sun Nov 21 **MUSICWORDS 6PM**
Inna Faliks, Ori Buchanan, Sandra Beasley
BOBBY AVEY QUARTET FEATURING DAVE LIEBMAN 8:30PM
Thomson Kneeland, Dan Weiss
- Mon Nov 22 **21ST CENTURY SCHIZOID MUSIC PRESENTS: PRESTER JOHN 8:30PM**
Shawn Persinger, David Miller
Frank Oteri, Host
- Tue Nov 23 **TOM BECKHAM GROUP "REBOUND" 8:30PM**
Chris Cheek, Henry Hey, Matt Clohesy, Greg Ritchie
- Wed Nov 24 **DAN RUFOLLO TRIO: CD RELEASE 8:30PM**
Bill Thoman, Arthur Vint
- Fri Nov 26 **JOHN MCNEIL'S URBAN LEGEND 9PM & 10:30PM**
- Sat Nov 27 **Kenny Pexton, Steve Cardenas, Ben Allison, Rodney Green**
- Sun Nov 28 **MARK DRESSER QUINTET 8:30PM**
Rudresh Mahanthappa, Amir ElSaffar, Denman Maroney, Tom Rainey
- Mon Nov 29 **HARRIS EISENSTADT AND CANADA DAY 8:30PM**
Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik
- Tue Nov 30 **JONATHAN KREISBERG QUARTET 8:30PM**
Will Vinson, Matt Penman, Mark Ferber

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Facing one another on imposing Steinway grand pianos at the Miller Theatre (Oct. 9th), **Vijay Iyer** and **Craig Taborn** met for an evening billed as "Radically Unfinished: Works for Solo and Duo Piano". The encounter flowed logically from their work together in Roscoe Mitchell's Note Factory (they both appear on *Far Side*, Mitchell's latest for ECM). But the fact that Iyer's latest release, *Solo*, will soon be followed by Taborn's solo piano debut for ECM made this summit all the more timely and evocative. The atmosphere of high seriousness was hard to miss: Neither player spoke a single word to the audience and the program notes, rendered by the artists in quasi-academic prose, explained the "process-driven aesthetic" of the music. Yet through their pianos as well as their unpredictable stagecraft, Iyer and Taborn told an inviting story in dovetailing languages of harsh dissonance, broad sustaining resonance and decay, looping rhythms and dynamic contrasts. Taborn was the more physical performer, his upper-body movements accruing into a kind of funk-informed ballet. In the midst of the third duo number, Iyer nonchalantly left the stage, allowing Taborn to finish the show's first half. Reversing this, Iyer began the second half alone and Taborn entered from the wings during Iyer's second solo piece. Promptly, Taborn began to change the angles and emphases of Iyer's work in progress and one got an odd feeling: that in some sense, he'd been there all along.

- David R. Adler



Photo by Jim Anness

Craig Taborn & Vijay Iyer @ Miller Theatre

It takes confidence for a Boston-based tenor saxophonist to crack wise about the Yankees during a gig at The Kitano (Oct. 15). But if you're **Jerry Bergonzi** and you're settling in for two nights with pianist Bruce Barth, bassist Dave Santoro and drummer Devin Drobka, a little swagger is justified. Bergonzi is among a class of modern horn players who tend to escape critical notice despite their prodigious gifts - a fact that seemed all the more salient during the burning midtempo opener, "Mr. MB" (a tribute to the far more celebrated Michael Brecker). "Obama", another dedication, slowed the tempo a bit, but the tune's "Afternoon in Paris" chord changes sustained a bright mood. "Casadiche" had a tricky structure, beginning as a ballad but shifting subtly to swing and back again during the solos, in a manner slightly reminiscent of Monk's "Brilliant Corners". Bergonzi and Barth took hard-swinging turns on "Awake" (based on "Moment's Notice" changes), then pared down to a duo for "Crossing the Naeff" - a dark, contemplative piece with echoes of Dave Liebman and Richie Beirach. Then a nice surprise: drummer and friend Adam Nussbaum sat in on the closing "Table Stakes" (a "Stablemates" spinoff), immediately bringing a jam-session vibe to the room. Nussbaum hit hard but tossed in the sly, suggestive asides of a true veteran. Bergonzi, wanting to reciprocate this energy, turned from the audience and played his solo square in Nussbaum's direction.

(DA)

After seven years of annual performances, **Angels and Accordions** - the autumnal walk through Brooklyn's Green-Wood cemetery with music by a coterie of accordionists led by Guy Klucsevsek and Bob Goldberg with Martha Bowers and Dance Theatre Et Cetera - ended with two performances on Oct. 10th. Funding cuts are behind the cancellation, but with hundreds in attendance it was hard to imagine that a way won't be found to keep the unique program alive. The tour through the historic grounds was led by black-suited guides in corpse-like makeup, but that was the only thing ghoulish that afternoon. It wasn't quite a concert (the crowd was often out of earshot of the musicians) and not exactly a dance (performers were generally motionless, positioned in trees and atop mausoleums) and it certainly didn't carry the feel of a Halloween event, at least not in the Texas Chainsaw sense. But it was still a musical communing, more like a century ago when the cemetery advertised itself as a respite for walks and contemplation. As the crowd moved along the paved paths, familiar strains filtered through the solemn improvisations; "Beautiful Dreamer", "Somewhere Over the Rainbow", "Swing Low, Sweet Chariot" and "Down by the Riverside" served to remind that the stones represented past lives and different times. It ended with the musicians taking to a stage and surrounded by dancers, but the magic of the afternoon was in the discoveries among the tombs.

- Kurt Gottschalk



Photo by Lena Adashvaya

Kamala Sankaram @ Green-Wood Cemetery

An indoor parade might seem like a paradox, but it isn't an impossibility and in the case of **Cyro Baptista** seemed almost an inevitability. In the downstairs Zankel Hall on Oct. 13th, Baptista created a jubilant atmosphere and then filled it out with the Garage Theatre Group Kids serving as a marching chorus, which arguably amounts to a parade anyway. Baptista's tribute to composer Heitor Villa-Lobos was his first release as bandleader (*Vira-Loucos/Villa-Lobos, Avant*, 1997) and the material he chose to mark his 60th birthday. The concert began with Baptista and drummer Tim Keiper backing the warm vocals of Vanessa Falabella, before the stage exploded with cavaquinho (Romero Lubambo), electric guitar (Kevin Breit), accordion (Michael Ward-Bergeman) and bass (Shanir Blumenkranz), Baptista banging a cymbal like he was demanding dinner. If it's a bit of a mixed metaphor, so is he - drawing from half a life in São Paulo and another in New York. The parade passed and the audience was left behind in the rain forest - birdcalls and waterfalls, then berimbau and juju, a bass swell and an Italianate accordion, then a downbeat, a banjo and a return to song. The stage show varied from a Baptista/Keiper duel to a celebration with a couple dozen singing kids. It could have been anywhere, even everywhere; it wasn't until the appearance of saxophonist John Zorn at the end of the set that the concert was grounded back in Baptista's second home of New York City.

(KG)

Saxist **John Tchicai** and bassist **William Parker** first played together in the 1984 Cecil Taylor Orchestra of Two Continents. But that's like trying to whisper to someone across Grand Central Station. Over two-and-a-half decades later (Oct. 11th), they came together in a more conversational scenario, their second-ever meeting as a duo. The Local 269, home of a Monday night series desperately trying to keep Downtown music actually downtown, was nicely filled for an early evening and the pair - whose career arcs have many similarities - showed that a free-improvised set of music doesn't by definition need to be atonal or amorphous. Part of this stemmed from a palpable bluesiness to both men's playing, blues in the sense of fervent emotional content so that often the music was quite heart-wrenching. The other side to the equation, begging the question why this pairing hadn't happened more often, was that neither is afraid of working with ostinatos. Too much free jazz is quick to abandon motific development as something constricting, cutting off interesting possibilities before they can bloom and giving the genre as a whole the reputation of being non-empathetic. But Tchicai and Parker passed the improvisatory baton back and forth to each other regularly, echoing the other's melodic phrases and sometimes, particularly when Parker switched to his heady arco or Tchicai blew short clipped notes, instrumental approach, all without losing the thread of their discussion. - *Andrey Henkin*

While immensely popular for his work as a founding father of fusion music, **Chick Corea** remains one of the most engaging acoustic pianists in jazz today. Unveiling his latest trio, with bassist Christian McBride and drummer Brian Blade, at the Highline Ballroom (Oct. 1st) Corea revealed to the SRO crowd the persistently searching spirit that has kept his music so fresh throughout a 50-plus year career. In opening the first set playing "This Is New", one might sense not just a touch of the pianist's ironic wit - the old Gershwin-Weill standard hearkens back to his first album as a leader - but also an announcement of the band's birthing and the nature of the music they were about to make. An aura of intense creativity was in the air throughout the evening, one that left the listener aware that despite the sheet music splayed in front of the players, much was to be determined in the moment. With McBride standing center stage and the musicians' gazes focused more on each other than the charts before them, the bassist often became the fulcrum around which Corea and Blade offered a constant commentary, one which refused to settle into predictability. A Scriabin opus from 1895, made modern by the pianist, showed the classical influence on his music, but it was on Monk's "Work" that he demonstrated the penchant to groove in unexpected ways at the heart of his sound. He explored this further on his own "Now He Sings, Now He Sobs" and the set's encore, Joe Henderson's "Isotope". - *Russ Musto*

WHAT'S NEWS

Guitarist **Warren Harding "Sonny" Sharrock**, who died in 1994, has had a street named after him in Ossining, NY, both his hometown and place of death, during a ceremony last month presided over by the city's mayor and featuring a performance by the just-formed band Sons of Sharrock led by his cousin Kendall Buchanan.

The recipients of the 2010 **MacArthur Fellowship** program, the so-called "genius grants", have been named. Among the 23 winners was pianist Jason Moran. For more information, visit macfound.org.

The winners of the 2010 **Thelonious Monk International Jazz Vocals Competition** have been decided in a final event held at the Kennedy Center in Washington last month. The winners are Cécile McLorin Salvant (First Place), New Yorker Charenée Wade (Second Place), and Cyrille Aimée (Third Place). The first place award includes \$20,000 and a recording contract with Concord Music Group. For more information, visit monkinstitute.org.

The **Jazzinstitut Darmstadt**, a research center devoted to jazz both European and international, which is a part of the municipal infrastructure of the German city of Darmstadt (anyone in the US listening?), celebrated its 20th anniversary last month. For more information, visit jazzinstitut.de.

The experimental music venue **Roulette**, once housed on West Broadway but more recently sharing a space owned by Location One on Greene Street, is making the move to Brooklyn. The non-profit performing arts organization, established in 1978, has signed a 20-year lease on 7,000-square-foot Art Deco concert hall at Atlantic and Third Avenues. Like the similarly-missioned Issue Project Room, which will have its new space relatively nearby, Roulette is asking for donations to help with needed renovations. For more information, visit roulette.org.

Search and Restore, a city-based organization founded in 2009 committed to expanding a younger audience for jazz that has worked with other similarly-minded groups like Undead Jazz, has begun a Kickstarter campaign to raise \$75,000 for future projects. With the funding, the organization intends to film four jazz concerts a week for a year and put the videos on its website, creating a "home online for the incredible new jazz music being created in New York City." For more information or to donate, visit tinyurl.com/SearchAndRestore.

A new online service for jazz performance, both for artists and audience, has been launched. The **Jazz Channel**, part of thestage.tv, will feature performances by jazz artists, allowing musicians to upload their own videos, grow their audience base and promote their events and product and listeners to discover new artists in a comfortable environment (if your computer is someplace comfortable). For more information, visit thestage.tv/Jazz.

Legendary pianist **Dave Brubeck**, age 89, recently underwent surgery to install a pacemaker, required after Brubeck felt fatigue and dizziness at his home in Connecticut. Brubeck is recovering and will hopefully make his next NYC gigs at Blue Note Nov. 26th-28th.

Submit news to info@allaboutjazz-newyork.com

Photograph © 2010 Jack Vartoogian/FrontRowPhotos.



John Tchicai & William Parker @ The Local 269



Chick Corea @ Highline Ballroom

Peter Evans is best appreciated solo, the format in which his prodigious technique can be most fully appreciated: circular breathing, flutter tonguing and some things that probably don't even have names, articulating the most complex ideas with absolute clarity. But what sets him apart from some other extraordinary improvisers is that he can readily adapt his abilities to group settings. At Zebulon (Oct. 4th-6th), Evans had a rare opportunity for a mini-residency to premiere a new group, a trio with bassist John Hébert and drummer Kassa Overall. Thus three distinct species of the jazz genus came together to form some all-powerful mutant, appreciated lustily by the capacity-yet-courteous audience. Hébert himself is quite virtuosic, skittering across the strings or sawing like a lumberjack while Overall gave himself some, with a concentrated funkiness. On the opening night, the material of the 56-minute set was evenly split between two Evans originals and two standards not often heard in the hip environs of Williamsburg. The trumpeter's "Tag #2" was bluesiness at hyperspeed, an almost filthy swing while "Echo" was an amazing workout in coordination, highlighting Hébert and Overall as a remarkable first-time rhythm section. Ellington's "Heaven" and Monk's "Thelonious" were perfectly straightforward, if that means extended circular-breathed cadenzas within the former and introducing the latter, the Golden Age of Jazz reworked for the Generation Y. (AH)

Pianist **Kenny Barron** closed out the Generations In Jazz Festival at Dizzy's Club with a week-long outing by his fiery quintet, epitomizing the philosophy of the laudable event - to bring veteran artists and talented newcomers together on the club's bandstand. Barron, who first came onto the international spotlight himself as a teenager with Dizzy Gillespie's group nearly 50 years ago and has been filling the ranks of his bands with younger players for some time now, led one of his most youthful units to date, featuring the 20-something frontline of trumpeter Brandon Lee and tenor saxophonist Dayna Stephens, along with a slightly more senior bassist and drummer, Kiyoshi Kitagawa and Johnathan Blake. Performing an eclectic repertoire comprised of the leader's originals, old standards and jazz classics, the fivesome had come together as an experienced cohesive unit by the third night of the engagement (Oct. 7th). They opened with an arrangement of "I Hear A Rhapsody", which began with a slow introspective solo piano introduction and gradually increased in tempo as the group articulated the popular melody, until they were swinging like mad on the second chorus. Both Lee and Stephens played with remarkably mature sounds - the former with a grand lyricism, the latter with a light airy tone. Kitagawa evinced stalwart strength while Blake lit a fire behind the drums that had the band smoking, Barron firing at the piano throughout the night with a youthful spirit that belied his seniority. (RM)



Danilo Pérez

by Terrell Holmes

Piano virtuoso Danilo Pérez was born in Panama in 1965 and began his musical studies at three years old. While at Berklee he performed with Jon Hendricks, Claudio Roditi and Paquito D'Rivera. After graduation he joined Dizzy Gillespie's United Nation Orchestra, with which he toured for several years before leading his own bands. With a musical perspective that embraces jazz, classical and world music, this master of spontaneity and invention has released several acclaimed albums, most notably the classic *PanaMonk* (GRP-Impulse). Pérez is also a member of the Wayne Shorter Quartet, one of the most highly regarded jazz ensembles of recent times. He's currently leading a band in tribute to Gillespie called "21st Century Dizzy" and just released a new disc, *Providencia* (Mack Avenue).

ALLABOUTJAZZ-NEW YORK: The first thing I'll ask you about is the project you're doing now, "21st Century Dizzy". What led you to pursue it at this particular time?

Danilo Pérez: Spiritually, for me, just the times we're living in. I felt [that with] the importance of what's happening in the Middle East, for example, I thought there's no better way to heal the wounds than to do it through music and through the arts. My dream is to get this into something called the Healing Band, which will go everywhere in the world and collaborate with different people. Like Iraq, we'd collaborate there, we'd collaborate in India, we'd go to Latin America and [send] a message, sort of like the United Nation Orchestra.

AAJ-NY: How do you bring Dizzy's music into the 21st century?

DP: Well, we experimented with Dizzy's classics. You know, one of the things we're doing is, instead of having preconceived ideas of how we're gonna do it, we are approaching it in a more natural way. Instead of thinking of a show I'm thinking of an idea to let that grow, to let that become something and let everybody's personalities come into the music.

AAJ-NY: Sometimes you're like Peyton Manning. You're playing and then all of a sudden you audible, you switch the play. You have the music in a set format but if you see something happening you're perfectly willing to go with it. That might be a little bit easier with, say, a trio or maybe a quartet, but you have a septet up there. How much leeway can you give each soloist?

DP: That's a good critical question, and actually that's a challenge we [talked about]. You know, one of the persons who influenced me the most, as far as what you're talking about, besides Dizzy and Wayne Shorter, is Ahmad Jamal. I watched him a lot of times in live concert and one of the things that was so great about it was when I thought I knew where they

were going, they would switch in a split-second. Sometimes I'd even be disappointed. But I was always engaged. It is a challenge with a bigger group. When you're playing with a trio or a quartet or with only piano, I think the sound more or less stays intimate. I guess a democratic situation gets harder as more people are in it. I don't want it to be something so premeditated that it may sound really good for a show but you don't see room for growth. I want to take chances because that's one thing that attracted me the most to this idea of playing jazz, that spirit of "something could happen".

AAJ-NY: You've had the band together for a short time. And there are only a few dates. Do you plan to expand that and take it into the studio?

DP: Yeah. You know, the thing with this type of group is the scheduling, trying to get everybody together. My idea is to turn this into the Healing Band. Hopefully we can go to different countries in the world and do recordings with master musicians and bring that message of healing through music.

AAJ-NY: What was it like touring and recording with Dizzy and the United Nation Orchestra?

DP: Dizzy was really, really a gentleman and I just couldn't believe that I was there. It was an amazing experience, I learned a lot and I got a fast-paced education. But I watched and I listened, that's two things I did, you know. I really was watching every day and listening. I really kept my ears open.

AAJ-NY: Your recordings have a kind of multicultural bent. Was that something you were developing before you joined Dizzy or did working with him make you more aware of the multicultural possibilities of music?

DP: You know, I think [it's] the geographical position of the [Panama] Canal... Because of the canal we have Indians from India, we have Chinese. It's very interesting. It's like a medley of nationalities. So I grew up playing classical but also Latin, also tango, Brazilian, you name it.

AAJ-NY: That leads me to what might be your signature recording, *PanaMonk*. What is it about that album that's made it popular for so long?

DP: I think *PanaMonk* reminds you that you don't need a conga [for it to be] what they call Latin jazz and that it doesn't have to be this so-called Latin jazz to feel that you are going to Latin America, you know what I mean? *PanaMonk* has captured the humor and the quirkiness and the abstraction that Monk had without imitation of Monk.

AAJ-NY: You capture his spirit without mimicry.

DP: Exactly. His wife Nellie told me "Monk would have loved this." And his son [TS Monk] said, "You didn't try to imitate him, you captured the essence of what he was about." And I think the word "PanaMonk" was [coined] by Donald Fagen. I was playing at Sweet Rhythm, Sweet Basil at that time, and Tommy LiPuma asked him, "What do you think about this guy?" and [Fagen] said "Pana-Monk, man! He sounds like a Panamanian Monk!"

AAJ-NY: Talk about *Providencia*.

DP: It's the trio, basically, [bassist Ben Street and
(CONTINUED ON PAGE 39)]

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Lee Morgan Photo: Francis Wolff, Mosaic Images

Dado Moroni

by Thomas Conrad

Photo by Daniela Cravena



One of the strongest jazz scenes outside the United States is Italy. And within Italian jazz, the strongest category is piano players. Almost all the great Italians (Stefano Bollani, Enrico Pieranunzi, Danilo Rea, Stefano Battaglia, Riccardo Arrighini) are conservatory-trained musicians who play jazz with deep roots in European classical music.

Dado Moroni is different. He is self-taught, not a good reader and the only major Italian jazz pianist who lived for years in the United States. He says, "I was lazy. I never wanted to read music. But my ears were always very quick. If I listen to something twice, I have it."

Moroni is from Genova. His father wanted him to have a profession so he went to law school. He studied law during the day but at night played jazz gigs with the late Italian tenor saxophonist Gianni Basso and jammed with Americans who passed through Italy in the early '80s like Bud Freeman, Johnny Griffin and even Dizzy Gillespie. The trumpeter told him there were too many lawyers in the world and not enough good pianists. Moroni says, "I went to my father and asked him if he would rather have a son who was a happy musician or a frustrated lawyer. He smiled and said, 'Go ahead.'" After three years of law school, with one year to go, Moroni dropped out and has been a full-time musician ever since.

In 1983, when he was 21, he moved to Zurich. He played in the house rhythm section at the Widder Bar with Duke Ellington's former bassist Jimmy Woode and drummer Alvin Queen. They accompanied people like Clark Terry, Freddie Hubbard, Zoot Sims, James Moody and Nat Adderley. Moroni says, "My background is more American because when I was very young I grew up with those guys."

After Zurich Moroni spent four years in Amsterdam, then got an apartment in New York in 1990. He says, "I didn't have to take lessons. New York was the lesson. If you had ears, at a place like Bradley's, you could just sit by the piano. One week I listened to Hank Jones, then Larry Willis, Tommy Flanagan. When I went home, my playing had changed already."

Moroni kept a base in New York on and off for a decade. His career has been trans-Atlantic and he has been making records since he was 17. His large discography as a sideman includes work with major Americans (Joe Locke, Tom Harrell, Ray Brown, Clark Terry, Lee Konitz) and players across Europe (Franco Ambrosetti, Robert Gatto, Rosario Giuliani, Bert Joris, George Robert).

Moroni has 11 albums as leader or co-leader and there has been a recent flurry of activity. Two albums, *Humanity* and *The Cube*, both on the Italian Abeat label, are the latest documents in Moroni's 20-year relationship with trumpeter Tom Harrell. Their interactions are always vibrant with creative tension. Moroni is an instinctively percussive, assertive player while Harrell, even at fast tempos, is innately poetic

and lyrical. On a piece like Harrell's "Streets", from *The Cube*, Harrell makes Moroni more pensive and Moroni makes Harrell hit harder.

In July 2010, at the Umbria Jazz Festival in Perugia, Italy, there was an opportunity for the intimate experience of a Moroni/Harrell collaboration: a duo concert in the majestic Teatro Morlacchi, with its five tiers of opera boxes. They played "I Hear A Rhapsody" and "The Song Is You" as well as haunting Harrell compositions like "Sail Away" and "Streets". One reason Moroni is in demand as a sideman is that he listens profoundly. He continuously reflected Harrell's lines back to him, reshaded or fragmented. Moroni moderated himself, but his rhythmic urgency was just below the surface.

Last year's trio recording *Shapes* reveals the broad scope of his aesthetic. Moroni has the richness, fullness, fluidity and sheer quick-on-quick chops of other great Italians like Bollani and Pieranunzi and his romantic lushness comes straight from Italy. But Moroni's version of romanticism contains more tough love, more aggression, more blues and more gospel. He has said, "I went to the States because there is a rhythmic awareness that we don't have in Europe. Rhythm is such a part of American culture. American musicians have a sense of the beat."

His single most obvious influence is McCoy Tyner. On an original like "Brother Alfred", from *Shapes*, you hear Tyner in Moroni's thunderous left-hand chords and relentless headlong thrust. Moroni says, "In a sense McCoy is like a modern Erroll Garner. Either you play like him or not. You cannot sound *kind of* like McCoy. But on the other hand I find very few people who have developed McCoy's language. One thing I love about him is that every time he sits down at the piano he sounds like a kid discovering a new toy. He sounds like he is discovering the piano for the first time. His music is not simple at all but it has a simple spiritual quality that I love."

There are vivid, unmistakable Tyner passages in Moroni's music, like a poet quoting a great predecessor. But then Moroni will veer off into textures very different from Tyner, ornate patterns that utilize the full keyboard and reflect the breadth of his international cultural experience.

Perhaps the deepest insight into Moroni's proprietary creative process is provided by *SoloDado* (Abeat, 2008). It is surprising that it is only his second solo recording, as he is better prepared than most pianists to perform unaccompanied. His approach to his instrument is orchestral and *SoloDado* is mostly a ballad album, but his steely touch and his reverence for "a sense of the beat" make it anything but soft. "My Funny Valentine" becomes symphonic. "Don't Blame Me" and "I Should Care" reveal the originality and intensity of Moroni's energy. He chips away at these songs until they are new jagged sculptures. He has more in common with Tyner than spiritual passion. Moroni too always sounds delighted, like he too is

discovering the piano for the first time. ♦

For more information, visit myspace.com/dadomoroni. Moroni is at Dizzy's Club Nov. 2nd-7th. See Calendar.

Recommended Listening:

- Dado Moroni - *What's New* (Splasc(H), 1992)
- Dado Moroni Trio - *Insights* (Jazz Focus, 1994)
- Dado Moroni/Enrico Pieranunzi - *Live Conversations* (Abeat, 2005)
- Dado Moroni - *The Cube* (with Tom Harrell) (Abeat, 2007)
- Dado Moroni - *SoloDado* (Abeat, 2008)
- Dado Moroni - *Shapes* (TCB, 2009)



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JAN GARBAREK

Across Time and Ritual

by Suzanne Lorge



Norway's pre-eminent jazz musician - sax player Jan Garbarek - was taken aback. He was listening recently to a recording he'd made early in his career and "what I found was that all the elements [of my musical expression] were right there," he says, adding, "When I listen back to that particular recording I can feel the whole dynamic, the inflections, everything - it's all right there. In 1966. It was kind of shocking to hear it." He was 19 at the time.

Garbarek's was not a typical teenager's musical experience. Instead of playing in high school marching bands and amateur dance ensembles, Garbarek was working as a sideman in pianist George Russell's big band in Scandinavia and assiduously studying the musical language of John Coltrane, whose album *Giant Steps* first introduced him to jazz.

At that time in the '60s some prominent American horn players were living and working throughout Scandinavia. Garbarek often went to hear sax legend Dexter Gordon in person when the ex-pat played Oslo and trumpeter Don Cherry would jam with Garbarek and his friends when he passed through. These formative touchpoints set the young musician on a course of adventurous artistic exploration that continues to this day, even as the "basic elements" of his expression have remained the same.

Some hallmarks of Garbarek's style indeed derive from the jazz he learned as a young man - the seductive tone and the spinning improvisations, say. But some components are distinctly other and somewhat confounding for their otherness. How does a listener reconcile the sweet, lulling sounds of his work with pianist Keith Jarrett on *Belonging*, folk-inflected playing with violist Kim Kashkashian and percussionist Manu Katché on *In Praise of Dreams* and raga-inspired improvs with tabla player Zakir Hussain and guitarist John McLaughlin on *Making Music*?

For Garbarek, the explanation is simple. He listens to what is happening around him and he plays what moves him. "For a sound to be correct it must convey the moment and create a proper emotional reaction in the listener," he says. "From my point of view, as an improviser, the principle is the same no matter what I do. It's all about listening to the surroundings and coming up with an adequate response, really. It will sound a little different from one collaboration to the next. But the principle is the same."

And this principle - that music is an interactive response to the environment one finds oneself in - holds true no matter what form, no matter what genre. But because of this, there is no such thing as unadulterated musical expression, Garbarek believes. "We live in an age where all of this is in the air all the time. We have all heard the Balinese gamelan, we have all heard Indian music, we have all heard African drums, we have all heard samba, we have all heard blues and so on," he asserts. "All of this is influencing my music. We might think that we are continuing a more pure tradition, but we are all influenced by this." Garbarek first began to understand this principle when Don Cherry suggested that he infuse his playing

with some components from the traditional Norwegian folk music he'd listened to as a child. Garbarek was persuaded to try and his first early experiment in borderless music-making - a radio broadcast with his quartet and a Norwegian folk singer, arranged by Cherry - was a resounding success. Garbarek began to see more possibilities in cross-cultural collaborations.

But without a common musical vocabulary, how do the musicians hang together and, in the case of Garbarek's projects, hang together so beautifully? Quite simply, it's about communication, he says. "I feel very at home with the [influence] of other cultures and other eras. If I find the right person, the person I can communicate with, there's no problem to relate to that and make music."

When pressed for what makes a cross-cultural collaboration work, Garbarek is less able to say. "It's a gut feeling. For instance, in Norway we have a large Pakistani community and some recognized that I was performing with some Indian musicians and suggested that I could also play with some Pakistani musicians. I said yes, sure, but I don't know anyone. I said to send me some tapes or video and they sent me a lot of stuff. Belatedly, I recognized one singer and his accompanist and I told them that if they could get these people to Norway I would be very happy to record with them. That turned out to be spot-on for me. It turned out to be the right thing."

Following his instincts about who and what might make for an inspiring musical relationship led Garbarek to one of the longest and most successful collaborations of his career. In 1993 Garbarek met up with fellow ECM artists, The Hilliard Ensemble, an Early Music group from England. He liked what he heard and wanted to work with the group, even though the music the Hilliards perform is wildly different from the individualistic, improvised expression of contemporary instrumental jazz: polyphonic chant music from the Middle Ages and the Renaissance, sung a cappella in the wide, resonant spaces of cathedrals and churches - emotionally reserved, anonymous, meticulously rehearsed.

Again, Garbarek doesn't see the formal differences in genre as being so rigidly defined. First, he explains, "the work the Hilliards do is very personal for me. I can recognize certain voices in any context and they give me a certain emotional feeling also. Jazz music is also not completely improvised. It has a language. It has phrases and difficult chords. It's like any language, really. You have words and sentences and then you have the thoughts that can utilize these words and sentences. And that's pretty much the same in all music, I find."

Neither does Garbarek find the leap across centuries particularly problematic. In fact, he says, his fusion of ideas with the Hilliards is exactly what has been going on culturally throughout the world for eons. "I think it's been like this all the time, even in the Middle Ages when [an artisan] was learning his craft and he was supposed to go to another country for

one year and when he came back he was supposed to bring something new, some new technique, a new tool, a new idea with him from that country. I think it's very much like that in music as well. It has developed along those lines, from the [time when the] monks brought music from Britain and France to Norway."

The listening public seems to have no problem with the leap, either. Garbarek's first recording with The Hilliard Ensemble, *Officium*, in 1994, focused exclusively on liturgical chant and has proved enormously popular, selling more than a million copies to date. The follow-up release, *Mnemosyne*, in 1998, deepened the connection between the ancient and the modern, the sacred and the secular, by adding some of Garbarek's own compositions to the original concept. And on *Officium Novum*, released last month, the musicians travel not only across time and ritual but across distance: Aside from the originals (by Garbarek and Arvo Pärt, who composes for the Hilliards), most of the tunes on the disc come from various Eastern European regions, with the musical focus on Armenian composer/adaptor Komitas Vardapet.

"I cannot try to imagine how an Armenian monk might have done it," Garbarek explains. "There are all the jokes about an alto sax player trying to change a lightbulb. One guy goes ahead and does it and the other guys talk for hours about how Charlie Parker would have done it. It's kind of useless. So I just have to do [this material] based on all the wonderful music and experiences I have had and all the resources I've developed over the years."

No question, the 12 tracks on the album are jam-packed with ideas from various sources. Foremost are the musical narratives that Garbarek weaves in and around the gorgeous precision of the Hilliard vocal lines. Behind these sounds are the echoes of the anonymous monks and bards who wrote and sang this music, preserving it for the future, delivering it throughout the world of their day. And in the background even further - a 14-year-old boy hearing *Giant Steps* for the first time. It is all right there. ♦

For more information, visit garbarek.com. Garbarek is at Church of St. Ignatius Loyola Nov. 12th with The Hilliard Ensemble as part of Lincoln Center's White Light Festival. See Calendar.

Recommended Listening:

- George Russell Presents The Esoteric Circle (Jan Garbarek/Terje Rypdal/Arild Andersen/Jon Christensen) (Flying Dutchman, 1969)
- Jan Garbarek - *Witchi-Tai-To* (ECM, 1973)
- Jan Garbarek/Keith Jarrett Quartet - *My Song* (ECM, 1977)
- Gary Peacock - *Voice from the Past - Paradigm* (ECM, 1981)
- Jan Garbarek/Miroslav Vitous/Peter Erskine - *Star* (ECM, 1991)
- Miroslav Vitous - *Universal Syncopations* (ECM, 2003)

Rolf Kühn

by Laurence Donohue-Greene



'60s



'00s

"There never have been many clarinetists in jazz," Rolf Kühn stated in an interview two years ago in Berlin. And he is one of the few non-doublers, along

with Buddy DeFranco and Tony Scott, to lay the groundwork for keeping it a viable post-Swing instrument. Yet stateside acknowledgment has long been overdue for Kühn, one of the most accomplished, versatile clarinetists you've probably never heard.

Born Sep. 29th, 1929, Kühn grew up in Leipzig, Germany. He started playing clarinet in 1941 and six years later recorded his debut with Kurt Henkels' orchestra. Through the late '40s and early '50s, he recorded for the RIAS radio station and its dance orchestra (Werner Muller's big band) in West Berlin, a job that offered good financial security. But Berlin (where he has lived most his life) "became a little small [and] I wanted to try New York," Kühn said. "Guys thought, 'why should he leave?... He's making a lot of money.' But there was not a great selection of guys in Berlin then. Some were really good, but many were mediocre."

In 1956, the then-26-year old flew to New York and checked himself into the Paramount Hotel on 46th Street and Broadway, eventually landing an apartment on West 87th Street in the same building as Billie Holiday, with whom he would perform, "doing a couple of TV shows for Channel 13 in New Jersey." Within his first of six years in the city, he recorded his debut *Streamline* (Vanguard, 1956) with American musicians, produced by the legendary John Hammond who matched Kühn with a rhythm section including pianist Ronnell Bright. "Tonally, Kühn has a sound much like the early Goodman, particularly in ballads. In the up-tempo originals there is more than a sign of the DeFranco influence," wrote Hammond in his liners for the project. DeFranco, Kühn's senior by six years and one of his most significant influences and longest-lasting friendships, recalled their first meeting in 1954 when he stopped off in Berlin as part of the Jazz Club USA troupe. Kühn introduced himself backstage, invited DeFranco to hear him play live and "immediately got my attention as a clarinetist because he was exceptional," DeFranco recently recalled, "and

I have since considered him one of the greatest clarinetists in our business." The two have since toured and recorded together on numerous occasions.

One of Kühn's original influences was Benny Goodman and from 1957-58 he actually filled in for Goodman in his idol's band. "The very first audition was at Avery Fisher Hall [then known as Philharmonic Hall]. He put a big band together and invited me to come... He let me solo and smiled," Kühn vividly remembers. "And for the next two years I played with his band!" During this time in New York, while his English improved, he played at the Newport Jazz Festival (recorded by Verve) with saxophonist Dick Johnson and pianist Eddie Costa, then months later recorded again with Costa, trumpeter Art Farmer, guitarist Kenny Burrell, bassist Oscar Pettiford and drummer Ed Thigpen. He was part of pianist Toshiko Akiyoshi's United Notions International Jazz Sextet and recorded again as leader with trumpeter Jack Sheldon, pianist John Bunch and guitarist Jim Hall.

In 1961 Kühn decided it was time to return to Germany. In 1965, he recorded his first album with his younger brother, pianist Joachim (*Solaris*, Amiga), who played a vital role in interesting Rolf in avant garde jazz. Joachim, his brother's most frequent collaborator since, says that, "Rolf played at this time modern, but traditional with chord changes. The new fresh music of my East Trio inspired him to go in the free direction."

In 1967, American producer Bob Thiele invited the two to record (after Thiele heard them perform at that year's Newport Jazz Festival) for Impulse (*Impressions of New York*), the same year they began a fruitful and lengthy relationship with the German MPS label. "It was the best relationship with any record company I ever had," said the clarinetist, who recorded for MPS prolifically, culminating in the early '80s when the label was sold. From 1967's *Transfiguration* to 1980's *Cucu Ear* (one of Kühn's personal favorites), the brothers recorded some of the era's greatest music with such European giants as trombonist Albert Mangelsdorff, bassist Niels-Henning Ørsted Pedersen, multi-reedist John Surman and drummer Stu Martin, Americans like pianist Chick Corea, trumpeter Randy Brecker and altoist Phil Woods and American ex-pat saxists Charlie Mariano and Herb Geller. With the exception of Perry Robinson, it was a rare occurrence to hear the clarinet where one would expect blistering trumpet or saxophone lines. But Kühn's technique and feel for music that traversed free jazz, funk and rock in tandem with his more mainstream roots represents some of the fusion era's most memorable moments.

Though most of this music has been out of print, last year saw German import reissues of several MPS sessions and an MPS boxed set is scheduled for a Spring 2011 release.

The clarinetist's last visit to New York was 1997. He played for three hours at Ornette Coleman's Harmolodic studio. A four-minute taster, "The Vertical Circle", was included on Kühn's *Affairs* on Intuition, yet another label with which he has had an extensive relationship (five albums starting in 1996). Most recently he released *Rollercoaster* and *Close Up* for the German label Jazzwerkstatt, leading the young Berlin-based Tri-O that will accompany him this month at the Berlin-New York Festival, Kühn's first live performance in the city since leaving New York almost five decades ago. ♦

For more information, visit rolf-kuehn.de. Kühn is at Iroindale Center Nov. 27th as part of the Berlin-New York Festival. See Calendar.

Recommended Listening:

- Rolf Kühn - *Streamline* (Vanguard, 1956)
- Rolf Kühn/Joachim Kühn - *Impressions of New York* (Impulse, 1967)
- Rolf Kühn/Joachim Kühn - *Monday Morning* (Hörzu, 1969)
- Rolf Kühn - *Going To The Rainbow* (MPS, 1970)
- Rolf Kühn - *Affairs* (Intuition, 1997)
- Rolf Kühn & Tri-O - *Close Up* (Jazzwerkstatt, 2009)

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LEST WE FORGET

Beaver Harris (1936-91)

by Clifford Allen

William Godvin "Beaver" Harris was born Apr. 20th, 1936 in Pittsburgh, Pennsylvania. His family encouraged athleticism as well as music and his initial mark was made as a baseball player in the Negro Leagues, playing with the Pittsburgh Homestead Grays and the Kansas City Monarchs for five years as a teenager. Harris began seriously playing the drums in the Army while stationed in Europe and, at the encouragement of Max Roach, moved to New York after his discharge in 1962. Shortly thereafter, he began working regularly in Sonny Rollins' quartet (one of his early '60s units that went unrecorded).

In 1965-1966, Harris began one of his most fruitful and long-lasting associations, with tenor saxophonist Archie Shepp, which resulted in 17 albums, spread out

over the next decade. It was in one of Shepp's brass-heavy mid '60s combos that onetime AACM drummer Alvin Fielder saw Harris at the Plugged Nickel in Chicago. "Sun Ra always told me to play loose, because I was trying to play all the bebop coordination-things and he said 'loosen up!' I didn't know what he meant. Beaver Harris came to town with Archie Shepp, Roswell Rudd and Howard Johnson. I heard what Beaver was playing with that group and I went back the next night and that was what changed my way of thinking about the drums."

Harris was also working as a sideman with Shepp's mates in the mid '60s but it was Albert Ayler whom Harris became the most associated with aside from Shepp. He replaced Sunny Murray in 1966, adding a splashy all-over groove to the Ayler brothers' marching band freedom represented on *In Greenwich Village* and *The Village Concerts* (both Impulse, 1967) and *Paris/Lörrach*, 1966 (hatHUT). In 1968, Harris formed the 360 Degree Music Experience but did not

record until the 1974 self-produced album *From Rag Time to No Time* (360 Records).

One of the most surprising collaborations in Harris' career was with guitarist/improviser Rudolph Grey, more regularly associated with the no wave scene in New York during the early '80s. The group, the Blue Humans, also included reedman Arthur Doyle and was one of the most unique, cross-stylistic bands of the period. Grey relates, "I think Beaver saw this as an opportunity or outlet to use his 'free jazz' skills without any formal constraints. I believe I first saw Beaver play live at Studio We in 1975 with Dave Burrell. The power, skill and intelligence of his playing is something I'll never forget ... As a trio with Arthur Doyle, we played at punk clubs like Hurrah's, TR3, CBGB's and made some waves as this form of music was new to these clubs and audiences." Though gigs became scarcer for Harris during the '80s, he continued to work across boundaries until dying from prostate cancer on Dec. 20th, 1991 at the age of 55. ♦

What do you want?

by Rob Garcia

"What do I want?" is a question I am finding to be integral to my success as a jazz musician and satisfaction as a human being. It's a question that needs to be asked and answered on a regular basis because choices are made in every moment and there are no fixed answers. When it is asked in a conscious fashion, the answer comes from a deeper place, a more honest place less clouded by fear and defensiveness.

I entered the New York jazz scene in the mid '90s when I moved to Brooklyn. It wasn't too long after that I was mainly supporting myself by playing gigs. (There were more paying gigs then.) I knew I wanted to be a jazz musician and was committed to that, but what I wanted to accomplish in my career was quite unfocused. I was on gigs playing traditional jazz, modern jazz, Latin jazz, avant garde, funk, blues, reggae and rock. I did whatever gigs came along and got together whatever skills I needed to do a good job. Now there's nothing wrong with all that, I love all that music, but in hindsight I can see there was a problem in my relationship to my work. What was missing was knowing what I really wanted in my career as a musician and pursuing it. I hadn't made a conscious choice. (Which could have also been choosing what I was already doing.) Life was basically happening to me. As a result, I wasn't really fulfilling myself in relation to my career in jazz. I have learned through personal experience that fear can keep someone very noncommittal. I certainly had successes, played with some famous people (like being in Woody Allen's New Orleans Jazz Band for eight years and, during the same period, performing with groups led by Joseph Jarman), played with many great musicians of various scenes and definitely had many fulfilling musical and personal experiences, but on the level of moving in a certain desired direction, it wasn't happening. I am very impressed when I see young musicians who know what they want, have a plan for getting there and oriented their life toward doing it.

It wasn't until more recently that I made a conscious choice that I want to be a vital part of the creative jazz scene. (I was already part of this for 10 years but not fully committed.) I love playing certain traditional musical styles, but I want to make my mark with music that pushes the envelope of convention. That excites me the most. I want to compose for and perform with a working group at important venues

(like the Village Vanguard). I want to tour with my group. I want to be an in-demand drummer that is a part of other creative jazz ensembles. I want to play with Wayne Shorter, Brad Mehldau, Dave Holland and Herbie Hancock. I want to be supported and make a living as an artist while being able to make the artistic choices I want to make. A tall order perhaps, but this is what I want. Some of these have been achieved and I have a direction in which to work. Of course, things can change but as long as I'm honestly in touch with what I want, my actions and efforts will come out of my chosen direction.

Making this conscious choice, which involved saying no to certain gigs, was quite profound. My relationship to my career felt very different. I knew what I wanted and had the courage to put it out there. I felt much more connected to the people in the scene I am now committed to. This kind of coincided with a recording and release of my CD, *Perennial*, which got much more attention than my other releases. It was kind of magical for me. Now that the honeymoon is over, I have to make it work. There is no plan B. That's the hard part.

I did start a non-profit organization a few years ago called Connection Works, which presents jazz concerts and educational events mainly in Brooklyn. I am also a member of the Brooklyn Jazz Underground, an association of independent artists with a shared commitment to creativity and community. These artist-run organizations help my cause as well as my intention of helping the creative jazz scene as a whole. I believe that increasing the awareness and success of the whole scene helps each one of us, as opposed to the fear-based idea that one person's success is another person's failure. Look at the jazz age. There were certainly people that shined and went down in history but so many more were working all the time because there was a demand for the music.

Hindsight is 20/20 but if it weren't for my past, I wouldn't be where I am now. It's my intention to embrace all my past musical experiences and use them as a strength. For example, my knowledge of traditional jazz and Cuban rhythms adds to what I offer as a drummer and composer in the creative jazz arena. I'm getting better at accepting and believing in myself as a unique human being/musician and letting it out. This is my path and I can make up the rules by knowing what I want. ♦

For more information, visit connectionworks.org. Garcia is at Littlefield Nov. 10th with Works Ensemble as part of Brooklyn Jazz Wide Open. See Calendar.

For the past decade, drummer Rob Garcia has brought his superb skills and subtly dynamic rhythmic sense to an assortment of jazz-based, creative ensembles, collaborating with artists such as Joe Lovano, Dave Liebman, Wynton Marsalis, Joseph Jarman, Woody Allen, Howard Alden, Lynne Arriale, Dave Binney, Ben Monder, Donny McCaslin, Marty Erlich, Chris Cheek, Myra Melford and Vince Giordano among others. His latest CD, *Perennial* (BJU Records) was listed in the 10 Best Jazz Albums of 2009 by The New York Observer.



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VOXNEWS

by Suzanne Lorge

If you want to be a successful singer it isn't necessary to win a vocal competition, but if you do, your career will surely get a boost. The problem for jazz singers is that there just aren't that many professional competitions out there. The biggest contest for jazz singers is the annual Thelonious Monk Competition, sponsored by the Thelonious Monk Institute of Jazz. The Competition features different instruments in rotation; the last time vocalists had their shot was 2004. The winner that year was Gretchen Parlato, a recent graduate of the Institute and its first vocalist. Today, six years later, Parlato is headlining at jazz clubs and festivals around the world and has recorded or appeared on more than 50 albums. Until the Monk Competition, she was a relative unknown.

The Monk Competition has helped launch the careers of other jazz vocalists as well: Robin McKelle, Jane Monheit, Roberta Gambarini, Sara Lazarus and

Carolyn Leonhart. Given the awards, the airplay and the visibility these singers have garnered, it's hard to ignore the influence that the Competition exerts - or, perhaps, the prescience of the judges.

This year the vocalists got their turn again. Cécile McLorin Salvant, a 21-year-old from Florida with a warm, resonant alto, took top prize for her more traditional rendering of more traditional material. It's heartening to hear a young singer skip the usual pop gyrations and just deliver a jazz tune in an informed, studied manner. The prize - \$20,000 and a contract with Concord Records - will go a long way to keeping Salvant in the spotlight.

Historically Concord Records has signed many groundbreaking singers, but not everything these singers recorded made it onto vinyl. Today, the company's legacy division does us a great service by sorting through these hours of tapes and releasing never-before-heard recordings of historical moments in the studio. In October Concord released *Rare Genius*:

The Undiscovered Masters, 10 songs recorded by Ray Charles in the '70s-90s. A standout tune is Charles' duet of "Why Me, Lord?" with Johnny Cash from a 1981 session. A tough question, a great song.

Another must-listen recording: Russia's **Second Approach**, an avant garde trio, just released *Event Space*, a 2004 live recording, on Leo Records. An inspired freefall of piano, bass, percussion and voice.

November notes: Sheila Jordan will celebrate her 82nd birthday at Jazz Standard Nov. 16th-17th; Monk Competition judge Dianne Reeves will be performing at Carnegie Hall Nov. 11th with Angelique Kidjo and Peter Eldridge is at Cornelia Street Café Nov. 16th. The Stone presents Jay Clayton and Lisa Sokolov Nov. 14th, Issue Project Room holds its progressive Vital Vox mini-festival Nov. 11th-13th, Lincoln Center features singers José James Nov. 5th-6th and Bobby McFerrin Nov. 12th-13th and The Hilliard Ensemble is at Church of St. Ignatius Loyola Nov. 12th as part of Lincoln Center's White Light Festival. ♦

Motéma Music

by Alex Henderson

Jana Herzen likes to describe herself as “the reluctant CEO”. When she founded Motéma Music in 2003, the singer/songwriter/producer was hardly thinking along corporate lines; she simply wanted to release some CDs independently she really believed in. But Motéma has grown and expanded considerably in the course of seven years and now the New York City-based company has a solid jazz roster that includes well-known players like Geri Allen, Rufus Reid, Randy Weston, Babatunde Lea and Charnett Moffett.

“I call myself the reluctant CEO because I’m actually a performing artist,” Herzen explains. “I started the label out of self-defense; I was trying to get my own records out. I never worked at a record label before I started Motéma. There was a lot for me to learn and I hired qualified people who could give me a hand with making plans. The biggest evolution for the label has been the kind of artists that are knocking on the door and asking to come in and be part of the roster - such as Geri Allen, who came to me.”

Although Motéma has been jazz-oriented, the company is not jazz-exclusive. Herzen estimates that Motéma’s catalogue is roughly 70% jazz, 30% non-jazz - and their non-jazz output has ranged from the roots rock and country-rock of singer/songwriter Patrick Stanfield Jones and the folk-rock and neo-soul of KJ

Denhart to the world music of Japanese harpist Tomoko Sugawara. Herzen herself is not a jazz vocalist in the strict sense; her own album, *Soup’s On Fire* (released on Motéma in 2003), is best described as adult alternative pop-rock with jazz and world music overtones. In fact, Herzen says that one of the reasons she named her company Motéma (which means ‘heart’ in the Lingala language of Central Africa) is because it reminded her of the name Motown.

“I always admired Motown Records,” Herzen declares. “They had a group of musicians who would back different artists and we do have a lot of inter-roster collaborations that go on. I personally love the idea of an artist colony, where the artists are all supporting each other - and I try to foster that.”

But while Motown has been an R&B-dominated label despite occasionally dabbling in jazz, Herzen says that jazz has been and will continue to be Motéma’s primary focus. “It’s my nature to appreciate diversity and I learned a long time ago not to fight nature,” notes Herzen, who says she listens to everything from traditional African music to Madonna. “That’s what this label is about: diversity. I personally love many types of music, but we’re always going to have a very strong backbone of putting out jazz because that’s the tradition we entered into. I kind of consider jazz the champagne of pop music and I want to keep us putting out a nice steady stream of incredible artists in the jazz arena. Motéma is absolutely jazz-oriented. Most of my artists are going to identify as jazz artists.”

These days, Motéma is known for its strong New York City presence and has an office in Harlem within walking distance of the legendary Apollo Theater. But Herzen, who grew up in Northern California, was still living in the Bay Area when she founded the company. At first, her game plan was to give Motéma a West Coast address and travel to NYC on business when she needed to; however, things didn’t work out that way. “I was trying to run the label from the West Coast, but it was just too hard,” Herzen recalls. “Too much of the action was happening here in New York, which is fine. I’m actually very happy to be in New York. I moved all the way here in 2005.”

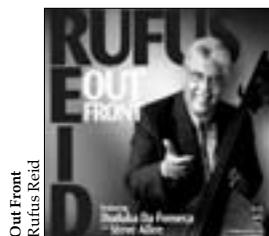
In 2010, Motéma continues to expand in various ways. For one thing, the company has started exploring children’s music with clarinetist Oran Etkin’s *Wake Up Clarinet!*. And Motéma is launching an audiophile division that will include high-definition audio tracks as well as vinyl LPs. Herzen estimates that presently, Motéma’s sales are roughly 65% physical CDs and 35% digital downloads. Some artists, labels and publicists have been going digital-only, but Herzen doesn’t envision Motéma giving up physical CDs - which, she says, continue to be an important promotional tool at her artists’ live concerts.

“The impulse CD buy at the bandstand is going to be proceeding,” Herzen asserts. “I think it’s very important to the artist to have something they can sell at their concerts. But getting CDs into the stores is so

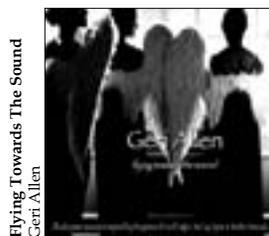
(CONTINUED ON PAGE 39)



Obsession
Tessa Soutter



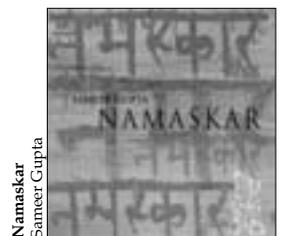
Out Front
Rufus Reid



Flying Towards The Sound
Geri Allen



Focus Trio Live 2009
Marc Cary



Namaskar
Sameer Gupta

LISTEN UP!

Vibraphonist/drummer/pianist **WARREN WOLF** was born in November 1979 in Baltimore. He attended Berklee College of Music, graduating in May 2001, and has worked with Rachael Price, Christian McBride, Bobby Watson, Jeremy Pelt, Willie Jones, Adonis Rose and others.

Teachers: Warren Wolf Sr, Leo LePage (former Baltimore Symphony Orchestra member), John Locke (present Baltimore Symphony Orchestra member), Dave Samuels, Ed Saindon.

Influences: Charlie Parker, Miles, Tony Williams, Milt Jackson, Bobby Hutcherson, Herbie Hancock, Chick Corea, Dennis Chambers, good AND bad musicians (you can learn something from anybody).

Current Projects: Mack Avenue release with Christian McBride, Peter Martin, Greg Hutchinson, Jeremy Pelt and Tim Green will be released early in 2011.

By Day: I’m in the gym training for at least 60-70 minutes of cardio and doing hard/heavy weightlifting. Also I spend a great deal of time checking out any type of music that comes my way.

I knew I wanted to be a musician when... I joined the West Baltimore Middle School jazz band. One of the highlights was playing “Eye Of The Tiger”. During assemblies, the audience would always go bananas.

Dream Band: Christian McBride, Dennis Chambers, Herbie Hancock, Freddie Hubbard, Michael Brecker.

Weird, right? I’m thinking more fusion though.

Did you know? I absolutely love watching WWE. (WWF to the people who don’t watch wrestling anymore). I’ve been a lifelong fan ever since I was a kid. Monday nights you are 95% of the time guaranteed to see me deeply in front of the TV.

Wolf is at Jazz Standard Nov. 3rd-7th with Christian McBride. See Calendar.



Warren Wolf



Carmen Staaf

Winner of the 2009 Mary Lou Williams Women in Jazz Pianist Competition, **CARMEN STAAF** is lyrical, swinging, versatile - “a most impressive pianist” (Bob Brookmeyer). She has played with Henry Grimes, Eddie Gomez and Oliver Lake and has performed in Europe, Latin America and India. Her 2008 album *Reflection* was called “profoundly beautiful”.

Teachers: Danilo Pérez, Bob Brookmeyer, Michael Cain, Jerry Bergonzi, Frank Carlberg, Alisa Moshinsky.

Influences: Bach, Scriabin, Basie, Erroll Garner, Monk, McCoy, Piazzolla, Paul Bley; West African, Cuban and Eastern European music.

Current Projects: The Carmen Staaf Trio (Kendall Eddy, bass; Austin McMahan, drums). We have played together for years and have great trust and freedom. Playing duo with Henry Grimes is a joyful challenge and an incredible honor.

By Day: I practice, write, play sessions, run and sketch.

I knew I wanted to be a musician when... During my double degree program at New England Conservatory of Music and Tufts (studying anthropology), I attended a summer workshop with David Baker, James Moody, Rufus Reid and others. My hero Oscar Peterson was performing outdoors, with his right hand only. I looked at the sky, contemplating the love and respect these elder statesmen had for the music and decided to ‘answer the call’, to help care for its future in whatever small way I could.

Dream Band: I would love to play (or play more) with Jeff “Tain” Watts, Branford Marsalis, Matt Wilson, Vincent Herring, Ronnie Burrage, Pablo Aslan...

Did you know? I toured India in a dog suit with the furry-animal-ragtime band the Xylopholks.

For more information, visit carmenstaaf.com. Staaf is at The Stone Nov. 10th with her trio and in duo with Henry Grimes. See Calendar.

HumaNoise Congress

by Ken Waxman



Keith Rowe

Midway through the first evening's performances at the 22nd HumaNoise Congress (HNC), which occurs annually in Wiesbaden, Germany, just west of Frankfurt, one particular set provided a visceral illustration of the three-day festival's challenges and attainments. HNC, which took place this year from Sep. 24th-26th, always throws together improvisers in different-sized ad hoc groups to see what develops.

In this case the lineup encompassed Czech-German cellist Jan-Filip Tupa, German pianist/violinist Helmut Bieler-Wendt, Japanese-born, Pennsylvania-based percussionist Tatsuya Nakatani, British table-top guitarist Keith Rowe and Wiesbaden's Ulrich Phillipp on bass and live electronics. Rather than the dulcet chamber-like tones that would be expected from such a string-heavy ensemble, the results were discordant, staccato and definitely percussive. Only occasionally did Bieler-Wendt pluck and strum the piano's internal strings. Instead he rapped on the instrument's wooden sides and fallback as well as frequently and silently moving the cover up and down. Meanwhile Nakatani commonly used a mallet to hammer on a ride cymbal, which was also scraped on the skin of his floor tom; he also blew noisily through a hole cut in the middle of a mini-cymbal and tongued the top of his snare skin. Even the cellist - who usually performs in contemporary music groups - contributed to the hubbub with jagged runs exacerbated with the vibrations from a second bow shoved horizontally behind his strings. Rowe added a steady drone throughout and the piece's conclusion was eventually signaled by a pseudo-professional march played on the keyboard by Bieler-Wendt.

Involved with the teaching of improvisation, Bieler-Wendt was almost literally everywhere during the HNC. His piano prowess was put to use in a duet with Rowe on the third day and in another with British vocalist/miscellaneous instrument manipulator Alwynne Pritchard on the second. The first featured wood-slapping, string-stopped percussiveness and violent key pumping on his part, countered with bubbling flanges and clanks, mini-fan buzzes and a split-second burst of radio-propelled rock music from Rowe. With a delivery between that of a rock-music diva and a verbal and physical contortionist, the Norwegian-based Pritchard easily slithered underneath the piano, knocked on its bottom board and caressed its trusses while alternating between banshee-like wails and wolf-like howls. Simultaneously Bieler-Wendt struck tough chord clusters while rubbing the keyboard with a bunch of inflated balloons left in the hall from an earlier celebration.

(CONTINUED ON PAGE 46)

Angel City Jazz Fest

by Greg Burk



Nels Cline

The third edition of the Angel City Jazz Festival (Oct. 2nd-4th, 7th-9th), curated by Rocco Somazzi and Jeff Gauthier, has blown up the biggest avant whirlwind this residually stodgy metropolis has ever seen. The first three of six nights nearly broke the anemometer.

Saturday at REDCAT witnessed the return of Henry Grimes - the Albert Ayler bassist who vanished for 33 years - to the city where his 2003 resurrection took place. Drummer Alex Cline reports that the ad hoc sextet's rehearsal was limited to the sound check, but the spontaneity proved little obstacle to veteran free improvisers such as Cline (directing with celestial pings and juggernaut malletwork), trumpeter Wadada Leo Smith (loud, proud and dramatic), windman Vinny Golia (weaving sustained threads on several horns), pianist Ben Rosenbloom (laying down cushions of unifying dissonance) and vocalist Dwight Trible (crying out like a shipwrecked sailor). On bass and violin, an impassively blinking Grimes in a terrycloth headband unleashed fingers and bow as if possessed, concluding with poems about ritual, magnetism and the eternal road. Intermittently frightening.

The vocal-piano duo of Trible and John Beasley opened, the latter supporting with rounded two-hand touch and classical-to-gospel variety, Trible pouring out a dynamic wellspring of passion. Trible's take on "Strange Fruit" renounced Billie Holiday's understatement; his "Autumn Leaves" made us imagine a skyful of cyclone-driven foliage. Revisionistic.

On Sunday, the Shakespeare-ready John Anson Ford Amphitheater again claimed title as the ideal outdoor stage for ensemble and soliloquy and the crowd's attentive enthusiasm locked in for the duration. The younger quintet Kneebody opened with an original modern sound - monstrous lumbering bass, funky post-rock and spaced-out Rhodes. The Vinny Golia Sextet expostulated defiantly jumpy rhythms and tensile Schoenberg-ian harmonies while young guitarist Alex Noice ripped blazing fuzz guitar. Behind Pheeroan akLaff's Afrobooty drums and Jon Lindberg's tweakily-effected standup bass, Wadada Leo Smith's Golden Quartet opted to emphasize its electric-Miles-like festival groove rather than its more abstract side, benefiting prodigy Vijay Iyer's synth fantasies but losing his densely articulate acoustic piano in the hillside breeze. The closing Ravi Coltrane-Ralph Alessi Quintet artfully revealed the saxist and trumpeter's essential intellectuality with the sensual teamwork of Larry Koonse's samba-shaded guitar and Darek Oles' group-conscious bass; the whole ensemble expanded and contracted with pulmonary ease, nudged by Steve Hass' ever-tumbling drums.

(CONTINUED ON PAGE 46)

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Out of the Blue (with Robben Ford)
Christian Howes (Resonance)
 by Elliott Simon

With bandmates that include the fantastically filthy Hammond organist Bobby Floyd and searing electric guitarist Robben Ford, violinist Christian Howes' newest album does indeed at times deliver some heavy doses of electrically funky blues. At others, however, it also takes on fusion, swing and gospel for a well-rounded showcase of Howes' multifaceted abilities. He can make his Yamaha electric orgasmically squeal, moan like a forsaken lover or cry like a baby.

Initial homage is paid to '70s fusion with very adept romps through Chick Corea's "Fingerprints" and Horace Silver's "Cape Verdean Blues". Pianist Tamir Hendelman steers both these tunes and showcases the band's precision while allowing Howes to do his thing. Sandwiched in between is a swinging cover of Fats Domino's "I'm Walkin'", done as a modern tribute to Swing jazz violin.

With a kick-start from Jason Rosenblatt's drums and Ric Fierabracci's electric bass the band finds its ultimate groove on two originals: the scrumptiously funky "Gumbo Klomp" and beautifully bluesy title cut. Vocalist Sharon Hendrix injects some stirring gospel into "Seek and Ye Shall Find", set up as a bluesy ballad, before Ford and Howes step up in a funk-ed-up scorching tribute to Floyd entitled "Bobby's Bad".

Hendelman sits back in and this time his piano is very blue on Carla Bley's "Sing Me Softly of the Blues", which Howes and Ford sing as convincingly as any vocalist. A somewhat boppish version of Ornette's "When Will the Blues Leave" segues into a touching closer, a piano/violin (Floyd and Howes) duet à la Reinhardt/Grappelli of the nugget "Sweet Lorraine".

For more information, visit resonancerecords.org. Howes is at 55Bar Nov. 1st. Ford is at Blue Note Nov. 30th. See Calendar.



Chucho's Steps
Chucho Valdés & The Afro-Cuban Messengers (4Q)
 by Brandt Reiter

Son of one legendary pianist (Bebo) and father to a rising one (Chuchito), Chucho Valdés has been a major force in Cuban music for more than four decades. Combining the chordal thunder of McCoy Tyner, the lightning velocity of Art Tatum, the canny intellect of Martial Solal, the angular quirkiness of Monk and the irresistible Latin groove of Hilton Ruiz, he's a virtuoso's virtuoso. Still - no doubt thanks to the longstanding US trade restrictions against Cuba, which Valdés never left - he's relatively unknown in the States. The clock is ticking on the embargo - the recent decision by Cuba to exploit its offshore oil reserves will likely put an end to it - but why wait? With *Chucho's Steps*, the time to get on the Valdés bandwagon is now.

Valdés, who's spent most of his career leading either a large ensemble (Irakere) or standard piano trio, here debuts a new, mid-size group: the Afro-Cuban Messengers. Like Art Blakey's classic Jazz Messengers, to whom the name is a clear nod, the band is a trio augmented with sax and trumpet, plus - in homage to Dizzy Gillespie - AfroCuban percussion. It's a splendid format for the pianist, giving Valdés added power while preserving the quicksilver agility of a smaller group. (When you're playing with Valdés, agility is an essential requirement; I vividly remember Roy Hargrove's powerhouse Latin jazz band Crisol - no slackers - holding on for dear life in the late '90s at Central Park's Summerstage when Valdés abruptly headed for the hills in the middle of a mambo.)

Stocked with Cuban ringers, the group is like a freshly-tuned Ferrari for Valdés, who's clearly bent on seeing just what it can do. As a result, the album offers something for everyone: insanely complicated Latin rhythms ("Zawinul's Mambo"); funk and fusion ("Both Sides Now"); sneaky Hot Five swing ("New Orleans", dedicated to the Marsalis family); soul-jazz ("Julián", for Cannonball Adderley) and West African folk music ("Yansá", featuring the Yoruban vocals of Dreiser Durruthy Bombalé). Though the band is uniformly excellent, saxist Carlos Miyares Hernández is a standout, bringing terrific passion to the ballad-cum-cha-cha "Danzón", a wonderful lushness to the Porter/Gershwin mashup "Begin to be Good" and thorny intensity to the album's stunning closing tune, the Coltrane tribute from which the disc takes its title.

And, above all, Valdés himself is magnificent, providing crazy, off-kilter runs, unexpectedly changing up time signatures, playfully twisting beats and demonstrating with indefatigable joy, unflagging mastery and unspeakable ease why he belongs alongside the jazz giants he's so blissfully saluting.

For more information, visit fourquartersent.com. Valdés is at Village Vanguard Nov. 1st. See Calendar.



The Grand Illusion
Eric Person (Distinctive)
 by Donald Elfman

Saxophonist Eric Person seems to find something new to say and a different direction to follow with every project he undertakes. The St. Louis-born musician has packed a lot of experience in his years, having worked with Chico Hamilton, McCoy Tyner, Dave Holland, Vernon Reid, Ben Harper, Ofra Haza and Bootsy Collins. He's starting a new chapter with what he calls his "electric project".

The Grand Illusion is definitely a groove project, a collection of danceable yet thought-provoking jams and comfortably passionate settings. The leader, on alto, tenor, soprano and keyboards, has collected a handful of simpatico players: Chico Hamilton bandmate/guitarist Cary DeNigris, drummer Brandon Lewis, keyboard player Zaccai Curtis and two electric bassists - Chulo Gatewood and the late Bob Bowen. The music seems daring at this time, recalling as it does the jazz/funk experiments of the past, and the commitment of these players makes it work.

The title tune is an expansive anthem-like statement that, once it gets going, feels down home, funky and powerfully electric. It has a sinewy theme prodded along by the rhythm section and includes a singing solo by Person on alto. It drives forward with

some other-worldly playing from DeNigris and the volcanic drumming of Lewis.

Despite the fact that this is a groove album, it doesn't get bogged down in sameness thanks to the diversity of the tunes. "Morning Prayer" has the serenity of a Coltrane ballad and the electric instruments complement the tune's spiritual wanderings. And pieces like "More Tales to Tell" and "Driving Rain" let us know that knockout rock-hard explosions can feel spiritual too.

For more information, visit ericperson.com. Person is at Blue Note Nov. 1st and Jazz Museum in Harlem Nov. 4th. See Calendar.

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Editorial Director, AllAboutJazz-New York



Live at the Kennedy Center
Dorado Schmitt/Django Reinhardt
NY Festival Allstars (SP Productions)
 by Ken Dryden

There have been a number of tributes to the music of guitarist Django Reinhardt and violinist Stephane Grappelli, though they often have sounded like mere recreations rather than expansions of the legacy of the Quintet of the Hot Club of France. But Dorado Schmitt is hardly one to take the easy path. He has been a key performer at the annual Django Reinhardt New York Festival since its launch in 2000. This recording, made during a concert at the Kennedy Center in Washington, DC and previously broadcast on NPR's *Jazzset*, features Schmitt as the lead guitarist with Gypsy violinist Florin Niculescu (who has worked with guitarist Biréli Lagrène's Gypsy Project), the leader's son Samson on rhythm guitar, bassist Brian Torff (who worked with Django's partner Grappelli) and accordion player Ludovic Beier.

The group includes several songs recorded by Reinhardt and Grappelli, starting with an upbeat arrangement of "Minor Swing" and an easygoing "Nuages". "Embraceable You" features Niculescu, who incorporates a few Grappelli-like flourishes into his own style. The breezy "What Is This Thing Called Love" is primarily Gypsy swing, though they detour into Tadd Dameron's "Hot House" toward the end. Gustave Viseur's "Flambée Montalbanaise" dates from the Django era and Beier honors its composer with a virtuoso performance.

Dorado also contributes several potent originals that fit in well with the Gypsy swing music. In the romantic yet bittersweet "Song For Ettore", he switches to violin to join Niculescu for a duet. Dorado steps back to rhythm guitar in "Bossa Dorado", turning over the spotlight to Samson on lead guitar, who demonstrates that the apple doesn't fall far from the tree in the Schmitt family.

The future of Gypsy jazz is guaranteed with the likes of Dorado Schmitt and his musicians keeping it living music rather than a museum piece.

For more information, visit djangobirdland.com. *The Schmitt Family Tribute/Django Reinhardt Centennial* is at Birdland Nov. 2nd-7th. See Calendar.



Forgotten Man
Lou Donaldson (Timeless Jazz Legacy)
 by Graham Flanagan

You'd be hard-pressed to find another member of the surviving Blue Note elite from the '50s-60s who continues to perform live with more consistency than 83-year-old alto sax legend Lou Donaldson. Since that label has been somewhat slow in reissuing the handful of Donaldson titles not currently available on CD, it's refreshing that other companies are generously reviving old recordings.

One example is this remastering of Donaldson's 1981 album *Forgotten Man*. Recorded in Milan, the album features seven tunes, some of which still remain in the leader's regular rotation. Joining Donaldson are Geoff Fuller (bass) and Victor Jones (drums) but what makes this combo truly special is the reuniting of Donaldson with Herman Foster, the blind pianist who appears on the saxist's classic 1958 Blue Note album *Blues Walk*. In fact, Foster nearly steals the entire show on this date, playing with magnificent virtuosity throughout, especially the rollicking solos heard on the Jimmy McHugh standard "Don't Blame Me" and the group's Latin-tinged rendition of Tadd Dameron's "This is Happiness".

Donaldson, over 20 years after his 'peak' years with Blue Note, sounds just as fresh and nimble as he did in those days; he effortlessly navigates the formidable charts of the album-opening reading of Charlie Parker's "Confirmation". A Donaldson standard heard here is the humorous blues number "Whiskey Drinkin' Woman". The leader lends his talents as lead vocalist to the definitive studio version of this crowd-pleasing lament of a very drunk - in some cases, abusive - former flame.

While we continue to stand by for the release of numerous gems from the '50s-60s that feature Donaldson, his fans can take comfort not only in grade-A recordings like *Forgotten Man*, but also in his concert schedule, which continues to grow each month. Some labels might have forgotten about Lou Donaldson, but his audience hasn't forgotten about him.

For more information, visit timelessjazz.com. *Donaldson* is at Village Vanguard Nov. 2nd-7th. See Calendar.



Better Get Right
Howard Fishman (Monkey Farm)
 by Joel Roberts

Although his music is deeply rooted in early jazz, country, blues and folk music, Howard Fishman is more than a mere retro artist. For the past decade, the charismatic singer-songwriter, guitarist and bandleader has been a constant presence on the New York music scene, performing an ever-evolving mixture of these older styles in a dizzying array of settings - from old-timey quartets to cutting-edge theater pieces - that always carry a highly original stamp. As an example of his eclectic nature, Fishman has three new projects in the works, including a song cycle inspired by a trip through Eastern Europe, a collection of intimate original love songs and his latest release, *Better Get Right*, a tribute to his hometown of New Orleans.

Fishman began his career performing on the streets of New Orleans in the '90s and knows the city's dynamic musical legacy well. Backed by the Biting Fish Brass Band (Andrae Murchison and Roland Barber on trombones, Etienne Charles on trumpet, Jose Davila on sousaphone and Jordan Perlson and Mark McLean on drums), he offers fresh and exuberant arrangements of Big Easy classics like "La Danse de Mardi Gras" and gospel favorites like "Down by the Riverside" as well as poignant, stripped-down readings of traditional numbers like "When I Die" and "We Shall Not Be Moved". Fishman also contributes several very effective original compositions that sound like long-lost New Orleans standards. Most successful

is "Tee Na Na", with its infectious beat and clever narrative that recalls tunes by Big Easy legends like Professor Longhair and Smiley Lewis. There's even an irresistibly funky brass-band version of "Mexican Radio", the '80s hit by the New Wave band Wall of Voodoo.

All of it blends together seamlessly thanks to the group's outstanding musicianship and Fishman's gritty, dramatic vocals. *Better Get Right* is a moving tribute to New Orleans that's also a tribute to the inventive musical vision of Howard Fishman.

For more information, visit howardfishman.com. *Fishman* is at Abrons Arts Center Nov. 4th-6th. See Calendar.

UNEARTHED GEM



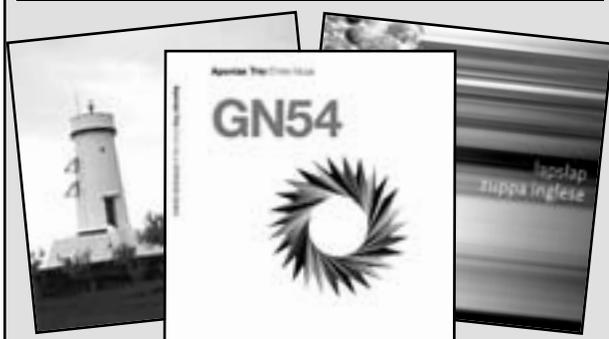
The Forgotten 1949 Carnegie Hall Concert
Nat King Cole & His Trio (Hep Jazz)
 by George Kanzler

By November 1949, when this newly discovered recording was made, Nat King Cole was a major pop vocal star - the huge hit, "Nature Boy" (not included here), was released in 1948 - but he was still touring with his trio, although the billing was no longer "The King Cole Trio". Over the next decade and a half Cole remained one of the top pop vocal stars of his time, but he never completely forsook his role as a pianist. When I was a teenager, I looked forward to the segment of Cole's short-lived, mid '50s network TV show (as an African-American artist, he could not attract nor keep national advertising) where he moved to the piano and played with a rhythm section and various instrumental guests. We tend to forget that Cole was an influential jazz pianist, one of the transitional figures from Swing to bop and that his original trio, with guitar and bass, was a model for the later piano trios of Art Tatum and Oscar Peterson and, as can be heard here on "Laugh Cool Clown", the George Shearing Quintet.

When this concert was recorded, Cole was leading an expanded trio, with guitarist Irving Ashby and bassist Joe Comfort joined by bongo player Jack Costanzo. The bongos give the faster numbers a definite, but slightly dated, rhythmic kick, one that emphasizes Cole's affinity with bebop. Although Cole was a pop star largely as a ballad crooner, the vocals here tend toward the brighter side, recalling his early, more rhythmic style with "Yes Sir, That's My Baby", "I Used To Love You" and "Sweet Lorraine". The exceptions are a medley of "For All We Know/Embraceable You" and Billy Strayhorn's "Lush Life", an adventurous stretch for a pop singer Cole recorded earlier that year. A number of instrumentals show off the group's jazz chops - not only Cole's, who delights in tossing off quotes from classical to "Manteca" on "Cuba Libre", but also a sparkling Ashby and even Comfort - with the final "How High the Moon" segueing into the Woody Herman Orchestra, who shared the bill.

For more information, visit hepjazz.com. *A Cole tribute* is at Birdland Nov. 23rd-25th. See Calendar.

GLOBE UNITY: SCOTLAND



GIO poetics

Glasgow Improvisers Orchestra (Creative Sources)
 Zuppa Inglese Lapslap (Leo)
 Entre Nous Aporias Trio (Iorram)
 by Gordon Marshall

Scotland, a bleak, dark land of heaths and highlands and islands, is also one of the primordial victims of colonization, whether you start with the Romans, the Danes or the British themselves. Fitting, then, that the Scottish would have a fascination with the exotic: as antidote to the remoteness and insularity of their climate and as a form of identification with other world subjects of colonial burden. Three recent electro-acoustic releases bring this to light, from their titles to their instrumentation, to their modes and moods.

The Glasgow Improvisers Orchestra's *GIO poetics* first hints at its aims in the play of the title: a warp or variation of 'geopolitics'. The long list of instruments played includes the Japanese shakuhachi and the Greek bouzouki. Attentiveness to environment and to subjective and objective nuance is key and crucial here. Like the lighthouse that graces the CD's cover, the sounds herein serve not so much to bring attention to themselves as to what surrounds them - or the more pastoral or maritime ambiances the music evokes in the long run. On the other hand, the GIO seek out the instrument's very soul, letting it blossom forth like a flower. It is not too difficult to extrapolate from that a wish to heal or rehabilitate the loci of a world gone askew and awry.

The quartet Lapslap's *Zuppa Inglese* likewise plays with cultural mixing and matching. Of the musicians, Michael Edwards focuses on saxes while Martin Parker plays flugelhorn - but also picks up the ocarina, an egg-shaped wind instrument with a uniquely convoluted international history. Karin Schistek plays piano while Mark Summers performs exclusively on the viola da gamba. The music is rhythmic and animated. Scratches on the strings of the viola educe the quality of the copper coating the gut. Piano is broken down into its component elements of steel, wood and ivory. The ocarina, which started its evolution as a child's toy, is eerily innocent. This is a balanced and well-rounded endeavor that still veers and sways with risk.

Aporias Trio's multiculturalism is elicited in the makeup of its artists, which includes the Japanese-born percussionist Tatsuya Nakatani along with saxist Raymond MacDonald and guitarist Neil Davidson on *Entre Nous*. At the same time, Nakatani is ubiquitous in contemporary improvised music and American, so there is nothing political about his presence here. In addition, titles such as "Elements and Things, Implements", "Worn and Hung" and "Mythical Format of the Elements" suggest the quotidian. This is simply polished music that fosters abstract thought that in turn blends into the music, like another instrument.

For more information, visit creativesourcesrec.com, leorecords.com and iorram.blogspot.com



Taboo
 Sunny Jain
 (BJU Records)

by Matthew Miller



Eponymous
 Asphalt Orchestra
 (Cantaloupe Music)

Percussionist Sunny Jain has always had a knack for incorporating elements of his Punjabi heritage into the framework of his modern, melodically-driven compositions. Jain, along with Rudresh Mahanthappa and Vijay Iyer, has helped to codify Indo-Jazz into a recognized - and rigorously compelling - genre through his work as a musical ambassador.

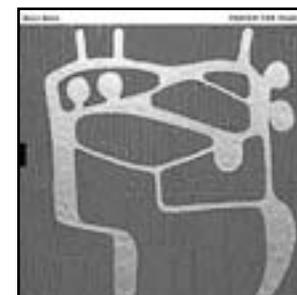
On *Taboo*, Jain embraces both roles, shedding light on issues of religion, violence and gender through the prism of Indian classical music and centuries-old poetic forms, challenging musical taboos by blending ancient forms together with jazz, Bollywood and rock with postmodern abandon. That he pulls off such an ambitious concept is a testament to his skills as a bandleader and to his equally talented bandmates. Pianist Marc Cary, guitarist Nir Felder and bassist Gary Wang round out a quartet that effortlessly performs Jain's propulsive, polyrhythmic compositions. Joining them are six vocalists of South Asian descent whose contributions figure prominently.

"Jack And Jill" opens the album with a syncopated melodic fragment that bounces between instruments, delineating the meter and acting as a foil to the lilting spoken-word part performed by Sri Lankan interdisciplinary artist Yalindream. The lyric is a tongue-in-cheek meditation on sexual identity, an issue Jain highlights in the liner notes as particularly pressing in the South Asian community. "In the strict ranks of gay and straight," Yalindream opens, before a weighty pause, "what is my status?" Throughout *Taboo*, Jain confronts politically fraught issues through the lens of his globally-informed, yet joyous music. From the shuffling, odd meter blues of "Two Ladies" to the emotionally complex and episodic "We Sinful Women", the leader seems confident that music can transcend the taboos that hold us back.

Similarly ebullient is Asphalt Orchestra, the 12-piece, NYC-based marching band that bears little resemblance to the halftime entertainment from high school. On their eponymous release, the ensemble tackles a repertoire of skillfully arranged covers, ranging from Björk to Zappa to Mingus, as well as a pair of commissioned originals that cover vast stylistic ground, from Balkan wedding music to Sousa and the newest sounds of contemporary classical music.

The Orchestra caused more than a few stirs this summer, performing at Lincoln Center Out of Doors and were able to bring the same energy and immediacy to this studio recording. Tenor saxophonist Peter Hess' arrangement of Frank Zappa's "Zomby Woof" is a fitting opener and polyrhythmic tour de force. Equally arresting is the arrangement of Mingus' "The Shoes Of The Fisherman's Wife Are Some Jive Ass Slippers", which hews closely to the lushly impressionistic arrangement of the original, but adds extra elements of rhythmic and harmonic intrigue. The commissioned piece "Pulse March", with Jain and Company, ends the album with a perfect blend of marching band bravado, precise classical technique and an open invitation to genre obliteration.

For more information, visit bjurecords.com and cantaloupemusic.com. Jain's *Taboo* is at Cornelia Street Café Nov. 3rd. See Calendar.



Prayer for Peace
 Billy Bang (TUM)
 by Ken Waxman

Prayer for Peace may be violinist Billy Bang's most fully realized session, balancing his influences with his present-day concerns. With the nearly 20-minute title track a major anti-war statement, others pay homage to his childhood in Spanish Harlem, '30s jazz fiddler Stuff Smith and Bang's erstwhile employer Sun Ra.

With trumpeter James Zollar channeling Jonah Jones' mellow, muted tone, pianist Andy Bemkey key clipping, a Major Holley-like rhythmic bass break from Todd Nicholson and Bang's curlicue stops and melodic extensions, the Smith tribute "Only Time Will Tell" reaches the same level of enjoyable swing in which Smith specialized. And like the work of the older violinist, it entertains without pandering. Additionally, a number such as "Chan Chan", adding the vibrating friction promulgated by percussionists Milton Cardona and Joe Gonzalez, dazzles with shuffle bowing and spiccato runs from Bang plus brassy, plunger work from the trumpeter.

Meanwhile "Jupiter's Future", honoring Sun Ra, mashes up different styles as Ra himself favored, with drummer Newman Taylor Baker beating snares and vibrating cymbals as Bemkey channels Bill Evans and Zollar's shaking glisses and freak notes contribute to this multiphonic time dislocation. Bang's slippery flying staccato and triple-stopping bow pressure not only allows him to suggest an entire string section by himself, but also to output a flowing moderato ending.

But these tunes are ancillary to the significance of the title track. Initially composed as part of a Peace Day remembrance of the Hiroshima bombing, the multi-part suite rests on irregular drags and cymbal splatters, thumping bassline and vaguely orientalized piano chords. Zollar initially elaborates the theme with bent tonguing and emphasized grace notes, with another variant showcasing sharp triple-stopping and shamisen-like plucks from the fiddler. A final thematic recap is more Europeanized, somberly dependent on descending, slurred piano fingering.

For more information, visit tumrecords.com. Bang is at Rubin Museum Nov. 5th and Roulette Nov. 14th. See Calendar.

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Eponymous
Charles Tyler Ensemble
(ESP-Disk)

by Gordon Marshall



Spirits Aloft
Henry Grimes/
Rashied Ali (Porter)

"The avant garde stands or falls together," Henry Grimes said at a recent colloquy. Out of commission for 30-odd years, Grimes knows both standing and falling - and standing again. And he has indeed stood. When Albert Ayler laid down the template for the radical left of Black music Grimes was there. To a fan, this is like having signed the Declaration of Independence. However remarkable his initial achievements in the '60s, even more so is his recent resurgence. At his frequent best he plays above even his earlier self.

Charles Tyler Ensemble, recorded in 1966, is typical fare for that era and style. Though he plays alto sax instead of tenor, Tyler is largely influenced by Ayler, with his aggressive tremolo. What gives the album interest is its deployment and application of unusual instrumentation: Joel Friedman (cello), Grimes (bass), Ronald Jackson (drums) and Charles Moffett on "orchestra vibes". Tyler is great at giving each player an individual voice. It is in many ways like a new music chamber piece, rarefied and abstract.

Again, what keeps it afloat is the breathing, the emotion and rhythm that crops up in the exchanges and interchanges of individual playing, which somehow collectively transcend the status of a series of solos, but rather feed on each other synergistically and compositionally. Grimes, himself, is always masterful, a bulwark sustaining the play and magic suggested by the titles, including "Strange Uhuru" (Swahili for "freedom"), "Three Spirits" and "Black Mysticism". Frequently applying the bow to the bass, he is especially attuned to the instrument's classical derivation, suggesting at times composers from Bach to Dvorak.

"Moments are the echoes of a spectral explosion," Grimes begins his poem "Moments" before picking up his violin to Rashied Ali's drums for the 15-minute "Rapid Transit". Recorded in 2009, *Spirits Aloft* is a wild trip down Memory Lane - not just to the heyday of free jazz, but back further into the explosive postbop purveyed by Max Roach. It swings for all its forays into abstraction and is exuberant and jam-packed with heady hooks: no slow boat to China, as so many excursions into the avant garde are by comparison. By turns happy and haunting, punch drunk and purposeful, every inch of its sonic canvas is saturated.

Again, these are masters with a thorough grasp of tradition to go along with their iconoclasm. Hints of classic jazz devices such as trading fours (where each will take a four-bar break in turn) come and go, sometimes imperceptibly, so finely calibrated and combined are their efforts together and apart. As is his trademark, Ali can completely dominate without overshadowing the least bit of light from his partner, who likewise is never afraid to play accompanist but at the same time always stands firm, tall and utterly resonant. "There is no quietude to just emotions," Grimes recites in his parting poem, "The Arch Stairwells". He speaks for a nation.

For more information, visit espdisk.com and porterrecords.com. Grimes co-curates the Stone this month and is there Nov. 3rd, 7th, 9th-10th, 12th-13th, 16th-17th, 21st, 23rd-24th, 26th, 28th and 30th. See Calendar.

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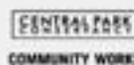
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Around the Corner
Grant Stewart (Sharp Nine)
by Alex Henderson

The jazz wars of the past - that is, all the bitter, divisive, sectarian arguments over the merits of bop vs. the avant garde, fusion vs. modal jazz, cool jazz vs. Dixieland, etc. - never did a bit of good. Any type of music that has been around since the 1890s (when cornetist Buddy Bolden assembled his first band) has not only earned the right to its diversity, but should celebrate it - and that means jazz needs cutting-edge explorers as well as neo-classicist Young Lions like Grant Stewart. Although not terribly original, the big-toned NYC resident (originally from Canada) has been a reliable provider of solid, consistent hardbop albums; *Around the Corner* is no exception and is a pleasing addition to Stewart's catalogue.

Continuing to draw his inspiration from big-toned tenors such as Wardell Gray, Coleman Hawkins and Eddie "Lockjaw" Davis, Stewart maintains his stylistic allegiance to bop's heyday. That said, there are some surprises on this session - not huge surprises, but surprises nonetheless. First is the absence of a pianist; instead of fronting a traditional piano trio, Stewart forms a quartet with guitarist Peter Bernstein, acoustic bassist Peter Washington and brother/drummer Phil Stewart. Second, two of the selections (Tadd Dameron's "The Scene Is Clean" and Ray Evans' "Maybe September") find him switching to the soprano sax, an instrument he once swore he would never play on an album. But never say never; having obviously changed his mind, the saxman has no problem expressing himself emotionally on the soprano.

Nonetheless, the tenor remains his primary horn and his fat tone serves him well on lesser-known melodies ranging from Alec Wilder's "That's My Girl" and Barry Harris' title track to Duke Ellington's "Blue Rose". That's another positive thing *Around the Corner* has going for it: an interesting variety of material. Instead of playing overdone warhorses exclusively - a huge problem in bop among both instrumentalists and singers - Stewart isn't afraid to do his share of digging and find some quality songs that aren't being beaten to death. Clearly, the saxophonist realizes that opting to be a retro-bop traditionalist doesn't mean that he shouldn't have some intrigue in his repertoire.

For more information, visit sharpnine.com. Stewart is at *Smoke* Nov. 5th-6th and *Smalls* Nov. 16th. See Calendar.



Eldorado Trio
Louis Sclavis/Craig Taborn/Tom Rainey (Clean Feed)
by David R. Adler

Is it possible for a jazz label to release too much good music? If so, Clean Feed has a wonderful problem on its hands. One can barely keep up with the flood of discs by such artists as Kirk Knuffke, Ivo Perelman,

Kris Davis, John Hébert, Bernardo Sasseti, Nobuyasu Furuya, Julian Argüelles and Tom Rainey - and that's just to list some of the recent trio sessions.

With *Eldorado Trio*, we get an intriguing companion to Rainey's *Pool School*, his recording debut as a leader from earlier this year. While the latter featured the drummer in a studio encounter with guitarist Mary Halvorson and tenorist Ingrid Laubrock, *Eldorado Trio* has him in a co-led concert setting with pianist Craig Taborn and multi-reedist Louis Sclavis. The sonorities are dark and expansive, although "Up Down Up" and "Possibilities" introduce crisp, almost swinging tempos and "Let It Drop" opens the set with quick and frenetic staccato interplay. Sclavis limits himself to bass clarinet and soprano saxophone; only on "Lucioles" does he play both, switching to the lower horn for the final snaking legato unison with Taborn. All the pieces are Sclavis originals except for three - "To Steve Lacy", "Summer Worlds" and the closing "Eldorado" - credited to the full trio.

"La Visite", the longest, slowest and most brooding piece in the set, stands as a kind of anomaly. Its harmony is unambiguous (A minor moving to E minor); Sclavis and Taborn blend beautifully on the mournful theme and Sclavis soon builds to a torrential, almost Coltrane-esque bass clarinet flight. "Lucioles", far more abstract harmonically, finds Sclavis (on soprano) and Taborn urging each other on during the improv while Rainey, in the eye of the storm, remains unperturbed. The trio chemistry is distinctive and the music more melodic than Taborn and Rainey's work with Tim Berne in *Hard Cell*. There's free-jazz fire at its heart, but also an elusive element of folk lyricism.

For more information, visit cleanfeed-records.com. Taborn is at *Zankel Hall* Nov. 10th with Chris Potter. Rainey is at *I-Beam* Nov. 6th, *Cornelia Street Café* Nov. 11th with Michael Bates and 28th with Mark Dresser, *Nublu* Nov. 20th with Dave Allen and *The Local* 269 Nov. 22nd. See Calendar.



South Side Story
Greg Ward's Fitted Shards (19/8)
by Jeff Stockton

In a town overflowing with talent, altoist Greg Ward has been one of Chicago's most sought-after sidemen. He has performed in Mike Reed's *People, Places and Things*, Ted Sirota's *Rebel Souls* and Hamid Drake's *Bindu*, among many others. He has worked with Chicago legend Von Freeman and famously curated the Wednesday night jam sessions at the late Fred Anderson's *Velvet Lounge* at only 20 years of age. Ward (now 28) may be young and *South Side Story* may mark his official debut as a leader, but Ward (now a New York City resident) has a plan, drive and a vision for where he and his music are going.

In no way has this CD come from nowhere. Ward is a composer well-schooled in contemporary classical, ballet, chamber music, orchestral jazz and ensemble playing across the board, so it may come as somewhat of a surprise that Ward's band, *Fitted Shards*, has been built around members of *blink.*, a Chicago fusion band. Its leader, Jeff Greene, plays bass, while drummer Quin Kirchner is on drums and often it's keyboardist Rob Clearfield's synthesizer that defines the album's sound.

"All In" embodies Ward's diverse influences, punctuated by the leader's own muscular and

emphatic blowing. Ward's passion and commitment come through on each cut and never more clearly on the CD's title track, where he builds his solo deliberately, piling creative ideas on top of one another, welding them together with emotional investment. On the CD's other long track, "Fitted Shards", the band is careening right out of the blocks with Clearfield's keyboard blasts and Ward's purposeful horn lines culminating in a moment of catharsis. *South Side Story* is a major statement from a fresh voice in jazz.

For more information, visit nineteeneight.com. This group is at *Cornelia Street Café* Nov. 7th. See Calendar.

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Highway Rider
Brad Mehldau (Nonesuch)
by Marcia Hillman

Pianist Brad Mehldau has created a substantial two-disc project for his current release, what could be called a symphonic suite of his own orchestrated compositions. Playing piano, keyboard, pump organ and bells throughout most of the album, Mehldau is joined by drummers Jeff Ballard and Matt Chamberlain, bassist Larry Grenadier and tenor/soprano saxist Joshua Redman with the addition of a 15-piece chamber orchestra.

Highway Rider consists of 15 sections. Going by the titles, there is clearly a story being narrated here, the basic framework of which is up to the listener to discern. The first track, "John Boy", a folksy piece with Southern sound and rhythm, introduces the lead character. "Don't Be Sad", which follows, establishes a leit motif of sorts, appearing intermittently during the rest of the music. Then there are adventures, including "Now You Must Climb Alone", a melancholy orchestral segment, which builds into "Climbing The Peak", featuring an exciting tenor statement from Redman. Throughout, Mehldau's fascination with rhythmic patterns is evident through the playing of Ballard and Chamberlain, either in tandem or separately on some tracks. Mehldau's skill at orchestration is also featured on "Always Departing", the string section starting off a bittersweet lament that evolves into a powerful cry driven by the train-like rhythm of the drums, punctuated by soprano sax.

Mehldau is a melodic writer, but there are no stand-alone songs here. The work is a tapestry of sound and ideas and perhaps not a 'jazz' album as the only improvisation lies in the written exposition on each track. However, the leader's history in jazz is evident in the compositional aesthetic and, in working within a long form with close attention to structure, Mehldau also makes use of his classical training, the influence of Ravel audible in the orchestration. Mehldau's talents are well revealed in this ambitious effort. It will be interesting to see where his next 'road trip' will take us.

For more information, visit nonesuch.com. This project is at Zankel Hall Nov. 9th. See Calendar.

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The Composer
Don Friedman
(Enja)

by Francis Lo Kee

Pianist Don Friedman, at the young age of 75, is in fine form on the excellent live set *The Composer*, recorded at the Jazz Baltica Festival in north Germany last year. The concept was to bring together a jazz trio and string quartet with Rich Shemaria arranging Friedman's compositions and the results are wonderful. "Friday Morning" (one of two tracks arranged by bassist Martin Wind), a lyrical minor key ballad, does a very good job of balancing the strings with the jazz trio while on "Almost Everything", based on "All the Things You Are", one hears the opposite effect: the strings start but when piano comes into solo with bass and drums (Joe LaBarbera) swinging hard, the energy level jumps up by two hundred volts. Friedman's solo is both excited and exciting and includes sections of lightning-fast runs that accurately fly through chord changes that have inspired improvisers for decades.

"Delayed Gratification", the most expansive of the compositions performed, starts with dissonant string writing, twisting and turning musical sounds, conjuring images of tension. It moves into a burning piano obbligato that bridges the turbulent string quartet energy with uptempo swing, harmonically referencing Coltrane's "Impressions". When the energy seems like it cannot get more intense, a brief fermata gives way to guest baritone saxophonist Gary Smulyan, who urges and prods Friedman and LaBarbera (especially) to explosive, interactive accompaniment. Wind's bass solo wisely doesn't try to match the energy and by changing the dynamic produces another riveting section. LaBarbera's solo is an excellent segue back to the string quartet, then the coda of the piece and the end of the concert. The crowd evidently went wild, as they should!

Bassist Christian Fabian met Friedman while they were both playing in Lionel Hampton's band, making for a good rhythm section; with drummer Willard Dyson they form the bright focus of *Keys in Ascension*. This version of Friedman's composition "Friday Morning" is no less gorgeous than the one with the string quartet mentioned above, displaying the warm, rich tone of Fabian's bass. And though Friedman is a total virtuoso he also knows how to leave space and play softly, free of clichéd licks. The pianist demonstrates this clearly on both CDs, but it may be even more striking here. Clearly all the instrumentalists are excellent, yet Friedman's solos are always inspired highlights. Bird's "K.C. Blues" shows off Fabian's big sound and formidable chops as well as Friedman's perfect sense of taste. Other standout tracks include the perfect "The Ocean Can Be Deep", "Kalle Anka" (with Brad Mason's flugelhorn and another brilliant Friedman solo) and a smoking trio version of "What Is This Thing Called Love". Dyson, a big part of the success of this recording, does it all: funk, R&B, ballads and uptempo jazz, all with confident originality.

Two great recordings - *The Composer* a must-have.

For more information, visit enjarecords.com and creativeartistsproductions.com. Friedman is at The Kitano Nov. 5th-6th, Dizzy's Club Nov. 8th and Smalls Nov. 23rd. See Calendar.



Keys in Ascension
Fabian Zone Trio
(CAP)

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The Storyteller (Live at Dizzy's Club Coca-Cola)
Randy Weston (Motéma Music)
by Joel Roberts

Any new album from jazz piano legend Randy Weston is a cause for celebration. But his latest, *The Storyteller (Live at Dizzy's Club Coca-Cola)*, is a momentous occasion for a host of reasons. It's the 84-year-old Brooklyn native's first recording in four years and first with his full African Rhythms ensemble in more than a decade. The new release also coincides with both the publication of Weston's long-awaited autobiography and the 50th anniversary celebration for his landmark *Uhuru Afrika* album. And, sadly, it marks his final collaboration with the great trombonist Benny Powell, his sideman for more than 20 years, who passed away in June at the age of 80.

The Storyteller offers a retrospective of Weston's Africa-inspired compositions from his more than five-decade career as a genuine jazz griot. While most of the tunes will be familiar to his fans, they're given fresh, energetic treatments by Weston and his long-running African Rhythms quintet - Powell, TK Blue (alto sax), Alex Blake (bass) and Neil Clarke (percussion) - with guest drummer Lewis Nash.

The opener, "Chano Pozo", is a gorgeous solo piano tribute to the Latin jazz pioneer, which leads into a rousing group take on "African Sunrise", written in honor of Dizzy Gillespie, with TK Blue quoting Gillespie classics like "A Night in Tunisia" and "Manteca". There may be no working band in jazz that's remained as vital and dynamic for as long as Weston's and none with such distinct voices working together in the service of a common musical vision. Powell's heart-wrenching trombone solo on "Jus' Blues" and Blake's extraordinary strummed bass solo on "The Bridge" are but two of many remarkable individual moments. Weston himself remains a force on the piano, playing resounding bass chords and soft, elegant right-hand runs that encapsulate a lifetime of jazz knowledge in a handful of notes. Monk remains a touchstone for Weston, as can be heard most clearly on an exhilarating version of "Loose Wig", a tune Weston first recorded way back in 1956.

Few artists in jazz or any other genre can create music of such depth, beauty and majesty as Randy Weston and the joy he and his close coterie of musicians feel in making it is palpable on this exceptional live album.

For more information, visit motema.com. Weston is at Tribeca Performing Arts Center Nov. 13th. See Calendar.



My Goals Beyond (Douglas)
Electric Guitarist/Electric Dreams (Columbia-BGO)
John McLaughlin
by Tom Greenland

John McLaughlin is that rare artist who successfully combines technical mastery with passionate delivery, a

jazz-fusion pioneer whose early efforts hold up remarkably well. After landmark appearances with Miles Davis and Tony Williams, in 1970 the guitarist released *My Goals Beyond*, his third (and many consider his best) solo album. Listening again, one is struck by the Englishman's distinctive musical accent, an amalgam of blues, rock, raga and other musics delivered with precocious virtuosity. The first half contains two extended modal jams. "Peace One" features fine solos and three-way blowing by the leader on acoustic guitar, Jerry Goodman on violin and Dave Liebman on flute over a tamboura drone and a complex, eighteen-beat rhythmic structure. On "Peace Two", McLaughlin apes the tinny sound of an Indian Sarod (fretless 'guitar'), strumming his high open strings like chickari (drone) strings while Liebman soars on soprano sax and Goodman melds the Far Eastern with future-folk. The second half is a suite of short overdubbed duets, fast tremolos and aggressively picked lines layering lush rhythm parts that often exploit the low open strings. McLaughlin, Goodman and drummer Billy Cobham would later form the Mahavishnu Orchestra while the acoustic guitar and Badal Roy's tabla drumming foreshadow Shakti's Occidental-Oriental fusions.

Electric Guitarist/Electric Dreams reissues two albums from the end of the decade. *Electric Guitarist* gathers many former collaborators: Mahavishnu's Goodman and Cobham rock "New York on My Mind", a soulful shuffle in odd-time; Carlos Santana (from *Love Devotion Surrender*) amps up "Friendship"; "Every Tear from Every Eye" features David Sanborn's searing alto saxophone; "Do You Hear the Voices You Left Behind", a "Giant Steps" sound-alike delivered with jaw-dropping chops, joins Miles Davis alumni Chick Corea and Jack DeJohnette with Return to Forever bassist Stanley Clarke and "Are You the One? Are You the One?" reunites Lifetime bandmates Jack Bruce and Tony Williams for a free-funk fest. One of the most satisfying tracks is a no-holds-barred duet with Cobham, followed by the gentle closer, a solo acoustic cover of "My Foolish Heart". *Electric Dreams* features the short-lived One Truth Band, with excellent keyboard work by Stu Goldberg and a couple of cameos by Shakti violinist L. Shankar, most notably on "Love and Surrender". Overall a less compelling date, the leader's quicksilver solos, a cohesive group sound and layered grooves do not always compensate for a lack of inspired material.

For more information, visit douglasrecords.com and bgo-records.com. McLaughlin is at Town Hall Nov. 13th. See Calendar.



What Is Known
Lisa Mezzacappa's Bait and Switch (Clean Feed)
by Terrell Holmes

Lisa Mezzacappa, a California-based composer, bassist and leader of the 'garage jazz' band Bait & Switch, writes original tunes that are, ironically, inspired by gigs where she and her bandmates shared solid improvisational moments. *What Is Known* comprises these augmented snapshots, played by the band with vigorous abandon.

Mezzacappa's plucked intro opens "Richard's House of Blues", a lively free-for-all. Guitarist John Finkbeiner then enters the fray with some sharp, eccentric riffs. Tenor man Aaron Bennett joins

Finkbeiner in the whirlpool and the men form a sonic tornado, spiraling down to near silence until Mezzacappa restarts the tune with a rumbling arco. Bennett and drummer Vijay Anderson support Finkbeiner's musings on "Zzzzzpp" before the saxist steps in for some Trane-ish wailing, soloing above the dramatic group ostinato. Bennett brays like a donkey and squeals like a castrato under duress on "The Aquarist" and Captain Beefheart's "Lick My Decals Off, Baby" is a burlesque blues with rock overtones as Finkbeiner's guitar pushes Bennett's gutbucket sax.

Mezzacappa's solo version of "I'll Be Right Here Waiting", written by the late drummer Steve McCall, is a lovely change of pace, her pizzicato opulent in tone and texture. She also plucks and bows madly on the impressionistic "The Cause and Effect of Emotion and Distance", complemented by Bennett's layered harmonics. "Ponzi", with its Police-like ska overtones, quickly blossoms into a jazz burner, Finkbeiner and Bennett bracketing a fierce mano-a-mano by Mezzacappa and Anderson. Bassist and drummer also drive the raging storm that is "Catalypsoclysmic". The title track is a total blowout with Mezzacappa's pizzicato bridging the wide shores of anarchy supplied by Bennett and Finkbeiner, the chaos continuing on "Push/Pull" as Bennett flits around Finkbeiner's repeated figure with elephantine bursts.

Mezzacappa and her band of merry men plunder the jazz canon and delightfully toss the treasures about, playing with a bold approach and delightful musicality. *What Is Known* is no holds barred all the way, so bring your best wrestling moves and dive in.

For more information, visit cleanfeed-records.com. This group is at The Local 269 Nov. 15th and Korzo Nov. 16th. See Calendar.

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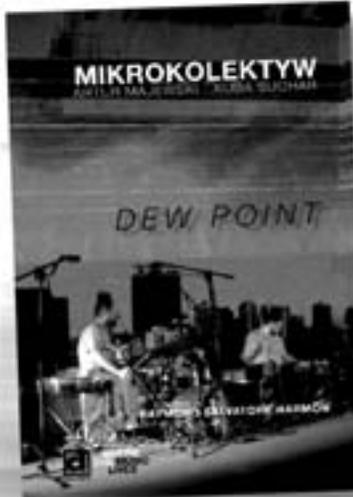
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**Achim Kaufmann/Robert Landfermann/
Christian Lillinger (Clean Feed)**
by Andrey Henkin

Drummer Han Bennink, part of the first wave of truly European jazz musicians, felt that he was continuing, albeit indirectly, a rhythmic tradition coming out of the drum corps of countries like Switzerland and Scotland. Other generations have followed, filled with players who used the accomplishments of Bennink, as well as others like Paul Lovens, Pierre Favre, Aldo Romano or Jacques Thollot (to give one example per country), as a template. German drummer Christian Lillinger, 27, who studied with another accomplished European in Günter Baby Sommer, is part of the latest wave, lending his talents to a wide array of projects.

Though he is one of nine participants on *Berlin*, from *G9 Gipfel* (meaning "peak"), Lillinger's drumming is crucial in corralling the various personalities involved. Trombonist Gerhard Gschlössl is the nominal leader of this ensemble but players like trumpeter Axel Dörner, saxist Tobias Delius and bass clarinetist Rudi Mahall are quite capable of yanking the leash of their master. Filling out the nonet are alto saxist Wanja Slavin, guitarist John Schröder, bassist Johannes Fink and, in a very rare turn as a sideman, pianist Alexander von Schlippenbach, éminence grise in European jazz since the '60s. Only four contribute compositions but these lurch drunkenly from Gschlössl's proto-bop swingers reminiscent of mid '60s Blue Note and Mahall's rumpled avant excursion to Dörner's hypercerebral musing and Fink's kinetic, almost centerless sketches. So Lillinger has to be all kinds of drummers, as in as he is out, changing radically while maintaining his own aesthetic, all of which he does with a range impressive in one so relatively new to the scene.

First Reason is Lillinger's debut under his own name, though he has previously released albums with the cooperative group *Hyperactive Kid* and several other improvised, leaderless sessions. Delius and Slavin are part of the group, buoyed by the double double basses of Jonas Westergaard and Robert Landfermann. The elder statesman here is pianist Joachim Kühn, one of the few jazz musicians actively working in what was East Germany in the early '60s. Lillinger features as both writer and player on this album, penning 8 of the 11 tunes but, since this is a debut, it has the typical stylistic waywardness that can make for an uneven listen. All of the tunes are good, especially the Vandermark-ian workout "Patient" but it is often hard to see how they connect, particularly the ones featuring Kühn, which sound of another era, perhaps the pianist's time with BYG-Actuel. The most interesting thing about the album is how, despite having two horns in the frontline, *First Reason* is really dominated by the two varying approaches of Westergaard and Landfermann in tandem, Lillinger skittering around them like a child mischievously running between the legs of his parent.

Lillinger's latest project is a trio session of eight presumably improvised tunes with pianist Achim Kaufmann and bassist Landfermann. One can't help but think of archetypes of the free European piano trio:

Howard Riley, Wolfgang Dauner, Siegfried Kessler, Joachim Kühn. Snatches of all those come through on *Grünen*, a mélange of proto-classical, subversive swing and folksy impudence. Kaufmann is of an earlier generation of European improvisers, about two decades older than the rhythm section. But do not presume unspoken leadership of this session. As he's proven in the aforementioned album, his solo disc *Null* and quartet outing *Nicht Ohne Robert Volume 1* (also with Lillinger), Landfermann is a player firmly following Europe's also-mighty bassist tradition. And here Lillinger can punctuate, cajole, react, ignore and bring to the fore all of his breadth as a player in an ensemble one-third the size of *Berlin* and without worrying about bandleading as on *First Reason*.

As he gets older, Lillinger will be able to dominate a session like a Bennink without seemingly trying to but it's heartening to see that European avant garde keeps attracting new adherents.

For more information, visit jazzwerkstatt.eu and cleanfeed-records.com. Lillinger is at *Irondale Center* Nov. 26th-28th as part of the *Berlin-New York Festival*. See *Calendar*.



Hard-Boiled Wonderland
Vijay Anderson (Not Two)
by John Sharpe

Although Oakland-based drummer Vijay Anderson's name appears on the masthead, as he explicates in the liners, *Hard-Boiled Wonderland* is an egalitarian endeavor. Anderson amassed his confrères from two intriguing separate trios: one featuring the twin guitars of Ava Mendoza and John Finkbeiner, the other the dual reeds of Ben Goldberg and Sheldon Brown. To round out the group he added the vibes of Smith Dobson V. His masterstroke was to suggest that the instrumentation be varied between cuts with the sextet appearing on only four tracks. Together they fashion a coherent narrative from ten collective improvisations, which nonetheless hang together like a suite.

As an opener, the title track establishes the pattern for the whole set, simmering, but never boiling over. It is possible to get lost pursuing a single thread in the intense polyphony or to step back and appreciate the whole. Some passages stand out such as the particularly pleasing litany of beeps shared by the collected horns and guitars at the 10' mark, but generally the piece evolves organically, touching on genteel harmony, dense skronk and all things between. Anderson is best heard on the punning "Swimming in a Black Well", the second of two duets with Dobson's chiming vibes, where the latter extemporizes a quickfire melody against the former's hustling drums. Elsewhere "East Oakland Reverie" unsurprisingly evokes a dreamlike state while the following "A Few More Hands" is nervier, interweaving Brown's impassioned alto with Goldberg's more grounded contra-alto clarinet.

It is only on the closing "March at the End of the World" that a hint of preconception enters. Anderson's accelerating drum rolls presage the ensemble sashaying in a loose march, clarinet and alto to the fore in the ensuing give and take, before a madcap dash to the finish line, a fitting conclusion to a strong outing.

For more information, visit nottwo.com. Anderson is at *The Local* 269 Nov. 15th and *Korzo* Nov. 16th with *Lisa Mezzacappa*. See *Calendar*.



Summer Works 2009
Rivière Composers' Pool (Emanem)
 by Stuart Broomer

The Rivière Composers' Pool takes its name from the Rivière studio that adjoins bassist Kent Carter's house in Southwest France and consists of Carter and three musicians with whom he's worked before: Theo Jörgensmann (clarinet), Albrecht Maurer (violin, viola) and Etienne Rolin (clarinet, basset horn and alto flute).

This is insistently collectively improvised music but 'composition' may be the best word available to describe this often highly formal music. Its common roots are in the high modernism of the early 20th century. If it 'sounds like' anything, it's Bartók or Stravinsky, with emphasis on the 'folk' elements in the former and quotation from the latter on occasion. The techniques and timbres are largely shaped by classical tradition, though pressed further back in time by a taste for raw, medieval timbres, typified by Rolin's basset horn. What's most remarkable, though, is the collective skill in constructing form, in picking up on and developing one another's nuances and phrases, so that what emerges are subtle explorations of a music that is frequently highly tonal and which infers and develops rich harmonic relationships.

There are three CDs of music gathered from both studio recordings and performances, most of it coming from two days in August 2009. The first CD consists of the trio of Maurer, Jörgensmann and Carter playing in the studio. The pieces are short and remarkably sculpted. Disc Two is split between a series of duos by Carter and Rolin and a pre-concert recording in which the quartet played together for the first time. As remarkable as these spontaneous etudes are, the real heights are reached on the third CD, The Summer Works concert, an hour-long performance in four movements. The music is looser, more expressively and temporally expansive, finding further depths, and no doubt reflecting the stimulus of an audience, but it retains the composerly richness of the collective imagination evident elsewhere. This is densely allusive, rigorously structured music, made on the fly.

For more information, visit emanemdisc.com. Albrecht Maurer is at German Evangelist Lutheran St. Paul's Church Nov. 9th. See Calendar.

Joosam Lee Quartet

Joosam Lee (bass) Alex Collins (piano)
 Miki Hirose (trumpet) John Davis (drums)

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Movie Songs Project
Royce Campbell Trio
(Philology)

by George Kanzler

The music here, both featuring alto saxophonist Phil Woods as guest, is often unabashedly lyrical, even romantic. Melody is largely emphasized, not hidden away or dealt dissonant blows. Guitarist Royce Campbell and trumpeter/flugelhornist Bob Lark share a penchant for lyricism and improvisational logic and a fluidity with Woods, whose stature as one of the most passionate melodicists and lyrical improvisers in jazz is undiminished as he turns 79 this month.

To appreciate just how well Woods can caress, sculpt and gently embellish a melody, listen to his rubato limning of the refrain of "You Must Believe in Spring", accompanied only by Campbell's discreet guitar, which kicks off *Movie Songs Project*. That intro, reprised in the coda, bookends a main section at a suave swing tempo carried by the simpatico rhythm section of late bassist Bob Bowen and drummer Ron Free. Another fine example of Woods' effortless lyricism is his supple delivery of and variations on the soft samba line of "Manha de Carnaval".

Evocative melodies are de rigueur for movies and the nine selections here have redolent melodies, even when spiffed up with faster tempos than they sported originally on film. "Secret Love", a rare quartet track with guitar lead and sax obligati, swings mightily yet lithely while "Smile" and "Secret Love" pick up their original paces considerably and feature two of Woods' grittier solos. Campbell, a disciple of Wes Montgomery, has a leaner approach than his idol, with a gorgeous tone and lissome approach to melodies, especially slow-tempoed ones like his two trio features: "Laura" and Henry Mancini's rarely heard gem, "Soldier in the Rain".

Bob Lark is a jazz educator with a doctorate in addition to being a trumpeter, but there's nothing academic about his decidedly lyrical approach on *Cathy's Song*, an ambitious project assembled with the aid of a grant from DePaul University in Chicago, where he heads the jazz program. Lark best sums up the project in his own liner notes, quoting the late pianist Bill Evans: "Music is romantic. If handled with a certain discipline, music is the most beautiful form of beauty." Employing three distinct ensembles, the album is as carefully sequenced as the music is lovingly realized.

The three tracks that open, close and occur midway among the nine here are all lush, impressionistic ballads featuring six strings plus a sparsely-used rhythm section. Four more rhythmically lively tracks feature a trio of Lark, pianist Jim McNeely and bassist Rufus Reid, including two homages to Miles Davis: "On Green Dolphin Street" and "All of You". And two tracks are a nonet with Lark, a trombone, four saxes and rhythm. Both feature Woods, on alto sax and as composer, his "Goodbye, Mr. Evans" a richly songful highlight. Lark's flugelhorn playing throughout (he switches to trumpet, muted, only once) is impressive for both his lyricism, robust, burnished tone and bright articulation. It all adds up to a rare, romantic gem of an album.

For more information, visit philologyjazz.it and jazzedmedia.com. Woods is at Birdland Nov. 16th-20th. See Calendar.



Cathy's Song
Bob Lark and Friends
(Jazzed Media)

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Someday My Prince Will Come Alexis Cole (Venus)
Use the Force Julie O'Hara Sextet
 (New Market Music)
In and Out of Love Jay Clayton (Sunnyside)
So in Love
 Roberta Gambarini (Groovin' High-Emarcy)
 by Andrew Véléz

Will we ever have another Ella or Billie or Sarah or Carmen? Well, one can hope but those who enjoy great jazz singing know that each of those vocalists was totally unique. What Duke Ellington said of Ella being "beyond category" applied equally to each of those giants. Even as we continue to appreciate the enduring joys of their great music it's good to consider who's coming along today.

Among aspiring 'jazz birds' are releases from a trio of relative newcomers and one near-septuagenarian. Among them Roberta Gambarini has gained the most attention from the public and among musicians. Yet each one of them has a distinctive sound and credible jazz sensibility and what they sing is an interesting mix of familiar and not.

A collection of songs from Disney movies is hardly a new concept. What makes the dozen chosen by Alexis Cole for *Someday My Prince Will Come* of particular interest is the mix of old favorites and some worthwhile but lesser-known tunes delivered in a distinctly swinging and uncluttered jazz setting. Cole has a warm soprano and with the Sherman Brothers song from *The Parent Trap*, she sings and swings easy, breathing some new and engaging life into this largely unfamiliar song. Her take on Peggy Lee's delightful "La La Lu" from *Lady and the Tramp* is especially winning when joined by Fred Hersch's pristinely grooving piano accompaniment, further augmented by an extended and gorgeous riff by Don Braden on flute.

Another standout is "Remember When" from *101 Dalmatians*, with a long solo by Hersch and fine brushwork by Matt Wilson (Steve LaSpina plays bass on the session), all adding to a delivery that is a combination of sweet-as-apple-pie and something unexpectedly seductive. It's followed by "So This Is Love" from *Cinderella*. Sounding a bit like a young Carol Sloane, Cole makes for one hep, sensual and fun *Cinderella*. She and her ace cohorts succeed in refreshing these vintage tunes. Thus "When You Wish Upon a Star" is all the more effective and engaging when the wistfulness of the song is tempered by the swinging imagination of their musicianship.

Though their singing styles and sounds are distinctly different, like Cole, Australian vocalese stylist Julie O'Hara often sounds like she's smiling while she's singing. The good time she is having on *Use the Force* is contagious, whether she is warbling her own lyrics to Sonny Rollins' "Solid" or Randy Weston's "Hi Fly" or inventively exploring a very non-bluesy version of Arlen-Mercer's "Come Rain or Come Shine". Trumpeter Eamon McNelis gets down with some blues blowing on "I Fall In Love Too Easily", where O'Hara gives a mostly straightforward delivery of the Sammy Cahn Swing Era classic before going into a stratospheric finale.

For a switch she scats up a storm with "Beautiful Love". Here it's especially evident how she consistently uses her voice as a member of the band rather than just a singer fronting her sextet. That style is clear throughout the set. Aply abetted by the driving cascade of pianist Ben Winkelman and Edward York's pulsating drums, their melodic and rhythmic interplay are intrinsic to this set's swing.

Veteran vocalist Jay Clayton makes for an altogether different musical flavor, one that flits in on dragonfly wings. In her own words she has observed, "I am primarily known as an avant garde singer, kind of an out-dated term but it works." With her decades-long history, which includes having performed with luminaries as varied as Steve Lacy, John Cage and Steve Reich, *In and Out of Love* is Clayton enjoying a somewhat more conventional musical outing of jazz standards. Accompanying her elegant and coolly cooing contralto on this set are longtime musical partners - guitarist Jack Wilkins and bassist Jay Anderson. They provide all that anyone would need for an inventive and intimate set.

The whirling, waltzing gem that is Rodgers-Hart's "Falling in Love With Love" first gets a straightforward fairy tale reading followed by Wilkins and Anderson shimmering in tandem. Clayton comes back in for another go, this time scatting her way in from the stratosphere in perfect back-and-forth synchronicity with bass and guitar. Her spare beginning of Irving Berlin's "How Deep is the Ocean" is nearly stark before suddenly shifting easily and naturally from depth-charge mode to a swinging delivery. Wilkins solos in a perfect, wordless articulation of Berlin's song only to be followed by an equally charged conversation from Anderson's bass. Then all three take the final chorus as Clayton goes way up there somewhere and ends with a final "how high is the skyyyyyy". For further and a dramatic

contrast, when they get to Eddie Harris' wordless "Freedom Jazz Dance", they inspire each other in a performance that zooms with both immediacy and inventiveness.

Highly regarded Italian songstress Roberta Gambarini opens *So in Love* with the title track, a sultry version of Cole Porter's paean to romantic obsession. Accompanied only by pianist Tamir Hendelman, it's a lush, lush reading. Several of Porter's knowing musings on doings in the trenches of lust, love and loss are included on this set. Gambarini can nail some turkey while directing him to the door with "Get Out of Town", can tear into "From This Moment On" with the urgency of the candle burning rapidly at both ends as she swears, "every care is gone" and then up it all further by bursting into a scat storm as Eric Gunnison's piano and Montez Coleman's drums provide propulsive accompaniment.

Throughout the set Gambarini is immersed in a wealth of first-rank musicians, settling into business together with total ease. Exemplary of the quality proceedings is "I See Your Face Before Me". Hendelman opens and ever so subtly James Moody comes warmly echoing on tenor sax. Then we hear drummer Jake Hanna and finally bassist Chuck Berghofer. The pace is light and unhurriedly swinging on this Dietz-Schwartz gem. Moody, a mentor of Gambarini's, gives long and smooth lines for what is conversation on a very high level. When Gambarini nails that final title line again, Moody blows ever so warm and easy an echo.

For more information, visit venusrecord.com, newmarketmusic.com.au, sunnysiderecords.com and groovinhighrecords.com. Cole is at Zinc Bar Nov. 8th. Clayton is at The Stone Nov. 14th. See Calendar.

INTERPRETATIONS 22 FALL 2010

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Co-founder of The Association for the Advancement of Creative Musicians (AACM), composer/pianist Muhai Richard Abrams celebrates his 80th birthday. Abrams will perform with two ensembles: Adam Rudolph (percussion), Tom Hamilton (electronics); and Jay Clayton (voice), Marty Ehrlich (bass clarinet), Brad Jones (bass).

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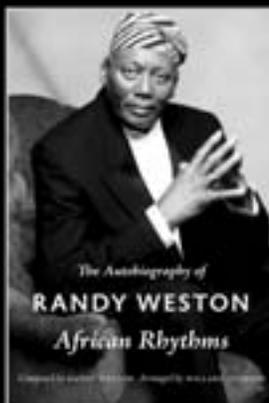
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Drum Suite Life
Newman Taylor Baker Singin' Drums (Innova)
by Lyn Horton

Nothing is as bold, focused or speaks so well to the versatility of a performer than a solo drum recording. Fellowship winner from the New York Foundation for the Arts in Music Composition, jazz drummer and classical percussionist Newman Taylor Baker has released *Drum Suite Life*, revealing the range of the basic drum set in seamless transitions from one short improvisation to the next, the first recording in his *Singin' Drums* project.

The design of the record signifies the mindfulness with which Baker assigns meaning to each work. This arises from the creation of specific rhythm patterns; those patterns incorporate within them palpably specific touches in relation to each type of drum being played. Baker lays a strong groundwork in the heaviness of the first piece, heard in the deep tones of the bass drum. To emphasize the pulse of the bass tonality, he often breaks the steadiness by flicking his sticks on the snare or clicking the hi-hat, yet never sacrificing the overriding pulse. This process illustrates how he uses contrasting sounds and groupings of figures to underscore the predominant rhythm throughout the entire album. Two examples of his intentions come through in "Thank You, Ms. Jones, Hold On!", dedicated to the first black woman timpanist in the US, Elayne Jones, Baker expanding the sound of the tom to simulate the timpani, and "Bosom of Abraham", where the bold striking of the tom and the incessant marching rolls on the snare become a metaphorical amalgamation of determination and faith.

That Baker's palm circling the snare cuts through the bold hand drumming in the closing "Handpeace" accentuates the idea of humanity in all its fragile variations, as does the frequent audible sound of Baker taking breaths or singing throughout the recording.

For more information, visit innova.mu. Baker is at The Stone Nov. 12th with Henry Grimes and 18th as a leader. See Calendar.



Augmented Variations
Amina Claudine Myers (s/r)
by Kurt Gottschalk

It's been a surprising 25 years since there's been a significant new release from Amina Claudine Myers. There have been appearances since then, but it's been all too quiet since her apogee of *Country Girl* and *Jumpin' in the Sugar Bowl* in the mid '80s. With those discs, she set a combination of groove jazz and spiritual song with a wizened spirituality that established her as a sort of singing Toni Morrison. *Augmented Variations*, however, at least starts to make up for the absence with what could be counted as three new LPs of material. The two-CD set is divided into distinct sections, displaying a nice range in Myers'

work. A powerful solo piano set and a half-dozen pieces for jazz trio bookend a newer aspect of Myers' work: instrumental trio with five vocalists.

The opening 40 minutes feature Myers at the piano and at her best, swaying easily between jazz, gospel and deeper introspection. Far from the R&B swing of which she's well capable, it's a serious session. Gospel is central to Myers' work, but not usually of the tent-revival variety. She more often draws from a more formal well, recalling the side of the tradition where Mahalia Jackson and Paul Robeson once resided. In her solo set, she sings the sacred, but also ventures into some bold vocalese passages as deeply personal as anything she's recorded.

The rest of the first disc is given to the most remarkable project here. The Amina Claudine Myers Voice Quartet with Instrumental Trio is a remarkable new direction for the bandleader. The six tracks (coming in at 36 minutes) were recorded live in France in 2007 by a band made up of Myers on piano, organ and vocals with additional vocalists Janet Jordan, Clinton Ingram, Raphael Sligh and Richarda Abrams [the latter being both the daughter of Association for the Advancement of Creative Musicians-New York President Muhal Richard Abrams (Myers is also a long-standing member) and the revved up emcee for AACM-NY concerts]. The 13-minute opening track alone shows a boldness in form that Myers hasn't displayed on record before. The six selections smartly place her devotion in a jazz setting that has few antecedents, reminiscent - if to anything - of Duke Ellington's sacred music.

The second disc (and the third album in this slightly fictive subdividing) collects tracks from 2005 and 2008 European dates by the same instrumental trio as heard with the vocal group. The talented AACM drummer Reggie Nicholson has long been Myers' timekeeper of choice while Oluwu ben Judah ably replaces Thomas Palmer on acoustic and electric basses. Keeping with the 40-minute session-length, the trio portion may not add to her discography as significantly as the first disc, but it's a good time. "Hardtime Blues", for example, goes on pure rote with the most basic of blues tropes, subsisting only by the spirit of the playing. She reaches back to the 1988 album *Amina* for two of the six songs ("Happiness" and "Song From the West"), adding to the easy satisfaction of the disc. It is, in a sense, the Saturday night before the Sunday morning of Disc One. And all around, it's great to hear her again.

For more information, visit myspace.com/aminaclaudinemyers. Myers is at Community Church of New York Nov. 19th. See Calendar.



Fracture
Scurvy (Hi4Head)
by Wilbur MacKenzie

Saxophonist Johnny Butler's band Scurvy underscores close relationship between punk rock abandon and the freedom of improvised music while also incorporating ambitious compositional ideals found in both progressive rock and modern jazz. With a horn frontline of Butler and Ryan Snow on trombone and the rhythm section of viciously incisive guitarist Adam Caine, bassist Rus Wimbish and ace drummer Jason Nazary, there is great potential to juxtapose multiple sonic elements that would otherwise contrast wildly.

The band's extensive road experience is evident in the cohesion with which they run through the material. Prog-heavy moments like "Jenny Found a Hole" or "Half-Brain" contrast with the improvisational abandon of "Snow Caine" or "Side A Is Dead". "Chime In" seems to spit the difference to great effect, sounding something like the defiantly unkempt offspring of Captain Beefheart, Henry Cow and Slayer. The Henry Cow comparison is perhaps most notable on "Inversion", Butler's melody floating above a dizzying rhythmic construction, as things inevitably explode into a frenzied free improvisation before returning to the theme.

The lion's share of the feature spots ends up going to Caine and Snow (often playing a heavily distorted amplified trombone). Butler's role here is a bit subtle in this very un-subtle music: with a recent superb solo release demonstrating his incredible saxophone playing, in this project he sticks closer to his melodies, allowing the band to put more of their personal voice into the mix. Nazary's unaccompanied introduction to "One, Two, Three" is a visceral excursion, effectively set up by the preceding introspective drone piece "Irradiance". Butler's saxophone solo on "One, Two, Three" floats euphorically above the thicket of pounding bass, fractured guitar chords and propulsive drumming. The maze-like hocketing in the closer, "QNG", rises and falls, opening up to a great trombone solo, phrases tossed off in various directions as things transition to a blazing Caine/Butler duo. Throughout, Wimbish's bass grounds things with both structure and fluidity. The entire band gradually fades into the distance, leaving only a reverb-laden melody that ultimately fades as well.

For more information, visit hi4headrecords.com

Lindsey Horner Undiscovered Country

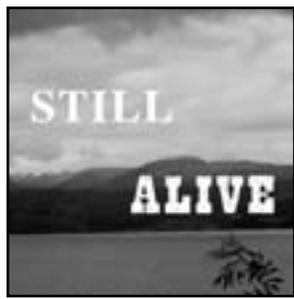


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Lindsey Horner is appearing with the band Heavy Favorites, at Cornelia Street Café Tuesday, November 9th at 8:30 pm.



Still Alive

Miguel Zénon/Fernando Huergo/Mika Pohjola/
Ben Monder/Roberto Dani (Blue Music Group)
by Fred Bouchard

Lithe, git-go ensembles field near-set pieces of unusual form and filmic dimension, ply panache and wit through a masterful kaleidoscope of meters and voicings: welcome to the not-too-wild-but-still-kind-a-crazy world of Mika Pohjola!

The Finnish pianist as genial drillmaster paces his tightly-wound unit through maneuvers classically conceived and jazzily executed. The 78-minute recording (download only) dates from Stockholm in 2002, when the group's debut *Landmark* was also recorded. Pohjola's complex, widely varied 'extended compositions', 1/2 to 2/3 composed, afford solo flights on a tether, guitarist Ben Monder and altoist Miguel Zénon spinning fresh ideas in the realm of 'melodic rhythm', where groove follows melody. Pohjola and his mid '90s Berklee College chums - drummer Roberto Dani and electric bassist Fernando Huergo - gamely navigate well-rehearsed, turn-on-a-dime charts, nearly all bouncy (tango, disco, dancehall), some even catchy.

"Future Apparent" builds breathless, odd-metered phrases over choppy changes; after

development, Zénon spills fluid lines and Dani tiffs at his wide kit. Pinging guitar/piano interplay over ostinato 5/4 rhythm opens "Landmark" and stretches into dramatic tremolo phrases as alto enters the midtown traffic fray. A dramatic, playful 15-minute centerpiece, "Announcement" opens with hammered-piano punctuated by rhythm, then terse alto/guitar statements and ripping solos by all. "Young In The 80s" starts reflectively but skids into a giddy, accelerating, self-mocking shuffle with tambourine, skiffle alto and singed 'arena-rock' guitar.

Calm interludes break up the hilarity. "Now Came To Us" pairs alto and guitar in eerie 3/4 unison, "Movements in Style" flows from music-box piano into a dreamy alto/guitar line and a haunting "Ballad" leaves us posing strange questions. This delayed release, running counter to today's strategies, recalls Rioja crianza: no wine before its time.

For more information, visit bluemusicgroup.com. Miguel Zénon is at Jazz Gallery Nov. 3rd, Peter Jay Sharpe Theatre Nov. 6th with Arturo O'Farrill, Nublu Nov. 10th and Smalls Nov. 24th with Luis Perdomo. Ben Monder is at 55Bar Nov. 26th with Kendra Shank and Rose Live Music Nov. 28th. See Calendar.



Transzendenz
Der Moment
(Jazzwerkstatt)



End Times
Kayla Quintet
(Jazzwerkstatt)

by Seth Watter

Trombonist Gerhard Gschlössl is the connecting link between these two Jazzwerkstatt discs recorded several months apart in 2008. *Der Moment* is a trio led by Gschlössl with Johannes Fink (bass) and Matthias Rosenbauer (drums) while the Kayla Quintet is the project of American saxophonist/Berlin transplant Ben Abarbanel-Wolff. Gschlössl previously recorded for Jazzwerkstatt as the Vierergruppe Gschlössl, which features Fink as well as bass clarinetist Rudi Mahall. But Gschlössl is not nearly as free a player as the latter; his roots are in adventurous postbop, mitigating a tension between traditional musical architecture and its imminent collapse. He is not particularly loud or aggressive, but extraordinarily inventive and able to keep up with a constantly changing rhythm section. His trombone alternates between these two extremes, the virtuosic and the silly, complementing his solos with warbling, throaty, lovingly textured passages.

Transzendenz is an intriguing venture. Its 13 tracks focus on quirky themes and shifting time signatures. It's really quite a diverse album, but the connecting threads are so strong that Gschlössl's eclecticism doesn't necessarily call attention to itself. While "Sorento" shows the group at their tightest with clipped, ascending lines, "Sarabande" is languid, almost formless. "Pause" has a tinge of Latin brass, based around a catchy syncopated rhythm courtesy of Rosenbauer and his wooden block. Yet this is followed by "Harte Jungs in C", 30 seconds of silly crime jazz reminiscent of Gert Wilden's film scores. "November Wird Es Jedes Jahr" sounds off with a straight-up heavy metal beat, spares us for a bit with a nice balladic section and then moves back into the thunderous rhythm - a good example of this trio's wry wit. At six minutes, "Ein Dunkles Helles" is a moody, highly structured composition that still allows Gschlössl the freedom to explore the outer reaches of his trombone with isolated squeaks and farts. Fink's

arco work reaches a fever pitch, scratching its way to the uppermost registers; Rosenbauer and Gschlössl play it so cool that you almost don't notice.

End Times finds Abarbanel-Wolff on tenor, Gschlössl on trombone, Jan Roder on bass, Oliver Steidle on drums and, interestingly, Antonis Anissegos on Wurlitzer and sampler, giving the album a fusion-y tinge. The horns work particularly well together. On "The Shift", one is likely to think of Peter Brötzmann and Joe McPhee as they spit out an Ornette-ish head in unison; it should be mentioned that Steidle's manic solo here is one of the album's best. And on "Tfilat Ha Derech", the two brass players interweave complex lines in a continuous dialogue over atmospheric, snareless drumwork. Abarbanel-Wolff plays in a post-Coltrane idiom but brings new and interesting influences to bear on his music. "Falash Shimmy" is built around an African-inspired polyrhythm, with hints of Mulatu Astatke's Ethio-jazz cropping up in the saxophone solos; the song is likely a product of Abarbanel-Wolff's ongoing work with Fela Kuti guitarist Oghene Kologbo. But then there is "She Couldn't Remember Moses", which begins with several minutes of creepy oscillating tones and echoing Wurlitzer shards. Gschlössl draws on techniques similar to those of trumpeter Axel Dörner, swirling his breath through the trombone and burbling at a pitch deeper than Roder's bass while the organ is touching in its naïveté. Faithfully postmodern, the group sounds just as confident playing Sun Ra-style improvisation as they do interpreting traditional ethnic musics.

For more information, visit jazzwerkstatt.eu. Gschlössl is at Irondale Center Nov. 26th as part of the Berlin-New York Festival. See Calendar.

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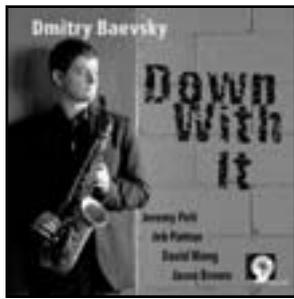
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Down With It
Dmitry Baevsky (Sharp Nine)
 by Elliott Simon

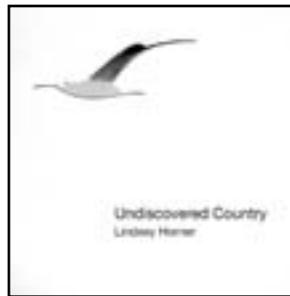
In 1996 altoist Dmitry Baevsky came to the US from Russia and made his way to the fertile NYC club world through the New School jazz program, bringing with him an appreciation for the jazz masters of the '40s-50s. Thankfully he hasn't lost it while immersed in the current scene, one which can favor speed and technique over soulfulness. He plays the lower registers of his instrument in a way that allows him to meld warmly with the music.

Once you get past the title cut, a revved-up version of pianist Bud Powell's composition, the band hits a much more creative groove. This is aided in large part by a beautifully constructed rhythm section that features the wonderful touch of bassist David Wong, drummer Jason Brown's exquisite coloration and pianist Jeb Patton's intimacy with the music's inner workings. They gorgeously retain the Eastern feel of Ellington's exotic "Mount Harissa" while a pumped-up take of "We See" maintains its Monkishness thanks to Patton's obvious familiarity with the structure.

Trumpeter Jeremy Pelt joins for four tunes, two of which are not often covered but are highlights. His initial muted notes capture the beauty of Clifford

Brown's paean to his wife "LaRue" while altoist Gigi Gryce's "Shabazz" artfully segues from Latin to swing in a manner showcasing warm trumpet/alto voicings. Baevsky has a great ear for a composition and his *Down With It* is more than just the usual collection of boppers and ballads.

For more information, visit sharpnine.com. Baevsky is at Bar Next Door Nov. 12th and Smalls Nov. 30th. See Calendar.



Undiscovered Country
Lindsey Horner (ArtistShare)
 by Donald Elfman

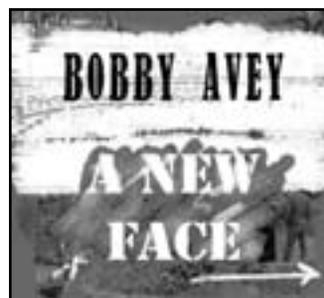
Bassist/composer Lindsey Horner has taken the opportunity with his new album *Undiscovered Country* to investigate, through his music, what's he's up to and where he's been. The session is a diverse look at what makes sense musically to this extraordinary musician at this point in time. Horner has collected eight musicians with whom he's shared passionate playing and written music that shows off their extraordinary talents but also reflects Horner's big heart and the way he 'hears' music from all over the spectrum.

The title tune, though its origin in Shakespeare refers to death, is an animated dance that suggests that place where jazz meets Africa. The song finds saxophonist Erwin Vann - he's worked with Horner's Dylan 'tribute' group Jewels and Binoculars - playing the buoyant melody with violinist Rob Thomas and the electric guitars of Augustin Foly and Colter Harper. Horner bops along to spur the soloists to spirited heights in what feels like an extended jam.

Horner has always held an innate affection for the best in Celtic colors and on "In the Garden" and "John Barlow", with the authentic vocals of Andy Irvine, the band gets a chance to do its own number on this tradition. Horner has a blast on his bass but also tries tamboura, the Northern Indian drone instrument on the latter, which suggests "John Barleycorn".

For another texture, there's the electric funk of "I Like It Because I Like It", in which Horner's bass is complemented by his work on bass clarinet. Everyone digs in and once again the feeling is one of a blues jam. It's rock with the best kind of improvisatory invention. That aesthetic is what defines *Undiscovered Country*.

For more information, visit artistshare.net. Horner is at Cornelia Street Café Nov. 9th. See Calendar.



A New Face
Bobby Avey (JayDell)
 by Ken Dryden

Bobby Avey is a talented young man who began playing piano at the age of five. Raised in the Poconos, home to a number of veteran jazz musicians, he studied with two fellow residents, saxophonist David

Liebman and pianist Phil Markowitz. In 2005, while Avey was in the midst of working on his BA in Jazz Studies at Purchase Conservatory of Music, Liebman chose him to be his sole accompanist for *Vienna Dialogues*, a memorable session exploring classical music, in which the veteran gave the young man considerable input into the arrangements.

For his debut as a leader, Avey penned eight forward-thinking originals that rarely settle into a particular mood. His choice of bassist Thomson Kneeland and drummer Jordan Perlson was inspired, as they dive head first into his challenging music, Liebman appearing as a guest on several tracks. Avey's adept use of space is a rarity among young players. The brooding, tense "Late November" is a furious trio piece with an insistent, infectious rhythm. "Half is Less Than Half" begins with an ominous march-like vamp, then shifts into an explosive, often dissonant mood as Avey continuously varies his focus from heavy chords to invigorating runs.

Liebman's soprano is at the forefront of "In Retreat", which evolves from a mournful subdued setting into a powerful, dramatic work. The title track is the most multifaceted composition of the session, opening with an introspective bass solo and showcasing Liebman's darting soprano. One can hear Avey's classical background in his dramatic "Influence", a powerful duet with Liebman, while the turbulent "Time Unfolding" explodes with energy, featuring Liebman's sole appearance on tenor saxophone. With his potent debut, Avey deserves recognition as one of the most promising musicians of his generation.

For more information, visit bobbyavey.com. This group is at Cornelia Street Café Nov. 21st. See Calendar.

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I Will Tell Her
Curtis Fuller (Capri)
by Graham Flanagan

The last survivor of John Coltrane's classic 1957 album *Blue Train*, trombonist Curtis Fuller is still making compelling music. One glance at the letter from Fuller that adorns this double-CD's back cover will immediately prepare you for what might be the most emotional album Fuller has ever recorded. In it, Fuller offers a heartfelt tribute to his late wife Cathy, who passed away shortly before the album's completion. Fuller states that, along with the album, he also dedicates its title track to his "soul-mate of over thirty years."

A stellar cadre of Denver-based jazz-musicians led by Fuller's longtime friend/tenor saxist Keith Oxman joins the leader for this exceptional outing. Also on hand are Al Hood (trumpet), Chip Stephens (piano), Ken Walker (bass) and Todd Reid (drums). Recorded entirely in Denver, the album's first disc consists of eight studio cuts, all Fuller originals except for a nice rendition of Kenny Dorham's "Minor's Holiday". Aside from the sublime title track, the songs fall into the uptempo hardbop category. The bouncy swinger "Alamode" was originally recorded by Curtis Fuller in 1961 while with Art Blakey. The modal "Maze" serves as somewhat of a sonic departure for the usually straightahead Fuller. However, it acts as the perfect venue for Oxman to venture far out on his solos, but not so far as to move the number into the arena of the atonal.

The rest of the ensemble gets plenty of time to stretch out, especially on the live set, where only one of the six cuts lasts less than ten minutes. This definitely applies to what could be considered the album's *Ben Hur*: a nearly 14-minute reading of Sonny Rollins' "Tenor Madness".

With this release, hardbop fans may have stumbled upon what many will call the album of the year. It showcases Fuller - one of jazz music's last living legends - at the top of his game and with absolutely no signs of slowing down.

For more information, visit caprirecords.com. Fuller is at *Smoke* Nov. 12th-13th and *Flushing Town Hall* Nov. 19th. See Calendar.



Chew Your Food
Kirk Knuffke (NoBusiness)
by Ken Waxman

More than a musical mouthful, this session led by trumpeter Kirk Knuffke is an apt demonstration of unselfish trio interaction. The result of a Jerome Foundation composers grant, the nine compositions, recorded live at Roulette, flow seamlessly into one another.

There's no fear of starvation here. Just as Knuffke is known for his work with drummer Matt Wilson and

Ideal Bread, drummer Kenny Wollesen has spiced up dates for players as different as pianist Myra Melford and saxist John Zorn. And if sonic sustenance is needed, bassist Lisle Ellis has previously expanded the menus of multi-instrumentalist Joe McPhee and trumpeter Wadada Leo Smith, among others.

Ellis is a sympathetic sous-chef, voicing guitar-like twangs, steady walking or percussive thumps to showcase better Knuffke's improvisational qualities. Equal assistance is available from Wollesen, who eschews a heavy hand when rhythmically flavoring. Responding to this nutritious diet, Knuffke's appetizers include grace note articulation, widely-spaced rubato runs and echoing lines with lyrical flute-like qualities.

In a couple of instances his main courses are presented a capella - carefully breathed grace notes, harsh bugle-like timbres or a gorgeous restrained fanfare that initially strains in a high register then modulates to more comfortable slurred echoes, amply complemented by thick stops from Ellis and Wollesen's rolls and pops.

To mix metaphors again, this disc is a sumptuous feast that gives you plenty to chew on while also providing plenty of food for thought.

For more information, visit nobusinessrecords.com. Knuffke is at *University of the Streets* Nov. 6th with Andrew D'Angelo, *SALT SPACE* Nov. 11th, *I-Beam* Nov. 12th, *Downtown Music Gallery* Nov. 14th, *Barbès* Nov. 17th with Brian Drye and *Cornelia Street Café* Nov. 18th. See Calendar.



Experiences
Tomas Janzon (Changes Music)
by Gordon Marshall

Guitarist Tomas Janzon's *Experiences* is a fine exercise in tonal contrasts. And it swings. Janzon is like a milder, lighter Wes Montgomery but his backing trio of Art Hillery (piano and organ), Jeff Littleton (bass) and Albert "Tootie" Heath (drums) give the numbers heft and edge. The record is a collection mostly of standard tunes, but includes a couple of originals, one of which, "Blue Bee", is a blatant but inventive reworking of Kenny Dorham's classic "Blue Bossa". Janzon also includes a folk tune from his native Sweden, done both in the studio and as a live encore. However fine and nuanced Janzon's own playing, enough can't be said about Hillery, Littleton and Heath. In fact, Janzon's chief achievement here may be holding back enough that this remarkable rhythm section can shine.

"Here's That Rainy Day" begins the album, introduced by an unaccompanied string line. The head is rendered timid and melancholy as is Janzon's keynote solo. When Hillery comes in on piano he both brightens things up and anchors them down with a tinge of hardbop-style funk. When Janzon returns the tune takes a darker and heavier direction, as if lowering clouds had broken into a final thunderstorm.

Bobby Timmons' "Moanin'" is another highlight, with its grits-and-gravy vamps. The first solo again is Janzon's, but in effect it is almost a pas-de-deux with Hillery's piano, so strong and assured is the latter in his comping. Hillery's solo proper ultimately veers into modal territory with its McCoy Tyner-esque final chords, presaging a Heath drum break. Janzon closes the curtains nicely on this one with a cool finish.

Organ comes in on the great Montgomery number

"Full House" with Wes-style octaves on the guitar in strong evidence. Hillery offers only a brief solo and on the following "Blue Bee" is out entirely. This fits in with the tonal contrast theme of the work but Hillery steals the show whenever he comes in, so he is missed. Taken for what it is worth, however, this keyboard-less number is good like a mellow, dry white wine. He is back on the Charlie Parker tune "Billie's Bounce" with a solo that has all the fun of an old ballpark organ. In sum, this is Janzon's ballgame but it dazzles most when the grand Art Hillery steps up to the plate.

For more information, visit tomasjanzon.com. Janzon is at *Brooklyn Lyceum* Nov. 17th. See Calendar.

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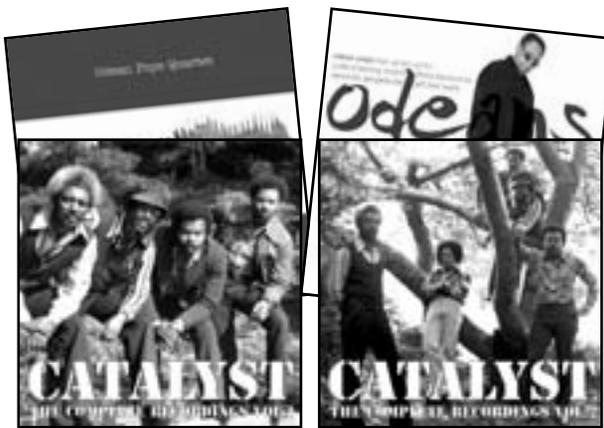
Naima
Meg Okura and the
Pan Asian Chamber Jazz Ensemble (s/r)
by Alex Henderson

Fusing jazz with traditional Asian music is far from unprecedented in 2010. That said, Asian-flavored jazz isn't something that the jazz world has been saturated with; you have to know where to find it. And an excellent example of jazz with a strong Asian influence is *Naima*, which finds violinist Meg Okura leading an octet she calls the Pan Asian Chamber Jazz Ensemble. *Naima* is acoustic-oriented postbop that incorporates not only traditional Asian music (mainly Chinese and Japanese), but also elements of Euro-classical chamber music. The end result is a CD ethereal and rhythmically stimulating at the same time.

Except for the title track (an arrangement of John Coltrane's 1959 standard), everything on *Naima* was composed by the Tokyo-born, New York City-based Okura. The Asian influence is impossible to miss on most of her pieces; that is true of "Hannah's Vocalise" and "San San Nana Byoshi" as well as Okura's four-movement "Lu Chai Suite." But the Asian influence is applied in a much more subtle fashion on Coltrane's gem and Okura's Latin-flavored "Caprice," which looks for the parallels between AfroCuban charanga

bands and European chamber groups. The former are known for their emphasis on violins and flutes and having a sweeter sound than the more hard-driving salseros who have favored horn-powered conjunto instrumentation. And "Caprice" demonstrates that having a sweeter, softer approach doesn't mean that you can't swing. But then, *Naima* in general underscores the fact that beauty is not incompatible with substance; for all its mellifluous beauty, it never becomes innocuous background muzak and never has the mushy, saccharine qualities for which so-called 'smooth jazz' is infamous. This is an accessible yet risk-taking effort that paints an attractive picture of Okura as a composer and bandleader.

For more information, visit megokura.com. This group is at Rubin Museum Nov. 19th. See Calendar.



Fresh Breeze Odean Pope Quartet (CIMP)
Odean's List Odean Pope (In + Out)
The Complete Recordings Catalyst (Muse-Porter)
by David R. Adler

Tenor saxophonist Odean Pope is a Philadelphia institution: a practice buddy of Coltrane's in his youth, a sideman with Max Roach for 22 years, now a mentor to Philly's up-and-comers and leader of a nine-horn saxophone choir. Thanks to a steady flow of recent releases, we're able to assess not only Pope's busy present career, but also areas of his overlooked past.

On *Fresh Breeze*, Pope joins a crop of fellow Philadelphians: altoist Bobby Zankel, a local elder statesman in his own right; bassist Lee Smith, a versatile jazzier and former R&B session hand who happens to be Christian McBride's father, and drummer Craig McIver, a supple hard-hitter who plays in Zankel's progressive big band the Warriors of the Wonderful Sound. It's a hot, tumultuous ride, although *Fresh Breeze* sounds something like a good barroom recording - often a pitfall of CIMP's spartan studio methods. The mix is all drums and too little bass, although we do hear Smith stretch a bit on the ballad "Morning Mist". Pope and Zankel make an inspired pair, echoing Dewey Redman and Ornette Coleman on the open swing of the title cut, or perhaps Coltrane and Dolphy on the charged "Off If Not". The uncommon rhythmic feels of "956" and the closing "Trilogy", however, make this more than a freebop blowing session.

After *Fresh Breeze*, the improved audio of *Odean's List* comes as a jolt. Here Lee Smith cuts right through and locks in with drummer Jeff "Tain" Watts on the vibrant opening sketch "Minor Infractions" and the uptempo "To the Roach". Smith also takes the floor with an intro feature on "Phrygian Love Theme". The octet setting (five horns and rhythm section) is reminiscent of Pope's Saxophone Choir, although the brash trumpets of David Weiss and Terell Stafford push *Odean's List* more in the direction of a little big band. But the Loesser/McHugh ballad "Say It Over and Over Again", a 10-minute duet for tenor and bass, brings the temperature down a notch. The liner notes are by Archie Shepp, who engagingly brings us back to Philadelphia in the mid '50s, when Pope was cutting

his teeth and playing sessions with Reggie Workman, Lee Morgan and Hasaan Ibn Ali, among others.

Jumping ahead to the early '70s with *Catalyst: The Complete Recordings Vol. 1 & 2*, we hear an altogether different side of Pope. Playing tenor, flute, alto flute and even oboe, Pope sported the de rigueur afro of the day and worked in an exploratory electric vein with Eddie Green (Rhodes), Tyrone Brown (bass) and Sherman Ferguson (drums). *Catalyst's* many guests included Alphonso Johnson, Anthony Jackson and Billy Hart. The band's four Muse albums (*Catalyst*, *Perception*, *Unity*, *A Tear and a Smile*), recorded between 1972-74, were first reissued in 1999 by the 32 Groove label, putting the matter of the group's obscurity front and center by giving the two-disc package the title *The Funkiest Band You Never Heard*. Indeed, *Catalyst* should be more widely known. Some of its work stacks up well next to Herbie Hancock's Mwandishi output. Even the fluffier tracks have the virtue of underscoring profound links between electric jazz and the Philadelphia soul sound that was then in full bloom. Porter Records, to its credit, has reissued the *Catalyst* inventory once again, but the harder-to-find 32 Groove package is still the one to get. It includes interviews with band members, original liner notes by Gary Giddins and other features. The Porter discs are far less informative; for one thing, they neglect to include recording dates.

What all of this material shows is that Odean Pope, with his bold, searching tenor sound, has always remained himself, regardless of time period or prevailing fashion.

For more information, visit cimprecords.com, inandout-records.com and porterrecords.com. Pope is at The Stone Nov. 28th. See Calendar.



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- Nov 18:** Yukari & Chris Dingman 8pm
- Nov 19:** Three Piano Trios 8pm
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This Brings Us To, Volume II
Henry Threadgill (Pi)
by Jeff Stockton

Had eight years really passed between recordings before Henry Threadgill and Zooid released the first volume of *This Brings Us To* in 2009? In 2001 Pi Recordings was formed to release *Up Popped the Two Lips* (by Zooid) and *Everybody's Mouth's a Book* (by Threadgill's Make a Move). Now 2010 delivers *Volume II* and two boxed sets covering the altoist/flutist's Novus and Columbia recordings (Mosaic) and Black Saint albums (CAMJazz) that range from the '70s to the mid '90s. Threadgill used to be more prolific, but his uncompromising dedication to his own voice and personal conception of improvised music was met with commercial indifference and until recently the majority of his older work has been hard to come by.

Therefore, every Threadgill release is an event. And in this day and age, when average musicians put out mediocre jazz albums of longer than 65 minutes at an alarming rate, issuing two CDs timing out at around 40 minutes apiece seems a bit cynical. Of course this is high-calorie music and a little goes a long way. Interestingly, the two discs represent the music that would have been played in individual live sets by this band, one which has been together longer than any other Threadgill unit except perhaps AIR.

Threadgill's compositions wipe away the distinctions between what is improvised and what is written out. "Organized along a series of interval blocks", giving each of the musicians the leeway to move away from chord changes and scales and toward a more personal method of expression, it sounds as if the five musicians are soloing individually, yet somehow it's all tied together by the skittering drums of Elliot Humberto Kavee or the arresting acoustic bass guitar of Stomu Takeishi. It's mildly surprising that it's Liberty Ellman's guitar that often holds prominence or secondarily, Jose Davila's tuba. In fact, Threadgill lays out more than you'd expect. It all makes for a fascinating and rewarding listening. An honest and creative antidote to run-of-the-mill jazz.

For more information, visit pirecordings.com. Threadgill is at Roulette Nov. 11th-13th with Zooid. See Calendar.



Destinations
Tamir Hendelman (Resonance)
by Marcia Hillman

Tamir Hendelman explores his own musical destinations in this new CD, taking us on a voyage of the places and music that influence him. This is also a journey of his fellow players - bassist Marco Panascia and drummer Lewis Nash - who seem destined to take this trip with him. Although they are not a working trio, the three have achieved a connection with each other that allows them to speak as one.

The material chosen is appropriately diverse. The

opening "Wrap Your Troubles In Dreams" is a seldom-done oldie that gets a rousing treatment with piano, bass and drums trading fours and establishing an upbeat feel for the album. Jobim's "Passarim" ("Little Bird") is an exploration that features bass and piano echoing each other like birds of the Brazilian forests. Other gems include lightly swinging versions of Fletcher Henderson's "Soft Winds" and Frederick Loewe-Alan Jay Lerner's "On The Street Where You Live", the former featuring Nash's impeccably melodic drumwork. Panascia's lyrical bass is evident on every track and his arco is featured on Keith Jarrett's "My Song". There are two Hendelman originals - "Israeli Waltz" and "Babushka" - with lovely haunting melodies amply demonstrating his writing ability. The former is also notable for the inclusion of an enchanting bass solo.

At Dizzy's Club last month, the group played most of the material from the CD. On stage, Hendelman has an engaging personality, charming the audience with stories about each song. Also palpable was the chemistry and respect that exists between these three, especially in the closer (Charlie Parker's "Anthropology") when Hendelman and Panascia took in Nash's exciting solo with large grins on their faces.

Hendelman is a brilliant pianist with a suitcase full of technique, thorough knowledge of dynamics used to full advantage and a wealth of ideas to communicate. It is all captured on this enjoyable, well-put-together offering - a definite bright spot in this year's releases. Encore, please.

For more information, visit resonancerecords.org



Water
Gregory Porter (Motéma Music)
by Joel Roberts

Bed-Stuy resident Gregory Porter is a versatile young singer with a booming baritone voice and a deep rooting in classic jazz, soul and R&B, as well as an extensive background in musical theater. But what sets him apart from the crowd is the raw emotion of his singing and the beauty and strength of his original compositions, which range from highly personal love songs to bold political statements in the vein of socially conscious artists like Marvin Gaye, Curtis Mayfield and Gil Scott-Heron.

As a boy in California, Porter developed an infatuation with Nat King Cole that eventually found an outlet in the semi-autobiographical theater piece, "Nat King Cole and Me". And while Cole's warm, elegant vocals are a clear inspiration, one can also hear the influence of masters like Jon Hendricks, Joe Williams and even Sammy Davis Jr. on Porter's winning debut album, *Water*.

Self-penned tunes like the intimate opener "Illusions" and the mournful "Lonely One", both featuring fine turns from pianist Chip Crawford, showcase Porter's thoughtful, soulful lyrics, as well as his deft touch singing ballads. While they have jazz arrangements, these tracks also point to Porter's considerable crossover appeal as a pop or R&B artist. In a more straightforward jazz vein, Porter infuses a pair of romantic standards, "But Beautiful" and "Skylark", with fresh energy and feeling, making these classic songs entirely his own. He also shows he can handle uptempo numbers, like a hard-swinging version of Wayne Shorter's "Black Nile" and the gospel-tinged

original "Wisdom", both of which include standout solos from alto sax great James Spaulding. The most provocative tune here is "1960 What", a powerful soul-jazz reflection on that decade's civil unrest, urban riots and assassinations that recalls Les McCann and Eddie Harris' 1969 hit "Compared to What".

Porter closes the album on a high note, with a stunning solo vocal version of the soul standard "Feeling Good", leaving the listener wanting more from this extremely impressive new talent.

For more information, visit motema.com. Porter is at Drom Nov. 2nd, Tribeca Performing Arts Center Nov. 13th with Randy Weston and Dizzy's Club Nov. 15th. See Calendar.

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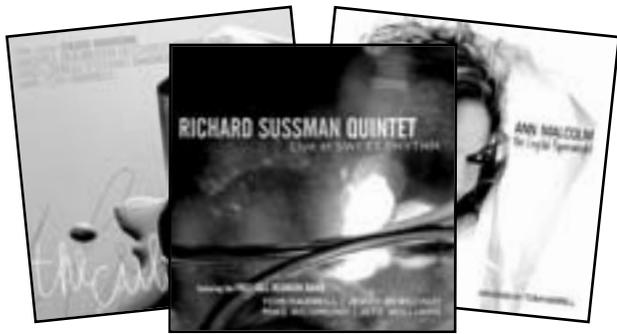
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The Cube (with Tom Harrell) Dado Moroni (Abeat)
The Crystal Paperweight Ann Malcolm (Abeat)
Live at Sweet Rhythm
 Richard Sussman Quintet (Origin)
 by Tom Greenland

With over 25 critically acclaimed albums in his 40-plus-year career, trumpeter Tom Harrell is also a gifted sideman, augmenting projects with his outstanding compositions and boisterously beautiful improvisations.

On *The Cube* he joins a fine team of Italian musicians led by pianist Dado Moroni, contributing two tunes and a series of subtly dazzling solos. Harrell's songs, here and on the discs reviewed below, sound both unpredictable and inevitable, marrying catchy (if not quite whistle-able) melodies to effortlessly complex harmonies. His improvising too is song-like, elaborating extended statements based on and unified by key ideas to create off-the-cuff 'compositions'. Excellent examples occur on his originals ("Tom's Soul", "Streets") and the title track. The liner notes indicate Harrell doubles on trumpet and flugelhorn on all but two tracks, but his ice-cool tone on each instrument makes it difficult to distinguish between them. Moroni & Co. (Andrea

Dulbecco: vibes, marimba; Riccardo Fioravanti: bass; Enzo Zirilli and Stefano Bagnoli: drums/percussion) are a cohesive combo, spurred by a two-drum lineup, the leader's delicate touch and Dulbecco's bell-like mallets, bringing enthusiasm and humor to their music-making.

Harrell makes an even bigger contribution to singer/lyricist/saxophonist Ann Malcolm's *The Crystal Paperweight*, providing more than half of the tunes and all of the arrangements. Malcolm's lyrics for Harrell's "Childhood", "Give", "The Red Cat", "Before Down" and the title track nimbly 'hug' the melodic contours but don't quite achieve the poetic prosody of, say, Jon Hendricks' best work. Harrell scripts effective supporting roles for the classical strings, placing them in opposition to or in sympathy with the other instruments, adding alto flute on two tracks. On his arrangement of Bill Evans' "My Bells", the measured melody resembles a medieval chant punctuated with Baroque counterpoint whereas the disco beat of Michael Jackson's "Remember the Time" is sparsely orchestrated with constantly shifting background figures. Malcolm is a competent, unpretentious artist who delivers her lyrics (and sax solos) with tasteful understatement.

In seeming contrast to his mellow tone, Harrell possesses formidable chops, combining rigorous intellect with effervescent energy. This more extroverted facet of his personality is in evidence on Richard Sussman Quintet's *Live at Sweet Rhythm*, a two-night reunion of the original cast of *Free Fall*, the pianist's little-known 1978 release, which has proved an enduring favorite among musicians. With only few albums to his name, Sussman is nevertheless a first-rate composer, a primary reason for the original album's success. Another reason is aptly redemonstrated on the new release (recorded in 2003): a stellar lineup of first-magnitude players led by Harrell and Boston-based tenor titan Jerry Bergonzi, neither of whom had lost their sparkle in the intervening 25 years. Witness Harrell's focused fast-and-high playing over "Waiting", his sleight-of-hand phrasing over "What's New" and his stuttered fluency on "Free Fall" or Bergonzi's rich but raw tenor on "Mary's Song", where short, sharp-edged licks fan into long-burning flames. Sussman shines brightest on "Free Fall", offering a multi-tiered solo bolstered by the tensile-strength timekeeping of bassist Mike Richmond and drummer Jeff Williams.

For more information, visit abeatrecords.com and origin-records.com. Harrell is at Village Vanguard Nov. 23rd-28th. See Calendar.



Desire for a Straight Line
 Prester John (Innova)
 by Terrell Holmes

Guitarist Shawn Persinger and mandolinist David Miller, who perform together under the name Prester John, have an eclectic sound, playing music filled with eloquence, invention and a touch of mischief. Like a bottle of wine with a vibrant bouquet, their album *Desire for a Straight Line* contains an intriguing blend of elements from folk, rock, classical and jazz.

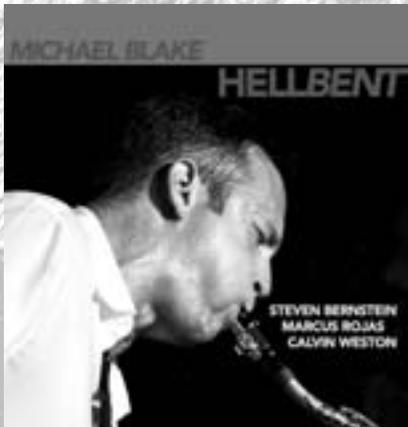
Throughout guitar and mandolin are in perfect balance, with both players displaying impressive chops in either leading or supporting roles, whatever the genre. The duo jumps out of the box with "Tall Tale

Pathology", one of their typical folk-rock hybrids containing nimble call and response and high-energy soloing. The dramatic "The Library Thief" pulsates with tension as Persinger and Miller's voices blend, separate, whisper and shout. The duo races through the excellent Middle Eastern-themed "Plain of Jars", Persinger playing with splendid depth of tone, Miller's mandolin matching his bold colors and textures. The wondrously creative "Song for Henry Threadgill to Sing" displays their humorous bent within a free jazz context. Their interplay crackles with tonality on "Making Circles"; Persinger and Miller have more wonderful dialogue as they trade off of each other in the best jazz tradition. "Wender's", like "Plain of Jars", has a Middle Eastern pedigree, Miller's intense plucking giving this song a dimension of urgency. "Piano and Violin Duet No. 1" and "Marionette Waltz in Four" are delightful tongue-in-cheek takes on classical themes. "Duckling" is a strutting counterpoint to the brooding "Saints", which actually sounds closer to a waltz than the aforementioned "Marionette". While all of the tunes are involving, the album's signature song might be "The Favored Colour of Light", a stirring, rock-inflected epic in the making.

Prester John's distinct yet similar voices create a stimulating intertextuality. There isn't an uninteresting moment on *Desire for a Straight Line*; even the handful of snapshot interludes is compelling. Persinger and Miller have created music that's entertaining, unique and always involving and it's a pleasure listening to these fabulously inventive musicians travel to so many wonderful places.

For information, visit innova.mu. This duo is at Cornelia Street Café Nov. 22nd and Café Orwell Nov. 26th. See Calendar.

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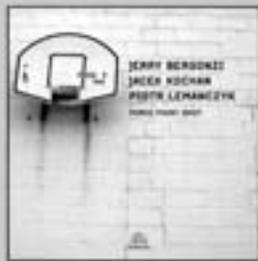


INTUITION 71001

Sexteto Mayor Vida Pasión Y Tango

Germany: José Libertella, Luis Stazo (band)
Mario Abramovich, Eduardo Walczak (v),
Oscar Palermo (p), Osvaldo Aulicino (b).
Buenos Aires: Horacio Romo, Lautaro Greco
(band), Mario Abramovich, Eduardo Walczak (v),
Fulvio Giraudó (p), Enrique Guerra (b)

"Sexteto Mayor" is still considered the best tango orchestra in the world, and it has made more than 20 recordings, received numerous distinctions (among others, the Latin Grammy * Award), and will continue to go on its way. The international fans of tango remain fascinated by this sextet, which continues the philosophy and tradition of the founders with reverence. The special feature of this new CD is that previously unreleased live recordings from the last tour with Libertella and Stazo (2004) are included as "encore" to the newly recorded pieces.



INTUITION 71002

Jerry Bergonzi Three Point Shot

Jerry Bergonzi (ts), Jacek Kochan (dl),
Piotr Lemanczyk (b)

When Bergonzi can be seen and heard in Europe, then he works with two musicians who are only known to connoisseurs. But he knows exactly that they create an environment for him, which gives him all the freedom that a soloist needs in a small group without harmony instruments. And he proves with this "three-point shot" that he knows how to use this freedom in a unique and exciting way.



INTUITION 71003

Ray Anderson - Marty Ehrlich Quartet Hear You Say

Ray Anderson (tb), Marty Ehrlich (cl, as, ss),
Brad Jones (b), Matt Wilson (d)

The quartet very obviously has lots of fun playing (not only) on stage, and the audience senses it. That was also the case in Willisau; resounding applause and standing ovations prove that the Ray Anderson/Marty Ehrlich Quartet has reached the ears and hearts of audiences. Niklaus Troxler, artistic director of the festival in Willisau and world-renowned graphic artist, designed the cover especially for this CD.



INTUITION 71005

Ken Thomson Slow/Fast It Would Be Easier If

Ken Thomson (as, bcl, comp), Russ Johnson (tp),
Nir Felder (g), Adam Armstrong (b),
Fred Kennedy (d, electr)

Time Out/New York called him "The hardest-working saxophonist in new-music show business" Not without reason: Ken Thomson, co-founder of the successful band "Gutbucket", which has existed for more than 10 years, and musician in several other bands, has also composed numerous songs. His latest project is "Slow/Fast". Thomson calls the concept "21st Century Third Stream", which really often sounds like a classical chamber ensemble, but which also includes sounds and melodies that only are appropriate to our century.



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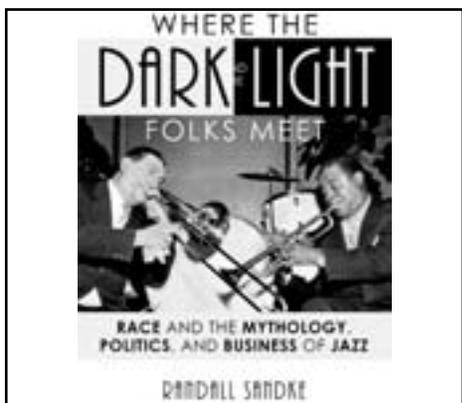
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- August 2010, *Choice*

"What Randy Sandke has to say in these pages is bound to make you think anew about jazz - agree with him or not. And he speaks from the heart." - Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University; Dean of jazz historians; and editor of the *Studies in Jazz* series

"Like Sandke's trumpet playing, the book is brilliant and free of cliché... This important book is both brave and provocative, challenging the reader to rethink filmily-based, partisan assumptions. Open-minded jazz fans of all ages and interests should find it instructive and stimulating and a joy to read."

- Bob Weir, *Jazz Journal International*

"In his new book, musician, harmonic theorist, and writer Randall Sandke (we know him as Randy) has done a magnificent job of spring cleaning jazz's mythic house, writing truths others wouldn't. It might be the only book of its kind; it needed to be written. More to the point, it needs to be read"

- Michael Steinman, *Jazz Lives*

"Randy Sandke brings his wide range of experience as a jazz musician and composer to a discussion of jazz history and jazz criticism that is must reading for anyone interested in the elements - and the people - that have created the canons and contradictions of this endlessly fascinating art form."

- George Avakian, record producer and jazz historian

"This amateur historian's book, more lucid and straightforward than most professional jazz critic-chroniclers could dream of producing, deserves every history-minded jazz fan's attention."

- February 2010, *Booklist*, Starred Review

"Randy Sandke's research and documentation are thorough. His insights and opinions are forthright. His book will infuriate its targets, those in the music world who place myth, race, nationality, sociology, politics and commerce above music itself. Everyone else will find it revealing, thought-provoking and helpful."

- Doug Ramsey, author of *Jazz Matters: Reflections on the Music and Some of its Makers*

"It is a book that needed to be written and seems sure to inspire countless lines of fresh academic enquiry."

- Stuart Nicholson, author of *Is Jazz Dead?: Or has It Moved to a New Address?*

"With a much-needed blend of careful research, common sense, passion, insight, and (at times) indignation, Randy Sandke sets the record straight about how the divisive racial mythology of jazz's origins and nature came to be. One hopes that *Where the Dark and the Light Folks Meet* will do as much good as it deserves to do."

- Larry Kart, author of *Jazz In Search of Itself*

"Genuine research involves the discovery of unknown or neglected materials and their analysis in ways that yield fresh insights. Randy Sandke's book meets this standard and therefore warrants careful attention."

- S. Frederick Starr, author of *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-91*, and Louis Moreau Gottschalk



From A to Z
Perry Robinson Trio
(Jazzwerkstatt)

by John Sharpe



Symbols Strings and Magic
Jimmy Bennington
(CIMP)

As his frank autobiography *The Traveler* attests, Perry Robinson has been one of jazz' leading lights, specializing in clarinet since the '60s New Thing, playing with virtually all the major free jazz musicians in America and Europe. But he has also appeared with artists as diverse as Dave Brubeck, George Clinton and Ginger Baker, purveying folk, jazz, rock, world and free jazz. With a talent recognized by such illustrious colleagues, he ought to be much better known. That he has flown under the critical radar stems from his almost willfully low-key approach and a reluctance to be hamstrung by categorization. Taken together these two discs reveal Robinson's ability to unite all those diverse arena and more within a syntax of unfettered swing.

In spite of Robinson's long backstory, recordings under his own name have been relatively limited, so *From A To Z* is worthy of attention. Joining Robinson for a mainstream program comprising 9 tracks spanning 52 minutes are longtime associates Ed Schuller (bass) and Ernst Bier (drums). The three are in tempo, in tune and in touch throughout this adventurous yet melodically charming album, their second as a group after *Children's Song* (Konnex, 1990). Schuller and Bier are solid, supportive not flashy, and maintain thematic integrity by adroitly playing off the compositions.

Although nominally leader, Robinson is generous, allotting the bassist almost equal time in the spotlight on every number but the last, Schuller accompanying his supple and surefooted lines by scatting along in each of his solos. Though demonstrating impressive synchronicity between voice, brain and fingers, the effect might have greater impact if used more sparingly. There are no such qualms with Robinson's mellifluous clarinet: he smoothly negotiates the transition from head to solo on the bassist's bouncy "Sooner Than Before" while he chuckles against Schuller's counterpoint on "Loose Nuts" and lays down a muezzin call on the spacey-yet-klezmer-inflected "Funky Giora". "Joe Hill" starts with Robinson's recitation of his father's lyric (famous American composer Earl Robinson) before his woody clarinet combines with Schuller's bowing for an Americana-tinged sketch, though his most beautiful outing comes on the bassman's closing title track.

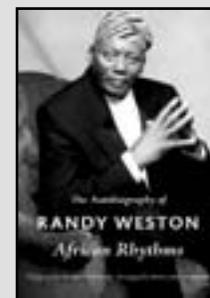
Only the drum chair changes on *Symbols Strings and Magic*, as the leadership mantle passes to Chicago-based drummer Jimmy Bennington. However this too seems like a cooperative effort with two collective improvisations, two pieces from the pen of Earl Robinson, a standard and a chart by free jazz drum legend Sunny Murray making up the 68-minute running order.

Overall there is greater variation than on the preceding disc, bookended as it is by the atmospheric title cut passing in a dissonant rubato haze of clarinet trills, arco scrapes, and cymbal washes and the leader's closing atonal "Circles Aplenty", which inspires dramatic multiphonic cries from Robinson. In between "What's New" is given a tenderly reverential airing while Schuller's singing arco intro is followed by interplay like old friends conversing, making "Susanna" seem someone worth getting to know. The

elder Robinson's "Side by Side" has a jolly folksy feel, reminiscent of "She'll Be Coming Round the Mountain", expanded in the ensuing Dixieland clarinet excursion. Other highlights include the drum-clarinet duet on Bennington's loosely-framed hymnal "Let us cross over the river and rest under the shade of the trees" and a spirited reading of Murray's "EMOI", where Robinson soars, swoops and dives around the muscular beat before setting up a concluding mercurial bass-and-drum masterclass.

For more information, visit jazzwerkstatt.eu and cimprecords.com. Robinson's trio is at Goethe Institut Nov. 24th as part of the Berlin-New York Festival. See Calendar.

IN PRINT



African Rhythms

Randy Weston & Willard Jenkins (Duke Univ. Press)
by George Kanzler

Now 84, Randy Weston knows more about jazz and more about Africa than most of us. Hence this book - more musical, philosophical and spiritual, with a more personal voice than most jazz autobiographies - is loaded with knowledge and insights about both topics. And it tells a life story unique in jazz, of a largely self-taught pianist-composer who didn't make his first record until his late 20s and didn't consider himself a full-time jazz musician until his 30s, when he also visited Africa for the first time.

Weston was raised mostly by a single parent, but in his case it was his father, Frank Weston. And although he grew up in Brooklyn, his father - originally from Jamaica via Panama - always stressed to him that he was an African born in America. At a time when many American blacks knew little or nothing about the African continent, Weston learned, at home, that Africa had spawned great, ancient cultures. More than any American artist, Weston has incorporated the moods and rhythms of Africa into his own jazz, even calling his music and bands African Rhythms, also the name of the bar-club he ran in Tangiers. Some of the most vibrant and fascinating episodes here are about Weston's many visits to Africa from the late '60s to early '70s. His knowledge of and involvement with Africa go beyond music, to which his friendships with African intellectuals and leaders attest.

Weston also discloses how he developed his own jazz identity, from growing up in Brooklyn with contemporaries like Max Roach, Cecil Payne and Ray Copeland to such early piano influences as Nat King Cole, Duke Ellington and Art Tatum and his discovery of Thelonious Monk: "When I heard Monk play the piano it stretched my imagination for what I could do on the instrument; suddenly the possibilities seemed endless." And his early work as the pianist for pioneering jazz historian Marshall Stearns' lectures gave Weston grounding in the entire history of jazz piano. From Stearns to the Gnawa musician healers of Morocco, from poet Langston Hughes to Dizzy Gillespie, Weston's fascinating journey is well worth the read.

For more information, visit dukeupress.edu. Weston is at Tribeca Performing Arts Center Nov. 13th. See Calendar.



Joy
Karin Krog & Friends (Sonet-Meantime)
 by Andrew Véléz

Norwegian songstress Karin Krog has been singing professionally for over five decades. Now in her 70s, her appearances stateside are too rare to satisfy her fervent following. The handful of 1968-69 sides heard on *Joy* are early in her career and are a good sampling of her adventurous style. Her voice can be airy, otherworldly and even cuddly. Keyboard and piano great Steve Kuhn, a frequent collaborator, once dubbed her “the national treasure of Norway”.

“Karin’s Mode” by Jan Garbarek, who also plays blazing tenor saxophone and rhythm instruments on the piece and elsewhere on the set, is a seminar on how special Krog’s sounds and explorations can be. Garbarek initially sets a swift pace before Krog comes in with a wordless wail, soaring and dipping, scatting and improvising in a fashion all her own, sometimes reminiscent of African chanting. Garbarek comes back in for an extended, searingly hot and twisty sax solo before Krog soars and dips wordlessly again, throwing out more chirps and wails, until they may have fallen exhausted to the studio floor.

Just as impressive is Krog in a more straightahead fashion as when she does that sly gem “It’s A Lazy Afternoon” in a sleepily seductive manner. “Round About Midnight” is another beauty on this set. Here she benefits from the dual basses of Palle Danielsson and Arild Andersen. The setting is spare and her delivery is uncluttered, radiating the kind of gripping simplicity of Billie Holiday, circa *Lady in Satin* days. Krog heard Holiday live early on and her influence is evident in her no-frills approach.

Among other jazz singers, perhaps Sheila Jordan is the closest cousin to Krog. Both demand some getting used to, but once on their wavelengths, the rewards are uncommon and considerable.

For more information, visit karinkrog.no



Lullaby of Birdland
Manhattan Five
 (M&I Music)



Inversions
David Hazeltine
 (Criss Cross Jazz)

by Ken Dryden

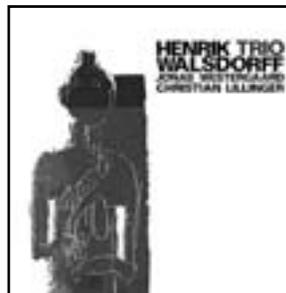
Steve Nelson has been an in-demand player since the mid ‘80s, the vibraphonist working with Kenny Barron, Mulgrew Miller, Bobby Watson, David “Fathead” Newman, Johnny Griffin, Jackie McLean, George Shearing Quintet and Dave Holland, to name just a few, in addition to seven CDs as a leader. A native of Pittsburgh, Nelson is recognized for a driving hardbop approach to his instrument.

Japanese guitarist Satoshi Inoue recruited four veterans for the Manhattan Five to salute the aforementioned Shearing Quintet. Since Nelson recorded and toured as a member of that group in the mid ‘90s, he was likely very familiar with many of the

songs. The rest of the band includes the brilliant pianist Benny Green and the much-coveted rhythm team of bassist Peter Washington and drummer Kenny Washington (no relation). Inoue wrote new arrangements of the ten standards drawn from Shearing’s repertoire and his potent guitar fits the Shearing style perfectly. The delicately swinging treatment of the pianist’s hit title track and an intricate setting of “Conception” are highlighted by the work of Green and Nelson. Nelson’s spacious, bluesy feature in “Smoke Gets in Your Eyes” and infectious contribution to “Mambo Inn” are also delightful. Fans of the now-retired Shearing will rejoice in this tribute.

Earlier this year Nelson recorded with pianist David Hazeltine on *Inversions*, with tenor saxophonist Eric Alexander, bassist John Webber and drummer Joe Farnsworth. Hazeltine has long been a productive soloist and bandleader, yet remains an underrated composer. He captures the essence of Cedar Walton in his lively tribute “For Cedar”. Nelson recalls Milt Jackson with his driving solo in the late vibraphonist Buddy Montgomery’s “Aki’s Blues” and he is extensively featured in the interpretation of “Loverman”, blending lush phrasing and uptempo runs in his long solo. Nelson also sizzles in Hazeltine’s brisk, Latin-flavored title composition, followed by Alexander’s intense feature.

For more information, visit eastwindimport.com and crisscrossjazz.com. Nelson is at Dizzy’s Club Nov. 16th-21st with Renee Rosnes and Nov. 30th with Mulgrew Miller. See Calendar.



Eponymous
Henrik Walsdorff Trio (Jazzwerkstatt)
 by Ken Waxman

Part of the creative firmament that makes up Berlin’s lively jazz scene, alto saxophonist Henrik Walsdorff gigs with bands big and small, including SoKo Steidle, The Real Latinos, LAX and Ulrich Gumpert’s octet. This album is particularly impressive: capturing nearly 64 minutes of intuitive improvising exactly as played by the leader, bassist Jonas Westergaard and drummer Christian Lillinger. Despite its length, tempo and pitch changes ensure that the interaction is constantly stimulating.

Ranging from raucous to restrained, the themes are as often chromatic as contrapuntal. Carefully connected, at points the lines accelerate or slow down so subtly that the trio is involved with new improvisations almost before the realization that the beat has changed sinks in. Possessing a sharp, staccato tone, Walsdorff’s mercurial solos often echo later period Art Pepper as well as the expected Ornette Coleman and Eric Dolphy. That means he’s equally comfortable outputting near-boppish harmonies as detonating strident chirps or emphasized split tones. For his part Lillinger varies his accompaniment accordingly, with press rolls, ratamacues and thick rebounds prominent at some points and cross-handed pops and rim shots elsewhere. Meanwhile, where needed, Westergaard deals with concentrated strumming or traditional walking. His high-pitched, near-the-scroll plucks break up the time, helping create inventive dissonance, further projected by the drummer’s rim rasps and opposite sticking plus Walsdorff’s pressurized slurs and glottal punctuation.

With the session captured in real time, the trio

reaches a climax on the concluding “Stück 4”. A cornucopia of bell-shaking, thumping backbeats, banjo-like string strokes and pitch-sliding reed tones, the ending is defined when the saxophonist puts aside multiphonics and tongue-fluttering for narrowed trills and an eventual fade. On evidence provided by discs like this, is it any wonder that Berlin’s jazz scene is burgeoning and healthy, almost challenging New York in the sheer number of inventive players?

For more information, visit jazzwerkstatt.eu. Walsdorff is at Irondale Center Nov. 28th with this trio and also with Ulrich Gumpert as part of the Berlin-New York Festival. See Calendar.

ON DVD



Guts
Mark Dresser (Kadima Collective)
 by Fred Bouchard

Mark Dresser, a daring personage of contemporary acoustic bass these 35 years, comes forward as a ‘modest missionary’ with a four-part tutorial/performance zooming judiciously toward the outer reaches of his instrument, in most cases a Hammond-Ashley five-string. Despite the visceral roles traditionally assigned (Bach to Blanton) to the contrabass violin and the provocatively anatomical booklet art of Sara Jane Lapp, the nature of Dresser’s hard-won revelations have less to do with plungers and plumbing than careering serenely through the eerie stratospheres of upper partials.

Dresser gives us distinct aspects of his artistry: *Investigations* (31 minutes of Dresser narrating highlights of his musical autobiography); *Guts* (49 minutes of unearthly solo studies); *Explorations* (55 minutes of engaging conversation with Roger Reynolds, colleague and composer/collaborator at UC San Diego) and *Explanations* (65 minutes of Dresser instructing bassists in tackling harmonics, multiphonics, bitones and other arcane original techniques such as gritty multiphonic chords, enchanting falsetto flautando, two-handed pizzicato and grooving harmonics). Extras include PDF files of Dresser’s essays on bass pedagogy, sheet music and Lapp’s artwork.

To focus broadly on the performances in *Guts*, Dresser’s music impresses diversely as introspective, mystical and daring, poetic yet ominous, cosmic yet intimate. With his wide spectrum of fingerings and bowings, he makes his overdub-free acoustic basses sound variously like whale song, propeller plane (flying or in a tailspin), wasp swarm, steel saw, bellowing banshee, hummingbird wings, robots marching, Cachao, Mingus, Petrouchka’s Shrovetide fair, radio transmitters, leapfrogging hobgoblins, distant thunder, katydids. The two Reynolds pieces, one pizzicato and one bowed, seem to be the date’s most ‘traditional’. Bassists will delve into Dresser’s dazzling, revelatory sonic galaxy while all but the most adventuresome listeners will shelve it.

For more information, visit kadimacollective.com. Dresser is at Klavierhaus Nov. 5th, The Stone Nov. 7th and Cornelia Street Café Nov. 28th. See Calendar.

BOXED SET



Intégrale (1947-1953)
Django Reinhardt (Fremeaux & Associates)
by Duck Baker

At this point, Django Reinhardt's place as the first really great European jazz musician seems more secure than ever. There are probably more young musicians playing in the manouche style than any other kind of swing jazz and not a year passes, it seems, without some new continental phenom being heralded as the new bearer of the torch.

All of this is well and good, but it has some curious aspects, one of which is the continuing tendency of the Djangophiles to act as if the only valuable things their hero ever did were the prewar recordings with violinist Stephane Grappelli and the Quintette du hot Club de France. As is often the case with such generalizations, there's enough truth to make arguing the opposing view awkward and any appreciation of the great gypsy's legacy should indeed begin with those classic Hot Club sides. But there's much more to it than that. For one thing, some of Django's best early work was done with

Americans like Coleman Hawkins, Benny Carter and Bill Coleman. For another, the postwar Reinhardt-Grappelli reunions include many stunning performances. But the main point is that Django continued to develop in his later years and his powers as a soloist never waned.

Fremeaux & Associates has completed the release of all that the guitarist is known to have recorded, on 20 two-CD sets. The last six of these have been gathered in the box under consideration here. These mid-price productions come with booklets in which the French liners have been 'adopted' to English and one cannot help thinking that this verb is more apropos than 'translated' would have been, as they are full of slight inaccuracies and unlikely turns of phrase. Still, the notes are well-researched and informative, which is the important thing. Sound quality is never a high priority with Fremeaux, unfortunately, but it is generally acceptable, especially when one considers that much of the material was recorded for radio broadcasts and the surviving masters are the worse for wear.

We join our protagonist in 1947. By this time, Django's regular quintet featured either Hubert Rostaing or Gerard Leveque on clarinet. If we are honest, even Grappelli was no match for Django, but he was still a formidable soloist compared to these journeymen. By the same token, the rhythm section of the original Quintette was quite one-dimensional, the two guitars and bass never creating the kind of rich background that American sections of the time provided. But it did function and, simple as the formula was, was effective. These later groups are less convincing, whether because of the instrumentation or the fact that, like many Swing-

Era giants, Django seemed to be unsure of how to adapt to postwar tastes. Of course, he incorporated more modern ideas of harmony and phrasing into his solos effectively and even punctuated his backup playing with unexpected chordal 'bombs' that show an affection for what the boppers were doing. But the overall musical style doesn't have the same kind of magical cohesiveness of the classic group. Were it not for the guitarist, not many people would be listening to these recordings, but he is enough, and more than enough, to make up for it all. None of his solos are devoid of interest and most are riveting.

In late 1947, Grappelli and Reinhardt began to work together again intermittently and the best of these collaborations should be heard by any Django fan. Indeed, *Vol. 16* (1948) is so strong that listeners who don't feel the need to hear every note should at least see about picking up this set on its own. Incredibly, the French record companies turned their noses up at Django during this period and from March 1948 until May 1951 the only studios he entered were in radio stations, often in Italy. By this time there were no more collaborations with Grappelli or American musicians and the most interesting thing about these later dates, besides Django's still-fiery solos, is the occasional presence of such young musicians as Claude Bolling and Martial Solal. But more than half of *Vol. 20* is given over to recently-discovered items from earlier times, including a few terrific Hot Club tracks and we can hope that more will turn up.

For more information, visit fremeaux.com. The *Django Reinhardt Centennial* is at Birdland Nov. 2nd-7th. See Calendar.

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BERKLEE GLOBAL JAZZ
INSTITUTE
Hosted by Rhonda Hamilton, interview 7:00

NOV 2-7
DADO MORONI
with Joel Locke, Jeff Levy, Peter Washington
& Billy Drummond
After Hours: Kevin Shuler 7:00

NOV 8
THE RHYTHM ROAD:
AMERICAN MUSIC ABROAD
PRESENTS
Paul Beaudry and Pathways, 12:30am
Turning Pointe, 2:30am
Five. Seating is first come, first served.

NOV 8
DON FRIEDMAN TRIO
with Hiroshi Shimizu, Harvie S &
Shinnosuke Takahashi

NOV 9-14
CARL ALLEN / RODNEY
WHITAKER PROJECT
with Eric Reed, Rodney Jones, Tim Green
& Special Guests
After Hours: Anthony Wonsey Trio with Joanne
Pascale

NOV 15 MONDAY NIGHTS WITH WBCO
GREGORY PORTER & FRIENDS
with Chip Crawford, Aaron James, Emanuel
Herold & Special Guests
Hosted by Rhonda Hamilton, interview 7:00
CD Release: Water (Motema)

NOV 16-21
RENEE ROSNES QUINTET
with Steve Nelson, Rich Perry,
Peter Washington & Bill Stewart
After Hours: Todd Markert Quartet

NOV 22
JUILLIARD JAZZ ENSEMBLE
with Special Guest Brian Lynch

NOV 23-28
KEN PELOWSKI / BUCKY
PIZZARELLI QUINTET
with Derek Smith, David Fink & Chuck Redd
After Hours: Elud Asheris 7:00

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NOV 30-DEC 5
MULGREW MILLER
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Ivan Taylor & Rodney Green
After Hours: Depron Douglas Trio



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(INTERVIEW CONTINUED FROM PAGE 6)

drummer Adam Cruz] with [alto saxophonist] Rudresh [Mahanthappa], [vocalist] Sara Serpa, [percussionist] Jamey Haddad and a woodwind quintet. It's gonna be like watching a caravan of people where every town you go [to] you pick somebody up. By the time you finish you have a big band! I wrote this piece for my wife in December and the piece has the feeling at times of the earthquake in Chile. That's why we called it *Providencia*, because that's the area that was the most damaged. I'm really excited. And I think you're gonna encounter some of the feelings that *PanaMonk* has. Rudresh and I, we do a thing that you're gonna hear that's totally improvised ["Galactic Panama"]. Nothing written. You'll hear it, man. You're gonna be like "What? You guys improvised that?" You know, improvisations always land on a potential place of "could be chaotic". It's like when you have a bunch of diverse people talking, sometimes one is shy, the other talks loud and it takes a lot of adjusting sound-wise. I don't want it to be premeditated because premeditation brings expectation and expectation brings failure. I want the audience to be a part of the process. I think they learn something when they see that, like "Man, these guys got courage."

AAJ-NY: You've played with Dizzy and also cut your teeth with Steve Lacy, Lee Konitz, Roy Haynes, Wayne Shorter and others. What have you learned from each one of these guys that's helped you as a leader?

DP: With Jon Hendricks I had an advanced course in jazz pedagogy and jazz history. I had to learn so many pieces and I had to learn to do things that sometimes put me on the tightrope. You know, he would change

keys on me, he didn't feel well in the voice so I had to change the whole arrangement!

[From] Paquito [D'Rivera], I learned that [every] Latin [American] country has a beautiful identity and it's worth remembering where you came from and exploring all that beauty and learning the music.

Roy Haynes taught me that you can internalize swing rhythms to the straight and swing to the 6/8 and make a transition at any moment. That's why he works well with anybody. And when you play a standard, you better learn the lyrics, man!

Steve Lacy was an impacting experience... I learned that he had a very specific control of the intervals and an identity, which he learned from Monk. Steve would say, "Yeah, I said it was a B-flat seven but it has to be a B-flat seven - the character." Lee Konitz [is] really a master of making variations and taking chances over a standard. It's so profound.

What I learned with Wayne was to connect my personal life with my artistic life. Before that, seeing me being married or seeing [me] with kids was kind of far removed. I think I was afraid of that responsibility. And with Wayne I developed that courage. I just learned to fly outside the Earth with Wayne. He's a genius. I've heard [people] say that he's resting on his laurels. That's not true at all. He's still working his butt off. He takes it out, man, but it relates. Sometimes it doesn't but he's willing to go for the process. And he taught us that: commit to the process. ♦

For more information, visit danilopez.com. Pérez is at *Jazz Standard* Nov. 18th-21st with his trio. See *Calendar*.

Recommended Listening:

- Dizzy Gillespie and The United Nation Orchestra - *Live at the Royal Festival Hall* (Enja, 1989)

- Danilo Pérez - *Eponymous* (Novus, 1992)
- Danilo Pérez - *PanaMonk* (Impulse-GRP, 1996)
- Roy Haynes Trio - *Featuring Danilo Pérez & John Patitucci* (Verve, 1999)
- Wayne Shorter Quartet - *Footprints Live!* (Verve, 2002)
- Danilo Pérez - *Providencia* (Mack Avenue, 2010)

(LABEL CONTINUED FROM PAGE 12)

much work. It's getting so expensive and the returns are very small. So I can understand why some people are looking at CDs and saying, 'I'm not sure it's really worth it.' But we're still doing it. I don't see us not releasing CDs."

Herzen stresses that career development has been a crucial part of Motéma's creative vision. When Herzen sits down to talk to an artist or a manager, she wants to know what the artist has in mind for the stage as well as for the studio. "I am very focused on the development of the artists' careers," Herzen emphasizes. "I think Motéma is more artist-centric than your average label, probably because I am an artist myself." ♦

For more information, visit motema.com. Artists performing this month include a label spotlight at *Drom* Nov. 2nd with Oran Etkin, Gregory Porter, KJ Denhart and Dana Leong; Marc Cary at *Le Poisson Rouge* Nov. 10th with Cindy Blackman; Antonio Ciacca at *Smalls* Nov. 11th; Alexis Cole at *Zinc Bar* Nov. 8th; Oran Etkin at *Barbès* Nov. 5th; Tessa Souter at *Blue Note* Nov. 15th and Randy Weston at *Tribeca Performing Arts Center* Nov. 13th. See *Calendar*.

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Monday, November 1

- **Chucho Valdés** Village Vanguard 9, 11 pm \$30
- **Spike Wilner solo;** Ethan Iverson, Albert "Tootie Heath", Cocoran Holt; Spencer Murphy Jam with John Raymond, Javier Santiago, Cory Cox Smalls 7:30, 9:30 pm 12 am \$20
- **Mingus Big Band** with Zaccai Curtis, Skoota Warner Jazz Standard 7:30, 9:30 pm \$25
- **Eric Person's Metamorphosis** with Zaccai Curtis, Skoota Warner Blue Note 8, 10:30 pm \$15
- **Bill McHenry Quartet** with Duane Eubanks, Ben Street, RJ Miller University of the Streets 8, 10 pm \$10
- **Marco Benevento** City Winery 8 pm \$12-18
- **Christian Howes Quintet** with Hamilton Hardin, Cedric Easton and guests 55Bar 10 pm
- **WBGO Berklee Global Jazz Institute** Dizzy's Club 7:30, 9:30 pm \$20
- **Les Paul Trio** with guests Jeff Golub, Henry Butler Iridium 8, 10 pm \$30
- **Steve Coleman Presents** Jazz Gallery 9 pm \$15
- **Tin Hat:** Carla Kihlstedt, Mark Orton, Ben Goldberg, Ara Anderson Le Poisson Rouge 10 pm \$18
- **Seung-Hee Quintet** with Adam Kolker, Frank LoCraso, Ike Sturm, George Schuller; Ian Temple, Jeremy Young, Jesse Perstein, Flo Varela; Francois Grillot, Anders Nilsson, Catherine Sikora, Michael Evans; Cecile Broche, Kenny Wessel, Joe Fonda, Lou Grassi The Local 269 7 pm \$10
- **Melody Fader;** Tom Tallitsch with Victor Baker, Trifon Dimitrov, Matt Garrity Comelia Street Café 8:30 pm \$10
- **Andrea Wolper Trio** with Michael Howell, Ken Filiano and guest Dennis Mitcheltree 55Bar 7 pm
- **Brian O. Grice Memorial** Saint Peter's 7 pm
- **Jon Madoff/Shanir Blumenkranz;** David Konopnicki's AutorYno Rose Live Music 9 pm
- **The New American Quartet:** Greg Wall, Mitch Schechter, Takashe Otsuka, Jonathon Perez Sixth Street Synagogue 8:30 pm \$10
- **Sam Harris Group** with Ambrose Akinmusire, Logan Richardson, Martin Nevin, Tommy Crane Miles Café 9:30 pm \$10
- **Mike Gamble's Second Wind** Bar 4 9 pm \$5
- **Rob Middleton and Steve Kenyon's NewYorkestra** Tea Lounge 9, 10:30 pm
- **Magos Herrera Trio** with Lage Lund, Ricky Rodriguez Bar Next Door 8:30, 10:30 pm \$12
- **Elizabeth! with Ehud Asherie** Banjo Jim's 9 pm
- **K& Neo** Zinc Bar 7 pm \$7
- **Sasha Dobson** Rockwood Music Hall 8:30 pm
- **Marc Devine Trio** Tomi Jazz 9:30 pm \$10
- **New School Presents:** Goh Izawa Quintet with Masahiro Yamamoto, Mike Bjella, Yago Vazquez, Ryoichi Zakota; Dejahbur: Ben Flocks, Kyle Wilcox, Garret Lang, Ross Gallagher, Adam Starkopf Fat Cat 8:30, 10:30 pm \$3
- **Howard Williams Jazz Orchestra;** Ben Cliness Trio The Garage 7, 10:30 pm
- **David Caldwell-Mason Trio** Shine 6 pm

Tuesday, November 2

- **Dado Moroni** with Joe Locke, Jed Levy, Peter Washington, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$30
- **Kevin Sholar Trio** Dizzy's Club 11 pm \$10
- **Dizzy Gillespie Alumni** with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis Blue Note 8, 10:30 pm \$35
- **Lou Donaldson Quartet** with Pat Bianchi, Randy Johnston, Fukushi Tainaki Village Vanguard 9, 11 pm \$30
- **Django Reinhardt Centennial:** Dorado Schmitt, Kruno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests Birdland 8:30, 11 pm \$30
- **Benito González Quintet** with Azar Lawrence, Myron Walden, Essiet Okon Essiet, Jeff "Tain" Watts Jazz Standard 7:30, 9:30 pm \$20
- **Stacey Lynn Brass** with Barry Levitt, Ariel De La Portilla, Anthony Pinciotti, Robbie Kirshoff Iridium 8, 10 pm \$25
- **Chip Shelton Group** NYC Bahai Center 8, 9:30 pm \$15
- **Enescu Re-imagined:** Joyce Hammann, Mat Maneri, Andrew Bishop, Ralph Alessi, Lucian Ban, John Hébert, Badal Roy, Gerald Cleaver Le Poisson Rouge 7:30 pm \$15
- **Motéma Records Showcase:** Oran Etkin; Gregory Porter; KJ Denhart; Dana Leong Drom 7:30 pm \$15
- **Pistolera;** Banda De Los Muertos with Chris Speed, Oscar Noriega Zebulun 8 pm
- **Juini Booth;** Stacy Dillard with Diallo House, Ismail Lawal The Stone 8, 10 pm \$10
- **Angelica Sanchez Trio** Korzo 9, 11 pm \$5
- **Hilliard Greene solo;** Sam Newsome solo University of the Streets 8, 10 pm \$10
- **Nicki Parrott Quartet** Rue 57 8 pm
- **Emilio Solla and the NY Tango Conspiracy** Zinc Bar 9:30, 11 pm 1 am
- **Margot Leverett and The Klezmer Mountain Boys** Sixth Street Synagogue 8:30 pm \$10
- **Saul Rubin;** Don Hahn/James Zeller Group with Randy Napoleon; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- **Brenda Earle** with Ike Sturm, Jesse Lewis; Chris Byars Quartet with John Mosca, Ari Roland, Stefan Schatz Miles Café 7:30, 9:30 pm \$10
- **Igor Lumpert Trio** Tomi Jazz 9:30 pm \$10
- **Eyal Maoz' EDOM;** David Konopnicki's AutorYno Nublu 9 pm \$10
- **Jill McCarron solo** The Kitano 8, 10 pm
- **Eva Cortez** Tutuma Social Club 9:30 pm
- **Jack Wilkins/Tom Dempsey** Bella Luna 8 pm
- **Valery Ponomarev Big Band;** Justin Lees Trio The Garage 7, 10:30 pm
- **Marianne Sollivan;** Ethan Iverson, Albert "Tootie Heath", Cocoran Holt; Alex Stein Quartet with Lawrence Leathers, Paul Sikivie, Marc Devine, Matt Brown Smalls 7:30, 9:30 pm 12 am \$20
- **Dave Kain Group** Shrine 6 pm

Wednesday, November 3

- **Henry Grimes' 75th Birthday Concert** with Kidd Jordan The Stone 8, 10 pm \$20
- **Christian McBride and Inside Straight** with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Jazz Standard 7:30, 9:30 pm \$25
- **Eliane Elias Trio** with Marc Johnson, Adam Nussbaum Iridium 8:30, 10:30 pm \$35
- **Adam Rudolph's Moving Pictures** with Graham Haynes, Brahim Fribgane, Kenny Wessel, Jerome Harris, Ralph Jones Le Poisson Rouge 7:30 pm \$15
- **Miguel Zénon Quartet** with Luis Perdomo, Hans Glawischnig, Henry Cole Jazz Gallery 9, 10:30 pm \$20
- **Allison Miller's Boom Boom or Bust!!!** Littlefield 8 pm \$10
- **Sunny Jain's Taboo** with Nir Felder, Dave Cook, Gary Wang Comelia Street Café 8:30 pm \$10
- **Quinteto Okobio:** Bobby Sanabria, Leo Traversa, Enrique Haneine, Peter Brainin, Jean Caze, John and Joe Beaty New School 8 pm \$10
- **Jimmy Bruno solo;** Jared Gold Group with Seamus Blake, Dave Stryker, Mark Ferber; Josh Davis Trio Smalls 7:30, 9:30 pm 12:30 am \$20

• Preservation Hall Jazz Band with guests

- **Trevor Dunn/Phillip Greenleaf** City Winery 8 pm \$35-45
- **Meinhart/Momoi Quartet;** Ray Parker Group Barbès 8 pm \$10
- **Scott Feiner Pandeiro Jazz;** Emilio Solla and the NY Tango Conspiracy Puppets 8:30, 11 pm \$6
- **Terrence McManus Group** Zinc Bar 7:30, 9:30, 11 pm 1 am \$10
- **Joonsam Lee Group** with Miki Hirose, Alex Collins, John Davis Brooklyn Lyceum 8, 9:30 pm \$10
- **Rafi D'lugoff Trio** with Corin Stiggall, Phil Stewart; Todd Herbert; Ned Goold Jam The Kitano 8, 10 pm
- **Jonathan Batiste** Fat Cat 7, 9 pm 12:30 am
- **Mazz Swift/William Martina** Jazz Museum in Harlem 7 pm
- **Charley Gerard Big Band;** Clemens Orth Trio University of the Streets 9 pm \$10
- **Scot Albertson/Dr. Joe Utterback** Miles Café 7:30, 9:30 pm \$10
- **MLS Trio** Tomi Jazz 9:30 pm \$10
- **Jesse Simpson Trio** Flute Bar Gramercy 8 pm
- **Dado Moroni** with Joe Locke, Jed Levy, Peter Washington, Billy Drummond Flute Bar 8 pm
- **Kevin Sholar Trio** Dizzy's Club 7:30, 9:30 pm \$30
- **Dizzy Gillespie Alumni** with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis Dizzy's Club 11 pm \$10
- **Lou Donaldson Quartet** with Pat Bianchi, Randy Johnston, Fukushi Tainaki Blue Note 8, 10:30 pm \$35
- **Django Reinhardt Centennial:** Dorado Schmitt, Kruno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests Village Vanguard 9, 11 pm \$30
- **Natalie Galey;** PJ Rasmussen Birdland 8:30, 11 pm \$30
- **Mark Devine Trio;** Jean Caze Trio Shrine 6, 7 pm
- **Willie Rodriguez and Friends** The Garage 6, 10:30 pm
- **Harry Allen/Rossano Sportiello** Hostos Center 5 pm

Thursday, November 4

- **G. Calvin Weston Tribute to Ornette Coleman's Free Jazz** with Ed Ricart, Tom Spiker, Billy Martin The Stone 8, 10 pm \$20
- **Howard Fishman Trilogy** Abrons Arts Center 8 pm \$20
- **Ted Rosenthal Trio** with Noriko Ueda, Quincy Davis Bargemusic 8 pm \$25
- **Aki Onda;** MV Carbon Roulette 8:30 pm \$15
- **Brigitte Zarie** with Neil Jason, Joe Delia, Alex Norris, Brian Floody; Teodross Avery Quartet with Danton Boller, Sam Knight; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm 12 am \$20
- **Iris Ormig Quartet** with Mike Rodriguez, Helen Sung, Gene Jackson The Kitano 8, 10 pm
- **Stefan Crump Rosetta Trio** with Liberty Ellman, Jamie Fox Comelia Street Café 8:30 pm \$10
- **Pamela Luss** with Houston Person, Jon Weber, Jon Burr, Alvin Atkinson Jr. Metropolitan Room 7 pm \$20
- **John Escreet Trio** with John Hébert, Tyshawn Sorey Jazz Gallery 9, 10:30 pm \$15
- **Manuel Valera Quartet** Zinc Bar 9:30, 11 pm 1 am
- **James Zeller;** Saul Rubin; Stacy Dillard Jam Fat Cat 7, 10 pm 1:30 am
- **Daniel Kelly's Emerge Trio** with Chris Tarry, Jordan Perlson Tea Lounge 9, 10:30 pm
- **Wayne Krantz** 55Bar 10 pm
- **Thomas Morgan, Todd Neufeld, RJ Miller** Purumé 7:30 pm
- **Hendrick Meurkens Trio** with Misha Tsiganov, Gustavo Amarante Bar Next Door 8:30, 10:30 pm \$12
- **Sam Reider;** Alex Terrier Miles Café 7:30, 9:30 pm \$10
- **David Ryan** 5C Café 8 pm
- **Noriko Tomikawa Trio** Tomi Jazz 9:30 pm \$10
- **Dan Furman Trio** Cleopatra's Needle 7 pm
- **Aki Ishiguro Trio** with Johannes Weidenmueller, Ross Pederson Solo Kitchen Bar 9 pm
- **Christian McBride and Inside Straight** with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Jazz Standard 7:30, 9:30 pm \$25
- **Eliane Elias Trio** with Marc Johnson, Adam Nussbaum Iridium 8:30, 10:30 pm \$35
- **Dado Moroni** with Joe Locke, Jed Levy, Peter Washington, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$30
- **Kevin Sholar Trio** Dizzy's Club 11 pm \$10
- **Dizzy Gillespie Alumni** with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis Blue Note 8, 10:30 pm \$35
- **Lou Donaldson Quartet** with Pat Bianchi, Randy Johnston, Fukushi Tainaki Village Vanguard 9, 11 pm \$30
- **Django Reinhardt Centennial:** Dorado Schmitt, Kruno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests Birdland 8:30, 11 pm \$30
- **Harlem Speaks:** Eric Person Jazz Museum in Harlem 6:30 pm
- **Alex Lopez Quintet** Puppets 6 pm \$6
- **Joe Truglio;** Daniel Berg and the Gestalt Shrine 6, 7 pm
- **Champion Fulton Trio;** Alex Stein/Matt Brown The Garage 6, 10:30 pm

Friday, November 5

- **Billy Bang Quartet** Rubin Museum 7 pm \$20
- **The Music of Billy Strayhorn:** Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest José James Rose Theater 8 pm \$30-120
- **Space in the Heart - A jazzopera:** Bill Smith, Rachele Fleming, Nicole Pasternak, Dominic Inferrera, John Eaton, Michael Bisio, Alan Bergman Leonard Nimoy Thalia 7:30 pm \$35
- **Ralph Alessi and Modular Theatre** with Loren Stillman, Drew Gress, Mark Ferber, Will Jennings Comelia Street Café 9, 10:30 pm \$10
- **Dave Liebman and Randy Brecker** with the MSM Jazz Philharmonic Orchestra play Meditations Suite Manhattan School of Music 8 pm \$10
- **Hiromi Shimizu and Don Friedman Trio** with Harvie S, Shinnosuki Takahashi The Kitano 8, 10 pm \$25
- **Michael Rabinowitz' Bassoons In The Wild** with Diana Herold, Joe Fonda, Grisha Alexiev; Chris Byars Octet with Brad Linde, Mark Lopeman, Scott Wendholt, John Mosca, Ari Roland, Stefan Schatz; Lawrence Leathers Smalls 7:30, 9:30 pm 12:30 am \$20
- **Mark Dresser/Diane Moser** Klavierhaus 8 pm \$15
- **The Music of Wes Montgomery:** Mike LeDonne, Jimmy Cobb, Peter Bernstein, Grant Stewart, Ray Drummond Smoke 8, 10, 11:30 pm \$30
- **Harriet Tubman:** Brandon Ross, Melvin Gibbs, JT Lewis The Stone 8, 10 pm \$15
- **Jochen Rueckert Band;** E-Blood; Alphabet Soup Nublu 9, 10:30 pm 12, 2 am
- **Oran Etkin** Barbès 8 pm \$10
- **Benny Russell Trio** Lenox Lounge 8:30, 10, 11:30 pm \$20
- **Charles Sibirsky** 5C Café 8 pm
- **Ayako Shirasaki Trio** Puppets 9 pm \$12
- **Tim Green Quintet** with Gilad Hekselman, Joe Sanders, Obed Calvaire Jazz Gallery 9, 10:30 pm \$20
- **Go Trio:** Sean Gough, Gene Perla, Doug Hirlinger Knickerbocker Bar and Grill 9:45 pm \$5
- **Brandon Terzic Xalam Project** with Matt Darriau, Matt Kilmer, Chris Mees, Rich Stein, John Shannon Zinc Bar 7:30 pm \$10

- **Chris Cochrane solo** Roulette 8:30 pm \$15
- **Voices of Thunder;** Jared Gold/Dave Gibson Group; Jared Gold Jam Fat Cat 9, 10:30 pm 1:30 am
- **Tom Dempsey Trio** with Ian MacDonald, Alvin Atkinson Jr. Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Rodrigo Bonelli Group** with Carras Patton, Mike Shea, Jeff McAuliffe, Rodrigo Bonelli; Uri Gurvich Group with Asen Doykin, Edward Perez Miles Café 7:30, 9:30 pm \$10
- **Champion Fulton** Tomi Jazz 9:30 pm \$10
- **Evan Schwam Quartet** Cleopatra's Needle 8 pm
- **Maria Schneider** Barnes and Noble 86th Street 7 pm
- **Howard Fishman Trilogy** Abrons Arts Center 8 pm \$20
- **Christian McBride and Inside Straight** with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Eliane Elias Trio** with Marc Johnson, Adam Nussbaum Iridium 8:30, 10:30 pm \$35
- **Dado Moroni** with Joe Locke, Jed Levy, Peter Washington, Billy Drummond Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Kevin Sholar Trio** Dizzy's Club 12:45 am \$20
- **Dizzy Gillespie Alumni** with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis Blue Note 8, 10:30 pm \$35
- **Colin Dean** with Rachel Z, Samir Zarif, Colin Stranahan and guest Eternia Blue Note 12:30 am \$10
- **Lou Donaldson Quartet** with Pat Bianchi, Randy Johnston, Fukushi Tainaki Village Vanguard 9, 11 pm \$30
- **Django Reinhardt Centennial:** Dorado Schmitt, Kruno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests Birdland 8:30, 11 pm \$30
- **Day of the Dead: Strike Anywhere Ensemble:** Donna Bouthillier, Rob Henke, Michel Gentile, Nolan Kennedy, Damen Scranton, Rof Sturm, Leese Walker Brecht Forum 6:30 pm \$45-250
- **Nicholas Kadajski;** Lonnie Gasperini Organ Trio Shine 6, 7 pm
- **Hide Tanaka Trio;** Tim Price/Ryan Anselmi's Tenor Maddness The Garage 6:15, 10:45 pm

Saturday, November 6

- **Adam Rudolph's Moving Pictures;** The Fringe; Lew Soloff Allstar Cuban Band Nublu 9, 10:30 pm 12, 2 am
- **Vijay Iyer solo** Flushing Town Hall 7:30 pm
- **Lucian Ban's Deco Hart** with Mat Maneri, Bruce Williams, Gerald Cleaver, Bob Stewart Comelia Street Café 9, 10:30 pm \$10
- **Vincent Chancey's Phat Chance** with Steve Bloom, Jeremy Carlstedt; Laura Kahle with Radu Ben Judah, Jeff "Tain" Watts The Stone 8, 10 pm \$15
- **Andrew D'Angelo Big Band** with Bill McHenry, Josh Sinton, Brian Drye, Curtis Hasselbring, Ryan Snow, John Carlson, Eric Biondo, Kirk Knuffke, Trevor Dunn, Sasah Brown, Dan Weiss University of the Streets 8, 10 pm \$15
- **Bill Jacobs Ensemble** York College Performing Arts Center 7 pm \$20
- **Puerto Rico - More Than Salsa:** Arturo O'Farrill and the Afro Latin Jazz Orchestra with guests Miguel Zenón, William Cepeda Peter Jay Sharp Theatre 8 pm \$38
- **James Carney/Stephan Crump** Saint Peter's 8 pm
- **Jonathan Finlayson and Sicilian Defense** with Shane Endsley, Miles Okazaki, Keith Witty, Damien Reid Jazz Gallery 9, 10:30 pm \$20
- **Angelica Sanchez, Tom Rainey, Phillip Greenleaf** I-Beam 8:30 pm \$10
- **Michael Marcus;** Richie Vitale with Frank Basile; Eric Wyatt Jam Fat Cat 7, 10 pm 1:30 am
- **Ben Gerstein solo;** James Ilgenfritz/Steve Swell Duo Prospect Series 8, 9 pm \$10
- **Melba Joyce** Lenox Lounge 8:30, 10, 11:30 pm \$20
- **Ben Tyree's BT3** BAMCafé 9 pm
- **Blue Coda** Sistas Place 9, 10:30 pm \$20
- **Anders Nilsson Octet** with Michel Gentile, Avram Fefer, Jeremy Danneman, Daniel Kelly, Dave Ambrosio, George Schuller Roulette 8:30 pm \$15
- **Adrienne Cooper's Enchanted** with Marilyn Lerner, Mike Winograd, Benjy Fox-Rosen, Avi Fox-Rosen, Patrick Farrell, Chris Berry, Jon Singer, Ben Holmes, Sarah Mina Gordon Drom 8 pm \$15
- **Welf Dorr's Underground Horns** Landmark Brooklyn Restaurant 11:30 pm
- **Super Seaweed Sex Scandal:** Nonoko Yoshida, John Tanesco, Borey Shin, Paul Wheeler, Justin Veloso; killer BOB: Dave Scanlon, Rob Lundberg, Max Jaffe, Steven Lugemer, Mike Wilbur Tea Lounge 9, 10:30 pm
- **Jo-Yu Chen Trio** with John Hébert, Tommy Crane; Steve Cardenas/Jim Campilongo; Little Red Top: Dave Schroeder, Bruce Arnold, Rich Shemaria, Mike Richmond, Rodrigo Recabarren Miles Café 5:30, 7:30, 9:30 pm \$10
- **Sean Smith Trio** with John Hart, Russell Meissner Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Pamela Luss** with Houston Person, Jon Weber, Jon Burr, Alvin Atkinson Jr. Metropolitan Room 7 pm \$20
- **Willie Mack** 5C Café 8 pm
- **Mayu Saeki Trio** Tomi Jazz 9:30 pm \$10
- **Champion Fulton Quartet** Cleopatra's Needle 8 pm
- **Ralph Lalama Trio** with David Wong, Clifford Barbaro; Chris Byars Octet with Brad Linde, Mark Lopeman, Scott Wendholt, John Mosca, Ari Roland, Stefan Schatz; Ian Hendrickson-Smith Smalls 7:30, 10:30 pm 1 am \$20
- **The Music of Billy Strayhorn:** Jazz at Lincoln Center Orchestra with Wynton Marsalis and guest José James Rose Theater 8 pm \$30-120
- **Space in the Heart - A jazzopera:** Bill Smith, Rachele Fleming, Nicole Pasternak, Dominic Inferrera, John Eaton, Michael Bisio, Alan Bergman Leonard Nimoy Thalia 7:30 pm \$35
- **Hiromi Shimizu and Don Friedman Trio** with Harvie S, Shinnosuki Takahashi The Kitano 8, 10 pm \$25
- **The Music of Wes Montgomery:** Mike LeDonne, Jimmy Cobb, Peter Bernstein, Grant Stewart, Ray Drummond Smoke 8, 10, 11:30 pm \$30
- **Go Trio:** Sean Gough, Gene Perla, Doug Hirlinger Knickerbocker Bar and Grill 9:45 pm \$5
- **Howard Fishman Trilogy** Abrons Arts Center 8 pm \$20
- **Christian McBride and Inside Straight** with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Eliane Elias Trio** with Marc Johnson, Adam Nussbaum Iridium 8:30, 10:30 pm \$35
- **Adam Ramsay/CJ Glass Quintet** Benefit for Josh Oxford Iridium 12 am \$20
- **Dado Moroni** with Joe Locke, Jed Levy, Peter Washington, Billy Drummond Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Kevin Sholar Trio** Dizzy's Club 12:45 am \$20
- **Dizzy Gillespie Alumni** with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis Blue Note 8, 10:30 pm \$35
- **Sam Barsh** Blue Note 12:30 am \$10
- **Lou Donaldson Quartet** with Pat Bianchi, Randy Johnston, Fukushi Tainaki Village Vanguard 9, 11 pm \$35
- **Django Reinhardt Centennial:** Dorado Schmitt, Kruno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests Birdland 8:30, 11 pm \$30
- **Celebrating Tito Puente:** Harbor Conservatory Latin Big Band directed by Louis Bauzo with guest Ronnie Puente New York Society for Ethical Culture 6:30 pm \$20
- **Paul Beaudry's Pathways** with Tim Armacost, Tony Jefferson, Bennett Paster Dizzy's Club 12:30 pm
- **Caleb Curtis;** Natalie Cressman Quintet; Rajadulari Jazz Project Shine 6, 7, 10 pm
- **Larry Newcomb Trio;** Chris Massey The Garage 12, 6:15 pm

Sunday, November 7

- Mark Dresser/Henry Grimes; Matana Roberts/Ches Smith
The Stone 8, 10 pm \$20
- ★Greg Ward's Fitted Shards with Rob Clearfield, Jeff Greene, Quin Kirchner
Comelia Street Café 9, 10:30 pm \$10
- Bato, Thomas Morgan, Paul Motian; Chris Lightcap Trio; Betty Black
Nublu 9, 10:30 pm 12, 2 am
Bowers Poetry Club 9 pm \$8
- ★Gato Loco
- The Mumbles; Mike Clark Drum Clinic with guests; Lucky Bastard with Chris Conly
Rose Live Music 9 pm
- Ben Allison Group with Jenny Scheinman
Kush 7:30, 9 pm \$10
- Ras Moshe, Matt Lavelle, James Igenfritz, Tom Zlabinger, Satoshi Takeishi, Jason Kao Hwang, Chris Forbes, Katie Bull, Maryanne DeProphetis, Sarah Bernstein, Steve Swell, Andrew Drury
Brecht Forum 7, 8 pm \$10
- Josh Roseman
Zebulon 8 pm
- Vinnie Sperrazza/Matt Blostein Band with Jacob Garchik, Geoff Kraly
Barbes 7 pm \$10
Fat Cat 6, 8:30 pm
- Ehud Asherie; Fat Cat Big Band;
- Jesse Stacken Trio with Eivind Opsvik, Jeff Davis; Douglas Detrick Quartet with Josh Sinton, John Sutton, Christian Coleman; Lathan Hardy, Sean Ali, Flin van Hemmen
Douglass Street Music Collective 8 pm \$10
Gershwin Hotel 7 pm
- Joel Forrester solo
- Deborah Davis and A Few Good Men; Jeremy Siskind Trio with Taylor Waugh, Jared Schonig; Caleb Curtis Quartet with Tony Lustig, Roy Assaf, Dylan Sharnat, Matt Stocum
Miles Café 5:30, 7:30, 9:30 pm \$10
Walker's 8 pm
- Jimmy Alexander, Nate Goheen, Blaise Siwula, Lex Samu; Will McEvoy, David Gould, Andy Haas, Jake Wise, Tom Chess
ABC No Rio 7 pm \$5
- Tim Vaughn
Brooklyn Lyceum 9, 10:30 pm \$10
- Rob Duguay Trio with Noah Preminger, Chris Brown; Steve Millhouse
The Blue Owl 7 pm \$5
- ★Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Christian Sands, Carl Allen
- ★Dado Moroni with Joe Locke, Jed Levy, Peter Washington, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$30
- Dizzy Gillespie Alumni with Wallace Roney, Randy Brecker, Jimmy Heath, Greg Gisbert, Steve Davis
Blue Note 8, 10:30 pm \$35
- ★Lou Donaldson Quartet with Pat Bianchi, Randy Johnson, Fukushi Tainaki
Village Vanguard 9, 11 pm \$30
- ★Django Reinhardt Centennial: Dorado Schmitt, Krno Spisic, Xavier Niqk, Pierre Blanchard, Amati Schmitt and guests
Birdland 8:30, 11 pm \$30
- Jesse Dulman/Jason Candler; Patrick Brennan solo
Downtown Music Gallery 6 pm
- Ike Sturm Band + Voices
Saint Peter's 5 pm
- Claude Diallo Trio with Luques Curtis, Louis Cato
LIC Bar 5 pm
- Kenny Werner NYU Ensemble
Blue Note 12:30, 2:30 pm \$24.50
- Melissa Hamilton Trio with Rale Micic, Hilliard Greene
North Square Lounge 12:30, 2 pm
- Klezmer Brunch: Alex Kontorovich/City Winery 10 am \$10
- John Colianni Quintet; David Coss and Trio
The Garage 12, 7 pm

Monday, November 8

- Don Friedman Trio with Harvie S, Shinnosuke Takahasi and guest Hiromi Shimizu
Dizzy's Club 7:30, 9:30 pm \$20
- ★Adam Rudolph's Go Organic Orchestra
Roulette 8:30 pm \$15
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Orchestra
- Nublu Orchestra conducted by Butch Morris; Joris Roelofs Quartet
Nublu 9, 10:30 pm 12, 2 am
- Bill McHenry Quartet with Duane Eubanks, Ben Street, RJ Miller
University of the Streets 8, 10 pm \$10
- E.J. Antonio, Mark Taylor, Michael TA Thompson; Whit Dickey Trio with Mike Bisio, Sabir Mateen; Carl Ludwig, Wolter Wierbos, Matthias Schubert; Andrew Drury/Darius Jones
The Local 269 7 pm \$10
- ★Bucky Pizzarelli/Jay Leonhart Trio; Ari Hoenig Quartet with Gilad Hekselman, Orlando Le Fleming, Shai Maestro
Smalls 7:30, 9:30 pm 12 am \$20
- The Story: John Escreet, Lars Dietrich, Samir Zarif, Zack Lober, Greg Ritchie
55Bar 10 pm
- Greg Wall's Later Prophets with Shai Bachar, David Richards, Aaron Alexander
Sixth Street Synagogue 8:30 pm \$10
- Kate Cosco Trio with Bill Moring, Luca Santaniello
Miles Café 9:30 pm \$10
Tomi Jazz 9:30 pm \$10
- The New Jazz Quartet
- Daniela Schaechter Trio with Oleg Osenkov, Carmen Intorre
Bar Next Door 8:30, 10:30 pm \$12
- Igor Lumpert's Innertextures; Adam Schneit's Old Time Musketry
Bar 4 7, 9 pm \$5
- ★Pete McGuinness Jazz Orchestra
Tea Lounge 9, 10:30 pm
- Jeff Holmes Trio with Chip Jackson, Steve Johns; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
Zinc Bar 7:30 pm \$7
- ★Alexis Cole
- Howard Williams Jazz Orchestra; Austin Walker Trio
The Garage 7, 10:30 pm

Tuesday, November 9

- ★Brad Mehldau with the Saint Paul Chamber Orchestra, Joshua Redman, Jeff Ballard, Matt Chamberlain, Larry Grenadier
Zankel Hall 8:30 pm \$48-56
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron
Birdland 8:30, 11 pm \$30
- ★Mark Turner Trio with Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest
Dizzy's Club 7:30, 9:30 pm \$30
- Anthony Wonsey Trio
Dizzy's Club 11 pm \$10
- Julian Lage Group with Dan Blake, Jorge Roeder, Aristides Rivas, Tupac Mantilla
Jazz Standard 7:30, 9:30 pm \$20
- AfroCubism: Eliades Ochoa, Bassekou Kouyate, Djelimady Tounkara, Grupo Patria, Toumani Diabate, Kasse Mady Diabate, Lasana Diabate
Town Hall 8 pm \$35-65
- Kyle Eastwood Group with Jim Rotondi, Jason Rigby, Rick Germanson, Joe Strasser
Blue Note 8, 10:30 pm \$25
Idium 8, 10 pm \$25
- Kurt Reichenbach
- Gene Marlow Group
NYC Bahai Center 8, 9:30 pm \$15
- Maurer & Rodenkirchen
German Evangelist Lutheran St. Paul's Church 7 pm \$25
- Lindsey Horner with Jimmy Cozier, Neal Kirkwood, Sunny Jain
Comelia Street Café 8:30 pm \$10
- ★Tyshawn Sorey; Ben Gerstein, James Carney, Tyshawn Sorey
Korzo 9:30, 11 pm \$5
- Bill McHenry/RJ Miller Band; Axel Tosca Group; Jeff Ballard, Ilhan Ersahin, Juini Booth
Nublu 9, 10:30 pm 12, 2 am
- Edwin Torres/Henry Grimes; Ismail Lawal
The Stone 8, 10 pm \$10
- Maria Neckam; David Stoler Trio with John Webber; Ken Fowser/Behn Gillece Jam
Smalls 7:30, 9:30 pm 12 am \$20
- Craig Handy Quartet
Rue 57 8 pm
- ★Tomas Fujiwara/Taylor Ho Bynum Duo with guest Shoko Nagai
University of the Streets 8, 10 pm \$10
- Jim Guttman's Bessarabian Breakdown
Sixth Street Synagogue 8:30 pm \$10
Zinc Bar 9:30, 11 pm 1 am
- Elio Villafranca Quintet
- Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am

- Sean Smith Quartet with John Ellis, John Hart, Russell Meissner
55Bar 7 pm
- Jill McCarron solo
The Kitano 8, 10 pm
- Pamela Rodriguez
Tutuma Social Club 9:30 pm
- ★Jack Wilkins/Bucky Pizzarelli
Bella Luna 8 pm
- Michel Reis with Vivek Patel, Tal Gamlieli, Adam Cruz; Mamiko Kitaura Trio with Malcolm Kirby Jr., Aaron McLendon
Miles Café 7:30, 9:30 pm \$10
- JC Stanford Trio
Tomi Jazz 9:30 pm \$10
- Albert Rivera Quartet
Shrine 7 pm
- Lou Caputo's Not So Big Band; Paul Francis Trio
The Garage 7, 10:30 pm

Wednesday, November 10

- ★Chris Potter Underground with Adam Rogers, Craig Taborn, Nate Smith
Zankel Hall 9:30 pm \$38-48
- Raga Bop Trio: Steve Smith, George Brooks, Prasanna
Idium 8:30, 10:30 pm \$20
- Carmen Staaf with Kendall Eddy, Austin McMahon; Carmen Staaf/Henry Grimes
The Stone 8, 10 pm \$15-20
- ★Brooklyn Jazz Wide Open: Anat Cohen; Works: Michel Gentile, Daniel Kelly, Rob Garcia and guests Ralph Alessi, Chris Lightcap
Littlefield 8, 9:30, 11 pm \$20
- ★Cindy Blackman's Another Lifetime with Marc Cary, Aurelien Budynek, Felix Pastorius
Le Poisson Rouge 7 pm \$15
- ★Steve Swell Quintet with Rob Brown, Chris Forbes, Hilliard Greene, Michael TA Thompson
University of the Streets 9 pm \$10
- Cecilia Coleman Big Band
Zinc Bar 7:30 pm
- Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen
Zebulon 8 pm
- Ron Blake
The Players Club 7 pm \$20
- Ze Luis Band; Jeff Ballard/Miguel Zenon Duo; Marianni
Nublu 9, 10:30 pm 12, 2 am
Jazz Museum in Harlem 7 pm
- Jonathan Batiste
- Rafi D'lugoff Trio with Corin Stiggall, Phil Stewart; Vitaly Golovnev; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- ★Rossano Sportiello solo; George Colligan Trio with Josh Ginsburg, EJ Strickland; Bruce Harris Group with Jonathan Lefcoski, Mike Kam, Aaron Kimmel
Smalls 7:30, 9:30 pm 12:30 am \$20
- Yuka Mito Quintet with Tim Armacost, Allen Farnham, Dean Johnson, Eric Halvorson
The Kitano 8, 10 pm
- Jeremy Viner with Chris Dingman, Chris Tordini, Cody Brown
Barbes 8 pm \$10
- ★Loop 2.4.3 with guests Dafnis Prieto, John Amira
The Tank 8 pm \$10
- Ila Cantor with Matt Brewer, Mike Rodriguez; Nate Wood with Jesske Hume, Sean Wayland, Mark Guillana
Comelia Street Café 8:30, 10 pm \$10
- Dave Pietro Trio
Brooklyn Lyceum 8, 9:30 pm \$10
- Rob Duguay's Low Key Trio
Flute Bar Gramercy 8 pm
- Brian Villegas Trio
Flute Bar 8 pm
- Dave Frank Master Class; Todd Horton with Jim Ridl, Chico Huff, Aaron Comess
Miles Café 7:30, 9:30 pm \$10
Tomi Jazz 9:30 pm \$10
- Ian Duerr Trio
- Isamu McGregor; Melissa Gardiner Quintet
Shrine 7, 8 pm
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron
Birdland 8:30, 11 pm \$30
- ★Mark Turner Trio with Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest
Dizzy's Club 7:30, 9:30 pm \$30
- Anthony Wonsey Trio
Dizzy's Club 11 pm \$10
- Julian Lage Group with Dan Blake, Jorge Roeder, Aristides Rivas, Tupac Mantilla
Jazz Standard 7:30, 9:30 pm \$20
- Kyle Eastwood Group with Jim Rotondi, Jason Rigby, Rick Germanson, Joe Strasser
Blue Note 8, 10:30 pm \$25
- Zach Brock's The Magic Numbers
Rockwood Music Hall 6 pm
- Michael O'Brien; The Andersons
The Garage 6, 10:30 pm
- Tuba d'Amore Quintet: Ralph Hamperian, Peter Brainin, Bob Albanese, Will Woodard, Jeff Brillinger
Saint Peter's 1 pm \$7

Thursday, November 11

- David Amram: The First 80 Years! with Queens College Orchestra, Brooklyn Conservatory of Music Jazz Orchestra and Gospel Choir, Earl McIntyre, Renee Manning and guests
Peter Jay Sharp Theatre 7:30 pm \$35-75
- ★Henry Threadgill's Zoid with FLUX Quartet
Roulette 8:30 pm \$15
The Stone 8, 10 pm \$10
- ★Tyshawn Sorey
- ★Ideal Bread: Josh Sinton, Kirk Knuffke, Tomas Fujiwara, Pascal Niggenkemper and guests
SALT SPACE 8 pm \$10
- Angelique Kidjo with Youssou N'Dour, Omara Portuondo, Dianne Reeves, Romero Lubambo
Isaac Stern Auditorium 8 pm \$13.50-74
- Cyrus Chestnut Trio with DeZron Douglas, Neal Smith
Jazz Standard 7:30, 9:30 pm \$25
- Pascalito Sextet with Luiz Simas, Keiji Yoshino, Jose Moura, Mike Ramsey and guest Stan Killian
The Kitano 8, 10 pm
- ★Endangered Blood: Jim Black, Chris Speed, Oscar Noriega, Trevor Dunn; Skuli Sverrisson
Littlefield 8 pm \$10
- Marcus Baylor's Free Day; Igmarr Thomas' The Cypher; Freedom Suite Project
Nublu 9, 10:30 pm 12, 2 am
Zinc Bar 9:30, 11 pm 1 am
- Ricardo Gallo's Tierra de Nadie
Joe's Pub 7:30 pm \$15
- Ehud Asherie solo; Antonio Ciacca Quartet with Stacy Dillard, Joe Lepore, Ulysses Owens; Alex Hoffman
Smalls 7:30, 9:30 pm 12 am \$20
- Philip Dizack Quartet with John Ellis, Sam Harris, Linda Oh
Jazz Gallery 9, 10:30 pm \$15
Bar Next Door 8:30, 10:30 pm \$12
- ★Anat Cohen/Howard Alden Duo
- ★Michael Bates' Outside Sources with Russ Johnson, Quinsin Nachoff, Tom Rainey
Comelia Street Café 8:30 pm \$10
- Vital Vox: Jen Shyu; Nat Baldwin; Sabrina Lastman; Chris Mann
Issue Project Room 8 pm \$10
- Susan Pereira and Sabor Brasil
David Rubenstein Atrium 8:30 pm
- Charles Brewer Trio with Douglas Bradford, Nicolas Letman-Burtinovic
Tea Lounge 9, 10:30 pm
- Pamela Luss with Houston Person, Jon Weber, Jon Burr, Alvin Atkinson Jr.
Metropolitan Room 7 pm \$20
- Asen Doykin Trio; Nadav Snir
Miles Café 7:30, 9:30 pm \$10
- Bajram Istrefi Jr. Trio; Greg Glassman/Stacy Dillard Quintet; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
Tomi Jazz 9:30 pm \$10
- Damian Paone Trio
- East West Quintet
Rockwood Music Hall 10 pm
- Liz Childs Trio
Studio 100 7 pm
- Michika Fukumari Trio
Cleopatra's Needle 7 pm
- Aki Ishiguro Trio with Dan Loomis, Ronen Itzik
Solo Kitchen Bar 9 pm
- Raga Bop Trio: Steve Smith, George Brooks, Prasanna
Idium 8:30, 10:30 pm \$20
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron
Birdland 8:30, 11 pm \$30
- ★Mark Turner Trio with Ben Street, Paul Motian
Village Vanguard 9, 11 pm \$30
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest
Dizzy's Club 7:30, 9:30 pm \$30
- Anthony Wonsey Trio
Dizzy's Club 11 pm \$10
- Harlem Speaks: Dave Valentin
Jazz Museum in Harlem 6:30 pm
- Nick Moran Trio; David White Quintet
The Garage 6, 10:30 pm
Shrine 6, 7 pm
- Hiromi Suda; Jon Crowley

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WED. NOVEMBER 3
JOONSAM LEE QUARTET
JOONSAM LEE, ALEX COLLINS
MIKI HIROSE, JOHN DAVIS

THURS. NOVEMBER 4
IRIS ORNIG QUARTET
IRIS ORNIG, MIKE RODRIGUEZ
HELEN SUNG, GENE JACKSON

FRI. & SAT. NOVEMBER 5 & 6
HIROMI SHIMIZU
WITH DON FRIEDMAN TRIO
HIROMI SHIMIZU, DON FRIEDMAN
HARVIE S, SHINNOSUKE TAKAHASHI
\$25 COVER + \$15 MINIMUM

WED. NOVEMBER 10
YUKA MITO QUINTET
YUKA MITO, TIM ARMACOST
ALLEN FARNHAM, DEAN JOHNSON
ERIC HALVORSON

THURS. NOVEMBER 11
PASCALITO SEXTET
PASCALITO, LUIZ SIMAS
KEIJI YOSHINO, JOSE MOURA
MIKE RAMSEY, STAN KILLIA

FRI. & SAT. NOVEMBER 12 & 13
LEW TABACKIN MEETS
ROBERTO GATTO & THE ITALIANS
LEW TABACKIN, MARCO TAMBURINI
GIUSEPPE BASSI, ROBERTO GATTO
\$25 COVER + \$15 MINIMUM

WED. NOVEMBER 17
LIBBY YORK QUARTET
LIBBY YORK, JOHN DI MARTINO
NEAL MINER, WARREN VACHÉ

THURS. NOVEMBER 18
BOB DEVOS TRIO
BOB DEVOS, MIKE MCGUIRK
BILLY DRUMMOND

FRI. & SAT. NOVEMBER 19 & 20
SONNY FORTUNE QUARTET
SONNY FORTUNE, MICHAEL COCHRANE
GERALD CANNON, STEVE JOHNS
\$25 COVER + \$15 MINIMUM

WED NOVEMBER 24
**JANIS SIEGEL/
FRED HERSCH DUO**
JANIS SIEGEL, FRED HERSCH

THURS. NOVEMBER 25
THANKSGIVING
NO MUSIC

FRI & SAT. NOVEMBER 26 & 27
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Friday, November 12

- ★The Hilliard Ensemble with Jan Garbarek Church of St. Ignatius Loyola 7:30 pm \$35-50
- ★Curtis Fuller Quintet with Eric Alexander, Nat Reeves, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Law Tabackin Meets Roberto Gatto and The Italians with Marco Tamburini, Giuseppe Bassi The Kitano 8, 10 pm \$25
- ★Darcy James Argue's Secret Society Jazz Gallery 9, 10:30 pm \$20
- Bobby McFerrin solo and with Vocal Line, Lisa Fischer, Voicestra conducted by Roger Treece Rose Theater 8 pm \$30-120
- ★Jamie Saft Special Quintet with Bill McHenry, Duane Eubanks, Ben Perowsky Comelia Street Café 9, 10:30 pm \$10
- Jacam Manricks with Sam Yahel, Matt Wilson; Paul Carlton's Grupo Los Santos; Sun Ra Arkestra Nublu 9, 10:30 pm 12, 2 am
- G. Calvin Weston's Treasures of the Spirit Puppet's 9 pm \$12
- Jeff Fairbanks Jazz Orchestra with Erica von Kleist, Rob Mosher, Mike Webster, Remy LeBeouf, Paul Nedzela, Dan Urness, Colin Brigstocke, Jason Wiseman, Matt McDonald, John Yao, Sam Burtis, Ben Oatmen, Francesca Han, Sebastian Noelle, Bryson Kern, Han Gyeol Cho, Yeong-joon Jang LaGuardia Performing Arts Center 8 pm \$20
- ★The Brass Group: Kirk Knuffke, Russ Johnson, Rich Johnson, Brian Drye, Curtis Hasselbring I-Beam 8:30 pm \$10
- Audrey Chen solo; Henry Grimes' Sublime Communication Trio with Andrew Lamb, Newman Taylor Baker The Stone 8, 10 pm \$10-20
- Vital Vox: Corey Dargel, Samita Sinha, C Spencer Yeh; Joan La Barbara Issue Project Room 8 pm \$10
- Champion Fulton Trio; Eliot Zigmund Group with Adam Niewood, Michael Eckroth, Morrie Louden; Eric McPherson with Shmirrit Shoshan, Josh Evans, Carlo DeRosa Smalls 7:30, 9:30 pm 12:30 am \$20
- Ergo: Brett Sroka, Shawn Baltazor, Sam Harris BAMCafé 9 pm
- Dymaxion Quartet: Gabriel Gloege, Mike Shobe, Mark Small, Dan Fabricatore Tea Lounge 9, 10:30 pm
- Dmitry Baevsky Trio with Clovis Nicolas, Jason Brown Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Freda Payne Sings Ella Fitzgerald Iridium 8:30, 10:30 pm \$30
- Charles Brewer Trio with Douglas Bradford, Nicolas Letman-Burtinovic Iridium 12 am \$20
- Melvin Sparks Blue Note 12:30 am \$10
- Chris Crocco Fluid Trio with Peter Slavov, Ross Pederson; Rale Micic Miles' Café 7:30, 9:30 pm \$10
- Stuart Bogie's Super Human Happiness Zebulon 8 pm
- Voices of Thunder; Duane Eubanks Quintet with Abraham Burton; Alex Hoffman Jam Fat Cat 9, 10:30 pm 1:30 am
- Lou Volpe Lenox Lounge 8:30, 10, 11:30 pm \$20
- Mark Guilian's Beat Music Rockwood Music Hall 11 pm
- ★Jon Weber Knickerbocker Bar and Grill 9:45 pm \$5
- Gargi Shinde 5C Café 8 pm
- Norberto Tamburrino with guest Elizabeth Kennedy Peace Love Café 8 pm
- Arthur Migliazza Tomi Jazz 9:30 pm \$10
- Gary Fisher Quartet Cleopatra's Needle 8 pm
- Bradley Madsen Quartet Shrine 7 pm
- ★Henry Threadgill's Zoid with Talujon Percussion Quartet Roulette 8:30 pm \$15
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron Birdland 8:30, 11 pm \$30
- ★Mark Turner Trio with Ben Street, Paul Motian Village Vanguard 9, 11 pm \$35
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Anthony Wonsley Trio Dizzy's Club 12:45 am \$20
- Andrew Hadro Quartet; Kevin Dorn and the Big 72 The Garage 6:15, 10:45 pm
- Jim Hall Barnes and Noble 86th Street 4 pm

Saturday, November 13

- ★Uhuru Afrika 50th Anniversary Concert Celebration: Randy Weston and His Orchestra with Vincent Chancey, Ron Jackson, Charli Persip, Eddie Henderson, Eddie Allen, Cecil Bridgewater, Craig Harris, Bob Trowers, Barry Cooper, Alex Blake, Essiet Essiet, TK Blue, James Spalding, Billy Harper, Alex Harding, Bill Saxton, Candido Camero, Ray Mantilla, Roland Guerrero, Kwaku Obeng, Neil Clarke, Jann Parker, Gregory Porter, Paul West Tribeca Performing Arts Center 8 pm \$25-45
- John McLaughlin and 4th Dimension with Gary Husband, Etienne M'Bappe, Mark Mondesir Town Hall 8 pm \$35-65
- Marc Medwin, Henry Grimes, Tyshawn Sorey The Stone 8, 10 pm \$20
- Angelica Sanchez, Henrik Frisk, Gustavo Aguilar, Earl Howard I-Beam 8:30 pm \$10
- ★Charenée Wade Sistas' Place 9, 10:30 pm \$20
- Sabrina Bridge Bach Lenox Lounge 8:30, 10, 11:30 pm \$20
- Sandi Blair and Trio with Dinah Vero, Debbie Kennedy, Bernice Brooks ParlorJazz 9, 10:30 pm \$30
- Mike Moreno Trio with Joe Sanders, Kendrick Scott Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Yuki Shibata Quartet with Jonathan Greenstein, Yoshiaki Yamada, Jun Young Song; Julian Waterfall Pollack Trio with Noah Garabedian, Evan Hughes; Subtone: Magnus Schriefel, Sam Ryder, Florian Hoefner, Ruben Samama, Peter Gall Miles' Café 5:30, 7:30, 9:30 pm \$10
- Vital Vox: Takadimi Duo: Lori Cotler/Glen Velez; Audrey Chen; Sasha Bogdanowitsch; Magic Names: Daisy Press, Gisburg, Dafna Naphtali, Nick Hallett, Peter Sciscioli, Robert Osborne Issue Project Room 8 pm \$10
- Aaron Johnston/Thor Madsen Charade; Vana Gierig Trio; Clark Gayton's Situation Nublu 9, 10:30 pm 12, 2 am
- Tim Ferguson; Samba de Gringo; Carlos Abadie Jam Fat Cat 7, 10 pm 1:30 am
- Brad Linde Trio Tomi Jazz 9:30 pm \$10
- Norberto Tamburrino solo University of the Streets 8 pm \$10
- Mauricio Zottarelli Blue Note 12:30 am \$10
- Ken Simon Quartet Cleopatra's Needle 8 pm
- ★Curtis Fuller Quintet with Eric Alexander, Nat Reeves, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30
- ★Law Tabackin Meets Roberto Gatto and The Italians with Marco Tamburini, Giuseppe Bassi The Kitano 8, 10 pm \$25
- ★Darcy James Argue's Secret Society Jazz Gallery 9, 10:30 pm \$20
- Bobby McFerrin solo and with Vocal Line, Lisa Fischer, Voicestra conducted by Roger Treece Rose Theater 8 pm \$30-120
- ★Jamie Saft Special Quintet with Bill McHenry, Duane Eubanks, Ben Perowsky Comelia Street Café 9, 10:30 pm \$10
- Dwayne Clemons Quintet with Jimmy Wormworth, Sacha Perry, Josh Benko, Murray Wall; Eliot Zigmund Group with Adam Niewood, Michael Eckroth, Morrie Louden; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- Freda Payne Sings Ella Fitzgerald Iridium 8:30, 10:30 pm \$30
- Greg Diamond Band with Brian Hogans, Michael Eckroth, Edward Perez, Henry Cole Iridium 12 am \$20
- ★Jon Weber Knickerbocker Bar and Grill 9:45 pm \$5

- ★Henry Threadgill's Zoid Roulette 8:30 pm \$15
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Jim Hall Quartet with Greg Osby, Steve LaSpina, Joey Baron Birdland 8:30, 11 pm \$30
- ★Mark Turner Trio with Ben Street, Paul Motian Village Vanguard 9, 11 pm \$35
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Anthony Wonsley Trio Dizzy's Club 12:45 am \$20
- Amy Cervini Quartet with Michael Cabe, Mark Lau 55Bar 6 pm
- Australian Jazz Allstars with Sean Wayland Puppet's 6 pm \$6
- Tucker and Larsen; John Troy Shrine 6, 7 pm
- Gypsy Jazz Caravan; Brooks Hartell Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm
- ★Reggie Workman's African-American Legacy Project with Charles Tolliver Harlem School of the Arts 11 am

Sunday, November 14

- ★FAB Trio: Joe Fonda, Barry Altschul, Billy Bang Roulette 8:30 pm \$15
- ★Lisa Sokolov; Sound Songs: Jay Clayton/Jerry Granelli The Stone 8, 10 pm \$15
- Joe Fiedler Brooklyn Lyceum 9, 10:30 pm \$10
- ★Adam Schatz Father Figures; Eivind Opsvik's Overseas; Welf Dorr's Underground Horns Nublu 9, 10:30 pm 12, 2 am
- ★Allan Chase/Steve Lantner Quartet with Joe Morris, Luther Gray University of the Streets 8 pm \$10
- Ben Allison Group with Jenny Scheinman, Rudy Royston Kush 7:30, 9 pm \$10
- SPOKE: Dan Loomis, Andy Hunter, Justin Wood, Danny Fischer Comelia Street Café 8:30 pm \$10
- Renaud Garcia-Fons Quartet with David Venutucci, Kiko Ruiz, Pascal Rolland Skirball Center 7 pm \$30
- Bryan Carter Quintet; aRAUz Quartet: Alicia Rau, Adam Lomeo, Marcus McLaurine, Bruce Cox; Origin Blue: Isamu McGregor, Evan Crane, Jeff Hatcher Miles' Café 5:30, 7:30, 9:30 pm \$10
- Peter Leitch/Dwayne Burno Walker's 8 pm
- Daniel Ori; Norberto Tamburrino 5C Café 8, 10:30 pm
- Daniel Goodman with Adam Levy, Anton Fier, Arthur Kell Rockwood Music Hall 11 pm
- Peter Knoll/Bill Mead; Philip Gayle ABC No Rio 7 pm \$5
- Shiori Shinohara Trio The Blue Owl 7 pm \$5
- Adam Levy's Mint Imperials; Viva DeConcini Trio Rose Live Music 9 pm
- Freda Payne Sings Ella Fitzgerald Iridium 8:30, 10:30 pm \$30
- Cyrus Chestnut Trio with Dezron Douglas, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- ★Mark Turner Trio with Ben Street, Paul Motian Village Vanguard 9, 11 pm \$30
- Carl Allen/Rodney Whitaker Project with Eric Reed, Rodney Jones, Tim Green and guest Dizzy's Club 7:30, 9:30 pm \$30
- ★Kirk Knuffke/Kenny Wollesen Downtown Music Gallery 6 pm
- Chihiro Yamanaka Trio Saint Peter's 5 pm
- Sofia Tosello Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral/Eddie Monteiro Duo North Square Lounge 12:30, 2 pm
- York College Big Band York College 12 pm
- Lou Caputo Quartet; David Coss and Trio The Garage 12, 7 pm

Monday, November 15

- ★Charlie Hunter Trio; Mark Guilian's Beat Music Le Poisson Rouge 7 pm \$15
- ★Gregory Porter and Friends with Chip Crawford, Aaron James, Emanuel Harold and guest Dizzy's Club 7:30, 9:30 pm \$20
- ★Jim Altieri, Peter Evans, Sam Pluta The Tank 7 pm \$10
- ★Adam Rudolph's Go Organic Orchestra Roulette 8:30 pm \$15
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Bill McHenry Quartet with Duane Eubanks, RJ Miller University of the Streets 8, 10 pm \$10
- Bill Cole Untempered Ensemble with Althea Cole; MacGomez: Jean Carla Rodea, Juan Pablo Carletti, Emilie Weibel; Bradley Farberman Ensemble; Lisa Mezzacappa's Bait & Switch with Aaron Bennett, John Finkbeiner, Vijay Anderson The Loyal 269 7 pm \$10
- Avishai Cohen; Seamus Blake Quartet; Hess is More Nublu 9, 10:30 pm 12, 2 am
- ★Howard Alden solo; Ari Hoenig Quartet with Hans Glawischnig; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12 am \$20
- Tessa Souter Quartet with Gene Bertoncini, Ron McLure, Billy Drummond Blue Note 8, 10:30 pm \$15
- ★Emilio Solla y la Inestable de Brooklyn with John Bailey, John Ellis, Tim Armacost, Alan Ferber, Victor Prieto, Meg Okura, Jorge Roeder, Mark Ferber Miles' Café 9:30 pm \$10
- Yoshie Fruchter; Mike Gamble's Second Wind Bar 4 7, 9 pm \$5
- Andrew Rathbun Large Ensemble Tea Lounge 9, 10:30 pm
- Jean Rohe Trio with Ilusha Tsinadze, Liam Robinson Bar Next Door 8:30, 10:30 pm \$12
- Sam Reider's Trio with Greg Wall Sixth Street Synagogue 8:30 pm \$10
- Nikita White Tomi Jazz 9:30 pm \$10
- Jocelyn Medina Quintet with Rodrigo Ursaia, Glenn Zaleski, Massimo Biolcati, Adriano Santos Zinc Bar 7:30 pm \$7
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm
- Wally "Gator" Watson Tribute: Christian Fabian, Bernard Purdie, Cleave Guyton, Kuni Mikami St. David's School 1:45 pm

Tuesday, November 16

- ★Cassandra Wilson Blue Note 8, 10:30 pm \$47.50
- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Birdland 8:30, 11 pm \$30
- ★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris Village Vanguard 9, 11 pm \$30
- ★Sheila Jordan 82nd Birthday Celebration with Steve Kuhn Jazz Standard 7:30, 9:30 pm \$25
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart Dizzy's Club 7:30, 9:30 pm \$30
- Todd Herbert Quartet Dizzy's Club 11 pm \$10
- Richard Boukas Brazilian Ensemble NYC Baha'i Center 8, 9:30 pm \$15
- ★Salim Washington with Melanie Dyer, Henry Grimes; Salim Washington, Juini Booth, Tyshawn Sorey The Stone 8, 10 pm \$10
- Yaala Ballin/Sacha Perry; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Alex Stein Quartet with Lawrence Leathers, Paul Sikvie, Marc Devine, Matt Brown Smalls 7:30, 9:30 pm 12 am \$20
- ★Mike Pride's From Bacteria To Boys with Darius Jones, Alexis Marcelo, Peter Bitenc University of the Streets 8, 10 pm \$10
- Dario Boente Projecto Sur; Fernando Otero's Electric Tango; Didi Gutman Nublu 9, 10:30 pm 12, 2 am
- Elio Villafranca Quintet Zinc Bar 9:30, 11 pm 1 am

- ★Lisa Mezzacappa's Bait & Switch with Aaron Bennett, John Finkbeiner, Vijay Anderson; Cracked Vessel: Ben Syversen, Xander Naylor, Jeremy Gustin Korzo 9:30, 11 pm \$5
- Peter Eldridge with Tim Lefebvre, Ben Wittman Comelia Street Café 8:30 pm \$10
- Michael Alpert Ensemble Sixth Street Synagogue 8:30 pm \$10
- Jill McCarron solo The Kitano 8, 10 pm
- Jack Wilkins/Howard Alden Bella Luna 8 pm
- Napua Davoy with Gaku Takanashi, Kirk Driscoll; Lisa Engelken and Olive Noir Quartet with Josh Deutsch, Jarrett Chemer, Martin Nevin, Tim Vaill Miles' Café 7:30, 9:30 pm \$10
- Michika Fukumori Trio Tomi Jazz 9:30 pm \$10
- Alan Chaubert Trio The Garage 10:30 pm
- Charles Brewer Trio Shine 6 pm

Wednesday, November 17

- ★Jeff "Tain" Watts with Henry Grimes, Scott Robinson The Stone 8, 10 pm \$20
- The Mahavishnu Project Plays Jeff Beck: Gregg Bendian, Glenn Alexander, Neil Alexander, Peter Brendler Iridium 8:30, 10:30 pm \$25
- ★Brian Drye's Bizingas with Kirk Knuffke, Jonathan Goldberger, Ches Smith Barbés 8 pm \$10
- Libby York with John di Martino, Neal Miner and guest Warren Vaché The Kitano 8, 10 pm
- ★Josh Roseman, Peter Apfelbaum, Barney McAll Rose Live Music 8 pm
- Spike Wilner solo; Jaimeo Brown Group with JD Allen; Jeremy Manasia Trio with Joe Lepore, Jason Brown Smalls 7:30, 9:30 pm 12:30 am \$20
- Ralph Alessi NYU Jazz Ensemble Jazz Gallery 9, 10:30 pm \$15
- Green Lotus Project; Point of Departure; Foro in the Dark Nublu 9, 10:30 pm 12, 2 am
- Fernando Otero Quintet Zinc Bar 9:30, 11 pm 1 am
- Qasim Naqvi's Progressive Youth Club University of the Streets 9 pm \$10
- Tomas Janzon/Ken Filiano Brooklyn Lyceum 8, 9:30 pm \$10
- Melissa Stylianou Quartet with Pete McCann, Gary Wang, Rodney Green 55Bar 7 pm
- Shawn Baltazor Trio Flute Bar Gramercy 8 pm
- Dave Miller Trio Flute Bar 8 pm
- Jazz Patrol: Roy Suter, Nick Stefanacci, Gene Torres, Eric Braverman; Dreyas Barnes Tomi Jazz 9:30 pm \$10
- Shoko Amano Trio Miles' Café 7:30, 9:30 pm \$10
- Squigglestone; Tammy Scheffer Shine 7, 9 pm
- ★Cassandra Wilson Blue Note 8, 10:30 pm \$47.50
- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Birdland 8:30, 11 pm \$30
- ★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris Village Vanguard 9, 11 pm \$30
- ★Sheila Jordan 82nd Birthday Celebration with Steve Kuhn Jazz Standard 7:30, 9:30 pm \$25
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart Dizzy's Club 7:30, 9:30 pm \$30
- Todd Herbert Quartet Dizzy's Club 11 pm \$10
- Bernal/Eckroth/Ennis; Alex Hoffman Quartet The Garage 6, 10:30 pm
- David Coss, Danny Mixon, Marcus McLaurine Saint Peter's 1 pm \$7

METROPOLITAN TALENT PRESENTS

... SATURDAY, NOVEMBER 20 ...

BILL FRISELL'S DISFARMER PROJECT

FEATURING VIKTOR KRAUSS, GREG LEISZ & JENNY SCHEINMAN

THE CONCERT HALL AT THE NY SOCIETY FOR ETHICAL CULTURE

CONCERTSTONIGHT.COM ticketmaster

Thursday, November 18

- ★Danilo Pérez Trio with Ben Street, Adam Cruz
Jazz Standard 7:30, 9:30 pm \$25
Blue Note 8, 10:30 pm \$35
- ★Charlie Haden/Paul Bley
Ehud Asherie solo; Michael Blake Group with Frank Kimbrough, Ben Allison, Ben Perowsky; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart
Smalls 7:30, 9:30 pm 12 am \$20
Idium 8:30, 10:30 pm \$20
- ★Newman Taylor Baker's Singin' Drums; Andrew Bemkey/Newman Taylor Baker
The Stone 8, 10 pm \$10
- Po'Jazz: Golda Solomon, Rosemary George, Marcus Dargan, Kelvyn Bell
Comelia Street Café 6 pm \$15
- ★Kirk Knuffke Quartet with Brian Drye, Mark Helias, Jeff Davis
Comelia Street Café 8:30 pm \$10
Jamaica Performing Arts Center 7:30 pm
Jazz Gallery 9, 10:30 pm \$20
- ★Red Baraat
Tia Fuller Quartet
Wicked Sounds Jazz Band; The Inbetweens; Dave Vieira's Hip Hop Axe
Nublu 9, 10:30 pm 12, 2 am
- Ne(x)tworks: Joan La Barbara, Kenji Bunch, Shelley Burgon, Yves Dharamraj, Cornelius Dufallo, Miguel Frasconi, Stephen Gosling, Ariana Kim, Christopher McIntyre
Greenwich House Music School 8 pm \$15
Rockwood Music Hall 12 am
- Bob DeVos Trio with Mike McGuirk, Billy Drummond
The Kitano 8, 10 pm
55Bar 10 pm
- Wayne Krantz
★Hot Club of San Francisco
David Rubenstein Atrium 8:30 pm
Mara McDonald, Jim Ridd, Sim Cain; Jorge Sylvester ACE Collective with Nora McCarthy, Waldron Mahdi Ricks, Pablo Vergara, Donald Nicks, Michael Wimberly
Miles' Café 7:30, 9:30 pm \$10
Creole 7:30, 9:30 pm
5C Café 8 pm
Tomi Jazz 9:30 pm \$10
- Paul Beaudry's Pathways
Yukari/Chris Dingman
Champion Fulton Trio
Jake Saslow Trio with Joe Martin, Mark Ferber
Bar Next Door 8:30, 10:30 pm \$12
Tutuma Social Club 10:30 pm
Puppet's 9 pm \$6
Cleopatra's Needle 7 pm
Solo Kitchen Bar 9 pm
Shrine 8 pm
- ★Fay Victor/Anders Nilsson
★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin
Birdland 8:30, 11 pm \$30
- ★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris
Village Vanguard 9, 11 pm \$30
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Todd Herbert Quartet
• Vox SynDrome: Nicolas Letman-Burtinovic, Aki Ishiguro, Sam Blais, Nick Anderson
Barbès 6 pm \$10
- Rick Stone Trio; Mauricio de Souza Trio with Noah Haidu, Mike Kam
The Garage 6, 10:30 pm

Friday, November 19

- ★NEA Jazz Masters Tribute to Benny Powell with Jimmy Heath, Barry Harris, Jim Hall, Curtis Fuller, David Wong, Albert "Tootie" Heath
Flushing Town Hall 8 pm \$20-40
- ★Amina Claudine Myers/Reggie Nicholson Duo; Wadada Leo Smith's Silver Orchestra with Jennifer Choi, Jessica Pavone, Wendy Law, Liberty Ellman, John Lindberg, Jamie Baum, Sara Schoenbeck, Mark Taylor, JD Parran, Jason Mears, Ted Daniel, Yuko Fujiyama, Susie Ibarra, Martin Obeng, Harris Eisenstadt, Thomas Buckner
Community Church of New York 8 pm \$30
- ★Sonny Fortune Quartet with Michael Cochrane, Gerald Cannon, Steve Johns
The Kitano 8, 10 pm \$25
- Jordan Young Quartet with Brian Charette, Joe Sucato, Yotam Silberstein; Lew Tabackin Quartet with Joe Magnarelli, Giuseppe Bassi, Roberto Gatto; Lawrence Leathers
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Jeremy Pelt Quintet with JD Allen, Anthony Wonsey, Dwayne Burno, Gerald Cleaver
Smoke 8, 10, 11:30 pm \$30
Puppet's 9 pm \$12
- Arturo O'Farrill Quartet
★Meg Okura Pan Asian Chamber Jazz Ensemble
Rubin Museum 7 pm \$20
- Burnt Sugar Arkestra; MK Groove Orchestra; Dope Sagittarius
CoCo 66 8 pm \$8
- Michael Blake's Giant Squid with Ben Perowsky; Silver: Eddie Henderson, Ilhan Ersahin, Juini Booth, Kenny Wollesen; The Last Army Collective
Nublu 9, 10:30 pm 12, 2 am
- ★Adam Kolker Trio with John Hébert, Billy Hart
Comelia Street Café 9, 10:30 pm \$10
- ★Linda Oh Trio with Ambrose Akinmusire, Nasheet Waits
Jazz Gallery 9, 10:30 pm \$20
- Mike Gamble's Second Wind with Noah Jarrett, Jason Nazary
Tea Lounge 9, 10:30 pm
- Ben Wolfe/Tardo Hammer
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Lage Lund Trio with Orlando LeFleming, Rodney Green
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Vinnie Knight's Knight Riders
• Chad Smith's Bombastic Meatbats with Jeff Kollman, Ed Roth, Kevin Chown
Idium 8:30, 10:30 pm \$25
- Colony: Dan Wilkins, Benny Benack III, Angelo Di Loreto, Jeff Koch, Joe Peri
Idium 12 am \$20
- Mixashawn and guests
• Volume (III): Shelley Burgon, Maria Chavez, Stephen Moore, Suzanne Thorpe
Roulette 8:30 pm \$15
- Dan Blake Trio with Yoni Niv, Satoshi Takeishi
I-Beam 8:30 pm \$10
- Glenn Zaleski Trio; Julian Pollack Trio; Sam Harris Trio
5C Café 8 pm \$10
- Bethany Wild with Glafkos Kontemeniotis, Apostolos Sideris; Bossa Nova Trio with Aline Almeida, Ryan Green, Scott Anderson
Miles' Café 7:30, 9:30 pm \$10
Tomi Jazz 9:30 pm \$10
Cleopatra's Needle 8 pm
Shrine 7 pm
- ★Danilo Pérez Trio with Ben Street, Adam Cruz
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$35
- ★Charlie Haden/Paul Bley
★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin
Birdland 8:30, 11 pm \$30
- ★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris
Village Vanguard 9, 11 pm \$35
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Todd Herbert Quartet
• Tessa Souter Trio with Freddie Bryant, Dana Leong
55Bar 6 pm
Rockwood Music Hall 6 pm
The Garage 6:15, 10:45 pm
Barnes and Noble 86th Street 4 pm

Saturday, November 20

- Bill Frisell's Disfarmer with Viktor Krauss, Greg Leisz, Jenny Scheinman
NY Society for Ethical Culture 8 pm \$50

★Roswell Rudd's Trombone Tribe 75th Birthday Party with Steve Swell, Deborah Weisz, Bob Stewart, Ken Filiano, Barry Altschul and guests Duck Baker, Delfeayo Marsalis, Ray Anderson, Josh Roseman, Sam Burtis, David Oquendo, Lafayette Harris Jr., Ivan Rubenstein-Gillis, Amiri Baraka

- Stone Improv Night
• Onaje Allan Gumbs Trio
★Ellery Eskelin Trio with Gary Versace, Nasheet Waits
City Winery 8 pm \$25-45
The Stone 8, 10 pm \$20
Lenox Lounge 8:30, 10, 11:30 pm \$20
- Vanessa Rubin
★Angelica Sanchez Trio with Johannes Weidenmueller, Ted Poor
Comelia Street Café 9, 10:30 pm \$10
Sistas' Place 9, 10:30 pm \$20
Jazz Gallery 9, 10:30 pm \$20
- Dave Allen Trio with Mark Turner, Tom Rainey; Jonathan Haffner Band; Love Trio
Nublu 9, 10:30 pm 12, 2 am
Zebulon 8 pm
- Bio Ritmo: Spanglish Fly
• Freddie Bryant Kaleidoscope Trio with Patrice Blanchard, Willard Dyson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
University of the Streets 8, 10 pm \$10
- Mary Halvorson/Jessica Pavone
• Ted Kooshian's Standard Orbit Quartet with Jeff Lederer, Tom Hubbard, Warren Odze; Bruce Arnold Trio with Dean Johnson, Tony Moreno; Brad Shepik Trio
Miles' Café 5:30, 7:30, 9:30 pm \$10
- Andreas Arnold Trio with Moto Fukushima, Jared Schonig
Tea Lounge 9, 10:30 pm
Blue Note 12:30 am \$10
5C Café 8 pm
Cleopatra's Needle 8 pm
- Malika Zarra
• Burt Eckoff and Friends
• George Stella Quartet
★Sonny Fortune Quartet with Michael Cochrane, Gerald Cannon, Steve Johns
The Kitano 8, 10 pm \$25
- ★Ned Gould Trio with Jamale Davis, Charles Goold; Lew Tabackin Quartet with Joe Magnarelli, Giuseppe Bassi, Roberto Gatto; Ian Hendrickson-Smith
Smalls 7:30, 9:30 pm 1 am \$20
- ★Jeremy Pelt Quintet with JD Allen, Anthony Wonsey, Dwayne Burno, Gerald Cleaver
Smoke 8, 10, 11:30 pm \$30
Puppet's 9 pm \$12
Knickerbocker Bar and Grill 9:45 pm \$5
Tomi Jazz 9:30 pm \$10
Shrine 7 pm
- Arturo O'Farrill Quartet
• Ben Wolfe/Tardo Hammer
• Marc Devine Trio
• Jonas Ganzemuller
• Chad Smith's Bombastic Meatbats with Jeff Kollman, Ed Roth, Kevin Chown
Idium 8:30, 10:30 pm \$25
Idium 12 am \$20
- Jeff Lofton
★Danilo Pérez Trio with Ben Street, Adam Cruz
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Blue Note 8, 10:30 pm \$35
- ★Charlie Haden/Paul Bley
★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin
Birdland 8:30, 11 pm \$30
- ★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris
Village Vanguard 9, 11 pm \$35
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- Todd Herbert Quartet
• Manhattan Brass Quintet: Wayne du Maine, Lew Soloff, RJ Kelley, Michael Seltzer, David Taylor
Langston Hughes Public Library 2 pm
- Evan Schwam Quartet; Mark Marino Trio
The Garage 12, 6:15 pm

Sunday, November 21

- Mose Allison with JC Hopkins Biggish Band
City Winery 8 pm \$25-40
- Bobby Avey Quartet with David Liebman, Thomson Kneeland, Dan Weiss
Comelia Street Café 8:30 pm \$10
- Connie Crothers/Henry Grimes; Connie Crothers with Richard Tabnik, Roy Campbell, Ken Filiano, Roger Mancuso
The Stone 8, 10 pm 10:15-15
- Ches Smith and These Arches with Mary Halvorson, Tony Malaby, Andrea Parkins
University of the Streets 8 pm \$10
- Ben Allison Group with Michael Blake, Mark Giuliana
Kush 7:30, 9 pm \$10
Walker's 8 pm
Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Charles Davis
• John Yao
• Brian Woodruff Sextet; Preyhoven
• Mike Baggetta Group; Aki Ishiguro Group
The Blue Owl 7 pm \$5
Rose Live Music 9 pm
- Amie Amis Quartet with Spencer Katzman, Abraham Pollock; Paul Jones Group with Nick Paul, Leon Boykins, Dustin Kaufman; Shauli Einav
Miles' Café 5:30, 7:30, 9:30 pm \$10
- Marcus Cummins/Jeffrey Shurdut; Enrique Haneine's Chaotic Beauty with Jeff Lederer, Lex Samu, Will Woodard
ABC No Rio 7 pm \$5
- Chad Smith's Bombastic Meatbats with Jeff Kollman, Ed Roth, Kevin Chown
Idium 8:30, 10:30 pm \$25
- ★Danilo Pérez Trio with Ben Street, Adam Cruz
Jazz Standard 7:30, 9:30 pm \$25
Blue Note 8, 10:30 pm \$35
- ★Charlie Haden/Paul Bley
★Paul Motian Septet with Jacob Sacks, Mat Maneri, Steve Cardenas, Chris Cheek, Bill McHenry, Jerome Harris
Village Vanguard 9, 11 pm \$30
- Renee Rosnes Quintet with Steve Nelson, Rich Perry, Peter Washington, Bill Stewart
Dizzy's Club 7:30, 9:30 pm \$30
- Annette Guh with Evan Gallagher, Anders Nilsson; David Boykin Expanse
Downtown Music Gallery 6 pm
- Booker Ervin Tribute: Billy Harper, Bruce Harris, Elio Villafranca, Santi Debriano, Ulysses Owens Jr.
Creole 5 pm \$20
- Norwegian Snow
• Juilliard Jazz Brunch - Bouncin' With Bud: Adison Evans, Joseph McDonough, Kyle Athayde, Alex Wintz, Kris Bowers, David Baron, James Macbride
Blue Note 12:30, 2:30 pm \$24.50
- Brianna Thomas Trio with Ethan Mann, Elias Bailey
North Square Lounge 12:30, 2 pm
- Klezmer Brunch: Jim Guttman's Bessarabian Breakdown
City Winery 10 am \$10
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quintet
The Garage 12, 7, 11:30 pm

Monday, November 22

- Maya Azucena
★Adam Rudolph's Go Organic Orchestra
Roulette 8:30 pm \$15
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Orchestra
• Bill McHenry Quartet with Duane Eubanks, Ben Street, RJ Miller
University of the Streets 8, 10 pm \$10
- Juilliard Jazz Ensemble with guest Brian Lynch
Dizzy's Club 7:30, 9:30 pm \$20
- ★Prester John: Shawn Persinger/David Miller
Comelia Street Café 8:30 pm \$10
- Les Paul Trio with guest Larry Carlton
Idium 8, 10 pm \$30
- ★urBan hi-COO: Maryanne DeProphetis, Landon Knoblock, Ron Horton; Dafna Naphitali with Shayna Dulberger, Andrew Drury, Ras Moshe; John Hébert Trio with Bennie Wallace, Tom Rainey; Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Russ Meissner
The Local 269 7 pm \$10
- ★Peter Bernstein solo; Ari Hoenig Quartet with Gilad Hekselman, Orlando Le Fleming, Shai Maestro; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12 am \$20

★Emilio Solla y la Inestable de Brooklyn with John Bailey, Adam Kolker, Tim Armacost, Matt McDonald, Victor Prieto, Sara Caswell, Jorge Roeder, Mark Ferber

- Miles' Café 9:30 pm \$10
Alain Kirli's Loft 7 pm
- ★Daniel Levin solo
• David Schumacher Jazz Orchestra
Tea Lounge 9, 10:30 pm
- Angela Bingham Trio with Yotam Silberstein, Marco Panascia
Bar Next Door 8:30, 10:30 pm \$12
- The New American Quartet: Greg Wall, Mitch Schechter, Takashe Otsuka, Jonathon Peretz
Sixth Street Synagogue 8:30 pm \$10
Illinois Jacquet Performance Space 7 pm
Zinc Bar 7:30 pm \$7
- Howard Williams Jazz Orchestra; Michika Fukumori Trio
The Garage 7, 10:30 pm
Shrine 6 pm
- BJ Jansen

Tuesday, November 23

- ★Ken Peplowski/Bucky Pizzarelli Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Ehud Asherie Trio
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$30
- ★Marc Ribot solo; Marc Ribot Trio with Henry Grimes, Chad Taylor
The Stone 8, 10 pm \$10-15
- Maria Schneider Orchestra with Steve Wilson, Charles Pillow, Rich Perry, Scott Robinson, Donny McCaslin, Tony Kadleck, Greg Gisbert, Laurie Frink, Ingrid Jensen, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Lage Lund, Gary Versace, Frank Kimbrough, Jay Anderson, Clarence Penn
Jazz Standard 7:30, 9:30 pm \$35
- Monty Alexander plays Nat King Cole and Frank Sinatra
Birdland 8:30, 11 pm \$30
Blue Note 8, 10:30 pm \$25
- Keiko Matsui
• Gregory Moore/Barbara Rosene Little Big Band
Idium 8, 10 pm \$25
NYC Bahá'í Center 8, 9:30 pm \$15
- Enrico Granafei and Friends
• Hillary Gardner; Don Friedman Trio with Harvie S, Shinnosuke Takahashi; Ken Fowser/Behn Gillece Jam
Smalls 7:30, 9:30 pm 12 am \$20
- ★Nate Wooley, Joe Morris, Ben Hall University of the Streets 8, 10 pm \$10
- ★Loren Stillman/Russ Lossing Duo Korzo 9:30, 11 pm \$5
- Matt Morganelli Jazz Forum All-Stars
Rue 57 8 pm
Zinc Bar 9:30, 11 pm 1 am
- Pedro Giraudo Sextet
• Michael Winograd Trio with Benji Fox-Rosen, Patrick Farrell
Sixth Street Synagogue 8:30 pm \$10
The Kitano 8, 10 pm
- Jill McCarron solo
• Tom Beckham Group with Chris Cheek, Henry Hey, Matt Clohesy, Greg Ritchie
Comelia Street Café 8:30 pm \$10
Bella Luna 8 pm
- Jack Wilkins/Peter Bernstein
• Elisabeth Lohninger/Walter Fischbacher; George Petit with Mark Small, Jeremy Beck, Phil Palombi, Eric Halvorson
Miles' Café 7:30, 9:30 pm \$10
- Bryan and the Aardvarks: Fabian Almazan, Chris Dingman, Bryan Copeland, Joe Nero
Bowery Poetry Club 11 pm \$7
- Stan Killian Quartet with Benito Gonzalez, Corcoran Hoyt, Darrell Green
55Bar 7 pm
- Stan Killian Quartet with Benito Gonzalez, Bryan Copeland, Darrell Green
Bowery Poetry Club 12:30 am
Rockwood Music Hall 11:30 pm
- Nir Felder
• Jon De Lucia Trio with Pete Rende, Tommy Crane
Tomi Jazz 9:30 \$10
- David White Jazz Orchestra; Kurt Bacher Quartet
The Garage 7, 10:30 pm

Wednesday, November 24

- ★Berlin-New York: Perry Robinson Trio with Ed Schuller, Ernst Bier
Goethe Institut 8 pm
The Kitano 8, 10 pm
- Janis Siegel/Fred Hersch Duo
• Gino Sitson; Ken Filiano/Henry Grimes
The Stone 8, 10 pm \$10
- Jen Shyu solo and duo with Mat Maneri
Barbès 8 pm \$10
- David Berkman solo; Luis Perdomo Group with Miguel Zénon, Dwayne Burno, Rodney Green; Craig Wuepper Trio with Jeremy Manasia, Chris Haney
Smalls 7:30, 9:30 pm 12:30 am \$20
- David Gibson Organ 5tet with Freddie Hendrix, Jared Gold, Anwar Marshall; Yayo Itkawa/Eddy Khaimovich Trio with John Davis
Miles' Café 7:30, 9:30 pm \$10
Zinc Bar 9:30, 11 pm 1 am
- Osmany Paredes Quartet
• Aki Ishiguro Group with Samuel Blais, Nicolas Letman-Burtinovic, Ari Hoenig
55Bar 7 pm
- Dan Rufolo Trio with Bill Thoman, Arthur Vint
Comelia Street Café 8:30 pm \$10
University of the Streets 9 pm \$10
- ★Ken Peplowski/Bucky Pizzarelli Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Ehud Asherie Trio
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$30
- Maria Schneider Orchestra with Steve Wilson, Charles Pillow, Rich Perry, Scott Robinson, Dave Pietro, Tony Kadleck, Greg Gisbert, Laurie Frink, Ingrid Jensen, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Lage Lund, Gary Versace, Frank Kimbrough, Jay Anderson, Clarence Penn
Jazz Standard 7:30, 9:30 pm \$35
- Monty Alexander plays Nat King Cole and Frank Sinatra
Birdland 8:30, 11 pm \$30
Blue Note 8, 10:30 pm \$25
- Keiko Matsui
• Nancy Reed and Trio; Andrew Atkinson and Friends
The Garage 6, 10:30 pm
- Judi Silvano, John di Martino, Adam Kolker, Ratzo Harris
Saint Peter's 1 pm \$7

Thursday, November 25

- Omer Avital Group with Jason Lindner; Dwayne Clemons Quintet with Jimmy Wormworth, Sacha Perry, Josh Benko, Murray Wall
Smalls 7:30, 9:30 pm 12 am \$20
- Gabriel Alegria Afro-Peruvian Sextet
Tutuma Social Club 9 pm
- Jerome Sabbagh Trio with Gary Wang, Jochen Rueckert
Bar Next Door 8:30, 10:30 pm \$12
- Champion Fulton Trio
• Aki Ishiguro Group with Samuel Blais, Nicolas Letman-Burtinovic, Chris Carroll
Solo Kitchen Bar 9 pm
- ★Ken Peplowski/Bucky Pizzarelli Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- Ehud Asherie Trio
★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$30
- Monty Alexander plays Nat King Cole and Frank Sinatra
Birdland 8:30, 11 pm \$30
Blue Note 8, 10:30 pm \$25
The Garage 1 pm
- Keiko Matsui
• Larry Newcomb Trio

Friday, November 26

- ★Berlin-New York: Hyperactive Kid: Philipp Gropper, Ronny Graupe, Christian Lillinger; Der Moment: Gerhard Gschlössl, Johannes Fink, Günter Baby Sommer
Irontdale Center 8 pm
- ★Dave Brubeck Quartet with Robert Militello, Michael Moore, Randy Jones
Blue Note 8, 10:30 pm \$75
- Jonathan Powell's nu Sangha with Jeremy Powell, Sofia Tosello, Richard Padron, Jesse Elder, Jim Robertson, Kenny Grohowski, Rohin Khemani
Blue Note 12:30 am \$10
Lenox Lounge 8:30, 10, 11:30 pm \$20
- ★Houston Person
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
Iridium 8:30, 10:30 pm \$30
- ★John McNeil's Urban Legend with Kenny Pexton, Steve Cardenas, Ben Allison, Rodney Green
Comelia Street Café 9, 10:30 pm \$10
- David Gilmore Quartet
Jazz Gallery 9, 10:30 pm \$20
- ★Charly & His Swinging Facebook Friends; Sam Newsome Quartet with Orrin Evans, Gregg August, Rudy Royston; Anthony Wonsey
Smalls 7:30, 9:30 pm 12:30 am \$20
Birdland 8:30, 11 pm \$30
- Chita Rivera
- Charles Burnham; Live at Space Farms: Marshall Allen, Scott Robinson, Pat O'Leary, Kevin Norton and guest Henry Grimes
The Stone 8, 10 pm \$10-15
- ★Prester John: Shawn Persinger/David Miller
Café Orwell 8 pm
The Kitano 8, 10 pm \$25
- ★Kenny Werner solo
- One For All: Eric Alexander, Eddie Henderson, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- Ralph Hamperian's Tuba D'Amore; Arturo O'Farrill Quartet
Puppet's 6, 9 pm \$6-12
Knickerbocker Bar and Grill 9:45 pm \$5
- Jay Leonhart/Tedd Firth
- Bruce Cox Trio with Essiet Essiet, Misha Tsiganov
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Linda Ciofalo/John Hart; David Caldwell-Mason Trio with Kellen Harrison, Ari Hoenig
Miles' Café 7:30, 9:30 pm \$10
Tomi Jazz 9:30 pm \$10
- Ian Duerr Duo
- Yaacov Mayman Quartet
Cleopatra's Needle 8 pm
- ★Ken Peplowski/Bucky Pizzarelli Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$35
- Maria Schneider Orchestra with Steve Wilson, Charles Pillow, Rich Perry, Scott Robinson, Donny McCaslin, Tony Kadleck, Greg Gisbert, Laurie Frink, Ingrid Jensen, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Lage Lund, Gary Versace, Frank Kimbrough, Jay Anderson, Clarence Penn
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- Kendra Shank Group with Ben Monder, Dean Johnson, Tony Moreno
55Bar 6 pm
Shrine 6 pm
- Creative Music Front
- Joseph Perez Quartet; Kevin Dorn and the Big 72
The Garage 6:15, 10:45 pm

Saturday, November 27

- ★Berlin-New York: Squakk: Christof Hewes, Jan Roder, Michael Griener; Ulrich Gumpert/Günter Baby Sommer
Irontdale Center 4 pm
- ★Berlin-New York: Paul Brody's Sadawi with Matt Darriau, Brandon Seabrook, Jan Roder, Michael Griener; Rolf Kühn and Tri-O with Ronny Graupe, Johannes Fink, Christian Lillinger
Irontdale Center 8 pm
- Alex Blake Quartet
Puppet's 9 pm \$12
- ★Andrew Lamb and The Moving Form with Tom Abbs, Warren Smith, Michael Wimberly, Will Halsey, Jimmy James Greene
The Stone 8, 10 pm \$15
- Allison Miller's Big Bear with Mark Southerland, Hellen Gillet
I-Beam 8:30 pm \$10
- Gilad Hekselman Trio with Joe Martin, Justin Brown
Bar Next Door 7:30, 9:30, 11:30 pm \$12
University of the Streets 8, 10 pm \$10
- Falling Down: Logan Richardson, Shimrit Shoshan, Jonathan Barber, Matt Brewer
University of the Streets 8, 10 pm \$10
- Michael Dease Quartet with Mark Whitfield, Corcoran Holt, Andrew Swift, Mika; Roberta Piket Trio
Miles' Café 5:30, 7:30, 9:30 pm \$10
- Masami Ishikawa Trio
Tomi Jazz 9:30 pm \$10
- Larry Banks Quartet
Cleopatra's Needle 8 pm
- Asako Takasaki
Shrine 7 pm
- ★Dave Brubeck Quartet with Robert Militello, Michael Moore, Randy Jones
Blue Note 8, 10:30 pm \$75
Lenox Lounge 8:30, 10, 11:30 pm \$20
- ★Houston Person
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
Iridium 8:30, 10:30 pm \$30
Iridium 12 am \$20
- Venissa Santi
- ★John McNeil's Urban Legend with Kenny Pexton, Steve Cardenas, Ben Allison, Rodney Green
Comelia Street Café 9, 10:30 pm \$10
Jazz Gallery 9, 10:30 pm \$20
- David Gilmore Quartet
- ★Sacha Perry Trio; Sam Newsome Quartet with Orrin Evans, Gregg August, Rudy Royston; Stacy Dillard Trio with Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
Birdland 8:30, 11 pm \$30
The Kitano 8, 10 pm \$25
- Chita Rivera
- ★Kenny Werner solo
- One For All: Eric Alexander, Eddie Henderson, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
Knickerbocker Bar and Grill 9:45 pm \$5
- Jay Leonhart/Tedd Firth
- ★Ken Peplowski/Bucky Pizzarelli Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- Ehud Asherie Trio
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$35
- Maria Schneider Orchestra with Steve Wilson, Charles Pillow, Rich Perry, Scott Robinson, Donny McCaslin, Tony Kadleck, Greg Gisbert, Laurie Frink, Ingrid Jensen, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Lage Lund, Gary Versace, Frank Kimbrough, Jay Anderson, Clarence Penn
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- Rob Duguay's Songevity Quartet with Steve Wilson, Justin Kaufin, Nadav Snir-Zelniker
Galapagos 2, 4 pm \$10
- Central Brooklyn Jazz Consortium 11th Anniversary Concert: Steven Kroon Sextet; Q City Soundz
Jazz 966 4 pm \$30
- David Bennett Cohen's Jazz Brunch; Eve Silber Trio; Akiko Tsuruga Trio
The Garage 12, 6:15, 10:45 pm

Sunday, November 28

- ★Berlin-New York: Henrik Walsdorff Trio with Jonas Westergaard, Christian Lillinger; Ulrich Gumpert Workshop Band with Michael Thieke, Ben Arbarbanel-Wolff, Henrik Walsdorff, Paul Brody, Christof Thewes, Jan Roder, Michael Griener
Irontdale Center 8 pm
- ★Odean Pope with Henry Grimes, Craig McIver
The Stone 8, 10 pm \$20
- ★Mark Dresser Quintet with Rudresh Mahanthappa, Amir ElSaffar, Denman Maroney, Tom Rainey
Comelia Street Café 8:30 pm \$10

- ★Seabrook Power Plant: Brandon and Jared Seabrook, Tom Blancarte; Angel OV Death: Jamie Saft, Mike Pride, Andrew D'Angelo
Littlefield 8 pm \$10
- Ben Monder Trio; Jane Getter Trio; Myron Walden Countryfried with Oz Noy
Rose Live Music 8 pm
- Ben Allison Group with Jason Lindner, Mark Giuliana
Kush 7:30, 9 pm \$10
- Chiyong meets Heavy Flow with Kuroda Takuya, Jamaal Sawyer-Dymski, Etsuko Tajima, Soshi Uchida, Tomoaki Kanno; Daryl Johnson Trio with Lonnie Plaxico, Lionel Cordew; David Berkman Trio with Gianluca Renzi, Gene Jackson
Miles' Café 6:30, 7:30, 9:30 pm \$10
Walker's 8 pm
- Peter Leitch/Sean Smith
- Josh Deutsch/Nico Soffiati Duo; Secret Architecture: Zach Mangan, Fraser Campbell, Wade Ridenhour, Julian Smith
Caffe Vivaldi 8:15, 9:30 pm
- Catalogs for Dissonance; Sean Meehan/Seijiro Murayama
ABC No Rio 7 pm \$5
- Brian Pareschi Big Band
Brooklyn Lyceum 9, 10:30 pm \$10
- Ashley Paul with Sakiko Mori and guests
University of the Streets 8 pm \$10
- ★Dave Brubeck Quartet with Robert Militello, Michael Moore, Randy Jones
Blue Note 8, 10:30 pm \$75
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
Iridium 8:30, 10:30 pm \$30
- ★Tom Harrell Quintet with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$30
- Maria Schneider Orchestra with Steve Wilson, Charles Pillow, Rich Perry, Scott Robinson, Donny McCaslin, Tony Kadleck, Greg Gisbert, Laurie Frink, Ingrid Jensen, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Lage Lund, Gary Versace, Frank Kimbrough, Jay Anderson, Clarence Penn
Jazz Standard 7:30, 9:30 pm \$35
- John Ellis Band
- Elio Villafranca
Saint Peter's 5 pm
Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Gene Bertocini, Harvie S
North Square Lounge 12:30, 2 pm
- Iris Ormig Quartet; David Coss and Trio
The Garage 12, 7 pm

Monday, November 29

- ★Search & Restore Benefit Concert: Ben Allison, Steven Bernstein, Ralph Alessi, Jason Lindner, Tim Lefebvre, Reid Anderson, Dan Weiss, Mark Giuliana, Roswell Rudd, Matt Wilson, Theo Bleckmann
Le Poisson Rouge 9 pm
- Les Paul Trio with guests Bucky Pizzarelli, Jimmy Bruno, Howard Alden
Iridium 8, 10 pm \$30
- ★Adam Rudolph's Go Organic Orchestra
Roulette 8:30 pm \$15
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Dynasty
- ★Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik
Comelia Street Café 8:30 pm \$10
- RJ Miller Band with Duane Eubanks, Andrew D'Angelo, Ben Street
University of the Streets 8, 10 pm \$10
- Vocal Improv Session 6: Geraldine Eguiluz, Kyoko Kitamura, Satoshi Takeishi; Geraldine Eguiluz solo; Ken Filiano Quartet; Michael Attias
The Local 269 7 pm \$10
- ★Emilio Solla y la Inestable de Brooklyn with Alex Norris, John Ellis, Tim Armacost, Alan Ferber, Victor Prieto, Meg Okura, Jorge Roeder, Mark Ferber
Miles' Café 9:30 pm \$10
- ★Gene Bertocini solo; Ari Hoenig Quartet with Joel Frahm; Spencer Murphy
Smalls 7:30, 9:30 pm 12 am \$20
- Glenn White; SCOPA TRIO + 1: Brian Drye, Vinnie Sperazza, Geoff Kraly, Brandon Seabrook
Bar 4 7, 9 pm \$5
- Idan Santhaus Big Band
Tea Lounge 9, 10:30 pm
- Christmas At The Blue Note: NYU Big Band and Guests
Blue Note 8, 10:30 pm \$15
- Ayn Sof Arkestra and Bigger Band
Sixth Street Synagogue 8:30 pm \$10
- Manhattan School of Music Jazz Orchestra and Ensemble
Dizzy's Club 7:30, 9:30 pm \$20
- Melissa Stylianou Trio with Jamie Reynolds, Gary Wang
Bar Next Door 8:30 pm \$12
Zinc Bar 7:30 pm \$7
- Mariel Sol
- Howard Williams Jazz Orchestra; Fukushi Tainaka Trio
The Garage 7, 10:30 pm

Tuesday, November 30

- John Scofield and Robben Ford
Blue Note 8, 10:30 pm \$35
- ★Peter Bernstein Quartet with Mike LeDonne, John Webber, Joe Farnsworth
Jazz Standard 7:30, 9:30 pm \$20
- ★Mulgrew Miller and Wingspan with Steve Nelson, Duane Eubanks, Ivan Taylor, Rodney Green
Dizzy's Club 7:30, 9:30 pm \$30
- Dezron Douglas Trio
- ★Fred Hersch solo
- Gil Scott-Heron
BB King's 8 pm \$35
- Terese Genecco Little Big Band
Iridium 8, 10 pm \$25
- Mike Longo and the NY State of the Art Jazz Ensemble with Ira Hawkins
NYC Bahá'i Center 8, 9:30 pm \$15
- ★Zim Ngqawana, Henry Grimes, Andrew Cyrille
The Stone 8, 10 pm \$20
- Jonathan Kreisberg Quartet with Will Vinson, Matt Penman, Mark Ferber
Comelia Street Café 8:30 pm \$10
- Jeff Davis New Trio with Russ Lossing, Eivind Opsvik
Korzo 9:30, 11 pm \$5
- Shoko Nagai's Glimpse of the City with Satoshi Takeishi
University of the Streets 8, 10 pm \$10
- Dennis Sandole Tribute with Ian Ash, Rob Brown, Bruce Eisenbeil, David First, Brian Groder, Denise Sandole, Matthew Shipp, Dylan Taylor, Bobby Zankel
Roulette 8:30 pm \$15
Rue 57 8 pm
Zinc Bar 9:30, 11 pm 1 am
- Allan Harris Quartet
- Pedro Giraudo Sextet
- Alexei Tsiganov with Jorge Roeder, Richie Barshay; Matt Slocum Trio with Danny Grissett, Massimo Biolcati
Miles' Café 7:30, 9:30 pm \$10
- Michelle Zangara; Dmitry Baevsky Quartet with David Wong, Joe Strasser; Alex Stein Quartet with Lawrence Leathers, Paul Sikivie, Marc Devine, Matt Brown
Smalls 7:30, 9:30 pm 12 am \$20
- The Tarras Band: Pete Sokolow, Michael Winograd, Ben Holmes, David Licht
Sixth Street Synagogue 8:30 pm \$10
The Kitano 8, 10 pm
- Jill McCarron solo
- Jack Wilkins/Harvie S
- Elizabeth!
- Michika Fukumori Trio
- Yuko Okamoto
- Jazz Band Classic; Dave Kain Group
The Garage 7, 10:30 pm
- ★Darcy James Argue's Secret Society
Joe's Pub 6:30 pm

REGULAR ENGAGEMENTS

- | MONDAYS | |
|---|---|
| • Tom Abbott Big Bang Big Band | Swing 46 8:30 pm |
| • Ron Affix Trio | Zinc Bar 9, 11pm, 12:30, 2 am |
| • Sedicr Choukroun and The Brasilieros | Chez Lola 7:30 pm |
| • Pete Davenport/Ed Schuller Jam Session | Frank's Cocktail Lounge 9 pm |
| • Eddy Davis New Orleans Jazz Band | The Carlyle 8:45 pm \$75-100 |
| • Smoke Big Band; John Farnsworth Quartet | Smoke 7, 9, 10:30 pm \$8 |
| • Mike Gamble Trio | Bar 4 7, 9 pm \$5 |
| • George Gee Swing Orchestra | Gospel Uptown 8 pm |
| • Vince Giordano's Nighthawks | Sofia's 8 pm (ALSO TUE) |
| • Patience Higgins Sugar Hill Quartet | Lenox Lounge 9:30 pm \$10 |
| • JFA Jazz Jam | Local 802 7 pm |
| • Roger Lent Trio Jam | Cleopatra's Needle 8 pm \$10 |
| • John McNeil Jam Session | Puppet's Jazz Bar 9 pm |
| • Iris Ornig Jam Session | The Kitano 8 pm |
| • Les Paul Trio with guests | Iridium 8, 10 pm \$35 |
| • Stan Rubin All-Stars | Charley O's 8:30 pm |
| • Vanguard Jazz Orchestra | Village Vanguard 9, 11 pm \$30 |
| • Melvin Vines Kortet with Kay Mori | St. Nick's Pub 10 pm |
| TUESDAYS | |
| • Evolution Series | Creole 9 pm |
| • Caleb Curtis/Marcos Varela Trio | Sagaponack Bar & Grill 6 pm |
| • Irving Fields | Nino's Tuscany 7 pm (ALSO WED-SUN) |
| • Joel Frahm | Bar Next Door 8 pm \$12 |
| • George Gee Swing Orchestra | Swing 46 8:30 pm |
| • Loston Harris | Café Carlyle 9:30 pm \$20 (ALSO WED-SAT) |
| • Art Hirahara Trio | Arturo's 8 pm |
| • Yuichi Hirakawa Trio | Arthur's Tavern 7, 8:30 pm |
| • Sandy Jordan and Larry Luger Trio | Notaro 8 pm |
| • Mike LeDonne Quartet | Smoke 7, 9, 10:30 pm |
| • Long Island City Jazz Alliance Jam Session | LIC Bar 8 pm |
| • Joey Morant | Lenox Lounge 8 pm \$10 |
| • Iris Ornig Quartet | Crooked Knife 7 pm |
| • Annie Ross | The Metropolitan Room 9:30 pm \$25 |
| • Robert Rucker Trio Jam | Cleopatra's Needle 8 pm \$10 |
| • Dred Scott Trio | Rockwood Music Hall 12 am |
| • Slavic Soul Party | Barbès 9 pm \$10 |
| WEDNESDAYS | |
| • Astoria Jazz Composers Workshop | Waltz-Astoria 6 pm |
| • Bill Cantrall Trio | 718 Restaurant 8:30 pm |
| • Sedicr Choukroun and the Eccentrics | Chez Oskar 7 pm |
| • Walter Fischbacher Trio | Water Street Restaurant 8 pm |
| • Jeanne Gies with Howard Alden and Friends | Joe G's 6:30 pm |
| • Frank Lacy | St. Nick's Pub 10 pm |
| • Joonsam Lee Jam | Cleopatra's Needle 11:30 pm \$10 |
| • Jazz Jam Session | Sucre Café 7:30 pm |
| • Jonathan Kreisberg Trio | Bar Next Door 8:30, 10:30 pm \$12 |
| • Guillaume Laurent Trio | Bar Tabac 7 pm |
| • Jed Levy and Friends | Vino di Vino Wine Bar 7:30 pm (ALSO FRI) |
| • Nat Lucas Organ Trio | Lenox Lounge 8 pm \$3 |
| • Jacob Melchior | Philip Marie 7 pm (ALSO SUN 12 PM) |
| • Arturo O'Farrill solo | Puppet's Jazz Bar 7 pm \$10 |
| • Alex Obert's Hollow Bones | Via Della Pace 10 pm |
| • David Ostwald's Louis Armstrong Centennial Band | Birdland 5 pm \$10 |
| • Stan Rubin Big Band | Swing 46 8:30 pm |
| • Bobby Sanabria Big Band | FB Lounge 7:30, 9:30 pm \$10 |
| • Alex Terrier Trio | Antibes Bistro 7:30 pm |
| • Justin Wert/Corcoran Holt | Benoit 7 pm |
| • Bill Wurtzel/Tony Decaprio | American Folk Art Museum Lincoln Square 2 pm |
| • Jordan Young Group | Bflat 8:30 pm |
| THURSDAYS | |
| • Eric Alexander and Joe Farnsworth | Ibiza Lounge 8, 10 pm \$10 |
| • Jason Campbell Trio | Perk's 8 pm |
| • Sedicr Choukroun | Brasserie Jullien 7:30 pm (ALSO FRI, SAT) |
| • Claude Diallo | Domaine Wine Bar 9 pm |
| • Aki Ishiguro Jam Session | Solo Kitchen Bar 9 pm |
| • Jazz Vocal Workshop | University of the Streets 8:30 pm \$5 |
| • Freddy "Huevito" Lobatón | Tutuma Social Club 7, 9 pm |
| • Gregory Porter | Smoke 7, 9, 10:30 pm \$9 |
| • Eri Yamamoto Trio | Arthur's Tavern 7 pm (ALSO FRI-SAT) |
| FRIDAYS | |
| • Gabriel Alegria Sextet | Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN) |
| • Steve Blanco Trio | Domaine Wine Bar 9 pm (ALSO SAT) |
| • Deep Pedestrian | Sintr 8 pm |
| • Charles Downs' Centipede | The Complete Music Studio 7 pm |
| • George Gee Swing Orchestra | Swing 46 9:30 pm |
| • Kengo Nakamura Trio | Club A Steakhouse 11 pm |
| • Open Jazz Jam Session | University of the Streets 11:30 pm \$5 (ALSO SAT) |
| • Albert Rivera Organ Trio | B Smith's 8:30 pm (ALSO SAT) |
| • Brandon Sanders Trio | Londel's 8, 9, 10 pm (ALSO SAT) |
| • Bill Saxton and Friends | Bill's Place 10 pm 12 am \$15 |
| • Donald Smith | St. Nick's Pub 10 pm |
| SATURDAYS | |
| • Jesse Elder/Greg Ruggiero | Rothmann's 6 pm |
| • Natalie Joy Johnson | Smoke 1, 3 pm (ALSO SUN) |
| • Guillaume Laurent/Luke Franco | Casaville 1 pm |
| • Wayne Roberts Duo | City Crab 12 pm (ALSO SUN) |
| • Skye Jazz Trio | Jack 8:30 pm |
| • Michelle Walker/Nick Russo | Anyway Café 9 pm |
| • Bill Wurtzel Duo | Henry's 12 pm |
| SUNDAYS | |
| • Ben Allison Trio | Kush 7:30, 9 pm \$10 |
| • Marc Devine Trio | TGIFriday's 6 pm |
| • Toru Dodo Jam | Cleopatra's Needle 8 pm \$19 |
| • Ear Regulars with Jon-Erik Kellso | The Ear Inn 8 pm |
| • Marjorie Eliot/Rudell Drears/Sedicr Choukroun | Parlor Entertainment 4 pm |
| • Sean Fitzpatrick and Friends | Ra Café 1 pm |
| • Enrico Granafei solo | Sora Lella 7 pm |
| • Lafayette Harris | Lenox Lounge 7 pm \$10 |
| • Stan Killian Trio | Ocean's 8 8:30 pm |
| • Bob Kindred Grouo | Café Loup 12:30 pm |
| • Lapis Luna Trio | Bocca 7 pm |
| • Alexander McCabe Trio | CJ Cullens Tavern 5 pm |
| • Junior Mance/Hide Tanaka | Café Loup 6:30 pm |
| • Peter Mazza | Bar Next Door 8 pm \$12 |
| • Tony Middleton Trio | The Kitano 11 am |
| • Zack O'Farrill Quartet | Puppet's Jazz Bar 12 pm \$6 |
| • TC III | St. Nick's Pub 10:30 pm |
| • Cidinho Teixeira | Zinc Bar 10, 11:30 1 am |
| • Jazz Jam hosted by Michael Vitali | Comix Lounge 8 pm |
| • Chris Washburne's SYOTOS Band | Smoke 7, 9, 10:30 pm |
| • Brian Woodruff Jam | Blackbird's 9 pm |

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue **5ccc.com**
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street **55bar.com**
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars **718restaurant.com**
- **ABC No Rio** 156 Rivington Street (212-254-3697)
Subway: J,M,Z to Delancey Street **abcnorio.org**
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street **henrystreet.org/arts**
- **Alain Kirilli's Loft** 17 White Street (212-226-0343)
Subway: 1 to Franklin
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street **folkartmuseum.org**
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street **antibesbistro.com**
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street **arthurstavernnyc.com**
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue **bam.org**
- **Blat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square **bbkingblues.com**
- **Banjo Jim's** 9th Street and Avenue C
Subway: L to 1st Avenue; 6 to Astor Place **banjojims.com**
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue **bar4brooklyn.com**
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street **lalanternacaffe.com**
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue **barbesbrooklyn.com**
- **Bargemusic** Fulton Ferry Landing (718-624-4061)
Subway: F to York Street, A, C to High Street **bargemusic.org**
- **Barnes and Noble 86th Street** at Lexington Avenue (212-369-2180) Subway: 4, 5, 6 to 86th Street **bn.com**
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Billie's Black Bar** 271 W. 119th Street between St. Nicholas and Frederick Douglas (212-280-2248) Subway: 2, 3, A, B, C to 116th Street **billiesblack.com**
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, F to 42nd Street **birdlandjazz.com**
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street **blackbirdsbar.com**
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street **bluenotejazz.com**
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bohemian Hall** 29-19 24th Avenue (near 29th Ave) Astoria
Subway: N to Astoria Boulevard
- **Bowery Poetry Club** 308 Bowery (212-614-0505)
Subway: 6 to Bleecker Street **bowerypoetry.com**
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street **brechtforum.org**
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street **brooklynlyceum.com**
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nerred Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street **thecarlyle.com**
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street **casavillennyc.com**
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues **bistolola.com**
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue **chezoskar.com**
- **Church of St. Ignatius Loyola** 48 E 84th Street (212-288-3588) Subway: 4, 5, 6 to 86th Street **saintignatiusloyola.org**
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street **citywinery.com**
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street **cleopatrasneedle.com**
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street **clubasteak.com**
- **Cobi's Place** 158 West 48th Street between 6th and 7th Avenues (516-922-2010) Subway: 1, 2 to 50th Street
- **CoCo 66** 66 Greenpoint Avenue (718-389-7392)
Subway: L to Greenpoint Avenue **coco66.com**
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue **completetmusic.com**
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street **corneliastreetcafe.com**
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street **creolenyc.com**
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street **thecrookedknife.com**
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Domaine Wine Bar** 50-04 Vernon Boulevard
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street **mynspace.com/295douglass**
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway **downtownmusicgallery.com**
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue **dromnyc.com**
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street
- **FB Lounge** 172 E 106th Street (212-348-3929)
Subway: 6 to 103rd Street **fondaboricua.com**
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square **fatcatmusic.org**
- **Fetch** 1649 Third Avenue between 92nd and 93rd Streets (212-289-2700) Subway: 6 to 96th Street
- **The Fifth Estate** 506 5th Avenue (718-840-0089)
Subway: F to 4th Avenue **fifthestatebar.com**
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street **flushingtowntownhall.org**
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Galapagos** 16 Main Street, Brooklyn (718-782-5188)
Subway: F to York Street galapagosartspace.com
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street **garagerest.com**
- **German Evangelist Lutheran St Paul's Church** 315 W 22nd Street (212-929-1695) Subway: A, C, E to 23rd Street **stpaulny.org**
- **Gershwin Hotel Living Room** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Goethe Institut** 1014 Fifth Avenue (212-439-8700)
Subway: 4, 5, 6 to 86th Street **goethe.de/ins/us/nev/en/index.htm**
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street **gospeluptown.com**
- **Greenwich House Music School** 46 Barrow Street (212-242-4770)
Subway: 1 to Christopher Street **greenwichhouse.org**
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)
Subway: A, C, E, F, V to W. 4th Street
- **Harlem School of the Arts** 645 St. Nicholas Avenue at 145th Street (212-926-4100) Subway: D to 145th Street **harlemschoolofthearts.org**
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street **hostos.cuny.edu**
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue **ibeambrooklyn.com**
- **Ibiza Lounge** 220 W. 242nd Street, Bronx (646-256-9968) Subway: 1 to 242 Street **ibizany.com**
- **Illinois Jacquet Performance Space** 94-20 Guy R. Brewer Blvd.,
Subway: E to Jamaica Center **york.cuny.edu**
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street **iridiumjazzclub.com**
- **Irondale Center** 85 South Oxford Street
Subway: C Lafayette Street; G to Fulton Street **gimmeartirondale.com**
- **Isaac Stern Auditorium** at Carnegie Hall 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue **carnegiehall.org**
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street **issueprojectroom.org**
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jamaica Performing Arts Center** 153-10 Jamaica Avenue (718-618-6170) Subway: E to Jamaica Center **jamaica-performingartscenter.org**
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street **illbrew.com/Jazz966.htm**
- **Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street **jazzgallery.org**
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street **jazzmuseuminharlem.org**
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street **jazzstandard.net**
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place **joespub.com**
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central **kitano.com**
- **Klavierhaus** 211 West 58th Street (212-245-4535) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **klavierhaus.com**
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU **knickerbockerbarandgrill.com**
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue **eurotripbrooklyn.com/info.html**
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue **thekushnyc.com**
- **LIC Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **LaGuardia Performing Arts Center** 30-30 Thomson Avenue, Long Island City (718-482-7226) Subway: 7 to 33rd Street
- **Landmark Brooklyn Restaurant** 1 Front Street
Subway: F to York Street, A, C to High Street
- **Langston Hughes Public Library** 100-01 Northern Boulevard
Subway: 7 to 103rd Street
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street **lepoissonrouge.com**
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street **lenoxlounge.com**
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street **symphonyspace.org**
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street **littlefieldnyc.com**
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue **rucma.org**
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street **jazzfoundation.org**
- **Londel's** 2620 Frederick Douglas Boulevard between 139th and 140th streets (212-234-6114) Subway: 1 to 145th Street **londelsrestaurant.com**
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street **msmnyc.edu**
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street **metropolitanroom.com**
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street **milescafe.com**
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square **bahainyc.org**
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street **jazz.news.school.edu**
- **NY Society for Ethical Culture** 2 W. 64th Street (212-873-2848)
Subway: 1, 2 to 66th Street-Lincoln Center **nysec.org**
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **ninostuscany.com**
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street **northsquarejazz.com**
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)
Subway: F to Second Avenue **nublu.net**
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street **parlorentertainment.com**
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)
Subway: G to Clinton-Washington **parlorjazz.com**
- **Peace Love Café** 617 Melrose Avenue, Bronx (347-577-6397) Subway: 2, 5 to 149th Street **peacelovecafe.com**
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406)
Subway: 1 to 66th Street **julliard.edu**
- **Piano Due** 151 West 51st Street (212-399-9400)
Subway: 1 to 50th Street **pianoduenyc.net**
- **The Players** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street **theplayersnyc.org**
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: D, N, R to Prospect Avenue
- **Puppets Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)
Subway: F to 7th Avenue **puppetsjazz.com**
- **Purumé** 11 East 13th Street (646-486-7313)
Subway: 4, 5, 6, N, R, L to 14th Street/Union Square
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue **rockwoodmusicall.com**
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street **liveatrose.com**
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **jalc.org**
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street **roulette.org**
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street **rmanyc.org**
- **Rue 57** 60 West 57th Street (212-307-5656)
Subway: F to 57th Street **rue57.com**
- **St. Davids School** 12 E 89th Street (212-369-0058) Subway: 4, 5, 6 to 86th Street **saintdavids.org**
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Sagaponack Bar & Grill** 4 West 22nd Street (212-229-2226) Subway: F, V to 23rd Street **sagaponacknyc.com**
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **saintpeters.org**
- **SALT SPACE** 1158 Broadway at 27th Street, 5th floor
Subway: F to 23rd Street **saltspacenyc.com**
- **Showman's** 375 West 125th Street at Morningside) (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street **shrinennyc.com**
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue **sistasplace.org**
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place **eastvillageshul.com**
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street **smallsjazzclub.com**
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street **smokejazz.com**
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street **soralleannyc.com**
- **Spike Hill** 184 Bedford Avenue Subway: L to Bedford **spikehill.com**
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue **thestonennyc.com**
- **Studio 100** 1033 6th Avenue between 38th and 39th Streets, 3rd Fl. (212-768-0007) Subway: B, D, F, V to 42nd Street-Bryant Park **marriott.com/nycr1**
- **Sucre Café** 520 Dekalb Avenue (718-636-2000)
Subway: G to Bedford-Nostrand Avenues
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street **swing46.com**
- **TGI Friday's** 677 Lexington Avenue (212-339-8858)
Subway: 4, 5, 6, N, Q, R to 59th Street **tgifridays.com**
- **The Tank** 354 West 45th Street (212-563-6269) Subway: A, C, E, F to 42nd Street **thetanknyc.org**
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street **tealoungeNY.com**
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street **tomijazz.com**
- **Tonda Pizza** 235 E. 4th Street at Avenue B (212-254-2900) Subway: F to 2nd Avenue **tondapizza.com**
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square **the-townhall-nyc.org**
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street **tribecapac.org**
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street **TutumaSocialClub.com**
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place **universityofthestreets.org**
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street **villagevanguard.com**
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria **Waltz-Astoria.com**
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center **york.cuny.edu**
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street **carnegiehall.org**
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue **zebuloncafeconcert.com**
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street **zincbar.com**



**LUCIAN BAN & JOHN HEBERT
ENESCO RE-IMAGINED**

SSC 1259

Release date: 10/26

ralph alessi trumpet
tony malaby tenor saxophone
mat maneri viola
albrecht maurer violin
lucian ban piano & re-orchestrations
john hébert bass & re-orchestrations
gerald cleaver drums
badal roy tablas & percussion

The combination of jazz and classical music isn't a new thing. Jazz musicians have looked to classical music for inspiration for a long while. Look no further than Charlie Parker and Igor Stravinsky or John Lewis with the Modern Jazz Quartet. There was even a defined movement in the Third Stream. It is the more recent efforts to reinterpret classical works that have proven the mettle of jazz musicians/composers. Lucian Ban and John Hébert provide an astounding example while creating a distinct and original musical expression based on the framework of another on *Enesco Re-Imagined*.

This work sets the bar high in bridging the divide between classical and jazz composition. The project certainly met the challenge head on and also provided a perfect opportunity for the meeting of two generations of Romanian composer/performers. Hopefully, Lucian Ban and John Hébert will increase the public's knowledge not only of a forgotten master but of his truly extraordinary descendants.

**CD Release performance:
November 2nd @ Le Poisson Rouge**

 ROMANIAN
CULTURAL
INSTITUTE
sunnysiderecords.com



(HUMANOISE CONTINUED FROM PAGE 13)

Pritchard's Fluxus-oriented dramatics - which included emptying containers filled with plastic balls or European coins onto the ground; unrolling black electrical tape from one side of the stage to another as she sang; repeating nonsense syllables as she applied clown-like make-up and vocalizing from different parts of the auditorium - were often aped by Bieler-Wendt, who didn't confine himself to the performance surface either. Not only did he wander the stage while improvising, but during some of the climactic all-hands-on-deck daily tuttis, he was often found harmonizing in another corner of the two-level, enclosed former courtyard of the Musik Kulturforum or, like Pritchard, contributing strident textures while positioned at the top of the staircase leading to the upper level. Notwithstanding that the most common timbres arising from his fiddle were horizontally-sawed, ehru-like shrieks or spiccato runs pulsated with one hand as the other separated strings with clothespins, revealingly he and Pritchard were also both sensitive team-players.

A quintet consisting of the two and Tupa plus local laptopist Ulrich Böttcher and German percussion Bernd Bleffert was particularly notable. Pritchard's multiphonic evisceration of a single syllable blended with the string section sounds to provide layered framing for Bleffert's rhythmic display on his mostly self-created instruments. Moving purposely among his percussion collection at this time and in other collaborations during the HNC, Bleffert stroked giant chopsticks against metal plates, struck a set of rectangular slate, steel and wooden blocks placed marimba-like on a stand, whomped metal plates glued onto a wooden plank and whooshed leather switches through the air. Böttcher's resonating bangs underlined the set's unselfconscious humor.

Face-offs between Bleffert and Nakatani, backed by either fluttering peeps from the flute of Margret Trescher or Böttcher's disconnected pulses, were more illustrative of how both innovative percussionists perfected unique styles on unconventional setups. If Nakatani popped a tiny drum, sawed on a ride cymbal or spanked his snare before outputting a collection of ruffs, drags, rebounds and bass-drum whacks with his full kit, Bleffert rubbed stiff paper against an upright bicycle wheel producing harsh resonations, crunched then ripped apart an aluminum beer can and finally lobbed the shards through the wheel, producing reverberations as they hit the snare drum below. On the final day when both men played the German's equipment the differences were even starker. Nakatani's stick pressure against the rotating wheel for instance, seemed less assured than the butoh-dancer-like grace he brought to his conga and kettle drum pressures. Meanwhile Bleffert's wheel-stroke vibrating achieved the desired effect less muscularly and when he stroked the kettledrum it was with a wooden container that muted the results.

Another double-threat was Norwegian French hornist and electronics manipulator Hild Sofie Tafjord, a member of the rock-electro-improv quartet Spunk. As a hornist, her roughened pumping and extended bellowing kept the improvisations from becoming too flighty, especially when Trescher's lyrical puffs were involved. Tafjord was helped immeasurably by Nakatani's sonorous gong echoes plus Rowe's gurgling and repetitive electronic pulse on one quartet outing. Similarly, her rounded grace notes seemed to encourage Tupa to convert his atonal string-sawing to harmonizing connective portamento. At points her instrument's alpine-horn-like characteristics took on further echoes as she processed its tones with electronics.

In fact, one of the HNC's most dazzling sets unrolled on Day Two from a trio of Tafjord and Phillipp using live electronics, plus the distinct

timbres of Rowe's prepared guitar. A mélange of blurred crackles, hollow-wooden pops and staccato recoils, the electrified sluices contained traces of sampled sounds emanating from Rowe's radio. With textures reflecting back onto one another, the piece reached a climax of ring-modulator-like clangs and rhythmic static before downshifting into rubbery, connective drones.

Although some other encounters didn't work as well and a few suffered from low-energy, another paradigm of this sort of pure improvisation is the potential for mismatches and even musical failures. Like late guitarist Derek Bailey's now defunct Company Week, it's this unpredictability that keeps the music at events such as the HumaNoise Congress so fascinating and ultimately so rewarding. ♦

For more information, visit humanoise.de

(ANGEL CITY CONTINUED FROM PAGE 13)

The heaviest jolt hit midway with the trio of Tim Berne, Jim Black and Nels Cline, sometimes called BBC but now cunningly dubbed Sons of Champignon (ie, hippie prog meets benevolent shrooms). An electrocuted Cline fanned, feedbacked, stroked and burped his guitar without restraint, encouraged by Black's violent surges and strategic retreats; Berne's alto sax spun white comets of strange logic around the ionosphere. Long association in various contexts has made for big, big payoffs in this group.

On Monday at Culver City's Royal-T, a privileged few experienced a multimedia improvisational spectacle - music, video, dance and food - whose ambition and execution couldn't have been duplicated in the loftiest palaces of world culture. Wringing his hands with trepidation at the beginning, Somazzi was soon beaming with delight as everything fell together. First, a Nels Cline guitar decorated by artist Yoshitomo Nara was auctioned off (the event was a fest fundraiser) for \$70,000. Then pianist Myra Melford set the tone with a graceful composition lent even deeper beauty by the sensitive multilogue of bassist Mark Dresser, guitarist Nels Cline, percussionist Alex Cline, keyboardist Yuka Honda and violinist Jeff Gauthier. More remarkable, the ensemble maintained the delicate balance for two hours of the most joyfully grave elevation and psychedelic samadhi blues as butoh dancer Oguri slowly edged between tables channeling fiery ghosts and Carole Kim's video projections on a gauze screen provided clean, ever-changing frameworks and instant portraits of the musicians in transport. Chef Paul Canales, meanwhile, struck an ideal counterpoint with multi-course presentations, from infernal peppers to a red-and-brown vegetable mélange on a bed of green melon. In Morocco, they have a word for this kind of extended healing conjuration: a lila.

The festival continued three more nights. On Thursday at LA County Museum, Nels Cline interacted with seminal artist Ed Ruscha's paintings and David Breskin's poetry in an event christened "Dirty Baby". On Friday at Barnsdall Gallery Theater, ethereal pianist Motoko Honda set up the planet-ranging music documentaries of filmmaker Steve Elkins. And on Saturday, at the Musicians Institute, flowing guitarist John Abercrombie's quartet refreshed one of the non-swing, non-bebop streams that helped inspire all this extrapolation back in the '70s.

Having multiplied in scope each year, the Angel City Jazz Festival dared anyone to call it just another bunch of concerts. It was a dare only a true fool would take.

For more information, visit angelcityjazz.com

IN MEMORIAM

by Andrey Henkin

MARION BROWN - The alto saxophonist Marion Brown's coming out party was John Coltrane's 1965 album *Ascension*. After discs released on ESP, Fontana and Impulse, Brown spent time in Europe, working extensively with Gunter Hampel. Back in the US, Brown was very productive during the '70s as both a player and an educator. Failing health limited his activities after the mid '80s. One of the original voices of avant garde jazz, Brown died Oct. 18th at 79.

HADLEY CALIMAN - The tenor saxophonist came out of the same Los Angeles scene that spawned peers Dexter Gordon and Harold Land, recorded albums as a leader for Mainstream and Catalyst in the '70s, then began a long career as an educator in the Pacific Northwest before releasing three new albums, his first in decades, in 2007, 2008 and 2010 on Origin. Caliman died Sep. 8th at 78.

BUDDY COLLETTE - The saxist/flutist made his initial mark in the '50s group of drummer Chico Hamilton but stayed in Los Angeles, plying his craft in bands led by Sinatra, Ellington, Basie and Nelson Riddle. A longtime educator, Collette taught Eric Dolphy, Charles Lloyd and Frank Morgan while working at several area universities but is most respected for his success in desegregating the local musicians union. Collette died Sep. 19th at 89.

GENE "MIGHTY FLEA" CONNERS - The trombonist got his feel from summers in New Orleans, worked extensively in the Johnny Otis Rhythm & Blues Revue and had his greatest success in Europe. Connors died Jun. 10th at 79.

ART MINEO - Spending most of his career in the Pacific Northwest gave the composer the chance to write a piece that was the soundtrack for the 1962 Seattle World's Fair attraction, the Bubbulator. Mineo also worked with Paul Whiteman and Skitch Henderson as an arranger and died Jul. 27th at 81.

BUDDY MORROW - A veteran of big bands, including those of Artie Shaw, Tommy and later Jimmy Dorsey and Paul Whiteman, the trombonist had several charting hits with his own orchestra starting in 1951 and was given the International Trombone Association's Lifetime Achievement Award in 2009. Morrow died Sep. 27th at 91.

AHMAD SALAHELDEEN - A Chicago mainstay, the saxist was a graduate from DuSable High School, playing with many jazz musicians that came through the Windy City in the '60s but also in strip clubs when real work was scarce and had several notable appearances at the Chicago Jazz Festival. Salaheldeen died Sep. 15th at 79.

IRVING STURM - Some of the city's most known destinations were founded by the restaurateur, including Ellen's Stardust Diner, PJ Clarke's and, most importantly, Iridium Jazz Club, currently run by his son Ron and located first across from Lincoln Center and now near Columbus Circle. Sturm died Sep. 25th at 77.

ED WILEY JR. - The Texas Tenor began his career working with local bluesmen like Clarence "Gatemouth" Brown, gave Earl Hooker his first recording date and played lots of organ-based jazz in Philadelphia in the '50s-60s before disappearing, reemerging in the '90s with pure jazz recordings on the Swing label. Wiley died Sep. 27th at 80.

BIRTHDAYS

November 1

†Franz Jackson 1912-2008
†Sabby Lewis 1914-94
†Sam Margolis 1923-96
Lou Donaldson b.1926
Roger Kellaway b.1939
†Raphé Malik 1948-2006
Carmen Lundy b.1954
Conrad Herwig b.1959
Antonio Sanchez b.1971
Tim Luntzel b.1972

November 2

†Bunny Berigan 1908-42
Rudy Van Gelder b.1924
Herb Geller b.1928
Phil Woods b.1931
Phil Minton b.1940
Frank Kimbrough b.1956
Gebhard Ullmann b.1957
Kurt Elling b.1967
Chris Byars b.1970

November 3

†Joe Turner 1907-90
†Billy Mitchell 1926-2001
Andy McGhee b.1927
Henry Grimes b.1935
Joe McPhee b.1939
Azar Lawrence b.1953

November 4

†Joe Sullivan 1906-71
†Joe Benjamin 1919-74
†Ralph Sutton 1922-2001
†Carlos "Patao" Valdes 1926-2007
†Larry Bunker 1928-2005
†Willem Breuker 1944-2010
Eddie Gomez b.1944
David Arner b.1951

November 5

Diego Urcola b.1965
Kenny Brooks b.1966
Neil Cowley b.1972

November 6

†Francy Boland 1929-2005
Arturo Sandoval b.1949

November 7

†Joe Bushkin 1916-2004
Howard Rumsey b.1917
†Al Hirt 1922-99
†Ray Brown 1948-2002
David S. Ware b.1949
René Marie b.1955

November 8

†Chris Connor 1927-2009
Georg Riedel b.1934
Bertha Hope b.1936
†John Blair 1943-2006
Don Byron b.1958
Russell Malone b.1963
John O'Gallagher b.1964

November 9

†Mezz Mezzrow 1899-1972
†Pete Brown 1906-63
†Muggsy Spanier 1906-67

November 10

Paul Bley b.1932
Houston Person b.1934
Andrew Cyrille b.1939
Hubert Laws b.1939
Stanton Davis b.1945
John LaBarbera b.1945
Mark Turner b.1965
Gustavo Casenave b.1971
Warren Wolf b.1979

November 11

†Willie Cook 1923-2000
Irvin Stokes b.1926
Mose Allison b.1927
Ernestine Anderson b.1928
Mario Pavone b.1940
Hannibal Peterson b.1948
Kahil El'Zabar b.1953
Mark Shim b.1971

November 12

†Buck Clayton 1911-91
†Sam Jones 1924-81
†Charlie Mariano 1923-2009
Wolfgang Schluter b.1933

November 13

†Bennie Moten 1894-1935
†Eddie Calhoun 1921-93
†Hampton Hawes 1928-77
Idris Muhammad b.1939
Janet Lawson b.1940
Ernst Reijseger b.1954
Ari Hoening b.1973

November 14

†Art Hodes 1904-93
†Billy Bauer 1915-2005
†Don Ewell 1916-83
Ellis Marsalis b.1934
George Cables b.1944
Kim A. Clark b.1954

November 15

†Gus Johnson 1913-2000
†Jerome Richardson 1920-2000
Ali Haurand b.1943
Kevin Eubanks b.1957
Roland Guerin b.1968
Susie Ibarra b.1970

November 16

†Eddie Condon 1905-73
†Sonny Dunham 1914-90
†Nick Travis 1925-64
†Dolo Coker 1927-83
†Diana Krall b.1964

November 17

David Amram b.1930
Roswell Rudd b.1935
Lisle Ellis b.1951
Ben Allison b.1966

November 18

†Johnny Mercer 1909-76
Claude Williamson b.1926
Victor Sproles b.1927
Sheila Jordan b.1928
†Don Cherry 1936-95
Bennie Wallace b.1946
Cindy Blackman b.1959

November 19

†Tommy Dorsey 1905-56
Nobuo Hara b.1926
†André Persiani 1927-2004
Vincent Herring b.1964

November 20

†Skeeter Best 1914-85
†June Christy 1925-90
Jay Rosen b.1961
Geoffrey Keezer b.1970

November 21

†Coleman Hawkins 1904-69
†Lloyd Glenn 1909-85
†Sal Salvador 1925-99
Peter Warren b.1935
Alphonse Mouzon b.1948
Rainer Brüninghaus b.1949

November 22

†Hoagy Carmichael 1899-1981
†Horace Henderson 1904-88
†Ernie Caceres 1911-71
Gunther Schuller b.1925
†Jimmy Knepper 1927-2003
Ron McClure b.1941
Tyrone Hill b.1948

November 23

†Tyree Glenn 1912-74
Johnny Mandel b.1925
†Pat Patrick 1929-91
Victor Gaskin b.1934
Alvin Fielder b.1935
Jiri Stivin b.1942
Ray Drummond b.1946
Melton Mustafa b.1947
Koby Israelite b.1966

November 24

†Scott Joplin 1868-1917
†Teddy Wilson 1912-86
†Wild Bill Davis 1918-95
†Serge Chaloff 1923-57
†Al Cohn 1925-88

November 25

†Willie "The Lion" Smith 1897-1973
†Willie Smith 1910-67
†Joe "Bebop" Carroll 1919-81

November 26

†Paul Desmond 1924-77
†Matthew Gee 1925-79
†Dick Wellstood 1927-87
†Etta Jones 1928-2001
†Rusty Bryant 1929-91
†Nat Adderley 1931-2000
Terell Stuffer b.1966

November 26

†Jack Perciful 1925-2008
Kiane Zawadi b.1932
Art Themen b.1939
Mark Dresser b.1952

November 27

†Eddie South 1904-62
†Nesuhi Ertegun 1917-89
Michel Portal b.1935
Randy Brecker b.1945
Lyle Mays b.1953
Maria Schneider b.1960
Joris Teepe b.1962
Wessell Anderson b.1964
Jacky Terrasson b.1966

November 28

†George Wettling 1907-68
†Gigi Gryce 1927-83
Gato Barbieri b.1934
Roy McCurdy b.1936
Adelhard Roidinger b.1941
Butch Thompson b.1943
†Dennis Irwin 1951-2008

November 29

†Billy Strayhorn 1915-67
Nathan Gershman b.1917
†Bobby Donaldson 1922-71
Ed Bickert b.1932
Tony Coe b.1934
Billy Hart b.1940
Adam Nussbaum b.1955

November 30

†Benny Moten 1916-77
Jack Sheldon b.1931
†Johnny Dyani 1945-86
Stan Sulzmann b.1948
Ted Rosenthal b.1959



JOE MCPHEE November 3rd, 1939

Joe McPhee first appeared on record in 1967, playing trumpet on Clifford Thornton's *Freedom and Unity*. His debut as leader came a few years later and was the impetus for the founding of hatHUT Records. Since then, also playing tenor sax, McPhee has released numerous albums (with groups such as his Trio X and as a solo performer) and gone on to become a legendary figure in the avant garde jazz world, collaborating with players like Raymond Boni, Evan Parker, Lisle Ellis, Ken Vandermark Peter Brötzmann and The Thing. Though he never moved from his native Poughkeepsie, McPhee still actively tours the world. - Andrey Henkin

ON THIS DAY

by Andrey Henkin



Indeed!
Lee Morgan (Blue Note)
November 4th, 1956

Trumpeter Lee Morgan's story was one of jazz' tragedies, all the more so for what he was able to accomplish before his death at 33. This session is not only his debut as a leader, it is his first appearance on record, before his time with Dizzy Gillespie and Art Blakey. While he wouldn't work with altoist Clarence Sharpe or bassist Wilbur Ware again, there would be future sessions with pianist Horace Silver and drummer Philly Joe Jones besides this date, six tunes by Silver, Benny Golson, Owen Marshall and Donald Byrd.



The Paris Concert '65
Coleman & Rollins (Magnetic)
November 4th, 1965

Almost 45 years before first appearing together at the Beacon Theatre, saxists Ornette Coleman and Sonny Rollins came close, sharing a double bill at the Salle De La Mutualité in Paris. Rollins went first, in trio with bassist Gilbert Rovere and drummer Art Taylor, playing a medley of "I Can't Get Started", "Three Little Words" and "There Will Never Be Another You". Coleman followed with bassist David Izenzon and drummer Charles Moffett on "Sadness", "Lonely Woman", "Fallin' Stars" and "Clergyman's Dream".



Eclipse at Dawn
Brotherhood of Breath (Cuneiform)
November 4th, 1971

Several years after the multiracial Blue Notes left South Africa and settled in London, pianist Chris McGregor recorded a pair of albums as a leader, mixing South African and English personnel, the template for his later international big band Brotherhood of Breath. Originally this group released only three albums but Cuneiform has expanded its discography with period live dates, including this one from the 1971 Berliner Jazztage, featuring such players as Harry Beckett, Mike Osborne and Gary Windo.



Billy Highstreet Samba
Stan Getz (EmArcy)
November 4th, 1981

Saxophonist Stan Getz brought his inimitable sound through almost every jazz style since his debut in 1943 at the age of 16. By this studio session in Paris, Getz was firmly established as an elder statesman, playing both tenor and soprano and leading a somewhat fusion-y quintet of Mitchell Forman (keyboards), Chuck Loeb (guitar), Mark Egan (bass), Victor Lewis (drums) and Bobby Thomas Jr. (percussion). Apart from one standard, "Body and Soul", this date is all modern-jazz-of-the-period originals by either Forman or Loeb.



Two Angels for Cecil
Boni/Échampard (Emouvance)
November 4th, 1998

Any one who plays avant garde jazz owes a debt to pianist Cecil Taylor to some degree. Here a pairing of Frenchmen - guitarist Raymond Boni and drummer Éric Échampard - pay it back with a 54-minute set of free improvisations, recorded in low-fidelity on a single tape recorder. Without a piano or any of Taylor's 'compositions', this tribute is conceptual, drawing on the seminal musician's intensity and openness to inspire their own often loud and expansive investigations. With Cecil Taylor, the spirit is paramount.

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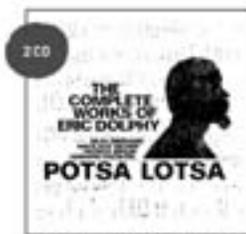
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TRIO DOLCE VITA
AMARCORD
JM 082



CONNY BAUER
DER GELBE KLANG
JM 038



SILKE EBERHARD THE COMPLETE
WORKS OF ERIC DOLPHY/POTSA
LOTSA JM 086



BRÖTZMANN/GUSTAFSSON/
VANDERMARK SONORE
JM 013



DAVE LIEBMAN GROUP
TURNAROUND
JM 079



CHRIS DAHLGREN & LEXICON
MYSTIC MAZE
JM 088



G9 GIPFEL
BERLIN
JM 080



MAX ROACH
LIVE IN BERLIN
JM 069



TACUMA/COLEMAN
FOR THE LOVE OF ORNETTE
JM 090



OBERG/PARKER
FULL BLOOM
JM 092



ULRICH GUMPERT
WORKSHOP BAND SUITES
JM 054



PERRY ROBINSON TRIO
ED SCHULLER ERNST BIER
GHIJKLM
NOPQRS
TUVWXYZ
JM 085



SOMMER/SCHOOF/TROVES/
PHILLIPS PETZER GRAND
MIT VIERER JM 077



THE ULLMANN SWELL 4
NEUST NO NEUST!
JM 068



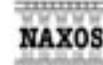
TACUMA/KROPINSKI
ZWEI
JM 063

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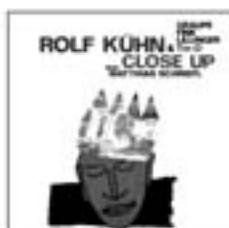


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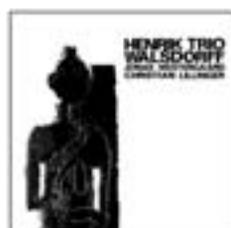


November 18, 2010, Potsdam, Nikolaisaal, November 19, 2010, Berlin, Babylon:Mitte
w/ ULRICH GUMPERT & GÜNTER BABY SOMMER, DER MOMENT (GSCHLÖBL, FINK, SOMMER), COLIN STETSON,
GAIA MATTIUZZI FEAT. ERNST-LUDWIG PETROWSKY, JIM BLACK & CHRIS SPEED ENDANGERED BLOOD

November 24-28, 2010, New York Goethe Institut-Wyoming Building & Irondale Culture Center
w/ PERRY ROBINSON TRIO, HYPERACTIVE KID, DER MOMENT, SQUAKK, ULRICH GUMPERT & GÜNTER BABY SOMMER,
PAUL BRODY'S SADAWI, ROLF KÜHN & TRI-O, HENRICK WALSDORFF TRIO, ULRICH GUMPERT WORKSHOP BAND



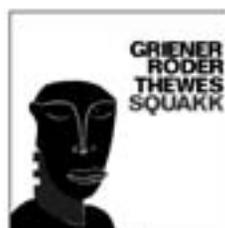
ROLF KÜHN & TRI-O
CLOSE UP
JM 089



HENRIK WALSDORFF TRIO
JM 081



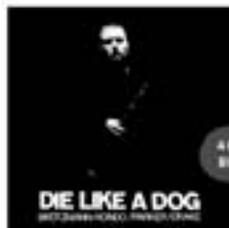
HYPERACTIVE KID
MIT OUR SEND NOR 4
JM 083



GRIENER/RODER/THEWES
SQUAKK
JM 046



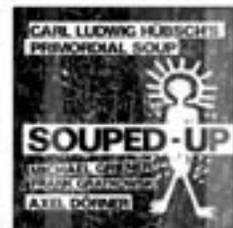
DER MOMENT
TRANSCENDENZ
JM 055



BRÖTZMANN, KÖNIG, PARKER,
DRAKE DIE LIKE A DOG
JM 060



JOE SACHSE
ONE TAKE
JM 108



CARL LUDWIG HÜBSCH'S
PROMORIAL SOUP SOUPED-UP
JM 096



RAKALAM BOB MOSES/
GREG BURK ECSTATIC
WEANDERINGS JM 111



JOACHIM KÜHN
SOUNDTIME
JM 094

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