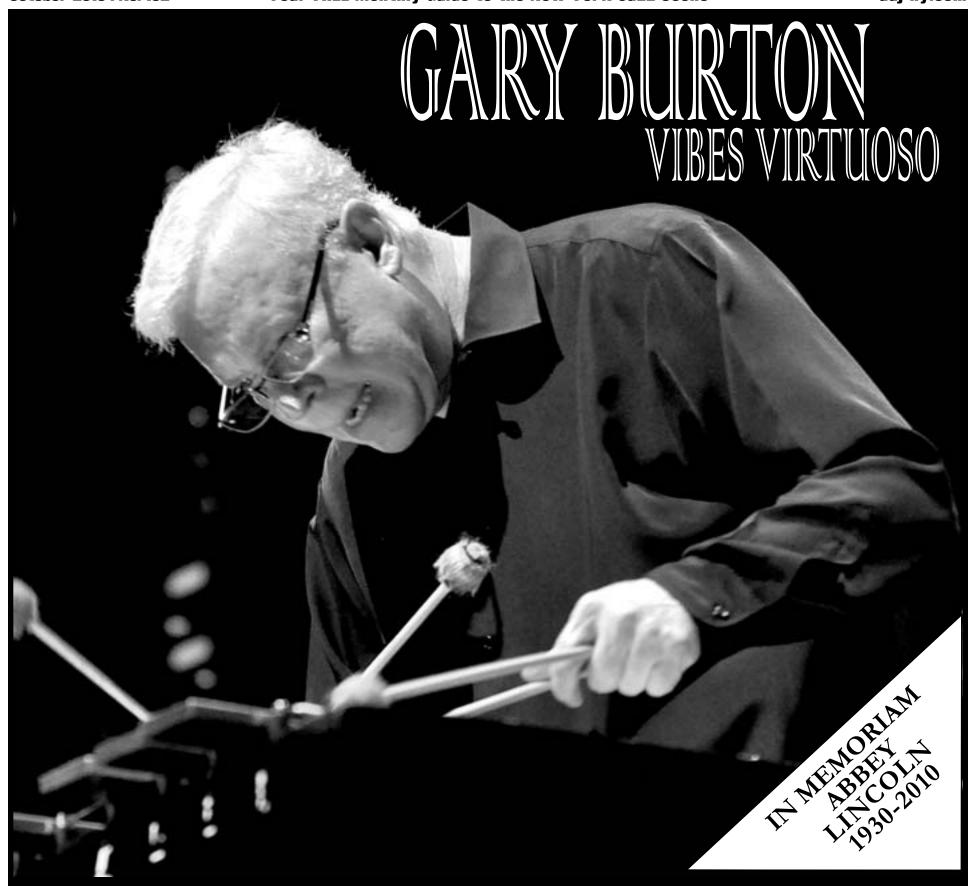
ATTABOUT LAZE REW YORK

October 2010 I No. 102

Your FREE Monthly Guide to the New York Jazz Scene

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Cyro Baptista • Kresten Osgood • Resonance • Event Calendar

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OCTOBER 12 - 17





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ROY AYERS OCTOBER 26 - 31

LATE NIGHT GROOVE SERIES

CD RELEASE SHOW

TRIBUTE TO ABBEY LINCOLN	FRI, OCT 1
KOBI ARAD BAND	SAT, OCT 2
MK GROOVE ORCHESTRA	FRI, OCT 8
MATT GERAGHTY	SAT, OCT 9
SHAYNA STEELE	FRI, OCT 15
HOWARD FISHMAN QUARTET	SAT, OCT 16
JEREMIAH HOSEA	SAT, OCT 23
AVERY SUNSHINE	FRI, OCT 29
SNEHASISH MOZUMDER & SOM	SAT. OCT 30

SUNDAY JAZZ BRUNCH

ANDY MILNE & HIS NYU ENSEMBLE	SUN.	OCT	9
ANDT MILINE & HIS INTO ENSEMBLE	SUN,		•
TAVITJAN BROTHERS	SUN,	ост	10
JUILLIARD JAZZ BRUNCH: BLUES, BOSSAS & BALLADS	SUN,	ост	17
SOFIA REI KOUTSOVITIS	SUN,	ост	24
JACK DONAHUE	SUN,	OCT	31

MONDAYS AT THE BLUE NOTE

DAVID S. WARE TRIO MON, OCT 4 MARK RAPP & DEREK LEE BRONSTON'S MON, OCT 11 'THE SONG PROJECT'- CD RELEASE SHOW

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CT 1 / MIDNIGHT HEATEN OCT 1-3 / 8:30PM & 10:30PM

LES PAUL MONDAY NIGHT OTHE LES PAUL TRIO

CT 4 / 8:00PM & 10PM ES PAUL TRIO E MORS OCT 5 / 8:00PM & 10PM

ERIE HOLIDAY CT 6 / 8:30PM & 10:30PM VE LIEBMAN

OCT 7-9 / 8:30PM & 10:30PM (ENNY GARRETT BAND 50TH BIRTHDAY CELEBRATION OCT 8 / MIDNIGHT

OCT 9 / MIDNIGHT VLADIMIR GETKAR

OCT 10 / 8:30PM & 10:30PF

OCT 11 / 8:00PM & 10PM

LIONEL LOUEKE TRIO OCT 12 / 8 & 10PM & MIDNIGHT

OCT 13 / 8:30PM & 10:30PM

ED PALERMO BIG BAND

CT 14 / 8:30PM & 10:3

OCT 15-17 / 8:30PM & 10:30PM THE COOKERS

OCT 15 / MIDNIGHT AIMEE ALLEN TRIO

OCT 16 / MIDNIGHT DOMINIC FALLACARO

OCT 18 / 8:00PM & 10PM LES PAUL TRIO W/SPECIAL GUEST **LAURENCE JUBER** OCT 19 / 8:00PM & 10PM

AIMOE'S JASSSZ BAND V/JUNIOR MACKI LEGENDARY IER OF THE ALLMAN BROTHER:

OCT 20 / 8:30PM & 10:30PM

DENNY LAINE BAND PLAYS THE BEATLES, PAUL MCGARTNEY AND WINGS, MOODY BLUES

OCT 21 / 8:30PM & 10:30PM

THE TILT-A-WHIRL BAND FEAT LOU ANN BARTON

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CT 26 / 8:00PM & 10PM HER LITTLE BIG BAND

OCT 27 / 8:30PM & 10:30PM Adam Kolker, Bruce Barth, JOHN ABERCROMBIE BILLY HART

OCT 28-31 / 8:30PM & 10:30 WIKE CLARK BA IRISTIAN MCBRIDE NICH PAYTON, DONALD HAR

OCT 29 / MIDNIGHT

THE IT PROJECT



OCT 4TH 8:00PM & 10PM

OCT 11TH 8:00PM & 10PM OCT 18TH 8:00PM & 10PM (H:

LOURKE TRIO

OCT 25TH 8:00PM & 10PM KRIEG



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New York@Night

Interview: Cyro Baptista by Kurt Gottschalk

Artist Feature: Kresten Osgood by Martin Longley

On The Cover: Gary Burton by Ken Dryden

Encore: Lest We Forget: Sonelius Smith Louis Prima by Alex Henderson by Donald Elfman

#6790 **1**10 **1**10 **1**10 **1**40 **VOXNews** Megaphone by Steven Bernstein by Suzanne Lorge **Label Spotlight:** Listen Up!: **Resonance Records** Josh Deutsch & by Marcia Hillman Ben Syversen

Festival Report: Météo Festival • Detroit Jazz Festival

In Memoriam: Abbey Lincoln (1930-2010)

CD Reviews: Ted Rosenthal, John Tchicai, Robin Verheyen, Jazz Passengers, Tomas Fujiwara, Kenny Werner, Vijay Iyer and more

Event Calendar Club Directory

Miscellany: In Memoriam • Birthdays • On This Day

One of the most interesting things about jazz is its intergenerational aspect, something that separates it from many other genres of music. It is not uncommon for a band to feature players with wide age gaps. And the flow of information is two-way: older musicians can act as mentors concurrently with being inspired by their younger charges.

Vibraphonist Gary Burton (On The Cover) has been doing just that for decades, whether it be as an educator or as a bandleader bringing up a host of young guitarists like Larry Coryell, Pat Metheny or Kurt Rosenwinkel. This month Burton and his new quartet, with another up-and-coming guitarist in Julian Lage, plays Blue Note. The bands of percussionist Cyro Baptista (Interview) like Beat The Donkey or Banquet of the Spirits have benefited greatly from youthful exuberance but most of that comes from the leader, who turns 60 this year and brings his Vira Loucos project to Zankel Hall. And the baby of this month's featured musicians is Danish drummer Kresten Osgood who, besides being one of Scandinavia's most dynamic players, has an ear for history, recording albums with legends such as Yusef Lateef, John Tchicai, Paul Bley, Sam Rivers, Dr. Lonnie Smith and Oliver Lake. And our Encore, pianist Sonelius Smith, continues this trend, having gotten his start in the '70s bands of Rahsaan Roland Kirk.

On a sad note, we mourn the passing of vocalist/rights activist Abbey Lincoln, who died Aug. 14th at 80. Her impact as a musician and champion of causes still resonates in the music today. To honor her memory, we have put together an In Memoriam spread of remembrances from her colleagues.

As baseball season gives way to football and barbecues to sweaters, New York's jazz calendar stays packed. Browse our CD Reviews or our Event Calendar for some ideas of people to hear live...who knows you may rediscover a legend or stumble across a future one.

We'll see you out there...

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

On the cover: Gary Burton (photo by Phil Farnsworth)

In Correction: In last month's NY@Night, the name of the journal The Improvisor was misspelled. In the Vision Festival report, Ned Rothenberg's band is simply called Sync. In the In Memoriam section, reports have trumpeter Harry Beckett dying at 86 rather than 74.

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

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MIKE BAGGETTA QUARTET 9PM & 10:30PM Jason Rigby, Eivind Opsvik, George Schuller Fri Oct 1

MICHAEL ADKINS QUINTET 9PM & 10:30PM Sat Oct 2 Russ Lossing, Todd Neufeld, John Hébert, Billy Mintz

BILL WARE'S VIBE QUARTET 8:30PM Sun Oct 3

MONOLOGUES & MADNESS 6PM Tulis McCall, host Mon Oct 4

AMRAM & CO 8:30PM
David Amram, Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia

BLUE TUESDAYS: DOUG WAMBLE 8:30PM Doug Wamble; Julie Hardy, Host Tue Oct 5

ARUN RAMAMURTHY WITH AKSHAY ANANTAPADMANABHAN 8:30PM Wed Oct 6

JESSE STACKEN TRIO 8:30PM Eivind Opsvik, Jeff Davis Thu Oct 7

Fri Oct 8 Sat Oct 9 REZ ABBASI ACOUSTIC QUARTET (RAAQ) CD RELEASE 9PM & 10:30PM Bill Ware, Stephan Crump, Eric McPhersor

Sun Oct 10

ANDREW RATHBUN CD RELEASE EVENT FOR THE IDEA OF NORTH 8:30PM Taylor Haskins, Nate Radley, Frank Carlberg, Jay Anderson, Ted Poor

TRAVELS WITH MA OWN SELF 8:30PM Deborah Latz, Don Flagg, Daniela Schächter, Oleg Osenkov Mon Oct 11

LOREN STILLMAN AND BAD TOUCH 8:30PM Tue Oct 12

Nate Radley, Gary Versace, Ted Poo

BECCA STEVENS PRESENTS: ALAN HAMPTON'S PARTS AND PIECES 8:30PM Wed Oct 13

Jason Moran, Gretchen Parlato, Dayna Stephens

PO'JAZZ: THE DOUBLE SHARPS 6 PM JOHN O'GALLAGHER 8:30PM Thu Oct 14

Ben Monder, Dan Weiss

JUERGEN FRIEDRICH, JOHN HÉBERT, TONY MORENO WITH GUESTS BEN MONDER (Fri) & LOREN STILLMAN (Sat) 9PM & 10:30PM Fri Oct 15 Sat Oct 16

JANE IRA BLOOM TRIO 8:30PM Mark Helias, Bobby Previte Sun Oct 17

Mon Oct 18 Morrison Motel, Comedy Night w/John Morrison 8:30PM

John Shannon, Pete Rende, Garth Stevenson, Dan Mintzer Julie Hardy, Host Tue Oct 19

Wed Oct 20

RIBS AND BRISKET REVUE 8:30PM Paul Shapiro, Cilla Owens, Glenn Tumer, Brian Mitchell, Booker King, Tony Lewis

Thu Oct 21 MARK HELIAS TRIO 8:30PM

BEN WALTZER QUINTET 9PM & 10:30PM

Fri Oct 22 Sat Oct 23

Sun Oct 24 JACOB GARCHIK TRIO 8:30PM

21ST CENTURY SCHIZOID MUSIC PRESENTS: THE BATTERIES DUO 8:30PM Mon Oct 25

TRIO PBD 8:30PM Ratzo B. Harris, Denman Maroney, Bob Meyer Tue Oct 26

Wed Oct 27 MIKE + RUTHY'S FOLK CITY 8:30P Jay Ungar, Molly Mason, Ruthy Ungar, Mike Merenda

BOB STEWART QUARTET 8:30PM (Thu); 9PM & 10:30PM (Fri) Thu Oct 28 Fri Oct 29

Jerome Harris, Matt Wilson, Curtis Ste

BILL MCHENRY QUARTET 9PM & 10:30PM Andrew D Angelo, Ben Street, RJ Miller Sat Oct 30

SAM SADIGURSKY/JEREMY UDDEN 8:30PM Sun Oct 31

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What made guitarist Bill Frisell's old trio from the late '80s with drummer Joey Baron and bassist Kermit Driscoll so spectacular (and still some of the guitarist's finest work) was the lost-and-found interplay between Frisell and Baron: Frisell lost in a muddle of loops and Baron inexplicably finding him, setting rhythm to mayhem. Frisell is a much more controlled player these days (and no longer tells vulgar jokes, at least not from the stage) and their duo at The Stone (Sep. 7th) was a meeting of genteel spontaneity. They opened with a little ditty, almost silly, sharing a familiar smile. Frisell gradually developed the phrase into a full line, crafting the suggestion of a song, hinting at what the refrain might be before abandoning it - that was all that was needed - and then wandering around in the bass region for a short while before finding his way to a Charlie Parker tune. By the 20-minute mark Baron (The Stone's co-curator last month) began pushing and they worked a strange sort of metal Mancini, Frisell robbing his distortion pedal of any sustain for a sort of jagged fragility and laying a few loops for Baron to contend with. He then pulled a switch and laid into a repeating three-chord 'big ending' he refused to resolve and forcing Baron to fill in the gaps. They weren't the pair they were 20 years ago and the sticky heat in the room didn't help, but they still had a wonderful way of finding songs like pennies on the ground, melodies within melodies and another rhythm always laying underneath. - Kurt Gottschalk



Joey Baron & Bill Frisell @ The Stone

f It takes a bold vocalist to step up in front of the mighty Other Dimensions in Music. Back in the '90s they (along with their half-brother power quartet Test) were the hottest of New York's firebrand jazz. The quartet of trumpeter Roy Campbell, reed/brassman Daniel Carter, bassist William Parker and drummer Charles Downs (formerly known as Rashid Bakr) remains something to vie with, but there were two elements added to the scenario at The Local 269 (Sep. 6th). One was that with Campbell's flute and Parker's doson'ngoni (and perhaps a few years of collective age) the band is capable of some softer dimensions. But more important is the fact that the singer was Fay Victor, a vocalist suited to stand up against any horn. Together they played an improvised suite based on Victor's Caribbean heritage two days before commencing a studio recording of the project for Silkheart. The source wasn't immediately apparent in the music, although the fact that she was channeling something was more than evident. As she began to blissfully repeat the phrase "All day, all night", a song that seemed like a memory began to take shape. The shifting duality of Campbell and Carter's horns, Parker's groove and taut steady snaps and rolls from the drums provided a comfortable bed, if not altogether a song. It wasn't that the band made room for Victor so much as she knows how to make room for herself and as she began channeling salt fish recipes, the free jazz calypso was firmly staked. (KG)

In light of the brilliant individual careers of Steve Kuhn, Dave Liebman, Steve Swallow and Billy Drummond, their collective billing as The Masters Quartet is no overstatement. Celebrating Rosh Hashanah (Sep. 10th, Jewish Year 5771) at Birdland, Kuhn kicked off the evening with the classic Big Ben chime sequence leading into a romping "If I Were a Bell", his soulful swing phrasing peppered with fast triplets. The pianist's plodding, bluesy "Two by Two" followed, capped with a clever paraphrase of "I'm Getting Sentimental". Liebman then joined the trio on "Radio", a singable, stream-of-consciousness theme by Swallow. The quartet hit full stride on Wayne Shorter's "Black Eyes", Liebman switching from tenor to soprano sax for a lovely reading of the melody, buoyed by Drummond's dense but empathetic drumming, Swallow's thin, musky bass-tones and Kuhn's alternating in-the-pocket and over-the-bar timing collectively pulsing like a four-chambered heartbeat. "Remember", Swallow's minor blues-waltz, Liebman had taken flight with quicksilver flourishes, soaring bird-calls and hushed hoarse cries in the stratosphere of his range, the arc of his solo in no way hindered by the dense intelligence of his ideas. Swallow's solos revealed a composerly mindset, often sounding like off-the-cuff songs. After Kuhn's colorful ballad "Adagio", the set concluded with "Mr. P. C.", featuring Drummond's boisterous, episodic soliloquy and a 'rock'n'roll' finish. - Tom Greenland



Steve Swallow, Dave Liebman @ Birdland

Under a blanket of end-of-summer humidity, Frank Kimbrough played a mid-week, one-off date (Sep. 8th) at Jazz Standard with bassist Masa Kamaguchi and drummer Jeff Hirshfield, his trio from 2009's Rumors. An almost 30-year veteran of the city's scene, the pianist is acclaimed for his supportive roles in Maria Schneider's big band and the Jazz Composers Collective, but here his catholic style and democratic leadership were spotlit. In the spirit of spontaneity, the set opened with an improv based on something Kimbrough had overheard earlier that day on his walk to the club from Grand Central Station, an anthemic meditation à la Abdullah Ibrahim. Two covers followed, a spellbinding "Six" (by Federico Mompou) and a revamped "Indian Summer", the pianist's pristine phrases rendered with a decisive yet slightly restrained touch, complemented by earthy bass interjections and a less-is-best approach to the drums. Where many would walk a bassline, Kamaguchi is more likely to skip or jump while Hirshfield's understated attack emphasizes everything but the classic ride-cymbal swing pattern with hi-hat backbeats. Led by Kimbrough's disciplined lyricism, firmly anchored in the song's melody and harmony even as he stretched for its outer limits, the trio exuded barely bottled urgency, finding fresh flavor in the over-roasted chestnut "All the Things You Are", closing with "Over", a free-form original equal parts (TG)free and form.

 $\operatorname{\mathsf{The}}$ Colossus of Rhodes, one of the Seven Wonders of the Ancient World, stood for 56 years over two millennia ago, commemorating victory in a great battle. Another colossus, Sonny Rollins, has been around a bit longer at 80 years and celebrated the occasion with a concert at the newly renovated featuring its own Greek statues - Beacon Theater (Sep. 10th). When Rollins led his quintet, all attention was focused clearly on him as he soloed for endless choruses, exhorting himself with the pumping of one of his fists. Adding trumpeter Roy Hargrove for "I Can't Get Started" (for Rollins, can't get ended is more like it) or more interestingly guitarist Jim Hall (his Bridge partner) for "If Ever I Would Leave You" were nice diversions from the almost bludgeoning force of Rollins' playing. The evening's significance was more aptly fêted by the impromptu reprise of the trio with bassist Christian McBride and drummer Roy Haynes from Carnegie Hall two years ago. Now the proceedings were looser and more equanimous until an unannounced guest slinked onto the stage. Rollins and alto saxophonist Ornette Coleman had never appeared together before that anyone knew and "Sonnymoon for Two" showed why: they are too divergently significant to coexist on stage, traditions that may have started together but have parted widely since. But seeing Rollins channeling his inner Ornette or three legendary octogenarians together on stage was worthy of Homeric epic. - Andrey Henkin

 $^{\prime\prime}85$ and still alive," **Jimmy Scott** proclaimed as he returned to center stage of the Blue Note bandstand for the second half of his final show (Sep. 1st) of a belated two-day celebration of his Jul. 17th birthday. Singing while seated in a wheelchair, Scott's robust authoritative voice rang out in sharp contrast to his fragile frame as he began his set with an utterly moving reading of "All of Me", following the opening instrumental, Mal Waldron's "Soul Eyes", performed by his longstanding group the Jazz Expressions: saxophonist/flutist TK Blue, pianist Alex Minasian, bassist Hilliard Greene and the song's arranger, drummer Dwayne Broadnax. Possessing perhaps the most unique sound and phraseology of any male vocalist in jazz history, Scott's style (an acknowledged influence on Billie Holiday) has only become more poignant with age. After acknowledging the presence of Cecil Taylor in the crowd, the singer began languidly intoning the words to "How Deep Is The Ocean" (sounding so deeply personal as to affirm just why the avant garde patriarch was in attendance), with guest Gregoire Maret's harmonica adding yet another distinctive voice to the group. Scott made "I Got It Bad" and "It Had To Be You" his own and then invited drummer Billy Hart to jam with the band on Blue's "Follow The North Star". Returning with an impassioned version of "Motherless Child" that had the audience in rapt silence, the master vocalist ended with a swinging "I Cried For You". - Russ Musto



Sonny Rollins @ Beacon Theater

A few days later (and about half-century younger) tenor saxophonist Jon Irabagon led an unofficial tribute to Rollins at Cornelia Street Café (Sep. 14th) in a trio with bassist Peter Brendler and drummer Barry Altschul. This group was celebrating the release of Foxy (Hot Cup Records), a muscular, uninterrupted 78minute workout loosely framed around Rollins' early '50s composition "Doxy". The gig's first set followed the same formula, except it was a tad shorter at 52 minutes and this time took its inspiration from "I've Told Ev'ry Little Star", a Kern-Hammerstein composition recorded by Rollins a few times in 1958-59. Irabagon won the 2008 Thelonious Monk Competition and for those in the full house with the stamina to keep up with him, it is clear why: he is the rare modern player who can work within the tradition without sounding boring or predictable. Possessed of remarkable technique and control of his instrument texturally, dynamically, metrically - Irabagon added some extended flourishes like circular breathing to break up his bombastic, dare we say Rollins-esque, lines. But Irabagon has a much more dynamic band behind him, Brendler laying down accompaniment with thrash-metal-like fervor and Altschul, a master of pliant rhythms veering between swing and free, buoying the proceedings. Of course not all 52 minutes were compelling (Rollins couldn't even do that) but those moments were not periods of lagging, instead entrance ramps to a careening musical autobahn. (AH)



Jimmy Scott @ Blue Note

Second-place finalist in the 2009 Thelonious Monk International Jazz Bass Competition, Joe Sanders is a first-call sideman on the New York jazz scene, best known for his solid work with Ambrose Akinmusire, Roy Hargrove and Gerald Clayton. Making his Jazz Gallery debut as a leader (Sep. 11th), the charismatic young bassist brought a joyous swing to a day filled with solemn memories. Fronting a quartet with Logan Richardson on alto saxophone, Luis Perdomo at the piano and Rodney Green behind the drum kit, Sanders proved himself to be a capable composer in a set featuring his own intriguing compositions, beginning with "A Joy And Sorrow", a brightly waltzing melody reminiscent of Bobby Hutcherson's "Little B's Poem". Bowing the soulful song's middle section, the composer revealed a facility absent from too many bassists' technical arsenal these days, as he directed the dynamic flow of the music, giving the piece an appealing narrative quality. On "Simple Song" the sound of Sanders and Green came to the fore, the latter's bass drum nicely complementing the former's folkish plucked bass line. The group played with mature sensitivity on "The Things We Did Last Summer" while Cedar Walton's "Hindsight" offered all the chance to swing freely, particularly the leader, who dug deeply into the song's bassline. Concluding with his "Haiku For You", which began dramatically and ended in an Eastern mode, Sanders demonstrated a wide-ranging talent that demands recognition. (RM)

WHAT'S NEWS

Chamber Music America has announced the deadlines for its grants program for ensembles and presenters: Presenting Jazz, for US presenters that work with US jazz ensembles, application deadline - Oct. 15th; CMA/FACE French American Jazz Exchange for collaborations between French and US jazz musicians, application deadline - Oct. 22nd. For more information, visit chamber-music.org.

The deadline for **Rhythm Road** 2011–12 season is Nov. 1st. The program, sponsored by Jazz at Lincoln Center for the United States Department of State Bureau of Educational and Cultural Affairs, aims "to share America's unique contribution to the world of music and to promote cross-cultural understanding and exchange among nations worldwide." The 10 quartets selected to participate will perform "in countries that are not regularly visited by American musicians" and present workshops, master classes, jam sessions and work with local musicians. For more information, visit jalc.org/TheRoad.

In response to the announcement of the 2011 National Endowment for the Arts Jazz Masters, alto saxophonist **Phil Woods**, himself a NEA Jazz Master in 2007, posted an open letter on his website protesting the selection of the entire Marsalis clan as recipients. He writes that, "What I can't understand is your naming a whole family as Jazz Masters. It makes no sense musically and as good as the Marsalis family may be, in my mind they are not the equals of the aforementioned giants [Dizzy Gillespie, Thelonious Monk and Dave Brubeck]." Woods made his consternation even clearer by promising never to attend another NEA Jazz Master Event.

Nominees for the **Latin Grammys** have been announced. In the Best Latin Jazz Album category, the nominees are: *L-O-V-E*, Isaac Delgado (Calle 54 Records-Sony Music Entertainment Spain); *Sambolero*, João Donato Trio (Dubas Música-Universal Music); *Off and On: The Music of Moacir Santos*, Mark Levine And The Latin Tinge (Left Coast Clave); *Psychedelic Blues*, Poncho Sanchez (Concord Picante); *Cuban Dreams*, Chuchito Valdés (J&N Records) and *Esta Plena*, Miguel Zenón (Marsalis Music). Other pertinent nominees include *Tango Grill*, Pablo Aslan (Zoho Music) for Best Tango Album and *A Time for Love*, Arturo Sandoval (Concord Jazz) for Best Instrumental Album. For more information, visit latingrammy.com.

Jazz Expressions, a photo exhibition by RI Sutherland-Cohen, featuring images from recent Charlie Parker and Vision Festivals, is on display at Saint Peter's Church through Oct. 18th. For more information, contact jazzexpressions@gmail.com.

As a painful reminder for the need to be extra vigilant while riding a bicycle in this city, two jazz musicians were recently involved in accidents. Bassist **Bob Bowen** was a victim of a hit-and-run in midtown last month and died of his injuries on Aug. 30th. Benefit concerts, with proceedings going to his two young children, are planned, including I-Beam Oct. 2nd and East Fourth Street Community Garden Oct. 17th. Reed player **Ned Rothenberg** was also struck by a car in early September and suffered neck damage but is recovering with hopes to resume playing shortly.

Submit news to info@allaboutjazz-newyork.com



Cyro Baptista is well adept at walking in different worlds. The São Paulo-born percussionist has long made the US his home, straddling North and South America. He is a key figure in the Downtown scene, leading his own bands and playing with John Zorn and others and has broadened his scope to include projects with Laurie Anderson, Derek Bailey, David Byrne and Brian Eno. He has also played on Grammy Award-winning albums by The Chieftans, Herbie Hancock, Yo-Yo Ma and Cassandra Wilson. Baptista will celebrate his 60th birthday in December and is playing at Zankel Hall this month, presenting his tribute to Brazilian composer Heitor Villa-Lobos.

AllAboutJazz-New York: You were a teenager in Brazil when the Tropicália movement was exploding. And like yourself, songwriter Tom Zé was changing the rules in Brazilian music. And in 1992 you appeared on his record *The Hips of Tradition*. What did those early pioneers, and especially Zé, mean to you and your music?

Cyro Baptista: The thing about 'working' today is so relative. I worked on Tom Zé's record doing overdubs. I don't know if this counts [laughs]. I'm doing this thing now working with Pro Tools. Even me, a thirdworld person with a garage studio! 20 years ago you would not have believed it. We just create an illusion here. I recorded this overdub many years after Tom Zé recorded the original. David Byrne [who released Zé's record on Luaka Bop] went to Brazil and discovered him. This is what we say, like when Columbus discovered America. America was here already, nobody discovered it. Tom Zé, when I was young, was far out for Brazil and he is totally anti-image. He says, "I'm really ugly, I always smell bad." And suddenly David Byrne resuscitated him. He is a guy who was a kind of source, like the conception, how he's broken barriers in Brazil. He belonged to this tropicalism that happened in Brazil at the end of the '60s and thank God I was there and I got the full blow of this. It was very important to me, so important that now with other things that have happened in this environment, the music has some quality of revolution, like Bob Dylan and James Brown here. The music had this different quality at this time. And at this time the government has this repression on creativity. People like Caetano, like Gil [Gilberto], Chico Buarque, these guys start to do lyrics that look like they are for the most mundane dancing, but they are playing the double meaning and this is so amazing.

AAJ-NY: You've also mentioned Hermeto Pascoal as an influence on you.

CB: I did a concert with my group and he did his. He's unbelievable, like another planet. He is the best Brazilian composer. You never want to say "the best", but he's the best. He was another source. The spring for him is like a waterfall.

Cyro Baptista

by Kurt Gottschalk

AAJ-NY: Were you already playing music when all of the Tropicália took off?

CB: I wasn't playing but I was involved with music, I was living with musicians. But I was not, like, a genius. Thank God! I see these people who are like geniuses when they are 12 and they get all fucked up. But when I was a kid and I had a teacher at this school and she was amazing. I wasn't very good at many things. Probably at this day I would be dyslexic or autistic but back then it was just like "Cyro has a problem" and that's as far as the diagnosis would go. [laughs] But this woman was amazing and she taught me that music was fun. I had this coconut cut it in half like a woodblock. She opened up a door for me and she showed me "look, you can do this with other people." After this, I always had this fascination, but in Brazil it's very hard. Here at eight years old you play these symphonies but there it's like you have this guy that plays coconuts.

AAJ-NY: What was your first paying gig?

CB: Being a percussionist in Brazil is very hard. You have all these amazing percussionists and they, like, drive an ambulance. I learned to play instruments with this elevator operator at the school. "The big school" is what you call a club. We would play 10 sets a night. One set of disco, one of slow samba, fast, some American music, that was my first paying job.

AAJ-NY: And then not long after that you came to study at Karl Berger's Creative Music Studio. What impact did that have on your musical development?

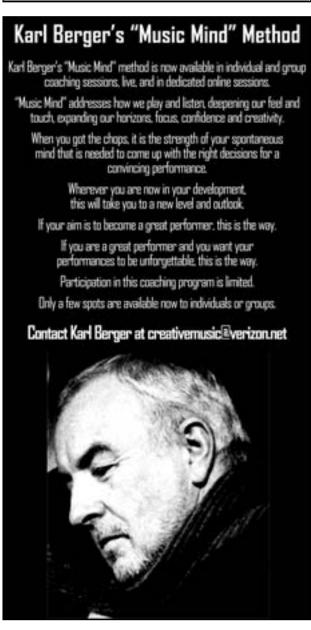
CB: I got a scholarship to study at the Creative Music Studio (CMS) in Woodstock in 1980. I didn't have a fucking clue where I was going. I had this music that I liked, Nana Vasconcelos and Gilberto and then the ECM stuff. But I came in the middle of the eye of something that became the starting of this world music. Don Cherry was there and that was where I met Nana and Nana is my mentor. For music, there are many ways to learn things. I tried to go to the school and learn and listen, but when I met Nana I had this relation of mentor and disciple - and not just music. I learned to cut fish and to cook. I learned so much and he was very gracious to give so much. Nana was an amazing percussionist and he was a big part of the ECM and CMS and this 'world music'. I stayed like three months and still today I'm digesting that. And then I had \$70 left so I said, "You know what, I'll go to New York City and spend my \$70." I went from one couch to the next and I slept on the subway and always "I'm going next week, I'm going next week." Professional procrastination. But in these 30 years I did not have one day I did not think about Brazil.

AAJ-NY: What was New York like then?

CB: In the '80s it was very serious and everybody was wearing black but there was this crack for me. For the first time here people came from Brazil and from Africa and started to associate and jazz was the umbrella for that. It was the beginning of this 'world music' break and people starting to respect other cultures. At first I was playing with Astrud Gilberto and these people and I had to be Brazilian. But the Lower East Side was the place where all these misfits would go with all the junkies and the crazies. And then I met John Zorn and Marc Ribot and it was the first time I had the chance to not be Brazilian. I could be whatever I wanted, including being Brazilian.

(CONTINUED ON PAGE 42)







Kresten Osgood

by Martin Longley

Even though the Danish drummer Kresten Osgood still operates a relatively undercover presence on the US jazz scene, his existence is at once pervasive, subversive, infectious and supremely tasteful. This latter factor might not be something to pursue readily at the attacking, free-form vanguard of the music, but it's difficult to use another phrase when describing Osgood's particular talent for forming collaborative links with Americans who are mostly more famous than himself and primarily older greats within the firmament.

How is it possible to better a list of co-creators that includes Oliver Lake, Paul Bley, Sam Rivers, Yusef Lateef and Dr. Lonnie Smith? Over the last decade, Osgood has made a sequence of albums that are often duo situations or sometimes feature a Danish-majority ensemble. At other times, there's an equal Danish-American divide. This reflects Osgood's own mixed upbringing, as his father is from San Diego.

Osgood's drive to export his talents grew out of the lack of improvisatory situations when he was growing up on the west coast of Denmark. "I have spent a lot of energy on looking up the masters of the music I am interested in," says Osgood. "I realized that I developed faster when I was outclassed by the people I was playing with. Each of the collaborations have played a huge part in shaping my music and my values in life."

Osgood's mentor was recently deceased drummer Ed Thigpen, with whom he studied for eight years. "He was the main reason I moved to Copenhagen," Osgood reveals. "We've done many concerts together, both as a duo and with him as a guest in my band. I can't think of anything more pleasant than sitting next to Ed on stage. I miss him so much!"

Over the last decade, Osgood has stayed in NYC during several periods, though none were longer than eight months. One of his principle connections was made with saxist Oliver Lake. In 2003, they recorded an album together in Copenhagen with reedman John Tchicai and bassist Jonas Westergaard. Osgood elaborates: "I had been a fan of Oliver's music for many years and during one of my New York visits, I called him up and asked him if he would be interested in spending a few hours in the studio. He agreed and I took the recording home with me and studied it very closely. I learned a lot from that. Oliver's a master and a beautiful, very generous person."

Many of Osgood's albums are released on the ILK label, a Danish musician-owned collective of which the drummer is a founding member. One of the three gigs Osgood will be playing during this month's visit is with the *Tattoos and Mushrooms* trio at Rockwood Music Hall. Their album (on ILK, of course) was recorded in 2008 and our sticksman is joined by trumpeter Steven Bernstein and tuba player Marcus Rojas. Their soundspread is, as might be imagined, melding serious standards-dissection with a slippery tomfoolery. Osgood met these two rubbery blowers

through his old friend saxophonist Michael Blake, with whom he's also made a significant collaboration. Their *Control This* duo disc on the Clean Feed label is a highlight of Osgood's catalogue. They also collaborated on three Blake Tartare discs.

"Michael had a gig at The Knitting Factory and that's where I met Steven. A few years later, I had a gig at Cornelia Street Café with Michael, Steven and Ben Allison, where Ben couldn't make the second set. Everybody said the same thing: 'you should really call up Marcus Rojas.' So I did and from the first note we had some kind of ridiculously amazing musical connection. I just love the way Steven and Marcus play music. They are really a team and their thing goes way back. It's very easy for me to relate to their way of improvising. I had this dream of a formation where it was about breathing. It took my playing to another place that there was very little sustain in the group sound." The band name apparently stems from Bernstein's japing entertainment suggestion to Osgood's girlfriend's slightly quiet sister: that they should head out to munch mushrooms and then visit the tattoo emporium. "That was a very inspiring acceleration," declares Osgood.

Later in the month, Osgood is joining the Scott DuBois Group at the increasingly scene-stealing Korzo bar and restaurant. The other players will be bassist Eivind Opsvik and saxophonist Jon Iragabon. Osgood has made two albums with the guitarist.

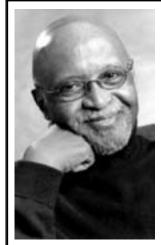
The odd one out in Osgood's album collection is a two-CD set with Hammond organist Dr. Lonnie Smith, with Blake on tenor and soprano saxophones. It's notably funky, but Blake also introduces aspects of derailed soloing freedom. "Hammond Rens is my definitive organ record and I never have to make one again," Osgood declares, dramatically. So inspired is this set, that he's probably correct. "I am a very enthusiastic organ player and have in the past held a weekly organ trio gig in Copenhagen. I've always had a fascination for that music. A certain sound. A way of phrasing. Very expressive and very honest. It's about what they do, but also a lot about what they don't do."

When this album is referred to as a groove project, Osgood is prompted to clarify matters. "It seems like there is some kind of unspoken rule that if there is an organ, then it's okay to play some medium tempo standards, a shuffle and a few funk tunes. I have around 300 CDs like that (because I'm an organ freak!), but I wanted to capture the deep spirituality of Lonnie's music. This is why I am so proud of that record, 'cause it's funky as hell, but there is a lot of information in the blowing and I think we are pushing the limits of that genre." Osgood is, of course, absolutely right! *

For more information, visit krestenosgood.dk. Osgood is at Downtown Music Gallery Oct. 17th in duo with Oliver Lake, Rockwood Music Hall Oct. 18th with Tattoos and Mushrooms and Korzo Oct. 19th with Scott DuBois. See Calendar.

Recommended Listening:

- Kresten Osgood *Hammond Rens* (with Dr. Lonnie Smith) (ILK Music, 2002)
- Oliver Lake/John Tchicai/Kresten Osgood/Jonas Westergaard - Eponymous (Passin' Thru, 2003)
- Sam Rivers/Ben Street/Kresten Osgood Violet Violets/Purple Violets (Stunt, 2004)
- Michael Blake/Kresten Osgood Control This (Clean Feed, 2006)
- John Tchicai/Jonas Muller/Nikolaj Munch-Hansen/Kresten Osgood - Coltrane in Spring (ILK Music, 2007)
- Steven Bernstein/Marcus Rojas/Kresten Osgood Tattoos and Mushrooms (ILK Music, 2008)



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GARY BURTON VIBES VIRTUOSO by Ken Dryden

Gary Burton has been on the jazz scene for a half-century. Now 67, Burton's formidable recorded output as a leader speaks for itself. He pioneered the use of four mallets on vibes and was still a teenager when he recorded with guitarist Hank Garland, which led to a Berklee scholarship (this year the school celebrates his 50th anniversary since enrolling) and an RCA contract.

After studies at Berklee, Burton left for New York City, spending a year in the George Shearing Quintet, then three years with Stan Getz. Burton found them to be a study in contrasts: "The demands were less challenging for George Shearing's group, because I mainly played written parts. With Stan Getz, I was the only chord instrument, so I had to comp for Stan, which I had never done much before. I also had to figure out arrangements because he didn't have any music. He gave me a list of songs he wanted to play then told me to learn them from the record and figure out what to play. George was the master of harmony and I loved the stuff he did with voicings; Stan was the master of melody, so I had a whole new appreciation of what it was to be a lyrical player."

Once on his own, Burton desired to break away from mainstream jazz to reach listeners of his generation, utilizing influences from rock and country. His Tennessee Firebird (RCA, 1966) included Nashville greats like guitarist Chet Atkins, bassist/harmonica player Charlie McCoy, fiddler Buddy Spicher and pedal steel guitarist Buddy Emmons, exploring works by Bob Dylan, Hank Williams, traditional tunes and his own pieces. Following that one-off date, Burton launched his groundbreaking quartet with guitarist Larry Coryell, bassist Steve Swallow and veteran drummer Roy Haynes, which debuted on Duster (RCA, 1967). Achieving a sound unlike any previous jazz group, it mixed originals by the band's members with songs by Carla Bley and Michael Gibbs. The quartet with Coryell lasted through 1968, producing several influential jazz-fusion albums, Bob Moses replacing Haynes. After Coryell departed, the guitar slot was filled by Sam Brown, Mick Goodrick, John Scofield, Jerry Hahn and Pat Metheny. Tenor saxophonist Tommy Smith, trumpeter Tiger Okoshi and pianist Makoto Ozone replaced the guitar in later groups.

Although Burton gained great exposure as a bandleader during the late '60s and early '70s, his partnership with Chick Corea made him an international star. "I was introduced to Chick Corea by Steve Swallow and Roy Haynes, both of whom were playing in my quartet. Larry Coryell was going to be leaving the band and they both suggested Chick. I knew who he was but had never played with him. I called him and he said he was interested. He was accompanying Sarah Vaughan but felt ready to do something else; there wasn't any room to solo or play his own tunes. We played about a dozen gigs together, but it didn't seem to gel, we weren't playing comfortably together. We got in each other's way; musically it was okay, but it didn't seem inspired. There was a break in the schedule and we both agreed to move on. I went back to having guitar players, Jerry Hahn joined the band. Chick called me about two weeks later to say he had joined Miles' band. A few years later, we were on a concert in Germany playing separately and the promoter wanted a jam session at the end. Only two people said yes, me and Chick. So we laughed and said what the heck, we used to play together so we can probably put a song together. So we played a duet of 'La Fiesta', a piece that he had just written and taught me at the afternoon soundcheck. It was a big hit with the audience. We decided to make a record together a few months later, which was our first duet record, Crystal Silence [ECM, 1972]. It turned out that playing as a duo really worked well for us. We still don't know why it didn't work the first time but it certainly was working by the time we tried it again, which was about 1972 or 1973. The Zurich concert [In Concert, ECM 1972] may be my all time favorite of the records we've done. We weren't even planning to record. The equipment was there to record someone else and we had them run the tape. I didn't bother to listen to it for several months, then was knocked out by how good it sounded. Now we've been playing together almost 40 years.'

Having played cool jazz, fusion, swing, bop and much more during his career, Burton has never been predictable. "Some musicians have a single strong thing that they do. They have a very recognizable style and stay within its boundaries through their careers. The opposite kind of player is a restless spirit who tends to explore constantly. They try things with orchestra, they go to some country and get excited about its music and come up with a wide range of things. I'm a musical explorer. I've gone into everything from tango music to orchestras and other jazz styles and it's what keeps me interested. Chick Corea does that also, he's another guy who never seems to stay in one zone, he's always exploring some other area and going back to other things that he did before. It depends upon your nature and personality when it comes to that choice."

After devoting months at a time taking his bands on the road for much of his career, the vibraphonist now limits his touring to warmer months. "My new band isn't full-time because they're all individual stars in their own right. Julian Lage, who was in my last band and now has his own group, is on guitar. Antonio Sanchez, who I've played with off and on for the last five years with Pat Metheny, is on drums, then Scott Colley on bass. We did three gigs in Europe last year, it was a lot of fun. We're playing concerts in Israel, New York and Europe. Once we finish, I'll probably record with them. By then we'll have some new material and be used to playing with each other."

Lage is one of many young artists who have benefited from working with Burton. "I heard Julian when he was 12, playing on the Grammy telecast as they promoted jazz education. [Pianist] Eldar was also in the band. Julian played about 20 seconds, he sounded so natural. I invited him to play with me at a California event near where he lived. That went well, so during the next few years, I'd find a low-key job we

could play together. He kept getting better. By the time he was in high school, we were playing and recording together. He's 21 now. I'm sure I saw a lot of my own history in Julian. That happens when I run across any youngster who shows a lot of talent."

Burton enjoys his reunions with old friends. "Over the last few years, Pat Metheny and I did three tours and made *Quartet Live*. The plan is to reunite the same group, do another record and tour at the end of next year or early 2012. Instead of playing the old tunes from when Pat was in my band, we'll go to the same composers and ask everybody to write new music. So there'll be new stuff by Carla, Steve, Chick, Pat and me. Chick and I are working on our next record, which will be standards instead of originals. We've pretty much picked the tunes. We performed them during our recent tour to break them in and we have a 4-6 week tour in spring 2011. After that, we'll record."

Though he wrote a dozen originals for George Shearing's Out of the Woods, Burton doesn't think of himself as a composer. "Out of the Woods was the most ambitious composing I ever did... I wrote six pieces, then it went well enough that the record label gave the okay and quickly I had to write six more. I've never written as much since. I contributed songs to my band in the early days, but I never thought they were as interesting or compelling as my friends Chick Corea, Steve Swallow, Keith Jarrett and Carla Bley were writing. When we got to the end of a project and decided that we needed one more ballad or blues, I could write something, though it wouldn't be the strongest song on the record. Though I haven't written much in recent years, both Pat Metheny and Chick more or less demand that I contribute something every time we do a record."

Burton recently completed work on his autobiography. "I've been working on it for the last 10-15 years. A few months ago I finished a draft after several rewrites. I've turned it over to my editor for fine-tuning and already have a literary agent shopping it around. Pat Metheny, Chick, my manager and my ex-wife have read it. I'm getting feedback from people I've known a long time. Everyone has been complimentary and excited about it, so I'm hopeful that it will be well received. The working title is Learning to Listen." •

For more information, visit garyburton.com. Burton is at Blue Note Oct. 19th-24th. See Calendar.

Recommended Listening:

- Gary Burton New Vibe Man in Town (RCA Victor, 1961)
- Gary Burton Quartet Duster (RCA Victor-Koch, 1967)
- Gary Burton *Alone At Last* (Atlantic 32Jazz, Collectables, 1971)
- Gary Burton Quintet Dreams So Real (ECM, 1975)
- Gary Burton/Makoto Ozone Face to Face (GRP, 1994)
- Gary Burton/Pat Metheny/Steve Swallow/ Antonio Sanchez - *Quartet Live* (Concord, 2009)

Sonelius Smith

by Alex Henderson





Jazz is full of talented improvisers who aren't huge names in the jazz world but nonetheless have interesting histories. Sonelius Smith is such an

improviser. Active on the New York jazz scene since 1969, the Brooklyn-based acoustic pianist has a list of sideman credits that includes associations with the likes of Rahsaan Roland Kirk, David Murray, Andrew Cyrille, Rashied Ali and Robin Kenyatta. And between teaching music, painting and his activities as a leader or co-leader of various groups, the Brooklyn resident has a lot on his plate in 2010.

Smith is not a native New Yorker, although he has spent most of his adult life in the Big Apple. Born in Hillhouse, Mississippi, Smith grew up in Memphis and moved to Arkansas as a young adult to attend Arkansas AM&N College (now the University of Arkansas at Pine Bluff) on a music scholarship. Moving to New York City proved to be a wise career move for Smith, who played with drummer Ali shortly after his arrival and soon found himself being hired by multi-instrumentalist Kirk. Smith considers trombonist Dick Griffin a major ally, for it was Griffin who brought Smith and Kirk together.

"Working with Rahsaan Roland Kirk was a blessing because it put me in the jazz world," recalls Smith, a flexible player who is comfortable in both straightahead postbop and avant garde settings. "It got my feet into the jazz world. I was playing with him six nights a week - and when you play with somebody six nights a week for long periods of time, something happens to your brain where you're really swinging. Some people think they're swinging, but they aren't really swinging because they're not playing regularly and aren't playing long enough. You aren't swinging unless you're playing regularly for long periods of time."

"I had great respect for Rahsaan Roland Kirk," Smith continues. "We were very close."

In addition to touring with Kirk in the early '70s, Smith was featured on some of his Atlantic albums from that period (including *Rahsaan Rahsaan*, *Blacknuss* and *The Art of Rahsaan Roland Kirk*). The '70s also found Smith appearing on alto saxophonist Kenyatta's

Stompin' at the Savoy (Atlantic, 1974) and contributing to pianist Stanley Cowell's multi-piano project *The Piano Choir* (Strata-East, 1973). Teaming up with alto saxophonist Shamek Farrah, Smith recorded his first album as a co-leader, *World of the Children*, in 1976 for the Strata-East label.

The '80s and '90s were busy decades for Smith. It was during the former decade that he met his wife Providence Gullo-Smith, who encouraged him to pursue his career goals more aggressively. Smith says that thanks to his wife (who was a nurse and has since passed away), he became a lot more focused - not only as a musician, but also, as an artist/painter. "When I met Providence," Smith remembers, "my whole life elevated and became more stable. She got me into eating properly."

Smith began teaching music (today, he teaches at the Harlem School of the Arts and the Third Street Music School) and it was also during the '80s that he recorded with drummer Cyrille as a sideman. The '90s found Smith continuing to teach in addition to working with tenor saxophonist Murray extensively (as part of his big band), playing with trombonist Jack Jeffers' New York Classics Big Band and doing some writing for the group Quartette Indigo. Over the years, Smith's compositions have also been recorded by acoustic bassist Reggie Workman and pianists Ahmad Jamal and Hugh Lawson.

"Financially, teaching brought me up," Smith explains. "You have to have money to promote yourself. There's a syndrome in our nation where a lot of people believe that you need to suffer in order to create, but a person can be very creative without suffering."

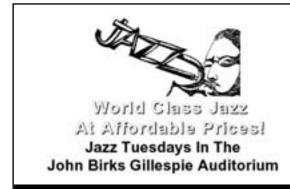
In 2010, Smith leads his own group, The Sonelius Smith Trio (with bassist Dave Hofstra and drummer Brian Grice) in live settings and co-leads a large ensemble called The New York Jazz Philharmonic with violinist Elektra Kurtis. But after all these years, Smith has yet to record a studio album as a full-fledged leader and one of the things he hopes to do in the near future is get the Sonelius Smith Trio into a recording studio

"I'm optimistic," Smith says. "I'm not rich, but at this time, I don't have any financial problems. I've been blessed. Sometimes, musicians have to do things where we don't make a lot of money, but eventually, money will come. As a musician, you have to find a way. But if you love it, nothing will stop you."

For more information, visit soneliussmith.com. Smith is at Cleopatra's Needle Oct. 7th. See Calendar.

Recommended Listening:

- Rahsaan Roland Kirk & The Vibration Society Rahsaan Rahsaan (Atlantic-Rhino, 1970)
- The Piano Choir *Handscapes/Handscapes 2* (Strata East, 1972/1974)
- Andrew Cyrille The Navigator (Soul Note, 1982)
- David Murray Big Band South of the Border (DIW, 1992)
- David Murray Body & Soul (Black Saint, 1993)
- The Piano Choir Handscapes 95 (Piano Choir, 1994)



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LEST WE FORGET

Louis Prima (1910-1978)

by Donald Elfman

"I eat antipasta twice / Just because she is so nice / Angelina, Angelina, the waitress from the pizzeria."

Set to a kind of tarantella beat and with a jazzy, singalong melody, the above lyrics are gloriously indicative of the mix of earthy Italian humor, solid musicianship, hipster swing and downright entertainment that made Louis Prima one of the beloved and influential musicians in America in the 20th century.

Prima was born Dec. 7th, 1910 in New Orleans. His raspy voice and style of scat singing showed the influence of the family's home and of the city's favorite musical son, Louis Armstrong. He led a New Orleans jazz band in the '20s and played trumpet in the band of

Irving Fazola. In 1934 he moved to New York and worked regularly on 52nd Street with old friends from his birthplace such as Eddie Miller and George Brunies. His own band was called Louis Prima and his New Orleans Gang and they recorded for the Brunswick label and later for Vocalion and Decca. In 1936 the Gang recorded Prima's "Sing, Sing, Sing", which, when played by Benny Goodman, became an anthem for the 'new' music.

Prima was becoming a national name and, after moving to Hollywood, appeared in several films and then, in 1940, formed a big band. The band introduced a kind of shuffling beat that Prima called "Gleeby Rhythm" and which, with its similarity to the aforementioned tarantella sound, became a Prima trademark that was to last for many years. He did most of the vocals but sometimes shared that spotlight with a female singer. In 1949, that gig went to Keely Smith who was to become Prima's wife.

Under financial pressure in the '50s - the big

bands were losing popularity - Prima found a gig in the lounge of the Sahara Hotel in Las Vegas and turned it into a career-changing event, becoming one of the biggest acts on the strip and internationally popular. Prima and Smith were crowd-pleasers in person and on record - they won the 1959 Grammy for "Best Performance by a Vocal Group or Chorus". In 1967, Prima became the voice of the boisterous orangutan King Louie in the Walt Disney feature *The Jungle Book*.

In 1975, doctors discovered a brain tumor and Prima suffered a cerebral hemorrhage and went into a coma after surgery. He never really recovered and died in his hometown Aug. 24th, 1978. Capitol Records has issued a terrific compilation of Prima in its Collectors' Series that highlights Prima the entertainer but does give a sense of the man's musicality and great combination of swing and humor. •

Louis Prima, Jr. celebrates his father at Queensborough Performing Arts Center Oct. 24th. See Calendar.

Creating Your Community

by Steven Bernstein

When young musicians ask me for career advice, I always give the same answer. Create your own community. Play music with your friends, share ideas, rehearse each other's compositions, hang out, start bands, play little gigs at neighborhood places. As you all ascend the professional ladder, you will bring your friends along and they will do the same for you.

A story I like to relate happened about 20 years ago. I was on tour with a very well known, very busy trumpeter. I listened and learned from him as much as I could, in awe of his mastery, and did my best not to appear like a pushy careerist. Near the end of the tour I told him how much I loved one of the (many) famous artists he worked with and asked if there was ever a chance to sub a rehearsal. I already knew most of the music and would love the opportunity to play with this musician. The trumpeter responded that he only hired "...really good trumpeters" and I would "be better off continuing to play with my friends." Needless to say, I was crushed, feelings hurt, my ego bruised, etc, etc...BUT...this was the best advice anyone could have given me.

Now, to put this in context, when I moved to NYC the last vestiges of ye olde music business were still in place. Large studio dates, big bands, jingles, movie dates, established leaders hiring younger musicians for tours, week-long runs at clubs like Lushlife, Fat Tuesdays, Sweet Basil...that was the world I thought I wanted to enter.

The reality was that the music I really liked and wanted to be part of when I moved to NYC in 1979 was happening in the East Village (now referred to as the "Downtown scene"). I had known Butch Morris growing up in Berkeley and he sent me as a sub to Saheb Sarbib's big band in 1981. Through that connection I met Defunkt, John Zorn, the Microscopic Septet, Wayne Horvitz, etc (they called me "the kid"). At the same time I started hanging out with Upper West Siders closer to my own age: Pablo Calogero, Adam Rogers, Ben Perowsky, Zach Alford, et al. We had our own underground scene at a loft/gallery/club called the Bad Museum, which actually was mentioned once in the New York Times...our moment of fame. When the Knitting Factory opened in 1987 that became our hang. The owners were the same age as me and it was a comfortable spot for like-minded people...very much outside of the public eye, a tiny club run by two post-college Deadheads who were into John Zorn.

Playing tiny gigs at the Knitting Factory with the cooperative trio Spanish Fly led to my first European tours as a leader and to meeting producer Hal Willner, which led to my working on Robert Altman's film Kansas City. It was also through this small scene that I joined the Lounge Lizards in 1991; as these communities cross-pollinated, we created our own language and, as we continued to record and tour, a scene grew around us. And as each of us has gone on to play other gigs, meet new musicians, been exposed to different styles, come up with new ideas (musical, business or not fit to print), our community and our music have grown and evolved. Almost every job I have done, from ballets to Hollywood film scores, European jazz festivals to arranging for Elton John, comes from this group of musicians I grew up with, using the common language, friendship and trust we developed over the last 20 years

I hope this all isn't too self-referential, I just want to illustrate what "playing with your friends" can mean if you follow that path with self-determination. It seems to me that this has always been the way music worked, whether it's the LA session musicians from the '50s-60s who all toured together with Stan Kenton and Woody Herman in the '40s (while still in their teens); Philly musicians who grew up together like Benny Golson, Lee Morgan, John Coltrane and Jimmy Heath or Cornell Dupree, Pretty Purdie, Ray Lucas, Paul Griffin and Eric Gale who all played in King Curtis' band and went on to be in-demand NYC studio musicians.

Although the music business (and the entire economy) is in a state of flux right now, the options for young musicians are greater then ever. Unlike 20 years ago, now you can record your band on to your computer, mix it all down, print CDs and advertise your gigs on Facebook...all on your own. There will always be a need for original, innovative music so if you have a friend who's a choreographer, ask them if they need some music; if you have a friend who makes independent films, ask them if they want a score; if you have a friend who's a great instrumentalist, write them a feature piece. Build a body of work with you and your musical community...in the words of Roy Nathanson, "commission yourself". The options are endless: "Crank it out...times a'wasting" (Kenny Wollesen 2008 - by the way I met Kenny when he was 14) �

For more information, visit stevenbernstein.net. Bernstein is at Jalopy Oct. 8th, Rockwood Music Hall Oct. 18th and Theatres at 45 Bleecker Oct. 28th-30th. See Calendar.

Steven Bernstein is a trumpeter/slide trumpeter/arranger/composer and leader of Sex Mob and the Millennial Territory Orchestra (MTO). He has released four CDs on Tzadik (the Diaspora Series) and collaborated with musicians ranging from Sam Rivers and Roswell Rudd to Lou Reed and U2. Since 2004 Steven has been a member of the Levon Helm Band and wrote horn arrangements for the Grammy-winning Electric Dirt CD. His latest recording project MTO Plays Sly features Bernie Worrell, Vernon Reid, Dean Bowman, Antony, Martha Wainright and Sandra St. Victor and will be released in 2011.



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VOXNEWS

by Suzanne Lorge

I love Irene Kral. She took an ascetic's approach to melody, articulating it clearly and precisely, with only a small quiver of vibrato. She sang lots of ballads—warmly, reflectively, without a hint of sentimentality. On her recordings you can always hear every move the trio makes and it's hard to tell who's following whom. You don't hear this kind of intuitive performance very often; usually the band is 'backing' the singer or dragging them along. (No shame in any of this. We've all been there.)

Jazzed Media released Kral's live studio recording *Just For Now* in 2004 and *Second Chance*, also a live studio recording, launches this month on the same label. Kral recorded these CDs in 1975, three months apart, just a few short years before she passed away. The strange thing about never-before-released legacy recordings is the eerie way they catapult the listener to another time, another place; how they make you wish

that you had been there and, in some ways, make you feel that you were.

In this case, you can hear Kral speaking with the band, counting off and pianist Alan Broadbent in between numbers playing a bit of one of Kral's signature tunes, "Better Than Anything"; you might note that "This Masquerade" was a big hit back in the early '70s and that it sounds almost too groovy beside the more straightahead "Nobody Else But Me", another signature Kral tune. And you might remark that another Krall (Diana, with two Ls this time) also recorded the Leslie Briscusse tune "When I Look In Your Eyes", but as the title cut to a best-selling vocal jazz album nominated for Album of the Year in 1999, with a very different '90s vibe. What you won't hear are any effects or showiness; you won't find any fashion or social statements. Kral was just an unerringly great singer, fronting an unerringly great trio. That's why I love her.

September offers lots of opportunity to hear some

iconic singers of different periods in jazz history. First, some contemporaries (or near contemporaries) of Kral: Musical philosopher **Gil Scott-Heron** will be at BB King's Oct. 7th and **Nancy Wilson** at Allen Room Oct. 8th-9th. Of the next generation, **Kurt Elling** plays Birdland Oct. 5th-9th and a young torchbearer, Canadian wunderkind, **Nikki Yanofsky**, headlines Blue Note Oct. 25th. Excepting Heron, the aforementioned are all pretty much traditional jazz singers. But perhaps you're the sort who wants to hear some experimentation with different sounds and styles. If so, look for **Golda Solomon**, **Samita Sinha**, **Yoon Sun Choi** and **Katie Bull** at The Local 269 on different Mondays in October - there's sure to be lots of unexpected stuff going on at these gigs.

Footnotes: **Jane Monheit** kicks off her new album *Home* (Emarcy-Universal) with a run at Birdland Oct. 19th-23rd and **Suzanne Pittson** releases *Out of the Hub: The Music of Freddie Hubbard*, a tribute to the great trumpeter, at Miles' Café Oct. 10th. •

Resonance

by Marcia Hillman

Resonance Records may be one of the newer kids in the recording industry, but it has started to make its mark. Launched in March of 2008, the label already boasts a 2009 Grammy Award (Best Instrumental Arrangement: Bill Cunliffe - The Resonance Big Band Plays Tribute to Oscar Peterson) and a 2009 Grammy nomination (Best Latin Jazz Album: Claudio Roditi -Brazilliance X 4).

Based in Los Angeles, Resonance is a division of the Rising Jazz Stars Foundation, a California 501(c)(3) non-profit corporation formed in 2005. Its founder and president George Klabin has an impressive history as a producer and audio engineer, recording a wide array of jazz heavyweights such as Dexter Gordon, Bill Evans, James Moody, Illinois Jacquet and Keith Jarrett among others. In this day of few major labels and fewer labels devoted to jazz, Resonance is a throwback to the '60s and '70s when it was possible to get new jazz artists recorded on a label specializing in jazz. "There are practically no major jazz labels left," Klabin comments. "Those that exist rarely sign any new artists, just the already known ones." As far as exposure, Klabin continues, "Unknown artists rarely perform at any of the hundreds of jazz festivals or larger jazz clubs, which are exactly the places where they would most benefit being heard."

Klabin is the driving engine behind the company and acts as the traditional recording industry A&R Department, discovering the artists and producing the records. The label's staff includes Zev Feldman, Executive Vice President of Operations, Label/Product Manager Sydney B. Lanex, Internet & Creative Director Anthony Polis and National Promotion Manager Eric Talbert. These staff members all have been chosen for weighty backgrounds in their individual fields. The label has distribution in the US, Europe and Japan and is constantly looking to expand into every jazz-loving corner of the rest of the world. CDs can also be purchased at the label's website, where prospective buyers can read artist bios and watch video interviews, listen to two-minute samples of new releases and download tracks.

Currently the label has 23 releases. One of the latest, Destinations, is Israeli-born pianist Tamir Hendelman in trio with bassist Marco Panascia and drummer Lewis Nash. Hendelman explains, "George and I talked about the kind of recording I wanted to make. The musical influences from my homeland and Brazil, etc. We looked for songs that would allow me to stretch and on finding the right setting. In the end, we decided that all we needed was to put Lewis, Marco and I in one room and see what happened!"

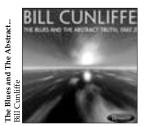
This is the kind of creative atmosphere Klabin offers at Resonance for his roster of 18 artists including pianists Hendelman and Marian Petrescu; vocalists

Cathy Rocco and Greta Matassa, violinist Christian Howes and guitarists Andreas Oberg and Toninho Horta. There is also an Heirloom Series, which is devoted to issuing performances by known artists not previously available. These have included albums by pianist Gene Harris, keyboardist Harris Simon and, most notably, Pieces of Jade by Scott LaFaro (Bill Evans' bassist who died in 1961 at 25), recorded with pianist Don Friedman and drummer Pete LaRoca. Klabin explains, "This great music was actually a demo. These five cuts were sent to Riverside Records and were what got Friedman his first album deal." Klabin adds that he feels fortunate he "has a record company where I can put this material out."

The label has its own recording facilities where Klabin does the engineering. "I use all digital recording", he says, "but know how to get a very warm digital sound, not harsh. I came from analog, so I know what warmth is." But Resonance has plans in addition to producing CDs. There are video facilities as well and Klabin states, "We also want to do professional videos. I believe the future of jazz entertainment lies in well-made videos marketed as DVDs on TV and the internet. It also helps a booker for a festival or a club to both see and hear the artist in performance."

Klabin also envisions establishing a booking division for the label that will place artists into festivals and clubs. This 'full-service' attitude and attention to the artist also bespeaks of what record

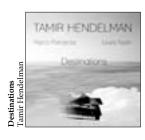
(CONTINUED ON PAGE 42)











LISTEN UP!

Trumpeter/composer JOSH DEUTSCH was born in Seattle, where he started playing piano and composing before finding an affinity for trumpet. After earning degrees in jazz performance and composition from the New England Conservatory of Music and the University of Oregon, he moved to Queens and performs as a leader and with the Duke Ellington Big Band, Sofia Rei Koutsovitis and Michael Bates.

Teachers: Danilo Perez, Bob Brookmeyer, John McNeil, Allan Chase, Brian McWhorter.

Influences: Bill Evans, Kenny Wheeler, Ron Miles, Freddie Hubbard, Bill Frisell, Billy Strayhorn, Györgi Ligeti, Igor Stravinsky, Béla Bartók, Björk, Stevie Wonder.

Current Projects: The Ligeti Project (original music for jazz septet, composed in tribute to Ligeti's "Musica Ricercata"), Josh Deutsch/Nico Soffiato Duo and Josh Deutsch Quintet.

By Day: Teaching piano and trumpet students, practicing and composing, playing lots of sessions.

I knew I wanted to be a musician when... My career choices on an SAT bubble sheet were performer, composer, conductor, music teacher and nothing else... figured I'd go ahead and give up on making a lot of money and go for some combination of those.

Dream Band: I'd love to collaborate with Bill Frisell, Jason Moran, Ben Allison and do some more playing with Danilo Perez. Wish I could have played with Bill Evans and the Miles Davis '60s quintet.

Did You Know? If I wasn't a musician I'd probably try the culinary world, although after a couple cooking gigs, I prefer to keep that as a hobby. Someday if I ever save enough money, watch for the restaurant!

For more information, visit joshdeutsch.net. Deutsch is at ten10 Studios Oct. 2nd, I-Beam Oct. 9th as part of FONT and University of the Streets Oct. 27th. See Calendar.





Josh Deutsch

Ben Syversen

During the nearly three years he has lived in Brooklyn, trumpeter BEN SYVERSEN has played with many top improvising musicians and been active in the city's Balkan music scene. Syversen has toured throughout the US and Japan and has performed at the North Sea and Newport Jazz Festivals.

Teachers: Several have helped me quite a bit with trumpet fundamentals, particularly Joey Tartell and Laurie Frink. For improvisation and composition, I've mostly learned by observing what works and doesn't work for others, asking well-placed questions and taking a lesson or two with musicians that I admire.

Influences: Lester Bowie, Miles Davis, Clifford Brown, Ellery Eskelin and Tony Malaby. Composers like Lutoslawski and Elliot Carter. Experimental rock of the last 40 years: Tom Waits, Can, Deerhoof and Micachu. Also literature: Roberto Bolano, Tom Robbins, etc.

Current Projects: My trio with Xander Naylor (guitar) and Jeremy Gustin (drums) just released an album titled Cracked Vessel. I also play with Raya Brass Band and a few other improvised music and Balkan groups in town.

By Day: Practicing, composing, rehearsing. I also do some academic tutoring to pay the bills.

I knew I wanted to be a musician when... I quit the baseball team in sixth grade because "I wanted to spend more time playing trumpet." I didn't really know what that meant at the time, but I guess I was serious!

Dream Band: Since group rapport is so important to me and I'm never excited by 'super groups', my dream band is my current band after we've been playing and developing together for 15 or 20 years.

Did You Know? This summer I started keeping a rooftop beehive in Brooklyn with a friend of mine.

For more information, visit bensyversen.com. Syversen is at I-Beam Oct. 1st and 9th as part of FONT and Downtown Music Gallery Oct. 10th. See Calendar.

Météo Festival

by Ken Waxman



Mats Gustafssor

Proving that varieties of improvised music can sound as different as the personalities of those who play them, France's annual Météo Festival (Aug. 22nd-28th) offered a cornucopia of sounds from the bombastic to the barely audible. Venues in this French city, located northwest of Basel, Switzerland, also reflected this sonic diversity. Performances took place either in the hushed surroundings of a 12th Century chapel, BTR Noumatrouff, a capacious nightclub usually used for rock shows or within an abandoned '30s thread-manufacturing factory.

This factory, Friche DMC, proved an ideal space to appreciate veteran trombonist Radu Malfatti. Accompanied by the sound waves of fellow Austrian Klaus Filip, Malfatti's technique consisted of barelythere gurgles, split-second tones and soundless slide manipulations - separated by lengthy silences. Contrast this with Swiss tenor saxophonist Antoine Chessex' solo tour-de-force in Chapelle Saint-Jean, which took advantage of the building's spatial conditions. Entering the room while vibrating a highpitched tone, Chessex never removed the reed from his mouth, as key-pad percussion, altissimo runs and granular pulses revealed drones with vibrating overtones. This non-stop polyphony not only refracted his ideas outwards, but the ancient walls' permeative character seemed to reflect back onto his improvisations.

A variant of this strategy was expressed at DMC Dutch alto saxophonist Thomas Ankersmit performing alongside the split-screen cinematic images and electronic pulsations from American Phill back-and-forth, Niblock. Pacing Ankersmit's pressurized trills were not only intensified by partials and overtones, but swelled to take on pipe organ-like qualities as he sampled, processed then synthesized loops of his original solo while continuing to play. Joined by drones from Niblock's software, the result was akin to surround sound stereo. These protracted surges perfectly complemented Niblock's images of repetitive tasks filmed in China and Brazil.

More animated than these images was The Thing XXL, which boisterously dominated Noumatrouff's stage. If Heavy Metal Improv exists than it's exemplified by The Thing's core: Swedish baritone saxophonist Mats Gustafsson, Norwegian acoustic and electric bassist Ingebrigt Håker-Flaten and Norwegian drummer Paal Nilssen-Love. Added were Swedish trombonist Mats Äleklint, Dutch guitarist Terrie Ex and two Americans, trumpeter Peter Evans and keyboardist Jim Baker. Ex' whiny, bottleneck tones, extended by biting the guitar strings for added distortion, pushed the combo towards rock, an

(CONTINUED ON PAGE 50)

Detroit Jazz Festival

by Martin Longley



Roy Hayne

Even though New Yorkers can luxuriate in what amounts to a daily jazzfest in their city, there are certain advantages to be had from a Labor Day evacuation to the annual Detroit weekender. Sprawling over four days (Sep. 3rd-6th), the event colonizes a significant outdoor area in its downtown riverside location. Three main stages lie at the foot of the General Motors building and there's another large-scale platform a few blocks away. Both of these entertainment clusters harbor stalls vending food, beverages, jazz merchandise, clothing and arty artifacts. There are also smaller stages devoted to panel discussions, educational and kiddie activities.

Oh and perhaps it should be mentioned that this crammed program is completely without admission charge. The scale is highly impressive, often involving tough choices between two or three big-name acts. Now in its 31st year, the festival has a particular orientation towards mainline jazz. Only the Dave Bennett Quartet and Trio M represented the music's extremes. Clarinetist Bennett is signed to Arbors, sings quaintly nostalgic ditties and also displays his facility as a percussionist and boogie-woogie pianist. The Trio M chemistry between pianist Myra Melford, bassman Mark Dresser and drummer Matt Wilson thrusts their compositional weight towards the savagely funky perimeter of the avant garde.

Aside from these two combos, the vast bulk of bands represented the central core of the 2010 jazz scene, both young and old. Several artists chose to focus on tributes to deceased musicians, a tendency which is becoming too prevalent in recent years. This was even underlined by the festival's Flame Keepers subtitle. There were homages to Betty Carter, Donny Hathaway, Ray Brown, Clifford Brown and Horace Silver. This is all fine on one level, but holds the risk of a dangerous obsession with retro-achievement. In years to come, it looks increasingly as though it will still be the same old players whose repertoires are celebrated. It's more gratifying when the object of adoration lies slightly on the wayward path, as with Barry Harris and Gary Smulyan's deft homage to Michigan bari saxist Pepper Adams.

The Chase Main Stage was located a few blocks away from the riverside and its lineup was designed to present musical masters who are allied to jazz but not strictly classifiable as such. This was where members of the public who don't dig hardbop gymnastics could gather for funking, boogie-ing or salsa gyrations. There were strong sets from Tower Of Power, Poogie Bell and Allen Toussaint, but the triumphant heights on this particular stage were scaled by two very different acts. The Mambo Legends Orchestra brought

(CONTINUED ON PAGE 50)

UNCOMPROMISING

SATOKO FUJII

IN CONCERT

WITH TRUMPETER NATUSKI TAMURA

October 20 8:00 p.m. Barbes, Brooklyn

October 23 5:30 p.m. Miles' Cafe, NYC (solo & due) October 24 8:30 p.m. Roulette, NYC (Orchestra NY)

IN THE NEWS

"Unpredictable, wildly creative, and uncompromising ... Fujii is an absolutely essential listen for anyone interested in the future of jazz."

Dan McClenaghan, All About Jazz

"Tamura's trumpet has some of the stark, lyricism of Miles, the bristling rage of Freddie Hubbard and a dollop of the techniques of Wadada Leo Smith and Lester Bowie."

Mark Keresman, JazzReview.com

ON RECORD







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Abbey Lincoln is a great musician, vocalist, lyricist, composer, poet and painter. I speak of her in the present tense because the body of work she gives to this world will live forever.

this world will live forever.

Stylistically a direct descendant of Billie Holiday, Abbey's work bears the same hallmark - an expressly distinctive tone coupled with an intense dedication to the delivery of songs that plummet to the depths of our emotional, social and political psyche. Her choice to sing lyrics that express personal experiences of her own times makes her stand out in the crowd of standard "june, tune and moon" singers. She always bases her themes on the stories that she wants to tell, not on what the marketplace may feel more comfortable hearing.

There are singers and then there are musician/singers. I have always been drawn to the latter. Abbey Lincoln drew inspiration for the music she composed and the lyrics she penned from the deep well of African and American culture. She is and will always be one our world's supreme culture-bearers.

- CASSANDRA WILSON, Vocalist

Although I knew of Abbey's wonderful talent, I never really met her until her wedding to Max Roach. I went to their wedding with George Russell and Ornette Coleman. Just about every jazz musician you could think of was there. She was so beautiful that day. Years later our paths would cross now and then and I was always harping on why they didn't give her the role of Billie Holiday in *Lady Sings the Blues*. I pass her music on to all the singers I teach. Her singing and songwriting will live forever.

- SHEILA JORDAN, Vocalist

Notwithstanding the gift of conveying a lifetime of lessons learned in a single glance towards you (or in her case right through to your soul), Abbey Lincoln also possesses the ability to pass her wisdom in song. One song that continues to resonate within is "Learning How To Listen". More than a mere treatise on music performance draped in beautiful lyrics full of literary gems, this song continues to serve as a blueprint for life and all things extramusical. Listening to body language, unspoken words, the environment and your heart's intuition are just a few examples of the many facets of Abbey Lincoln's brilliance. It would be years after performing this song that I would realize the true gift she shared with the world, the gift of learning how to live. Always forward, always Abbey.

- JAMES HURT, Pianist

I have nothing but admiration for her artistic contributions to the jazz legacy. Her unique voice and unmistakable singing style will be a beacon for future jazz singers and fans and a source of inspiration and enlightenment for all.

- JULIAN PRIESTER, Trombonist

In reflecting on my opportunity to tour, perform and record with Abbey for many years I can't help but be reminded of her huge influence in my life as a drummer, musician, artist and human being. She was an amazing teacher without even knowing it. One of the valuable lessons that I cherish to this day is "creating within the quiet storm" - playing extremely intensely while maintaining a quiet volume, which gave way to her amazing ability to tell her story through song. Rest in Peace Abbey, you will forever be a part of who I am...

- YORON ISRAEL, Drummer

When I first heard Abbey Lincoln sing, it was like being struck by a bolt of lightning - she was such a powerful presence and her words and music rang so true. Her songs are deeply personal and universal: socially relevant, spiritual, ironic, wise, compassionate, ferocious, uplifting, celebratory. I feel so strongly about them that I recorded an album of them in tribute to this prodigious composer (*A Spirit Free*, 2007).

Abbey didn't suffer a fool and she would call you out if she felt you weren't being true to yourself. One day she got on my case because I'd stopped playing guitar to focus on singing jazz and she insisted I come over and jam with her. When I flatpicked a traditional tune from my former bluegrass repertoire ("Blackberry Blossom") she was inspired to write a lyric to it and had me record it with her on her *Over the Years* CD and perform it at the Blue Note. Not only was that a thrill and an honor, but it underscored a lesson Abbey taught me: embrace all of the music that's in me.

- KENDRA SHANK, Vocalist/Guitarist

To me, Abbey Lincoln together with Max Roach represented the Queen and King of the Civil Rights movement, circa 1960s. When they separated, I really felt a void in progress toward humanity. The unity they represented exemplified the unity necessary to bring America out of its retarded images embedded in racism.

- RICHARD DAVIS, Bassist

It was truly a once-in-a-lifetime opportunity when Jean-Philipe Allard and Jay Newland asked me to contribute a few arrangements and accordion to what was sadly to be Abbey's last record, *Abbey Sings Abbey*. I only met her briefly at that session and she embraced me warmly and I felt we had known each other for years. I could write a book about that short recording session and have remembered every moment and every line we spoke between us. In truth, I was overdubbing arrangements and accordion to tracks that had been recorded a few weeks earlier. Because she was so clear and truthful in her placement of notes in time and pitch, I knew I was required to be equally as precise. I started to discover voicings and melodies which seemed as if they already existed somewhere in the ether. Abbey was a poet and songwriter and invented a sound that is integral to the history of the music.

- GIL GOLDSTEIN, Arranger/Pianist/Accordionist

Abbey Lincoln's body of work represents the highest level of creative artistry in the music community. Even though her emphasis was focused on the jazz genre, her somewhat fierce expression (sometimes tender) was based in specialized renditions of great poetry set to music, her own originals and she was blessed with a vocal sound that she owned exclusively. I had the pleasure of working with Abbey in the '70s, which produced a recording that I will eternally treasure, especially since it included an original composition of mine, "The Maestro", after which the recording was titled. I'm sure her legacy will always be honored.

- CEDAR WALTON, Pianist

In 1990, I got advised left and right to drop jazz as a career option. At a chance meeting with Abbey Lincoln, I shared my dilemma. She listened and told me "Jazz is forever. If you want sing jazz, then you sing jazz!" I never looked back. Thank you Abbey.

- FAY VICTOR, Vocalist

It was from Abbey Lincoln that I really learned how to be an artist. I was part of Abbey's working band from 1982-1991. During that time, Abbey showed me what it meant to strive for artistic and personal excellence and not to settle for the mundane or the mediocre. I really began to understand from her that to be a musician was to be a Muse. At every moment, Abbey thought and felt very deeply. She had great concern for all of humanity. I learned from her that to have an open heart could be the most painful and troubling attribute in a world full of conflict and contradiction. But that was undeniably Abbey's path. Throughout her life's journey, she was fearless, spirited and always a passionate warrior.

The many songs she wrote were commentaries on the important things that concerned her. If she chose to sing a standard, there was always something in the lyrics that was worth sharing with others. Abbey was serious about exploring the power, the meaning and the perception of words. And every time she performed she reached for new ways in delivering those words. She challenged her band not to accompany her, but to engage and explore the lyrics of the songs with her through music. I had to be in the moment with her at all times because every song she performed, she brought an unmatched intensity, a mix of her creative spirit and her authentic emotions.

- JAMES WEIDMAN, Pianist

Abbey was the godmother of drummer Bob Moses, my oldest friend in jazz. We used to sit around the coffee table with Bob's mom, Greta and Abbey shooting the breeze, sometime around 1965. Then by complete chance I had the opportunity to record with Abbey when I was on my first tour with Miles Davis in Japan. The record called *People In Me* seems to be a favorite of fans, particularly one track, Coltrane's "Africa". Abbey was a straightahead person whose honesty and sincerity can be heard with every note. She MADE you believe the lyrics....she was as much the actress as the vocalist...a potent combination.

- DAVE LIEBMAN, Saxophonist

Abbey and I would often meet in Paris and here and there, throughout our long careers. Fortunately, we were both signed by Universal Records, France, where Jean-Philipe Allard and Daniel Richard were producers. The richness of Abbey's talent was apparent to those wonderful Frenchmen; they let her make music the way she wanted to and whatever she wanted to do and Abbey blossomed. What a blessing that was to the world of music and poetry.

- HELEN MERRILL, Vocalist

I met Abbey when I was 17 and began performing with her two years later. Abbey was in command always but very giving and listened to her musicians. It made her glow to see there were plenty of young musicians to carry on and reinvent the music. Abbey knew and always stressed the importance of preserving music tradition and encouraging young people, constantly reminding us that music comes from our ancestors of "Kings and Queens". Abbey always made you feel proud to be a jazz musician. She would share insight behind some of the masters' personalities, work ethic and determination while facing external civil challenges of the day with honor, class, dignity and respect.

Aminata Moseka lives and the spirit is in those of us you've touched and those that will discover you.

- JAZ SAWYER, Drummer

I met Abbey when I was working with Riverside Records years ago [It's Magic, 1958], with drummer Philly Joe Jones and company. I can remember what she wore - a blue summery dress. The way she wore her hair, you knew she wasn't a New York girl. Billie Holiday once asked me if I knew the words to a song. And I said, "Not really." And she asked, "Why? Because you're singing a song through your horn when you're playing." Ironically Abbey approached me the same way. "Lyrics are important - how you lay on your syllables, you're talking to people," she said. Two people with the exact same thoughts.

Abbey will always be one of my favorites. Musically, she's an icon of her own type because she was one of those type of singers who told stories, like

Abbey will always be one of my favorites. Musically, she's an icon of her own type because she was one of those type of singers who told stories, like Miles did with his horn, Ella and Sarah - people who had their own identity because they were storytellers.

- CURTIS FULLER, Trombone

Abbey Lincoln was one of the most distinctive voices and powerful musicians I've ever had the pleasure to play and record with. She told some beautiful honest stories about her life and experiences with the deepest expression that touched you with every word and note. I learned in a much deeper way how to speak a melody, playing with her and within her spaces.

When she called me for some gigs and to record with her on her Verve release *Over the Years* I was excited and thrilled - it was one of the highlights of my career to date. To be within the inner circle of musicians she dug playing with is something I will always be proud of. I'll miss seeing and being in a room with her and her music and will celebrate that inspiration for the rest of my life.

- JOE LOVANO, Saxophonist

I was fortunate enough to see Abbey Lincoln perform many times. To me she embodied the essence of storytelling through jazz and feel. She continued where Billie Holiday left off. Through her laidback sense of time, the timbre of her voice, her songwriting, and her unique way of phrasing, she was able to express every human emotion (love, passion, struggle, humor) and everything always came out sounding beautiful. She will be greatly missed and I am grateful for all the songs she has left for me to sing, and all the inspiration she has given me to write my own songs.

- TERI ROIGER, Vocalist

I met Abbey in February 1990 for the recording of *The World Is Falling Down* with Jackie McLean, Clark Terry, Billy Higgins, Charlie Haden and Alain Jean-Marie. It was the beginning of a fruitful collaboration. After that I had the chance to produce nine more albums with her. It was also the beginning of a sincere friendship that lasted until the last moments of her life.

Working with Abbey was very inspiring. She was always well-prepared for the recordings; she always had new songs and also great ideas about the songs to cover or the musicians to call. I am very proud of this collection of recordings.

Abbey was different because she was a poet. She had the genius to use the words with the music. She was a hypersensitive person and her emotional power was amazing. She could make people cry during her concerts. She was elegant, warm with dignity. She had integrity. For me she was the ultimate artist and I am very lucky to had the chance to learn with her during 20 years.

- JEAN-PHILIPPE ALLARD, Record Producer



The Gates BBQ Suite Bobby Watson (Lafiya Music)
Everlasting The Jazz Tribe (Red Records)
Count on Swingin' Will Matthews (ARC)
by George Kanzler

In 2000, alto saxophonist Bobby Watson became Director of Jazz Studies at the University of Missouri-Kansas City Conservatory of Music and Dance. He wrote *The Gates BBQ Suite* and directs the UMKC Concert Jazz Orchestra on the self-produced CD. *Everlasting* is the latest CD from the most recent edition of The Jazz Tribe, a cooperative sextet co-led by Watson and percussionist Ray Mantilla, originally conceived by an Italian jazz festival producer in the '90s. And Watson also appears as a guest on guitarist Will Matthews' soul jazz CD, *Count on Swingin'*.

Watson emerged on the Big Apple scene in the late '70s as a member, and soon musical director, of Art Blakey's Jazz Messengers (then often a sextet or septet) and has led his own bands, most notably Horizon (co-led with drummer Victor Lewis) and occasionally since 1992, his own big band. Unlike most hardbop era alto saxophonists, Watson admires and was influenced by Swing Era altos like Johnny Hodges, as well as Charlie Parker. That influence, and his big band experience, serve him well in the seven-part The Gates BBQ Suite, which builds steadily in momentum and developing compositional intricacy. "May I Help You?", the opening section, is a deceptively simple, Basie-like midtempo stroll featuring a plungeraccented trumpet. Things heat up with "Beef On Bun", a tenor sax battle contested between guitar solos. "Heavy on the Sauce" pits band riffs against a trumpet-trombone-sax trio over a funk beat, Watson and a trombonist sharing solo space over riffs and shouts. Contrasting horn-reed sections create a fugue to open "Blues for Ollie" before the rhythm kicks in and soloists vie with section soli and a variation on the fugue, this time with rhythm, takes it out. "The President's Tray", a section revised to honor President Obama, is the most elaborate, beginning with and featuring an African percussion troupe, brass fanfare and busy band/percussion backgrounds under Michael Shults' alto sax solo. Watson is back in the solo spotlight on "One Minute Too Late!", which he aptly describes as having a "Barry White-ish theme" with his alto "cryin' and lamentin'" as it weaves in and out of the arrangement. On both this and final section, "Wilkes BBQ", a bluesy prance with a second-line feel, Watson's solos swoop and glide in and out of the ensemble, reminiscent of Hodges' interactions with Duke Ellington's big band.

On *Evolution*, The Jazz Tribe benefits from distinctive soloists with individual voices, from Watson to the quirky trumpeter Jack Walrath and crisp, laconic pianist Xavier Davis. With Mantilla as co-leader (he lays out only on a bop-fast "Donna Lee") a variety of Latin rhythms are essayed: the bullfight-themed 6/8 of "Pecado Primero", traditional "Gesualdo's Tango", Walrath and Mantilla's multitempoed "Temples of Gold", Watson's high-stepping "Ay Caramba" and slinkier "Hello Albert", bassist Curtis Lundy's soul-Latin mashup, "Everlasting" and drummer Lewis' tricky quick-step "Eeyyeess".

Watson contributes apt solos on two of the nine tracks of guitarist Matthews' satisfying *Count on Swingin'*, an organ (Mel Rhyne) trio date redolent of early George Benson, Grant Green or Kenny Burrell.

No surprises, but very soulful, with crisp, consistently swinging guitar from Matthews, stepping out from his rhythm role with the (ghost) Count Basie Orchestra.

For more information, visit bobbywatson.com, redrecords.it and artists recording collective.info. Watson is at Dizzy's Club Oct. 1st-3rd. See Calendar.



I Plan To Stay A Believer:
The Inside Songs of Curtis Mayfield
William Parker (AUM Fidelity)
At Somewhere There William Parker (Barnyard)
The Complete Recordings 1981/1983
Commitment (NoBusiness)
by Jeff Stockton

Three releases document where bassist extraordinaire William Parker has been, where he is today and where he might be going, as a band member, bandleader and even as a one-man band. Parker's music is presented as pieces in a musical and artistic continuum that stretches back to the New York City Loft Jazz scene of the '70s, wraps around audiences across France and Italy and extends to a modest hall in Toronto.

It was never the goal to do a cover," William Parker writes in the notes to I Plan to Stay a Believer: The Inside Songs of Curtis Mayfield, as epic, exciting and lifeaffirming as any CD set you're likely to find, this year or any. Parker and his band of usual suspects (Hamid Drake, Leena Conquest, Lewis Barnes, Sabir Mateen, Dave Burrell, et al) use Mayfield's songs as a starting point, retaining the melodies and embellishing the rhythms, usually with Conquest's strong command of Mayfield's lyrics, before the band takes over the tunes and makes them their own. Great American poet Amiri Baraka declaims on behalf of the disenfranchised while the band reclaims the Great Black Music of the soul as their birthright. Overflowing with moments of uplift and transcendent interplay, nothing expresses the sense of hope and triumph as directly as the anonymous soloist from the New Life Tabernacle Generation of Praise Choir of Brooklyn whose fullthroated "This Is My Country" shows you that staying a believer is the only thing to do.

At Somewhere There is just Parker with his bass, double flute and doson'ngoni in front of 40 listeners. Any jazzman worth his salt feels the need to make a solo statement and Parker is no exception, having released several solo recordings in the past. On this outing, Parker slashes and bows his bass for 48 solid minutes, letting his instrument resonate and vibrate the air, as if discovering overtones and notes for the first time and allowing one discovery to suggest which step to take next. Tour de force or endurance test, the results are as impressive as they are exhausting and the brief palate-cleansing improvisations that follow are Parker at his unadorned best.

In 1980, William Parker was young and busy, jamming at small, long-forgotten venues in Downtown Manhattan, rehearsing with Cecil Taylor's ensembles and sitting in at Studio Rivbea, Sam and Bea Rivers' legendary loft. Out of this environment Parker joined with like-minded players Jason Kao Hwang (violin), Will Connell, Jr. (alto, bass clarinet and flutes) and drummer Zen Matsuura to form Commitment, a collaborative that at its most basic combined Asian ideas of time-keeping and melody with African-American concepts of rhythm and drive. After three

decades, the music holds up amazingly well and proves this ensemble's progressiveness. Exhuming their only album, the music on this two-CD set delivers graceful harmonies, delicate instrumentation and confident virtuosity paired with a previously unreleased live recording that shows how tight, arresting and purposeful the band could be on stage. *The Complete Recordings* 1981/1983 is a prime candidate for Unearthed Gem of the Year.

For more information, visit aumfidelity.com, barnyardrecords.com and nobusinessrecords.com. Parker is at Blue Note Oct. 4th with David S. Ware and The Stone Oct. 27th with Yuko Fujiyama. See Calendar.



RECOMMENDED NEW RELEASES

- Rez Abbasi Acoustic Quartet -Natural Selection (Sunnyside)
- Nik Bärtsch's Ronin Llyria (ECM)
- Kirk Knuffke/Kenny Wollesen/Lisle Ellis -Chew Your Food (NoBusiness)
- Metropole Orkest/John Scofield/Vince Mendoza
 -54 (Emarcy)
- Florian Ross Mechanism (Pirouet)
- David S. Ware Onecept (AUM Fidelity)
 David Adler
 New York@Night Columnist
- Rez Abbasi Acoustic Quartet Natural Selection (Sunnyside)
- Mary Halvorson Quintet Saturn Sings (Firehouse 12)
- Charles Lloyd Mirror (ECM)
- Rudresh Mahanthappa/Bunky Green Apex (Pi)
- Junko Onishi Baroque (Verve)
- Marc Ribot Silent Movies (Pi)

Laurence Donohue-Greene
Managing Editor, AllAboutJazz-New York

- Frank Carlberg Tivoli Trio (Red Piano)
- Anat Fort Trio And If (ECM)
- Dennis González Yells At Eels Cape of Storms (featuring Louis Moholo-Moholo) (Ayler)
- Iconoclast Dirty Jazz (Fang)
- Aki Takase A Week Went By (psi)
- John Zorn/Fred Frith Late Works (Tzadik)
 Andrey Henkin

Editorial Director, AllAboutJazz-New York



Impromptu
Ted Rosenthal (Playscape)
by Elliott Simon

The walls between jazz and classical have become much more porous over the past few decades as conservatory-trained musicians become the norm in both genres. A serious listen to pianist Ted Rosenthal's *Impromptu* will be a mind-changing experience for classical music lovers who may still look down their noses at jazz and for jazzers who bemoan that classical training stifles creativity. For those familiar with Rosenthal's approach to classical music, sit back and enjoy these wonderfully creative takes on ten compositions from the classical canon that have never sounded so cool.

Rosenthal views classical music as the Great European Songbook and his self-penned liner notes explain in detail how Tchaikovsky can swing and bop, Mozart can rhumba and Brahms can play the blues. His jazz fluency and knowledge of composition, as well as a touch to die for, allow him to maintain a piece's integrity while crossing genre. As such, he avoids the danger of turning these serious pieces into novelty tunes by maintaining their structural integrity and not solely concentrating on well-known melodies.

While *The 3 Bs* (Playscape, 2002) - as in Beethoven, Bill Evans and Bud Powell - introduced Rosenthal's penchant for jazzing the classics in a solo format, this current offering expands the concept to a trio. The pensive piano solos, the opening to Mozart's "Fantasy in D minor" a particularly gorgeous example, still tug at your heart but bassist Noriko Ueda and drummer Quincy Davis are now deftly and rhythmically used to steer classical toward jazz.

A sprightly swinging rendition of Brahms' "Ballade in G minor", touchingly beautiful take on Chopin's "Nocturne in F minor" and rhythmically complex version of Schubert's "Impromptu in G Flat" stand out in a session that once again shows Rosenthal to be among the most creative musicians in the mainstream.

For more information, visit playscape-recordings.com. Rosenthal is at Dicapo Opera Theatre Oct. 3rd and Smalls Oct. 6th. See Calendar.



Onecept
David S. Ware (AUM Fidelity)
by Lyn Horton

Before his solo concert in October of 2009, which returned him to the public eye after a long illness and eventual kidney transplant, David S. Ware and his AUM Fidelity producer had talked about a project that would celebrate his 50th year playing the saxophone. *Onecept* embodies that idea, autobiographically, referencing Eastern thought.

Following a new avenue, Ware selected a trio grouping with bassist William Parker and veteran

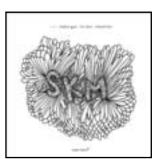
drummer/percussionist Warren Smith. In addition to the tenor, Ware plays the stritch and the saxello. Like the solo album *Saturnian*, which preceded it, *Onecept* rises from spontaneous improvisation.

As a harbinger for the release of *Onecept*, Ware's trio performed at this year's Vision Festival. The oneset performance, where Ware played tenor, is reflected musically on the disc. But *Onecept* was recorded in separate takes, which themselves, after careful scrutiny, were positioned in a precise order for the finished product. Remaining the same in both settings, however, is Ware's intention: to open doors to universal consciousness.

The endless streams of stunning, unequivocal notes Ware plays on his horns, no matter the change in timbre, are met with identifiably tonal precision from Parker in pizzicato or arco technique and Smith's exceedingly smart sound choices from a wide-ranging stash of percussion, including tympani and gongs.

Inhibitions or control have no effect on the music; but the practicing discipline, required to unfurl it, does. The only built-in constraint is time. Because the improvisation is spontaneous, the language of each bandmember is tapped and applied. The responsiveness from one musician to the other produces a flow of musical intensity that has one unforgettable direction, vacillating in weight, but not in power. Never retreating, Ware remains in the relentless lead.

For more information, visit aumfidelity.com. This group is at Blue Note Oct. 4th. See Calendar.



Three SKM (Clean Feed) by Ken Waxman

Stretching herself musically by playing with a variety of local bands, including her own, pianist Kris Davis reaches a pinnacle of sorts with this almost completely improvised outing, as part of a co-op trio, whose other members are as busy as she. Luckily bassist Michael Bisio and tenor saxophonist Stephen Gauci have developed similarly simpatico interactions, often working as sidemen in each other's groups.

Still Three is different. Lacking the dominant beats a drummer would bring to the session, the trio take turns assaying the rhythm function, with the saxophonist's harsh vibrations and unexpected chord substitutions as crucial as the bassist's string slapping and pumping or the pianist's jagged percussive patterns. Similarly, bravura technical skills mixed with fearless invention take the place of any expected chord progressions they would rely on in other situations. If weaknesses are exposed, it's because at times the ad hoc structure prevents at least one of the trio from outputting more than token comping or obbligatos. This is apparent on a tune like the otherwise stellar "Groovin' for the Hell of It". Slyly subverting the title's promise, rhythmic impetus is expressed through foot pedal weight and key banging that bring the piano's lowest quadrant into play, plus tremolo vibrations and pressurized saxophone reed bites. Bisio appears MIA. However he makes up for this elsewhere, when contrasting dynamics are expressed through his step-by-step walking that often shadows jagged saxophone slurs or when his muscular bass slaps complement almost outrageously syncopated piano lines.

Confirming SKM's roles as quasi-percussionists is the sardonic "Something from Nothing". With Bisio's rubato maneuvers making it appear as if he's creating tabla-like echoes with his bass, Davis' rough-edged chording involves the soundboard plus the keyboard, with the resulting kinetic tones sounding more metallic than acoustic. Add Gauci's discursive and staccato reed bites and the end result here - and on most other tunes - is both multi-faceted and magisterial.

For more information, visit cleanfeed-records.com. Michael Bisio's quartet with Stephen Gauci is at University of the Streets Oct. 2nd. See Calendar.

UNEARTHED GEM



Three Faces of Earl Hines (1967)
Earl Hines (Jazzology)
by Michael Steinman

Pianist and bandleader Earl Hines was always undervalued, sometimes forgotten. During a long career, he always reinvented himself, but he was overshadowed by his associates, discoveries and sidemen: in the '20s he played with Louis Armstrong and Jimmie Noone, gave Charlie Parker his first professional gig and accompanied singers like Billy Eckstine and Sarah Vaughan. But Hines' radicalism has been taken for granted; his powerful influence on pianists (Teddy Wilson, Art Tatum, Nat Cole, Bud Powell, Jaki Byard, perhaps even Cecil Taylor) ignored.

This disc presents Hines as one of the older American musicians who toured Europe when their music was seen as dated at home. Recorded live in April 1967 at the Manchester Sports Guild in England, it finds him as a soloist, with two rhythm players, as featured player in a congenial big band and as a singer. The piano medleys range from Hines' own '20s jazz classics to selections from West Side Story.

Hines was an astonishing keyboard virtuoso and the hallmarks of his style are gloriously evident: the rampaging runs, the powerful octaves and tremolos, tempo and key shifts. One cannot predict where he will go next and the result is always exciting, although listeners more accustomed to the regularity of swing piano and stride playing might find some of Hines' wild imaginings too rich to be taken in all at a sitting. The rhythm players are pleasant and the Alan Hare big band supports and encourages Hines expertly.

Yet the greatest pleasure of this concert is one few might expect. Hines came from the generation of jazz artists where instrumentalists sang a chorus or two as a matter of course, but his tender, casual vocalizing is exceptional. On "If I Could Be With You", "I'm A Little Brown Bird", "Sweet Lorraine", "I Wish You Love" and "It's a Pity to Say Goodnight", the daredevil aspects of his improvising drop away and he becomes someone who has deep sweet stories to tell us in a husky, endearing fashion.

 $For \ more \ information, \ visit \ jazzology.com$

GLOBE UNITY: POLAND



Nice & Easy Zbigniew Namyslowski Quintet (ITM)
El Buscador (with Anthony Cox)
Adam Pieronczyk Quartet (Jazzwerkstatt)
Revisit Mikrokolektyw (Delmark)

by Tom Greenland

Poland has produced original artists in all genres of jazz since gaining independence in the aftermath of WWI: from Ady Rosner's '30s Swing band to Krzysztof Komeda's seminal *Astigmatic* in 1966 to today's hiphop- and rock-influenced groups. Three current releases epitomize the country's diverse and innovative jazz activity.

Zbigniew Namyslowski, a 50-year veteran of Poland's mainstream scene, is a soft-spoken stylist with a distinctive accent. *Nice & Easy* features his quintet, a cohesive unit of younger lions, with son Jacek on trombone. The leader's complex original compositions - replete with contrasting themes, polyrhythmic phrases and short transitional figures - are delivered with a relaxed authority that makes them sound deceptively simple. Solos are short and strong, integral elements of the total form. Namyslowski's sound on the high saxes (alto, soprano and sopranino) is smooth but slightly scratched, like an oft-played vinyl record; his unforced lines are classic 'jazz' without obvious references to swing or blues.

Adam Pieronczyk's El Buscador also features a saxophone/trombone frontline, eschewing chording instruments for a more free-floating sound. Compelling riffs drive and unify each track, but this session is more of a blowing date, the slowmoving modal harmonies and low-end drones leaving ample room for open-ended soloing. Pieronczyk, a folk-futurist along the lines of Ornette Coleman, plays nursery-rhyme melodies that seem to change key every few bars, stringing together fragmented phrases like a kitten batting at a yarn ball. Trombonist Adrian Mears' short, funky motifs turn on themselves, adding and dropping notes to form simple but elegant structures; his multiphonic didgeridoo drones and eerie helicopter-like effects "Tranquil thicken the soundscape of Prestidigitator" and "The Storks of Marrakech". The group's rhythmic drive is led by drummer Krzysztof Dziedzic's impatient surges, with American bassist Anthony Cox sitting firmly in the pocket and the horns trailing slightly behind, creating push-pull forward momentum.

Recorded in Wroclaw, Poland, Mikrokolektyw's *Revisit*, with Kuba Suchar (drums, electronics) and Artur Majewski (trumpet, electronics), is the first avant-jazz release by a European group on Chicago's historic Delmark label. Propelled by Suchar's mighty wall-of-sound beats, enhanced by samples, triggers and Moog synthesizer loops, the date also features Majewski's muted, Miles-esque trumpet floating over the sea of electronica. This is music for a cyborg age: part man, part machine, all larger than life.

For more information, visit jazzwerkstatt.eu and delmark.com



Eponymous
The New York Contemporary Five (Delmark)
Look to the Neutrino
John Tchicai Lunar Quartet (Zero Zero Jazz)
Truth Lies In-Between
John Tchicai Trio (Hôte Marge)
Reptiles in the Sky Peter Danstrup (Gateway Music)
by John Sharpe

AfroDanish reedman John Tchicai is still defined at least partly by the 1964 *DownBeat* article christening him a calm member of the avant garde. While there is an element of tranquility in his approach, even more as he has mellowed with age, that in no way negates the intense passion with which he imbues his music. Being of mixed descent has bestowed upon Tchicai a footloose nature that has seen him collaborating in diverse ensembles across the globe and he has also demonstrated an affinity with poets. Both those traits reveal themselves at points on these four discs.

Delmark has reissued *The New York Contemporary Five*, Tchicai's first album of consequence. Recorded in Denmark in 1963, this live set contains two numbers by Ornette Coleman, originals by Tchicai, Archie Shepp and Don Cherry and intriguingly, given his position on the far side of the jazz/anti-jazz barricades, one Monk cover. Tchicai's style was already near fully formed, as heard on Cherry's "Cisum", a how-do-you-do for the horns and JC Moses' drums. Monk's "Crepuscule With Nellie" gets a short rendition, without solos, that presages the World Saxophone Quartet. That there is very little that sounds untoward on this disc in retrospect demonstrates just how thoroughly the lessons of the '60s New Thing have been absorbed into the jazz zeitgeist.

Fast forward to today. Look to the Neutrino is from a band assembled by Italian drummer Enzo Carpentieri, who drew together three simpatico spirits adept at the relaxed inside-outside mélange favored by the Dane. On tenor the saxophonist is insistent without being frantic, working and reworking motifs with slight changes in metric shading. For variation he also brought along his flute, dancing breezily through "Flute Calling" and intertwining with Greg Burk's wood flute on "Tau" to evoke a rainforest ambience. Whirlwind drums, rippling piano from Burk and lyrical bass from Marc Abrams combine on "Muon" to inspire Tchicai's most animated solo. Similarly free, "The White Balloon" might have been even better without the extemporized recitation.

Poetry plays an even larger part of Truth Lies In-Between, the debut release from the new Hôte Marge imprint. Out of 12 cuts, seven feature Tchicai's recitations of poems by John O. Stewart over varied grooves from Margriet Naber's keyboards or Ernest Guiraud Cissé's African percussion. Of the remainder, three are lengthy showcases for Tchicai's instrumental prowess. Pick of the bunch is "At Last Ourselves", for conversationally-paced tenor saxophone, replete with keening cries and slurred declarations, over choppy balaphone. "On The Way To Church" and "Enorme Espace Inconnu" present the leader's breathy flute accompanied by simple kalimba patterns. Instrumentals notwithstanding, it will be your love of poetry that determines how much time you will give this CD.

Tchicai actually features more heavily as a soloist on longtime associate Danish bassist Peter Danstrup's Reptiles in the Sky. Danstrup's band in fact comprises a trio with a five-piece international brass section. Together they deliver nine short originals and two collective improvisations in a 42-minute program, with only two cuts breaking the five-minute barrier. "Knee in Cheek" with its jokey oompah tendencies provides a sprightly announcement of what is to come: tightly-arranged, well-played, quirky but fun, jazz. The combination of arco bass and tuba on "A Blind Lemon is Haunting Me" recalls the slinky Pink Panther theme, but redeems that with fine solos from Chris Batchelor's trumpet and Tchicai's tenor. The title track conjures a leisurely pastel ballad enveloping a measured bass clarinet solo from Tchicai and laid back acoustic bass guitar from the leader.

For more information, visit delmark.com, zerozerojazz.com, futuramarge.free.fr and peterdanstrup.com. Tchicai is at Roulette Oct. 5th and The Local 269 Oct. 11th. See Calendar.



Sketches of Spain Live (with Dave Liebman)
MSM Jazz Orchestra (Jazzheads)
by Alex Henderson

In 1959-60, Miles Davis joined forces with Gil Evans and combined postbop jazz with elements of flamenco and Spanish classical music on the ambitious *Sketches of Spain*. That recording went down in history as one of the trumpeter's finest achievements and many years later in 2002, the Manhattan School of Music (MSM) Jazz Orchestra paid tribute with a concert that found them performing the album in its entirety and boasted guest soloist Dave Liebman on soprano sax. That concert resulted in *Sketches of Spain Live*, which was originally self-released by the Manhattan School of Music in 2003 and has been reissued by Jazzheads. This is a plus because it can only mean wider distribution for a recording that didn't receive as much exposure as it deserved.

With Justin DiCioccio conducting, Liebman and the orchestra perform *Sketches of Spain's* five selections in the same order in which they appear on Davis' original. Understandably, some listeners who are suspicious of the jazz-as-repertory-music approach will wonder why Sketches of Spain needed to be revisited. But here's the good news: Sketches of Spain Live is about interpretation, not emulation. Liebman, DiCioccio and the MSM Jazz Orchestra are smart enough to avoid making an exact replica of Davis' classic. Minus Davis' subtle, understated, cool-toned trumpet, Sketches of Spain Live will never be mistaken for the original classic; with Liebman's probing sax taking center stage, the album acquires an appealing personality of its own. Plus, parts feature a guitar soloist (Juan Meguro), something the original didn't.

Had a trumpeter with a strong Davis influence - Wallace Roney, for example - been the main soloist, *Sketches of Spain Live* could have easily been too similar to the original. But that doesn't happen, thankfully - and the participants offer plenty of intrigue during this memorable concert.

For more information, visit jazzheads.com. David Liebman's Big Band is at Iridium Oct. 6th and The MSM Chamber Jazz Ensemble with Liebman is at Manhattan School of Music Oct. 14th. See Calendar.



Urban Creatures Pascal Niggenkemper Trio (JazzHausMusik) Semplice Aki Rissanen/Robin Verheyen (Alba) Starbound Robin Verheyen (Pirouet) by Gordon Marshall

Belgian saxophonist Robin Verheyen forever steps outside of himself, unselfishly forgoing his opportunity to forge a recognizable style. Instead, he measures traditions into one another the way grapes are blended in a Bordeaux. In the final analysis he does indeed forge a style in spite of himself, one that is supple, sharp and responsive to changing settings, such as appears on three recent releases featuring the budding master.

Verheyen has passion as well as restraint. The latter is much in demand and in evidence in his work as part of bassist Pascal Niggenkemper's trio with drummer Tyshawn Sorey. Urban Creatures tees off with the aggressive modal runs of the boisterous "Brothers". From there, the CD takes a subdued turn. In a very real sense, this is a power trio, but no amps or axes were likely harmed in its recording. Again, the tension is real, but it is the tension of a serene chess game. "Rush Hour in the Bathtub", the second track, is emblematic of the set as a whole: bouts of frenzied activity compete with their relaxed afterglows. The dynamics are radical. Spaces abound where one anticipates the next conflagration and then it comes and passes, before one has fully grasped its significance, provoking thought long after the cuts and the work as a whole are done.

Verheyen's duo with pianist Aki Rissanen, Semplice, is divided about equally between improvisations and formal compositions, the latter shared evenly between both musicians. These explorations are spare and sparse. As Verheyen has his Third Stream inclinations, so Rissanen balances shades of Chopin with echoes of Chick Corea. The Rissanen title track builds up beautifully at its onset and keeps building, perpetuating the illusion of an eternal flowing, like a fountain. Verheyen's "Narcis" exhibits a chilled exuberance, its lines unfolding upward and upward like the petals of the namesake narcissus. Impressionism is of the essence here, as a school and as a mode of reception. As "Narcis" progresses, the flower or soprano sax, finally fades, to be subsumed by the piano's watery notes. "Ambience", "Colors in Orval" - the conservatory, fin-de-siecle flavor of the project is patent throughout even in the song titles, to the point of dandyism but worn well, adding a dimension to the pleasure.

Starbound, Verheyen as leader, is a milder blend. Verheyen picks up soprano here more than tenor and he gives a mellow tone to whichever he plays. The virtue of this disc lies in the subtle intricacies of the band in its interplay. Drummer Dre Pallemaerts gives the most subjective accompaniment possible while still keeping a beat. Pianist Bill Carrothers shows the incandescence of a restrained virtuoso and bassist Nicolas Thys has such a light touch he is barely a physical presence on the set - except as a kind of essence or infusion. As a leader Verheyen is again selfeffacing and effective.

For more information, visit jazzhausmusik.de, alba.fi and pirouetrecords.com. Verheyen is at Bar 4 Oct. 4th. See . Calendar.

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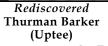


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A Magical Approach Jerome Cooper (Mutable Music)

by Francis Lo Kee

There is an element of paying tribute to these recent releases from percussionists Thurman Barker and Jerome Cooper. Both in their early 60s, each grew out of the fertile Chicago AACM organization. Each has also been a sideman in some of the most creative postbop era bands, notably, Cecil Taylor, Anthony Braxton and Sam Rivers. They have also been composers and leaders and these releases are significant entries in their respective artistic output.

Thurman Barker's *Rediscovered* presents, in just over an hour, 16 tracks - most with somewhat standard organ trio instrumentation (organ, drums, sax), but with some curious digressions: a flute solo (entitled "Flute Solo"); a song that Barker sings; a soprano saxophone solo (entitled "Saprano Saxophone Solo"); Wayne Shorter's "Iris" and a tune called "Little Hip-Hop" that comes from far left field. The music is ultimately a reflection on Barker's early days with the AACM, when he would listen to organ trios such as Amina Claudine Myers, Maurice McIntyre and Ajaramu (AJ Shelton).

The CD is most successful when the trio is freely blowing, swinging hard. Organist Lonnie Gasparini and saxophonist/flutist Sam Morrison may not be well known but they are very strong players and turn in great performances. "Trinity" is one of the highlights with its hypnotic vamp, adorned with glockenspiel and peppered with Barker's Max Roach-like drum fills, all three musicians burning throughout the seven-anda-half minute track (the album's longest). Combining a modern compositional sensibility with uptempo swing, Morrison (on tenor) and Gasparini both take solos that bob and weave between the insistent ride cymbal and move from extroverted to introspective. Gasparini's solo crescendos and leads perfectly back to the opening vamp that then serves as a launching pad for Barker's fiery drum solo. Of the several solo drum compositions two are direct tributes to other Chicago drummers: "Steve McCall" and "Ajaramu". A bluesdrenched performance of Jerome Kern's "Yesterdays" is right out of the organ trio tradition and grounds this sincere musical offering.

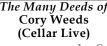
Jerome Cooper's *A Magical Approach* is a remarkable artistic statement. One of the most focused and dedicated musicians from the post-'60s creative music, Cooper has been releasing solo percussion recordings since the late '70s, dividing all four limbs between his drums, balaphone (African xylophone), chiramia (a kind of Mexican/South American oboe) and synthesizer. Over these years, his music has developed, becoming richer in detail and broader in range of expressed feelings and emotions. Though one of the tracks was recorded in 1978, the rest is more recent (from 2007); one has to ask why it took so long for this great music to surface.

For a 67-minute solo percussion performance, it is extraordinarily absorbing with no dead spots. If we consider Max Roach the progenitor of solo drumset music (releasing *Drums Unlimited* in 1966), Cooper has not only expanded Roach's language by including other instruments, he's expanded on Roach's sense of rhythmic joy and excitement. Cooper's music also has a sense of mystery. Take for instance the bowed cymbals (punctuated with widely spaced single

balaphone notes) in "A Melody" and sense of humor as in the fast section of "Munich", sounding like a cross between a football fight-song and a cartoon chase soundtrack. On the last track, "For the People - In Fear - In Chaos", one can certainly hear a yearning, bluesy quality to the chiramia wailing over the string orchestra sounds from the synthesizer, but Cooper is not a composer of 'program music'. That would be too simple. "For the People ..." moves into amazing, fast mambo rhythms that display the drummer's virtuosity and conceptual brilliance. There is a sense of chaos towards the end of this track as he layers all the previous material with new sounds and furious drum soloing: strings, horns, church bells, flailing kettle drums crescendo until the reappearance of the chiramia's cry and then the dramatic ending. Embrace the mystery, embrace the magic and do not miss a chance to see Jerome Cooper perform live.

For more information, visit upteeproductions.com and mutablemusic.com. Barker is at Community Church of New York Oct. 15th. Cooper is at Roulette Oct. 21st. See Calendar.







Snapshot Joey DeFrancesco (HighNote)

by Sean O'Connell

This pair of live recordings featuring organist Joey DeFrancesco finds him in two very different mindsets. *The Many Deeds of Cory Weeds*, recorded in Vancouver, puts DeFrancesco behind saxist Cory Weeds alongside Chris Davis (trumpet) and Byron Landham (drums), playing with a straightahead vigor, blasting through hardbop classics. *Snapshot* sets DeFrancesco in a classic jazz organ trio with guitarist Paul Bollenback and Landham once more, using a greater sense of space to create a more modern record.

The Many Deeds opens with Horace Silver's "Juicy Lucy". Weeds confidently struts through a tasteful solo with Davis close on his heels, spouting gravelly lines over the rhythm section's unerring sense of swing. "Goin' Down" is a great boogaloo vehicle for DeFrancesco's funky fingers to build an explosion of syncopated vibrato. The album features two Hank Mobley tunes: "Fin de L'Affaire" and "Boss Bossa". The former, a steamy ballad, brings out the best in Weeds' delicate touch while the latter features Davis evoking Clifford Brown through his breathless runs. DeFrancesco's unwavering basslines invaluable support, embracing his inner Jimmy Smith with split-brained precision. In just eight tunes, half over ten minutes, The Many Deeds is an excellent oldschool blowing session that never seems excessive.

Snapshot is a reunion for DeFrancesco. Guitarist Paul Bollenback left DeFrancesco's band some time ago but has joined up again to revel in the band's 15year history. Bollenback's choppy, staccato notes blaze across the record, drawing DeFrancesco into more adventurous support from his basslines to his syncopated chord clusters. The album opens with Ron Carter's "Eighty One". Unlike with The Many Deeds DeFrancesco gets some chordal support, which allows him to drift a little further into reharmonization and dissonance. Harold Land's "Ode to Angela" highlights Bollenback's ethereal accompaniment DeFrancesco's soaring, quick-fire lines, with a few cheeky quotes in between. The Eddy Arnold classic "You Don't Know Me" gets a slow, gospel reworking with Landham's chiming cymbal pushing the band into the more soulful corners of their instruments while "Fly Me to the Moon" goes in directions Frank Sinatra would probably have had trouble following; pedal tones build the tension while the band makes a tried and true standard new again.

Snapshot proves that the DeFrancesco trio never lost their musical connection with telepathic shifts occurring with every chorus. Here's hoping their partnership is renewed for a few more albums.

For more information, visit cellarlive.com and jazzdepot.com. DeFrancesco is at Blue Note. Oct. 12th-17th with David Sanborn. See Calendar.







First Dawn of Midi (Accretions)
Namaskar Sameer Gupta (Motéma Music)
Neel Murgai Ensemble Neel Murgai (Innova)
Just Four Dharma Jazz (s/r)
by Tom Greenland

Eastern music traditions have become an increasingly fecund source for creative musicians, providing a rich legacy of complex rhythmic structures, intricate melodies, disciplined improvisation and cultural insights. Four new releases demonstrate a few of the possibilities inherent in East/West fusions.

Dawn of Midi is a New York/Paris-based piano trio comprised of Moroccan pianist Amino Belyamani, Indian bassist Aakaash Israni and Pakistani drummer Qasim Naqvi. First, their completely spontaneous, allacoustic debut, draws on the Esperanto of free improv while embodying a refreshing sense of forbearance and understatement, leavening the soundscape with subtle dampened tones, delicately brushed accents and moments of pure silence to produce a highly adventurous yet listenable experience. Belyamani, evincing the influences of Chopin and Debussy, often uses one hand in the box, the other on the keys, alternating timbres to mimic the effect of a fourth musician. Israni and Naqvi have an almost intuitive connection, gently pulsing like wave-sets breaking on a beach, the bassist's use of modal drones hinting at an Eastern aesthetic. When the group finally turns up the intensity to medium on "Hindu Pedagogy" it comes off like a full-blown climax in comparison to the surrounding delicacy.

Percussionist Sameer Gupta is equally at home on jazz drumkit and Indian tabla, merging talas (cyclic rhythms) of Hindustani (North Indian classical) music with dancebeats. Namaskar, his first album as a leader. is a close collaboration with keyboardist Marc Cary, an eclectic and original mix of raga-influenced music with electronica, Bollywood mixology and neobop swing. The disc features Arun Ramamurthy (violin), Neel Murgai (sitar) and Rashaan Carter (bass), among others, with a special appearance by maestros Anindo Chatterjee (tabla) and Ramesh Misra (sarangi) on "Thurmi". On this latter track, based around a 'gat' (cyclic melody), Cary freely echoes Misra's phrases in the manner of an Indian harmonium player accompanying a vocalist. The following duet, "Raga Misra Shivaranjani", a condensed exposition of the Carnactic (South Indian) raga, is an uncanny East/West hybrid in which Gupta both transposes and transforms the tabla's role to drumset.

Gupta and Murgai reappear on the sitarist's release, *Neel Murgai Ensemble*, teaming with Mat Maneri (viola) and Greg Heffernan (cello) in a similarly diverse mélange of Occident and Orient. "Raga Khammaj" is a conservative rendering of raga form, beginning with a lightly pulsing 'jor' section, followed by an extended improvisation over a sevenbeat tala. "Charukeshi Monday", also based on a traditional raga, employs an unusual nine-beat tala, harmonizes the gat with jazz chords, features threeway improvisation and ends with an intricate chakradhar (a triple motif repeated three times). Elsewhere the music is less conventional: "Blue in Green" features Murgai's electronically-enhanced,

Tuvan-style throat singing; "Coi Umeed" melds whispered Urdu lyrics and scatted vocals to an Eastern European gypsy tune; "Brooklyn ki Bhairavi" features tambura-esque droning cello and "Panchatantra" has overlapping looped themes.

Tabla drummer Badal Roy, one of the most prominent Eastern emissaries in jazz, formed Dharma Jazz with Freddie Bryant (guitars), Lewis Porter (keyboards) and Karttikeya (percussion), represented on Just Four, a collection of ambling jams in various rhythms. Like the previous two discs reviewed here, it takes an 'either-or-thodox' approach to jazz and Indian music, meaning that, while it is deeply informed by both traditions, it finds a balance between the poles. Many tracks spin out hypnotically, like minimalist pastiches. Porter weaves in and out of harmony and time with muscular postbop lines and, on the title cut, imitates a bansuri (Indian flute) with his pitch-bent keyboard patch. Roy and Karttikeya work beautifully together, like a four-handed musician, moving effortlessly between beats.

For more information, visit accretions.com, motema.com, innova.mu and myspace.com/dharmajazz. Gupta's Namaskar with Neel Murgai is at Harlem Stage Oct. 19th.



Out of the Hub: The Music of Freddie Hubbard Suzanne Pittson (Vineland) by Andrew Vélez

Her voice is a high and sweet soprano. She can scat like nobody's business. There's some kinship with the sound of Diane Schuur but warmer. She credits John Coltrane, Carmen McRae and Sarah Vaughan as her influences, but like all genuinely innovative musicians, Suzanne Pittson's creativity, musicianship and improvisational skills are off and away on their own, ably demonstrated in the company of her fine band.

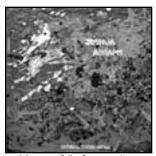
Out of the Hub: The Music of Freddie Hubbard, Pittson's third recording, salutes one of her musical heroes and mentors. One cannot speak of Hubbard and his technically virtuosic trumpeting and composing without mentioning his participation in two seminal 1960 classics, Ornette Coleman's Free Jazz and, shortly thereafter, Oliver Nelson's Blues and the Abstract Truth. The latter was saluted by and the title of Pittson's first recording.

The opener, "Our Own" (based on "Gibraltar"), a Hubbard tune with Catherine Whitney lyrics, gets things off at a swinging pace. Sounding a bit like a vocalese cousin to the Annie Ross of the Lambert Hendricks and Ross days, Pittson is light and fun as trumpeter Jeremy Pelt swings behind her husband Jeff Pittson's sharp company on piano, solid have-a-good-time music. Another Hubbard tune is the meditative "Up Jumped Spring", with characteristically beautiful lyrics by the late Abbey Lincoln. The swinging is at a gentler pace, with Pittson's piano and Willie Jones III's brushes making for empathetic company.

Pittson sings her own lyrics to Hubbard's "Like A Byrd" ("Byrd Like") and "We're Having a Crisis" ("Crisis"), appealingly scatting, floating, soaring and speeding along. Her fun with the music is clear, irresistible and still further evidence that we have a fresh new jazzbird to celebrate.

For more information, visit suzannepittson.com. Pittson is at Miles' Café Oct. 10th. See Calendar.





Joshua Abrams (Eremite) by Stuart Broomer

Natural Information gets your attention right away: it's a limited edition, 170-gram LP and the heavyweight cardboard cover has bright abstract expressionist painting on both sides with the hand-lettered artist's name and title barely interrupting. Chicago bassist Josh Abrams is in multi-instrumentalist, world music drone mode here, sometimes mixing samples into live performance and drawing on a plethora of 'world' instruments and a few close associates. The brief opening "Mysterious Delirious Fluke of the Beyond" is a solo piece for dulcimer, a steadily evolving, metallic wash of hammered strings.

A second solo piece, "Cabin", has Abrams combining a doson'ngoni (a six-string bass lute from Mali) with bells and synth. The most substantial pieces here - "Abide in Sunset" runs to 15 minutes - are played by a trio with Abrams playing guimbri (an African three-string bass with a hide resonator) and harmonium with Emmett Kelly (guitar) and Frank Rosaly (drums), using sampling and additional percussion to create densely rhythmic, gradually unfolding music that blurs the line between acoustic and mechanical repetition, deeply involving group gestalt that has more parts than a trio would suggest. Abide in Sunset is an extended invocation of North African gnawa music while the trio's second outing, "Lucky Stone", emphasizes an electric guitar-raga component, suggesting affinities with psychedelia like Paul Butterfield's "East-West".

A second trio has Abrams playing bass and bells with Jason Adasiewicz (vibraphone) and Noritaka Tanaka (drums) for some acoustic improvisation that's even more sharply focused on rhythmic permutation, with Abrams' forceful bass playing coming to the fore on "In Ex or Able". This is engaging, deliberately hypnotic music, its style ambiguously pitched between retro psychedelia, contemporary drone and timeless North African.

For more information, visit eremite.com. Abrams is at Issue Project Room Oct. 28th. See Calendar.



Reunited Jazz Passengers (Justin Time) by Kurt Gottschalk

The word "reunited" puts a much-loved and fairly cornball song on the lips of most people who lived through the '70s. So associated with that super-hit that closed the decade is the word that artists Peaches & Herb even Google higher than Merriam-Webster in a search for it. So it's worth getting out of the way straightaway that yes, the much-loved and fairly cornball Jazz Passengers do cover the 1979 R&B song on their new album. And even if Faith No More beat them to the ironic-reunion-theme punch (not to mention David Hasselhoff belting it out as the Berlin Wall came down), the title track of the new Jazz Passengers album crystallizes much of what made the band so great through the '80s-90s.

First and foremost, it's done with equal parts heart and cheek. Roy Nathanson & Co. know it's a funny song to cover but they also recognize that, despite the trappings of disco, it's also a good song. That established, the original lineup of the group, reconvened for the disc, is a hell of a mass of players, pretty much ready to take on any song. With second frontman Curtis Fowlkes on trombone, the double percussion of Bill Ware on vibes and EJ Rodriguez on drums, guitarist Marc Ribot, bassist Brad Jones and violinist Sam Bardfeld, there's an insane amount of sheer ability in the ensemble. What raises the ante is that during the Passengers hiatus, Nathanson has honed his arranger chops, primarily with his project Sotto Voce. Peaches & Herb in these hands is filled with gamelan mimicry and guitar shards, pillow whispers and off-camera jive. It's recognizably unfamiliar; it stays true while telling lies.

Elsewhere, the band reworks Radiohead and makes an international congress out of "Spanish Harlem" with added brass, strings, percussion and vocals. Their sometimes grande dame Deborah Harry makes a couple of appearances, including a jazzy dismantling of "One Way or Another", a song she recorded with Blondie some 30 years ago. Good fun throughout no doubt, but all the nuance woven here only distracts from the fine songwriting of which the band itself is capable. The album opens with a lovely, poetic bit of Tin Pan Alley updating ("a dime's not enough / Brother can you spare a quarter?") crooned by Elvis Costello in "Wind Walked By". From there a classically knotty Passengers cut is followed by a funky open-your-eyes tune that could be leased out to the Pointer Sisters. Nearing the end a nice Latin-tinged ballad rises from Fowlkes' heart and lungs and there's a fairly frantic take on Jones' "Think of Me" (like the Blondie tune sung by Harry and taken from a 1995 concert; the rest of the disc being recorded between 2009 and 2010). It's a wonderful ride, picking up where their discography left off in 1997.

If there's a complaint to be made - and there doesn't have to be but if there is - it's that the Passengers were a killer instrumental band before In Love (their 1994 collaboration with producer Hal Willner) repositioned them as a backing band. There's great playing here, but the wait for mellifluous vibes or soaring horns or a guitar-like jagged glass can seem a little too long. Maybe as passengers they are naturally accompanists, but taking the driver's seat a bit more would likely not meet with many objections.

For more information, visit justin-time.com. Roy Nathanson is at David Rubenstein Atrium Oct. 7th and East Fourth Street Community Garden Oct. 17th. See Calendar.



The Rub and Spare Chang Michael Formanek (ECM) by Donald Elfman

 ${
m Here}$ is the first recording under Michael Formanek's name in 12 years and it shows that the bassist has spent the intervening time, as he's done his whole career, listening and thinking about the way to tell eloquent musical stories. The Rub and Spare Change features a new band - Tim Berne (alto saxophone), Craig Taborn

(piano) and Gerald Cleaver (drums) - but these players worked together extensively in various combinations and treat the leader's extraordinary compositions with an awareness that comes from years of trust and a willingness to look for new experiences.

Formanek's tunes are marvelous vehicles for these wonderful players to express a kind of group ethos and soar into new avenues of improvisation. The opener, "Twenty Three Neo", is based on an ostinato pattern of 23 beats, mostly played by Taborn and Cleaver. Berne and Formanek play a melody that makes use of intriguing pitches and powerful improvisations, which then moves into a second ostinato pattern, the "Neo" of the title. Lest the formal talk about structure make the work sound daunting, it's a haunting and beautiful work that moves logically and with appealing clarity.

The title tune finds a way to link the grooves that Formanek played in his Oakland, California days think Tower of Power - with a new, different kind of pulse. That's heard in the opening section, which then opens outward but with connecting points to unite the playing of these musicians. In a very different vein is 'Jack's Last Call", a simple and dark yet powerfully affirmative tune that refers to a passed friend of the composer. Taborn is out front but Formanek and Cleaver sympathetically complement him on this emotional tour de force.

Formanek's compositions and the strength in expression he finds through this wonderful band's readings make for an amazing recording and, as usual, the ECM engineers have imbued it with exceptional

For more information, visit ecmrecords.com, Formanek and this band are at Jazz Standard Oct. 27th. See Calendar.



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October 1: Yacine Boulares 8pm October 2: Martin Yaseen and Berklee faculty member John Stein 8pm

October 3: Reut Regev 8pm October 5: Matthew Shipp 8pm October 9: Nicole Peyrafite & Ras Moshe 8pm

October 13: Bolero Jazz featuring Joe Falcon 8pm October 15: Bob Stewart Trio 8pm

October 16: Burt Eckoff and guests 8pm
October 21: Comedy night featuring Casual Disturbance 8pm

October 22: Gary Negbaur Group 8pm October 23: Chris Smith 8pm

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Rudresh Mahanthappa/Bunky Green (Pi Recordings)
by Tom Conrad

Apex looks at first like a departure for altoist Rudresh Mahanthappa, perhaps an allstar session. Jason Moran is on piano, François Moutin on bass and Jack DeJohnette or Damion Reid on drums. The wild card is Mahanthappa's new collaborator, 75-year-old alto saxist Bunky Green. But Apex is not a departure. It is a full-blown Mahanthappa album: counterintuitive, complicated, brilliant, piercing, singing, and unique. It is also a Bunky Green album and therein lies the news. Often called a missing link between hardbop and the avant garde, he is something like a cult figure, playing with Charles Mingus in 1960, settling in Chicago then Florida and becoming a teacher. Most of his rare recordings are out of print.

Mahanthappa and Green, 36 years apart, are made for each other. They share a tone meant for raising the dead, unfamiliar ideas, and loose time. The opener is "Welcome". Over a Moutin bass drone, Mahanthappa circles and snakes in the left channel. DeJohnette whips his cymbals and Moran splashes tremolos. Mahanthappa careens into a dervish, whirling faster and, just as Green joins in unison from the right channel, the piece stops on a dime. "Welcome" indeed.

The second track, "Summit", launches the album's rarefied alto sax conversation. Mahanthappa fidgets and veers. Green fires back, repeating then improving Mahanthappa's lines. Mahanthappa's music has always been exhilarating because of his ability to deal precisely with new concepts at a dead run and because of his edgy version of lyricism. Imagine the excitement when there are two such minds going at it. The other players make their own sublime cacophony. Moran's fearless nature is perfect for this project, Moutin is a bass maniac and DeJohnette sounds delighted to find himself in the middle of a maelstrom he helped create.

The hot glare and crashing passion of this music places special demands on listeners. Even when Mahanthappa and Green slow down, as on "Soft" and "Lamenting", they stay intense and the pressure is relieved only slightly. Green has "Little Girl I'll Miss You" to himself and he validates the legend. His intonation never stays on the center of a note but probes the intellectual ambiguities and emotional complexities at the edges.

For more information, visit pirecordings.com. This group is at Jazz Standard Oct. 14th-17th. See Calendar.



Actionspeak
Tomas Fujiwara & The Hook Up (482 Music)
by Clifford Allen

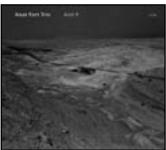
Four-and-a-half decades on from the heyday of mid '60s Blue Note and its toe-tapping forays into the burgeoning jazz avant garde, the notion of music that's both 'inside' and 'outside' is one of the more fruitful

areas of exploration within the tradition. Though he's been active in Boston and New York for the better part of a decade, drummer Tomas Fujiwara's debut as a leader comes with *Actionspeak* (not counting two duet discs with trumpeter Taylor Ho Bynum). This quintet, dubbed The Hook Up, also includes guitarist Mary Halvorson, trumpeter Jonathan Finlayson, tenorman Brian Settles and bassist Danton Boller on seven originals, all composed by the leader.

"The Hunt" begins with a slinky vamp on which Halvorson's alternately-tuned guitar churns, wowing, fluttering and seemingly out of sync with Boller and Fujiwara's meaty groove, though as with much of her work, there's taut logic when her phrases drip with fronting ambiguity. Flinty plucks tumble out in nooks between the frontline's blocks, Finlayson advancing with wispy tiptoes that belie his sense of utter control, as he skirts subtle rhythm shifts laid down by guitar, bass and drums. Halvorson's solo becomes pitch-bent and fuzzy and Settles swoops in and formulates tension with pillar-like phrases amid disconcerting, jumbled screams à la Frank Lowe.

"Should I Do" recalls Andrew Hill in its tightly-grouped, knotty phrases and shaky voicings (though the composer namechecks Nas as the primary inspiration), tenor unfurling in steely commentary on the theme's singsong bunches. It's particularly interesting to hear give-and-take between trumpet and guitar; thin and equally punchy they wheel, twitter and tease as birds. The ensemble segues into a resolute ballad, horns wistful as guitar and rhythm merge and part. "Questions", also in ballad form, exemplifies the inside-outside tightrope walk perfectly. Fujiwara and Boller pick at space and meter in a slow sashay underneath Finlayson's punch and sketch. *Actionspeak* presents Fujiwara & The Hook Up as a band to keep an ear on.

For more information, visit 482music.com. This group is at The Stone Oct. 9th. See Calendar.



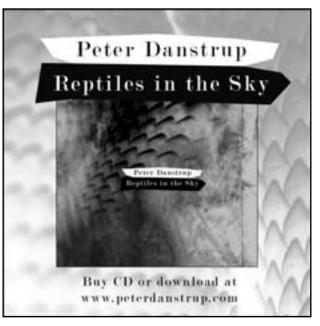
And If
Anat Fort (ECM)
by Terrell Holmes

The key to understanding *And If* lies in the title: A sentence fragment consisting of two monosyllabic words, five letters total, defining a Chaplin-esque brevity (like the song titles therein) with a suggestion of mystery on both sides of the words. The fine pianist Anat Fort is something of a contradiction, favoring laconism with one hand while using the other to write compelling songs that unfold slowly like one of those classic elapsed-time movies of flowers blooming.

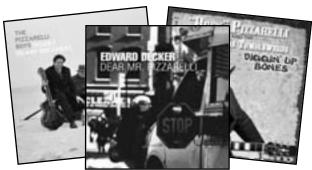
To Fort, things begin and end with her mentor Paul Motian and she presents a two-part homage to him. Bassist Gary Wang supports Fort's foundation of spare, single notes with a dramatic high-pitched glissando while drummer Roland Schneider provides soft cymbal whispers in tribute to the esteemed drummer. In between are unique and interesting moments. "Nu" is a stimulating hybrid of Monk and funk. "En If" is another impressionistic portrait that concludes on a note with neither conclusion nor resolution, like someone ending a speech in midsentence. The song "If" is as brief as it can get: short title, short song and it too ends abruptly. "Something 'Bout Camels" is a beautiful epic; Fort falls in with some Jarrett-like musing and shares a nice call and

response with Wang. But where other songs end quickly, this tune actually has a few seconds of silence in its wake and not the transitory ticks marking the transition from one song to another. These touches define Fort's inventive and unique approach to the music. She plays lovely lines, accenting single notes with waterfall arpeggios as Wang and Schneider play right on point with her. This trio is a fine timepiece, with gears meshing seamlessly. Fort uses relatively few notes to speak softly but eloquently, the trademark of a skilled conversationalist.

For more information, visit ecmrecords.com. Fort is at Birdland Oct. 7th. See Calendar.







Desert Island Dreamers The Pizzarelli Boys (Arbors)
Diggin' Up Bones
Bucky Pizzarelli and the West Texas Tumbleweeds
(Arbors)
Dear Mr. Pizzarelli Edward Decker (Challenge)
by Ken Dryden

One of the early adapters of George Van Eps' sevenstring electric guitar, Bucky Pizzarelli established himself in the early '50s as a jazz musician and session player. The self-taught artist has worked with Benny Goodman, Zoot Sims, Joe Venuti, Gerry Mulligan, Oscar Peterson and Sarah Vaughan. Primarily a sideman until the early '70s, he started recording more frequently as a leader, with the pace picking up dramatically during the past decade. Bucky encouraged both of his sons in their music careers, featuring John (who was still in his teens) on his records beginning in the late '70s. He continues to tour with the all-star Statesmen of Jazz group.

The Pizzarelli Boys includes Bucky (acoustic guitar), John (electric guitar) and Martin (bass), pianist Larry Fuller, drummer Tony Tedesco and the talented young violinist Aaron Weinstein. Executive producer Paul Hanley chose the songs for *Desert Island Dreamers*, though they don't stick exclusively to the typical

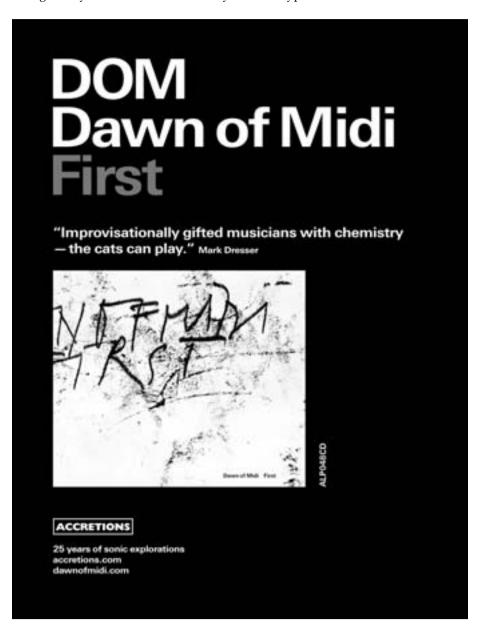
standards and jazz compositions. The Pizzarellis' instrumental setting of Rod McKuen's "A Man Alone" is subdued and surprisingly lyrical. The obscure "Cycles" is played as an upbeat ballad; the band treats it as an easygoing waltz with Weinstein showing a bit of Stephane Grappelli in his playing. "Stairway to Heaven" is hardly a song expected on a jazz CD, John setting it up with a brief improvised introduction, Martin and Weinstein then taking turns playing the melody, the tempo picking up as the spotlight switches to Fuller. Fortunately, the band concentrates on the song's first half, spending little time on its less promising conclusion. John penned the bluesy "Waiting For the Phantom" while his wife Jessica Molaskey adds her vocals to a moving take of "Danny Boy". The remaining standards swing consistently in the manner one would expect from the Pizzarellis.

Aside from playing on one Eddy Arnold record date, Bucky Pizzarelli hasn't performed much country music. But after talking with classical guitarist Andy Levas, who sang a bunch of country songs for him, it led to the country-flavored Diggin' Up Bones, which includes musicians from jazz (John and Martin and Weinstein), country (pedal steel guitarist Tommy White and vocalist Cowboy Joe West - the famous baseball umpire), plus musicians with roots in both genres (vocalist Becky Kilgore and drummer Danny Coots). While this isn't the first meeting between jazz and country (violinist Joe Venuti and vibist Gary Burton recorded in similar settings), the musicians are clearly having a ball. They explore country favorites like "Your Cheating Heart" and "Pick Me Up On Your Way Down" (both showcasing Levas' conversational Johnny Cash-influenced vocals); Frank Loesser's country-flavored show tune "Jingle, Jangle, Jingle"; Mel Tormé's obscure "Tacos, Enchiladas and Beans"

(both featuring Kilgore's warm vocals), jazz guitarist Carl Kress' nimble instrumental "Stage Fright" and a train-like rocking take of Chuck Berry's "Promised Land" sung by West. There are also several enjoyable originals by John Pizzarelli. Jazz fans who normally eschew country music need to explore this fun session.

Seven-string guitarist Edward Decker works with pianist/vocalist Tony DeSare's trio. A few years ago, he won a National Endowment for the Arts grant to study with Bucky Pizzarelli, where he drew upon the jazz master's gifts of lyricism, improvisation and use of space. He was invited to perform as a part of the 2006 JVC Jazz Festival's salute to Pizzarelli's 80th birthday and has transcribed several Pizzarelli solo guitar pieces for publication. Dear Mr. Pizzarelli is Decker's debut recording under his own name, a solo salute to his teacher. Decker demonstrates how well he learned his craft, arranging seven songs and two medleys for solo guitar in a manner suggestive of Pizzarelli without merely copying his approach, embellishing each melody without getting far from its theme. The guitarist opted for the late Barry Galbraith's gorgeous setting of "The Bad and the Beautiful", a song that has unjustly been overlooked in recent years, along with George M. Smith's arrangement of his own "Slow Burning". Decker's deliberate rendition of Cole Porter's "Why Can't You Behave" contrasts with the usually brisk treatments while his scraping of the strings at the conclusion suggests a whimsical laugh. Edward Decker shines throughout this delightful solo tribute to Bucky Pizzarelli.

For more information, visit arborsrecords.com and challenge.nl. Bucky Pizzarelli is at Kaye Playhouse Oct. 25th with Dan Levinson. See Calendar.





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On Three's Company, Hofmann and Cunliffe create attractive music while respecting compositions and exploring their nuances." **** (Four Stars) Benjamin Franklin V - Cashbox

A most enjoyable album and a must-have for fans of jazz flute. ***** (Five stars) John Henry - Audiophile Audition

Cunliffe and Hofmann are always in good company together, but here they raise the stakes on what sounds like a very comfortable union, producing a winning product. Michael Nastos - All Music Guide





This collection of spectacular writing and performing should not be missed! Recommended. L.A. Jazz Scene, April 2010

This is a deftly understated and very pleasing album. Bruce Crowther - Jazz Journal

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Reverse Thread
Regina Carter (E1 Entertainment)
by Joel Roberts

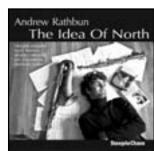
With the generous resources of a 2006 MacArthur Foundation "genius" award behind her, the acclaimed violinist Regina Carter set off to explore the folk music of Africa. The results of her three years of research and study are collected in *Reverse Thread*, a surprising and stirring album that's unlike anything this mainstream jazz luminary has recorded before.

Carter is not interested in simply recreating 'authentic' versions of the African music she discovered in her travels. This is a contemporary recording, with Carter and her spirited ensemble (an eclectic group of both African and jazz notables including Malian kora master Yacouba Sissoko, guitarist Adam Rogers and accordionists Will Holshouser and Gary Versace) improvising on a diverse set of songs, both modern and traditional, which reflect the incredible scope and richness of the music of Africa and the African Diaspora.

The opening number, "Hiwumbe Awumba", for example, is based on field recordings from Ugandan Jews while the next track, "Full Time", is an infectious Afro Pop dance tune. "Un Aguinaldo Pa Regina", by the Latin jazz master Papo Vasquez, merges African rhythms with harmonies originating in India and Puerto Rico and "Zerapiki" is an accordion-based song originally from Madagascar. Other tracks draw on compositions by African artists like Mali's Boubacar Traoré, Habib Koité and Mariam Doumbia and Kenya's Ayub Ogada. Carter contributes one original as well, the gorgeous "Day Dreaming on the Niger", which features some of her most impressive soloing.

Throughout, one hears sounds that recall everything from bluegrass to polka to Philip Glass minimalism - a reminder that all these musical styles can trace at least part of their origin back to Africa. Together, Carter and her talented cohorts have made a celebratory album that merges the spirits of jazz and African music and shows that they're really one and the same.

For more information, visit elentertainment.com. This group is at Zankel Hall Oct. 20th. See Calendar.



The Idea of North
Andrew Rathbun (SteepleChase)
by Fred Bouchard

Saxophonist Andrew Rathbun's hour-long tour through his native Canada drives us cheerily through clean, crisp landscapes. On "Echoes", he recalls a recent past, rattles through "Harsh" territories, opens up a panoramic spin "Across the Country" with some stretching and yearning solos, playful hurly-burly with Nate Radley's guitar. His soprano dips into crunchy "December" (skiing Banff?); his tenor rappels steep craggy "Rockies" and races though sunny, stark

"Arctic" (mushing a husky-drawn sled in Iditarod?). Reflection on documentary programs by unique classical pianist Glenn Gould inspired Rathbun's compositions. Though he talks about solitude as defining his huge homeland and inspiring artistic growth, Rathbun's date seems to gather band and listener into a cozy, bright and companionable society, more congenial Vancouver coffee-bar than wintry forested expanse.

Tempos are mainly brisk, vary little, can become a bit stiff as we cruise at a steady 70 over the plains. Rathbun offers reflective asides only on pieces selected from Wayne Shorter ("Teru") and prolific operatic composer Glück (a smiling 3/4 chorale on the minuet and dance from *Orphée et Euridice*). Frank Carlberg's piano appears more sparingly than Radley's guitar, but the two often work hand in glove, as in brisk underpinnings for Rathbun's scintillating soprano on "December" and remarkably evocative climbs in "Rockies" (hear Carlberg block out icy comping under a guitar snow-shower). Taylor Haskins' trumpet sidekicks gamely on ensembles; he solos tasty kernels on "Echoes", "December", especially "Rockies". Wheels, skis and runners on the date come via bassist Jay Anderson and drummer Michael Sarin.

For more information, visit steeplechase.dk. Rathbun is at Cornelia Street Café Oct. 10th. See Calendar.



Seasick Blackout
Matt Weston (7272 Music)
by Wilbur MacKenzie

Percussionist/composer/multi-instrumentalist Matt Weston has been active in Chicago and New York for roughly a decade, often performing highly engaging solo sets or in collaboration with sonic innovators ranging from Bill Dixon to Kevin Drumm. His new release Seasick Blackout is comprised of a short suite of three works, seamlessly woven together into a sonic assault of thickly-woven textures and rhythmic experiences. Weston's percussion exploits occur around New York and in many other locales, as he travels often throughout the Northeast and Midwest, bringing his unique solo-percussion-with-electronics performance into new venues and new collaborative situations.

A predominant methodology on this recording involves the overlaying of contrasting textures - rapid percussion, sustained sounds and electronicallygenerated structures. Each movement focuses on one of these three elements. "You're Not That's Right" starts things off with an almost pleasant chorus of unusual sounds that brings to mind the bizarre image of a quartet of soft rubber saxophones playing on reeds made from sticks of chewing gum. Percussion comes to the fore in part two: the gradual transition to "I Just Saw Fog And Dust" brings glitch-filled electronics that float along gracefully, setting the stage for a torrent of frantic, reverb-laden percussion, both struck and bowed/scraped. The electronic sounds become the focal point in the final act, "This October, All Octobers", creating a complex and unpredictable pattern of nervous energy.

Abstract form plays a huge role in both avant-rock and the post-jazz spectrum of various forms of free improvisation. Often, content holds primacy, governing the formal outcome, rather than the more common relationship of form influencing content. As

an expert improviser and structuralist, Weston demonstrates a base of understanding that's informed by both of these traditions. With uncommon sounds and sonic relationships forming the base of his palette, Weston is a master at organizing unwieldy sounds into an approachable look at the sonically abhorrent. There is a peace that resides at the center of the maelstrom of sonic complexity on *Seasick Blackout* and this is in keeping with Weston's performance practice, both introspective and highly athletic.

For more information, visit 7272music.com. Weston is at ABC No Rio Oct. 17th. See Calendar.







Macroscopia
Claire DeBrunner/Ken Silverman/
Daniel Carter/Tom Zlabinger (Métier Jazz)
The Perfect Blue
Daniel Carter/Alberto Fiori/Tom Abbs/Federico Ughi
(Not Two)
Lost Birdsongs Tide Tables (Prefecture)
by Seth Watter

It is surprising to hear Daniel Carter say that he has difficulty playing straightahead jazz out of "intimidation" (*The Wire*, May 2010). He doesn't have the in-born gifts of a Coltrane, he admits, but he compensates with consummate coolness and a thirst for hybrid genres. Around the same time that Braxton released his 2006 collaboration with Wolf Eyes, Carter began playing with electronic noisemaker Todd Brooks in the interesting Ghost Moth duo and last year saw him billed alongside the trendy Talibam! for their *New Nixon Tapes* LP. He's put in appearances with David Grubbs and Yo La Tengo. At 64 years old, he has a hipster's swagger and a wise man's restraint.

Macroscopia is a leaderless outing made up of Carter, Ken Silverman, Claire DeBrunner and Tom Zlabinger. All seven tracks seem to begin en medias res, a series of free improvisations with a chamber feel

that ebb and flow but never resolve themselves. Zlabinger's bass is mic'd nice and close, a hypnotic and integral part of the group's sound; one doesn't miss the drums in the least. DeBrunner's bassoon is an unlikely ingredient that works exceptionally well, easily mistaken for a saxophone or bass clarinet. Silverman's oud strumming is highly unconventional, almost abrasive, stuttering and his guitar is much given over to subtle tremolos and other distortions. Carter's trumpet and saxes float throughout the mix at various levels of audition, as if reluctant to show himself too soon. It's hard to focus on any one player for very long and, to be honest, Macroscopia doesn't sound like much of anything on first listen. Repeated spins reveal the folly and one begins to appreciate the subtlety and brilliance of this work. It resembles nothing so much as Out to Lunch - that is, if all five of Eric Dolphy's compositions were layered on top one another, like a word scribbled ad infinitum until only an abstract blot remains. This is an album about texture, how instruments-as-chemicals interact with one another to form new substances. If listeners are reluctant to name it one of 2010's best releases, one must admit that it is one of the most intriguing.

Carter nominally leads *The Perfect Blue*, another quartet session featuring Italian collaborators Federico Ughi (drums) and Alberto Fiori (piano) as well as Yuganaut bassist Tom Abbs, and sounds positively invigorated by the presence of his (relatively) youthful coterie. The lengthy "Underdog" features him on trumpet, his slowly evolving lines punctuated by sudden flurries of activity. On sax he becomes more adventurous, veering precipitously into the atonal squelching of his Test quartet. It's an intense piece, one of several pressure cookers on this variegated album. Abbs fires off warlike salvos amid the fracas of the

drums and piano, fierce groans and scrapes that seem more like an abused reed than a bass. The album's quieter settings, such as "Till Late in the Night", allow Carter to display his lyricism against Fiori's spare, portentous chord changes and Ughi's sensitive cymbal work. The first few minutes of "To Pass On" even has the group locked in a Booker Ervin-like swing. These four guys can create a storm worthy of an ensemble at least twice their size or can cut a slice off the same Blue that Miles plied oh so many years ago, though Carter's is certainly of a darker gradient.

As something of a footnote, one is also directed toward *Lost Birdsongs*, a CD-R release by percussionist-composers Paul Kikuchi and Alexander Vittum. Carter (among others) figures marginally on flute, alto and trumpet, though his contributions can be difficult to assess due to the level of post-production at work. It is not a setting that allows much room for individuation, yet it is indicative of his democratic aesthetic. That said, the music is stunningly beautiful, a highly rhythmic combination of organic and electronic sources that runs the gamut from ambient soundscapes to retrofitted gamelan. His warm, cracked intonations lend songs like "Statictician" and "Feet Off the Ground" some of the soul they may have otherwise been lacking.

Who is Mr. Carter? After three decades he remains as elusive as the wind rustling the trees. For the time being, his animus is 'in the air', so to speak, and we should no longer be surprised if and when we encounter him in our musical travails.

For more information, visit divineartrecords.com, nottwo.com and prefecturerecords.com. Carter is at First Street Garden Oct. 10th and 17th and Via Della Pace Wednesdays with Alex Obert. See Calendar and Regular Engagements.



OCTOBER EVENTS

New School Jazz on the High Line

SATURDAY, OCTOBER 2, 6:00 P.M.

New School Jazz Alumni collaborate with artist Demetrius Oliver and Friends of the High Line to produce Oliver's Jupiter, a major public art commission combining original photography, music performances, and stargazing.

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New School Jazz at Fat Cat! Jazz, fun and games!

MONDAY, OCTOBER 4

8:30 P.M.

SARAH ELIZABETH CHARLES QUARTET Sarah Elizabeth Charles, voice Jesse Elder, plano Burniss Earl Travis, bass John Davis, drums

10:30 P.M.
THE MIKE ROOD COMMUNION
Mike Rood, guitar
Mike Bjella, saxophone
Aldan Carroll, bass
Colin Stranahan, drums

FAT CAT

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YOSVANY TERRY QUINTET
Yosvany Terry,* alto & soprano sax,
chekeré; Osmany Paredes, piano
Yunior Terry, bass; Obed Calvaire, drums
Mike Rodriguez,** trumpet; with Javier
Santiago,† piano and Ben Flocks,†
tenor sax

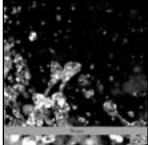
*New School Jazz faculty **New School Jazz alum *New School Jazz student

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Jazz Presents is funded in part by New York State Council on the Arts.

For more info about these and other events, visit www.newschool.edu/jazzevents.



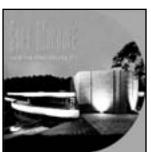
Water Rafi Malkiel (Tzadik) by Matthew Miller

Multi-instrumentalist Rafi Malkiel has a fascination with water. "It is at the center of many of my favorite activities," he explained recently, "and I've felt that it has healing properties." Malkiel has integrated its sonic capabilities into a captivating suite of original compositions that pair the elemental simplicity of water with a panoply of contemporary compositional techniques and a virtuosic ensemble.

Malkiel's trombone and euphonium lines have a buttery, fluid quality that melds perfectly with his composed ensemble passages and supple orchestrations. He even takes his concept one step further on "Meet My Sweet Little Sea Monsters In Aguaphonium Land", a curiously named, but instantly compelling track. To the rippling rhythm of splashed water and spare trumpet and trombone counterpoints, the leader blows haunting melodies through the Aguaphonium, an instrument he invented, consisting of a brass mouthpiece attached to a length of hose, which is partially submerged in water.

Of course, a concept album is only as good as the musicians involved and Malkiel doesn't take any chances. Clarinetist Anat and trumpeter Avishai Cohen contribute memorably as do Chris Karlic (bass clarinet and tenor sax), Gili Sharett (bassoon) and Itai Kriss (flute). Malkiel's Moroccan/Jewish heritage informs his playing and compositions as do the techniques picked up during nearly 20 years in NYC. From the salsa rhythms of "Mai Eden" to the reggae-inflected "Eden Rain", Malkiel shows his willingness to blur genre lines while creating a remarkably cohesive album by staying true to his concept.

For more information, visit tzadik.com. Malkiel is at 92nd Street Y Oct. 22nd and Brooklyn Lyceum Oct. 31st. See Calendar.



Live at Henie Onstad Art Centre 1971 Soft Machine (Reel Recordings)



Happy Daze +
Oh! For The Edge
Elton Dean's Ninesense
(Ogun)

by Marc Medwin

Saxophonist Elton Dean, who would have been 65 this month, left us too soon. His sound was unique and approach to playing smart and visceral in a way very few can match. We can, however, continue to enjoy new material from this wonderfully diverse improviser as long as labels bring forth excellent reissues and first-rate archival recordings.

The Reel set is particularly revelatory, as it captures an early 1971 Soft Machine performance in stunning sound, the repertoire coming mostly from the band's third and fourth studio albums. The set's extensive liner notes, presented on CD-rom, state that physical and amplification conditions were just right

on Feb. 28th, 1971 and the quartet of Dean, drummer Robert Wyatt, keyboardist Mike Ratledge and the late-lamented bassist Hugh Hopper made music that certainly attests to a heightened sense of dialogue. It's easy to get completely absorbed in the raunchy but beautiful Dean/Ratledge saxophone and organ duet that opens the second set, peppered with low tones from Hopper's bass, so that Wyatt's drums come as a momentary shock. The latter is responsible for propelling an astonishing reading of "Out-Bloody-Rageous", also on the second set, where Dean's electric piano is perfectly balanced with Ratledge's organ.

The Ninesense material dates from four to five years later, showcasing Dean's playing and compositions, in a larger group context. The present disc reissues both of the band's albums, though it must be stated that *Oh! For The Edge* has had its second side truncated to accommodate Happy Daze on a single CD. While Dean's scorching solo is retained, we miss most of "Friday Night Blues"; this seems rather a shame, as the live album seems to hold up a bit better than the studio date. That said, the opening moments of "Nicrotto" sound better than ever, each double entrance of trumpets (Harry Beckett and Mark Charig), trombones (Nick Evans and Radu Malfatti) and saxophones (Dean and Alan Skidmore) sounding glorious against the droning backdrop of Keith Tippett's piano, Harry Miller's bass and Louis Moholo-Moholo's transparent drumming. Even the excitingly ragged live material has a new openness.

Dean's playing was always tempered by the composer's love of structure. For anyone not familiar with his work, these two releases are the place to start.

For more information, visit reelrecordings.org and cadillacjazz.co.uk





No Beginning No End Kenny Werner (Half Note) by George Kanzler

We don't hear much about Third Stream music today, but that movement melding European Classical and jazz over half a century ago has had a lasting influence. It has broadened the scope and parameters of contemporary music, allowing jazz musicians to conceive beyond the usual accepted scope of their art. This album belongs in the Third Stream category.

It consists of four works: The five-movement title piece, for a large wind and percussion ensemble joined by soloists Joe Lovano (tenor sax), Judi Silvano (voice) and Werner; a choral piece; a string quartet and a largely improvised piece for a quartet of Werner's piano, vibraphone, marimba and harp. The choral and string quartet pieces are more in the contemporary European Classical than Third Stream tradition; "Cry Out", the string quartet, is a viscerally passionate piece reminiscent of Bartók and Beethoven. And the improvised quartet "Coda" related, according to Werner, to an Indian raga and the E Mixolydian scale, has the often-diaphanous sound of New Age music.

The 30-minute title piece is a significant contribution to the Third Stream tradition. It confronts a family tragedy - the death of Werner's teenage daughter in an auto accident - and coming to terms with it. Werner's answer is predominately mystical and transcendental, expressed in lyrics adapted from a poem (with the same title) he wrote. Silvano intones the lyrics, with prominent lines such as "there is a place beyond all space and time" and "death is not an ending, nothing's ever lost to the god of time". The work gathers momentum during its five movements, as Werner marshals the winds and percussion into increasingly prominent roles supporting and/or enveloping the soloists. Lovano's passages range from the tender to stark, anguished and finally valedictory. The repeated mantra "My love for you will never die", sung over the forceful finale of the final movement, "We Three", signals a triumph of art, as much as transcendental/mystical thinking, over tragedy.

For more information, visit halfnote.net. Werner is at Smalls Oct. 11th with Ari Hoenig and Dizzy's Club Oct. 26th-31st. See Calendar.



Carnival of Soul
Mike Clark (Owl Studios)
by Elliott Simon

Drummer Mike Clark's paean to the Hammond B3 starts out with "T's Boogaloo", a soulful and exceedingly juicy tune that is right at the center of this genre's delectably greasy ethos. Organist Delbert Bump showcases the B3's unmistakable sound, guitarist Steve Homan plays it funky and Clark matches the B3 with his up-in-the-mix drumming. But, this is the Mike Clark who drummed with the

Headhunters and thus no common B3 trio session, with things moving out in a lot of different directions from initial B3 middle ground.

Rob Dixon has a lot of blues in his tenor saxophone and he, Clark and funky organist Jerry Z take "Monk's Dream" to a place where both genres intertwine to freshen up this familiar tune. Likewise, vocalist Delbert McClinton, trumpeter Tim Ouimette and pianist Kevin McKendree join Z and Clark for an achingly soulful version of the nugget "Cry Me A River". McClinton's raspy tearful voice and bluesy delivery is exquisitely soothed by Ouimette's buttery horn. Clark then goes decidedly 21st century with two swinging originals, the rhythmically interesting postbop of "Water on the Moon" and harder bop of Turok Son of Stone". Both these cuts have Dixon's sax wailing while the latter introduces the soulful B3 of Jeff Pittson and Rez Abbasi's clean fleet guitar lines. "Bookin" has Clark drummin' up a storm with quick complex rhythms that both Homan and Bump use to full advantage in creating a full-on burner.

Session-ender "Catlett Outta the Bag" is something altogether different and wonderful. It features the double drumming of Clark and *Bitches Brew*/Return to Forever alum Lenny White with Pittson's funky keyboards, Ouimette's eerie Milesinfluenced horn and Dixon's groovin' sax for an incredible "feels just like funky 1970" experience. *Carnival of Soul* is a fantastic trip through what a powerfully inventive drummer like Clark and a forceful instrument like the B3 can cook up when they invite over a bunch of friends.

For more information, visit owlstudios.com. Clark is at Iridium Oct. 28th-31st. See Calendar.



Decoy & Joe McPhee (Bo'Weavil) by Lyn Horton

A brief timeline: A venue for live experimental and jazz performance, Café Oto in London, opens in April 2008. The Decoy trio of organist Alexander Hawkins, bassist John Edwards and drummer Steve Noble makes its first recording in March 2009. Multi-instrumentalist Joe McPhee plays for the first time with Decoy at Café Oto Dec. 11th, 2009, resulting in this wonderful document.

Decoy is a powerful trio. Hawkins doesn't just play, he virtually commands the Hammond B3 organ, Edwards dives into highly-rhythmic wide-open pizzicatos, strumming and exploratory bowing and Noble leaps between traps and percussion with attention to detail. Match these three players with McPhee (tenor and soprano saxes) and something really happens.

"Shakey Jake", from McPhee's 1970 recording Nation Time, is a reminder that McPhee can strike up a musical relationship with the Hammond B3 (at the time Herbie Lehman). But music has developed unquestionably over 40 years and how McPhee responds to Hawkins' approach to the instrument is quite different. Especially audible on the lengthy first track, McPhee mindfully selects entry points into the huge textural plane, built on drumming/bass resonance and pointillistic B3 phraseology. McPhee flutters abstractly in response to the elastic, protracted, sometimes haunting, output of the musical environment and then seems to guide the trio to the

calmness of strong lyrical repose. This pattern recurs, as do waves of fluctuating temperatures or temperaments and, by the music's end, the four players reach a soft conclusion.

The tempo shifts for the remainder of the record, but the pattern does not. The musicians tend towards fewer continuous lines and progress generally in fast-paced spurts of energetic, including soaring sax, phrases that eventually condense into repeated choruses, each approaching from their own angle.

For more information, visit boweavilrecordings.com. McPhee is at Alain Kirili's Loft Oct. 10th, Zebulon Oct. 11th and The Stone Oct. 12th. See Calendar.





Satoko Fuji | Natsuki Tamura Raymond MacDonald | Neil Davidson Tom Bancroft

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Ornate Lightning Fulgornatus (Konnex) by Ken Waxman

Continuing his series of duets with guitarists, which has included Dom Minasi and Carsten Radtke, saxophonist and clarinetist Blaise Siwula stays true to his free-improv ethos on this date with Tampa, Flaresident John Gilbert, who claims an equal fascination with microtonalism and Death Metal.

The latter style stays unexplored on the eight spontaneous tracks here, as Siwula, curator of the C.O.M.A. series, demonstrates the adaptability that allows him to improvise with nearly anyone at those weekly sessions. Employing a light vibrato and constricted tone, Siwula's playing is memorable in that he gets his message across by implying rather than wallowing in emotion. Following the same approach, Gilbert is sure to disappoint errant Heavy Metalers, deliberately turning his amp down to near-acoustic properties, adding spidery fills or finger-picked licks to Siwula's note stuttering and reed biting.

"Turned Time in Retrograde" for instance, finds Siwula's saxophone honks and flattement accelerating to a staccato interface, with Gilbert's dobro-like twangs first chasing then complementing the reed work. Warmer-toned on clarinet, the veteran player's glissandi stretch upwards to a roughened lyricism that perfectly matches the guitarist's slurred fingering and ringing strokes. When the clarinet's melodic cadences on "People Never Met Passing" are met with an obbligato of heavier down strokes from the guitarist, the enigmatic title is definitely negated.

Reversed as well is the sentiment described in the band's name, which roughly translates as "ornate lightning". Siwula's and Gilbert's interaction does result in lightning-quick musical illumination but their impressive, bare-bones presentation is anything but ornate

For more information, visit konnex-records.de. Siwula is at ABC No Rio Oct. 3rd, 10th and 24th. See Calendar.



Zakopane Satoko Fujii Orchestra Tokyo (Libra)
Shiro Gato Libre (Libra)
Cut the Rope First Meeting (Libra)
Cities

Raymond MacDonald/Satoko Fujii/Neil Davidson/Natsuki Tamura/Tom Bancroft (Nu-Jazz) Desert Ship Satoko Fujii Ma-Do (Not Two) by John Sharpe

Attributed to Confucius is the fortune cookie injunction: "Wherever you go, go with all your heart."

That certainly appears to be the credo of the Japanese wife-and-husband-team of pianist Satoko Fujii and trumpeter Natsuki Tamura. Over the five discs at hand they display a simply staggering stylistic breadth, executed with a depth of expression that makes each style seem like their favored habitat.

On Zakopane, the fourth outing from Fujii's Orchestra Tokyo, the writing is star of the show. Fujii restricts herself to conducting duties but her imprint is all over the date with inventive arrangements ranging from almost conventional big band fare to impressionistic improv. Her achievement maintaining continuity of personnel, drawn from the Tokyo free jazz scene, reaps benefits easy to hear in the tight readings of the complex charts and solos, each given a different setting, all integral parts of the whole. One noteworthy addition is Canadian-born Kelly Churko, whose maverick electric guitar slashes and burns through the ensembles as well as providing an exciting solo voice. Other standouts are Tamura's elegiac smeary introduction launching the stately majesty of "Desert Ship", Ryuichi Yoshida's chortling baritone sax on the lushly dramatic "Tropical Fish" and Kunihiro Izumi's breathy impassioned alto sax on the stirring closer "Inori".

With Shiro, the fourth release from Tamura's quartet Gato Libre, featuring Fujii on pathos-laden accordion, the focus is on melody tinged with sadness. Although not originally inspired by the European folk tradition, Tamura's deceptively simple, often achingly beautiful tunes and the all-acoustic instrumentation combine to recall at times Spanish, Balkan and even Arabic musics. But Tamura has a band that creates magic with his exotic material, their lyrical improvisations forming natural extensions of the themes. They also manage to stretch the bounds. After Kazuhiko Tsumura sets out a richly translucent baroque guitar line doubled by Norikatsu Koreyasu's bass, "Scorpion" opens into four-pronged polyphony that would grace the most abstract of sessions while Koreyasu's sinewy soaring bass solo on "Mountain, River, Sky" echoes with heartfelt harmonic squeals. Accessible while still splendidly repaying in-depth listening, Gato Libre deserve to be better known.

A litany of trumpet swooshes and metal scrapes, mirrored by abrasions and reverberations from the piano interior invoking rotating machinery and obscure industrial processes, characterize Cut The Rope, the debut of First Meeting. Tamura calls this his noise band and it's an accurate description, except that in the Fujii/Tamura universe, everything tends to bleed into everything else, so that there is an inescapable subliminal melodicism, even amidst all the indeterminately sourced mayhem. Fujii's manipulation of the piano interior ensures a wide dynamic range with as many quieter sections as loud. The title track boasts an excellent closing passage of blistering arrhythmic syncopation between Tatsuhisa Yamamoto's drums and Kelly Churko's buzzsaw guitar while at 24 minutes "Kaleidoscopic" is the longest cut by some margin, going through many episodes and tempos as befits its name, from quiet textural improv to in-your-face sonic assault, illustrating the rich potential of this band.

Although inhabiting apparently similar territory, the initial meeting of the Japanese duo in Glasgow with a trio of Scottish improvisers on *Cities* proves more restrained. Even though all nine cuts are full-fledged improvisations, both Fujii and Tamura bring a composer's conception to bear, often breaking out of explorations of timbre and sound with bursts of lyrical counterpoint. Fujii in particular asserts herself more forcefully than on the preceding disc, laying down rolling ostinatos in the bass register or insistent morse code keyboard probing. At times their hosts seem almost too deferential, but they also show themselves to be attentive listeners and impressive instrumentalists. Raymond MacDonald finishes "Into

the Diversion" with a terrific passage of circular breathed soprano saxophone over a churning soundscape while Neil Davidson has his best moments during the series of duets which comprise "How did I get Here" with guitar swells and incisive fractured fingerpicking.

It all comes together on Desert Ship, the second outing by Fujii's Ma-do quartet, following on from the acclaimed Heat Wave (Not Two, 2008). Erring more towards the free jazz end of the spectrum than some of the pianist's other outfits, largely thanks to the flexible all-acoustic rhythm section, this foursome brings stellar musicianship to bear on Fujii's idiosyncratic arrangements. Tamura makes his horn sigh, weep, chuckle and growl, sometimes all within the space of a few minutes. On bass Norikatsu Koreyasu effortlessly veers from twanging thwacks to wavering harmonics and drummer Akira Horikoshi is as adept at timbral exploration as he is at pulsing momentum. As ever with Fujii's writing, it is impossible to second-guess the ultimate destination of her charts. "Nile River" bears eloquent witness: after a serene trumpet and arco bass unison, Koreyasu breaks away in scratchy mewling abandon, as the rest of the ensemble continues their measured progress. Hidden among the switchback turns are some attractive tunes, like the quiet yet forlorn grandeur of the title track or the tender lilting refrain of the final "Vapour Trail". Mado excels as one of the pianist's most rewarding outlets.

For more information, visit librarecords.com, nu-jazz.net and nottwo.com. Fujii is at Barbès Oct. 20th with her Min-Yoh Ensemble, Miles' Café Oct. 23rd in duo with Natsuki Tamura and Roulette Oct. 24th with her Orchestra New York. See Calendar.

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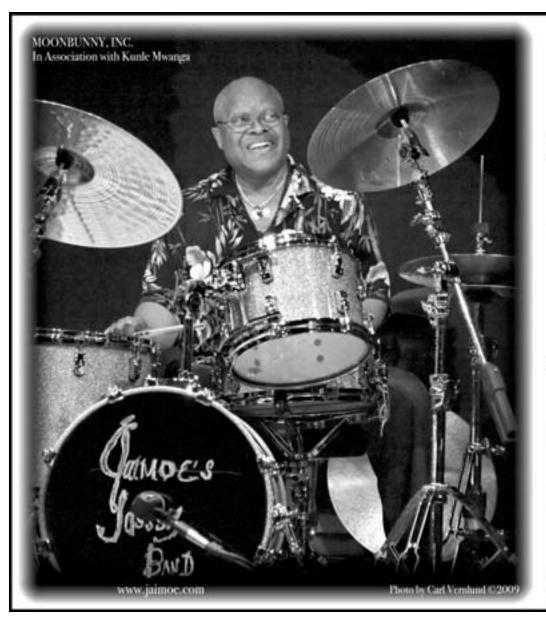
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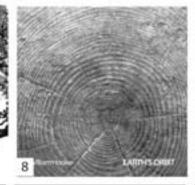
- 1. The Nu Band "Live in Paris" 2. Dominic Duval - Jimmy Halperin - Brian Willson "Music of John Coltrane"
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- 11. Kirk Knuffke Kenny Wollesen Lisle Ellis "Chew Your Food"
- 12. Curtis Clark "Taagi"



Why Try To Change Me Now Loston Harris (s/r) by Alex Henderson

It isn't uncommon to find jazz vocalists who know how to play an instrument, but in most cases, this isn't their specialty or their forte. Jazz vocalists who achieved recognition for their instrumental recordings as well as for their singing have been a relatively small group - one that has included, among others, Louis Armstrong, Chet Baker, Nat King Cole and Eddie "Cleanhead" Vinson. And in the 21st century, Loston Harris is among the few Young Lions who is making his mark as both a singer and an instrumentalist. Harris' instrument is the acoustic piano and on Why Try To Change Me Now, it is evident that he sees himself as both a vocalist and a player - which is a lot different from being a vocalist who just happens to play the piano. Harris the pianist shines on Duke Jordan's 'Jordu" and the opener "Young at Heart", drawing on influences like Oscar Peterson, Red Garland, Erroll Garner and Hank Jones while showing himself to be a charismatic vocalist on familiar standards such as "That Old Black Magic", "Angel Eyes", "I Fall in Love Too Easily" and "From This Moment On" (which underscore his appreciation of crooners like Cole, Baker and Mel Tormé). Vocal offerings outnumber instrumentals but the acoustic piano is so important to Harris' musical outlook that even when he sings, his piano playing really jumps out at the listener.

But as many positive attributes as Why Try To Change Me Now has, there is something that prevents this album from being as interesting as it could have been: Harris is much too conservative in his choice of material. Like so many other straightahead bop artists, Harris usually sticks to tunes that have been beaten to death over the years. Occasionally, he surprises us by unearthing a lesser-known pearl (Johnny Mercer's "Empty Tables", for example). But the album is dominated by overdone warhorses, which is problematic because when you're a younger artist, it is important to build a repertoire that stands out in the crowd, not one that closely resembles that of countless other artists. All things considered, however, this is an enjoyable, if derivative, outing from one of the few Young Lions who could honestly say that he plays his instrument as skillfully as he sings.

For more information, visit lostonharris.com. Harris is at Barnes and Noble 66th Street Oct. 11th and Café Carlyle Tuesdays-Saturdays. See Calendar and Regular Engagements.



Joe McPhee/Dominic Duval/
Jay Rosen/Mikolaj Trzaska (Not Two)
by Gordon Marshall

Though Polish reedman Mikolaj Trzaska joined Trio X (Joe McPhee, Dominic Duval and Jay Rosen) for this record as a guest, the fit was supernatural. *Magic* is

perpetually on the verge of boiling, but always contained by buffer zones of silence. The musicians at work here tighten and constrict around each other's lines, at once the charmers and the snakes charmed.

Beginning with the track "The Magician", Disc 1 kicks off with a duo between Duval and Trzaska on clarinet, into which McPhee folds his pocket-trumpet lines, eased in by Rosen's adept drumming. Both the horn players also pick up sax. Trzaska adheres to a style along "holy trinity" lines of Coltrane/Ayler/Sanders while McPhee follows in the lighter, more melodic line running from Charlie Parker through Ornette Coleman. However, the one is inclined to mime the other, such that stylistic metamorphosis occurs.

Duval's cogent bass work has him stating his case, his parts and points of view in a manner that sets off the saxes nicely and neatly while also articulating a lead role for himself. Likewise, Rosen weaves and shuffles through the fray, punctuating the flow but at the same time recuperating whatever starts to ebb. One thing Duval does particularly well is bat the bow against the strings, almost bouncing it, then returning to a mellifluous arco that takes the ensemble out of a lively patch into a haunting slow stretch.

Disc 2 likewise begins with a duo, this time between McPhee and Trzaska, chasing each other like two blades of a propeller in a number called "The Return of the Terror". The tension builds up incrementally, Rosen sneaking in a roll on the snare capped off by a full blown attack on the whole kit and the days of energy are back - briefly, as short on the heels of this is a Duval solo track, stabilizing and bringing the blend back to a fine consistency.

The penultimate track on the album, "A Night in Alchemia", points to the "fabled jazz environment in Krakow", where it was recorded. But the art of alchemy itself is also at stake here, in the molten sonic substance being brought to a boil, the cranky, edgy noises of the agitated instruments being blended through heat into something that stimulates thought and frees up the fires of imagination.

For more information, visit nottwo.com. McPhee, Trzaska and Rosen are at Alain Kirili's Loft Oct. 10th, Zebulon Oct. 11th and The Stone Oct. 12th. See Calendar.



Three's Company
Holly Hofmann/Bill Cunliffe (Capri)
by Sean O'Connell

Bill Cunliffe, long a fixture of both Southern California's cover charge and course reader scene, has been working with flutist Holly Hofmann for over two decades. *Three's Company*, their third recorded collaboration, finds the duo aided by an allstar cast of musicians.

The album opens with a duet on Burton Lane's "Too Late Now" in a limited, Claude Bolling-esque interplay before giving way to a more guttural and swinging partnership that lasts for the remainder of the record. "Dalto", the second track, is the first of Cunliffe's four contributions to the album. A persistent syncopated bass line opens the track before Cunliffe sparingly implies it below his own solo. Hofmann's approach, rising and falling in quick-fire steps, is supported by Cunliffe's unwavering montuno.

The first trio formation comes courtesy of violinist Regina Carter who, alongside Hofmann's

underscoring, string-like vibrato, works through a rendition of Strayhorn's "Star-Crossed Lovers", simmering through nine minutes of nuanced phrasing and glissandos. Carter's contribution, the only stringed instrument on the album, is refreshingly subdued, free of the electric baroque figures that can riddle her more uptempo performances.

The titular following track, a Hofmann original, is a swiftly driven tune with Cunliffe providing sparse clusters behind her and trumpeter Terell Stafford. The trio is at their swinging best with Stafford's muted trumpet spinning across the changes. Cunliffe's Bud Powell-indebted bop tirade follows effortlessly while a minimal left hand bookmarks the chord changes. "Reunion", which features clarinet throwback Ken Peplowski breathing in unison alongside Hofmann, finds a symphonic touch as the two winds wind through Cunliffe's ten-fingered orchestra, eventually pitting the two soloists against each other while Cunliffe holds down the fort. Fauré's "Pavane" restores things to duo status with Cunliffe and Hofmann ebbing through a gentle, chamber performance, achingly slow before closing with Hofmann fluttering around the lower register while Cunliffe lays down a gentle bassline.

The last two tracks are a pair of Cunliffe goodbyes: "Sweet Andy", his tribute to bassist Andy Simpkins featuring drummer Alvester Garnett's nimble brushes and punctual bass drum, and "Farewell", wrapping up the album with just Cunliffe and Hofmann. *Three's Company* finds the duo creating well-seasoned instrumentals with and without the help of their virtuosic contemporaries.

For more information, visit caprirecords.com. This group is at The Kitano Oct. 8th-9th. See Calendar.



Mondays - October 4th & 11th
Patience Higgins and the Sugar Hill Quartet
October 18th & 25th Eric Wyatt Jam Session
9:30pm-2:30am \$10 Cover/\$16 Drink Min.

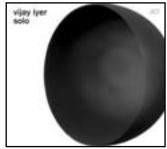
Tuesdays - Joey Morant 8:00pm-12am \$10 Cover/\$16 Drink Min.

Wednesdays - Nate Lucas Organ Trio 8:00pm-12am \$3 Table Cover per person/\$16 Drink Min. October 6th Comedian Paul Mooney Live In Harlem 8pm \$30 advance/\$40 at door \$16 Drink Min

Blues Thursdays Every Thursday night \$3 Table Cover per person/ \$16 Drink Min.

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October 1st Vince Ector Quartet
October 2nd Taeko, Vocalist & Trio
October 8th & 9th Antoinette Montague, Vocalist
October 15th Rob Silverman Trio
October 16th Frank Owens, Piano
& Chad Carter, Vocalist
October 22nd & 23rd Danny Mixon Quartet
October 29th Richie Fells Quartet
October 30th Nat Adderley Jr, Trio



Vijay Iyer (ACT Music) by Tom Greenland

After ten releases as leader, hot on the heels of the critically acclaimed Historicity, Vijay Iyer gives fans 'the ultimate reveal': a solo piano album. Recorded on a vibrant Steinway grand, Solo is both a tribute to Iyer's influences and a document of the state of his art. His influences include, first and foremost, Thelonious Monk, represented here by a loose interpretation of "Epistrophy" with an M-Base type rhythmic structure and searing solo lines. "Darn That Dream", an homage to Andrew Hill's transmogrification of the standard on Verona Rag, gives a glimpse of Iyer's take on the stride tradition while "Black & Tan Fantasy" and "Fleurette Africaine" honor Duke Ellington, the former aping his gruff bluesy minor chords on the A sections, then swooning romantically over the bridge sections.

'Human Nature", from Michael Jackson's Thriller, opens the album with a nod to the pop-jazz fusion of Miles Davis, but is given a new haircut through rhythmic reorganization; Steve Coleman's "Games" features serpentine future-bop phraseology and the closing track "One For [Herman] Blount" (aka Sun Ra) is a disjointed blues with flashy soloing and outwardbound note choices. Buried in the middle of the setlist is a suite of original compositions that showcase Iyer's unique musical personality: a kinetic, overtly rhythmic orientation replete with loping, off-center clavé figures coupled with a melodic sense that might be described as turbocharged minimalism. "Prelude: Heartpiece" keeps three voices - looming bass, trilling soprano and slow-moving alto lead - afloat at once. "Autoscopy" unleashes a frenzied onslaught of seemingly schizophrenic two-handed counterpoint, Iyer's method buried deep in the madness. "Patterns", a Keith Jarrett-ish meditation, moves from major to relative minor, alternating a short-short-long pulse pattern with its reverse, followed by "Desiring" in a related vein. A most personal statement, Solo reveals both the roots and branches of Iyer's oeuvre, promising more growth to come.

Last month, Iyer launched his new CD with a solo performance at Le Poisson Rouge, covering much of its material in a tastefully adventurous set that began with a forearm 'crunch' across the keyboard à la Cecil Taylor, only to end aptly but abruptly on a single note.

For more information, visit actmusic.com. Iyer is at Miles' Café Oct. 5th with Carlo DeRosa and solo and duo with Craig Taborn at Miller Theatre Oct. 9th. See Calendar.



Jargon Lina Allemano Four (Lumo Records) by Stuart Broomer

Lina Allemano is a Toronto-based trumpeter and Jargon is the third CD by her quartet, together since 2005 and including alto saxophonist Brodie West, bassist Andrew Downing and drummer Nick Fraser. The instrumentation will immediately suggest a resemblance to the classic Ornette Coleman Quartet circa 1960 and true to that model there's an organic relationship between Allemano's compositions and the intuitive ways in which the group realizes them in performance. If the style is fundamentally freebop, Allemano places more than usual emphasis on slow to medium tempos. Her work is fundamentally introspective and she finds her personal voice in the trumpet's middle register, making displacements in space and line to create effective narratives that are intercut with telling shafts of sudden harsher sounds.

The group is distinguished by its level of empathy and the spirit of collective improvisation. Eschewing convention, collective dialogue isn't something that turns up before a final chorus: it's a virtual constant. Contrary to most trumpet/saxophone pairings, West supplies reflection rather than contrast. He's a melodic altoist with a keening sound and his staccato insertions under Allemano's brassier lines can function as a double or the two can build toward a chattering full-on duet. While a listener may detect trumpet or saxophone functioning as lead voice, the other horn is almost always present, prodding, commenting or in full dialogue, both horns practicing a concentrated minimalism that builds directly off the compositions and the principle of exchange, like the fanfare-like phrases over a slow beat on "Wayne's Shorts". Downing moves fleetly and supportively through the dialogue while Fraser is a drummer of exceptional acumen, consistently supplying rhythmic momentum and assiduous detail. In their collective focus, the group is definitely traveling the road less taken, revealing unusually nuanced terrain.

For more information, visit linaallemano.com. Allemano is at I-Beam Oct. 15th as part of FONT. See Calendar.



I Dwell in Possibility Theo Bleckmann (Winter & Winter) by Donald Elfman

How delightful to hear a singer's recording truly about singing and the qualities of the voice. By stripping away most of the traditional backing instruments, Bleckmann reveals his own stunningly clear and beautiful instrument and extraordinary performances of material usually not heard.

Let's start with the material and with the tunes we think we do know. The standard "I Hear a Rhapsody" becomes a haunting hymn to love, song and love of song. The accompaniment is melodica and glass harp and when the intro drops away, Bleckmann digs alone into the melody we know. It's almost spooky to hear the song done this way yet it gives new meaning to the power of the text. That happens a lot here because the singer cares deeply about the words, the music and the capabilities of the human voice. He takes Joni Mitchell's anti-war anthem, "The Fiddle and the Drum" and, with a chorus made up of his own voices, revitalizes the statement. And in "Comes Love", a 1939 song that singers including Mitchell have essayed, Bleckmann uses an Indonesian frog buzzer to underline the funkiness of the vocal. James Taylor's "That Lonesome Road" is amplified and made truly solitary with the use of toy megaphones and Bleckmann's intimate take on another kind of hymn

from the pop repertoire.

Bleckmann has adapted text from other places and has also written his own to his own music. But mostly the disc is about the magic of this voice. In the unusual but engrossing "Duet for One" he gives two 'voices' to a wordless excursion into what often feels like pure sound. And there's so much more fascinating source material! Emily Dickinson, Meredith Monk, Euripides, ancient Egyptian love song and gospel music all provide this very original performer opportunities to indeed dwell in possibilities.

For more information, visit winterandwinter.com. Bleckmann is at Neue Galerie Oct. 14th. See Calendar.







Tooth and Nail
Joe Morris/Nate Wooley (Clean Feed)
by Clifford Allen

Because trumpeter Nate Wooley has worked in methods that straddle a number of areas - including noise music, as well as free improvisation and jazz - one might expect this duo with Joe Morris (heard here on guitar) to lean heavily on the pillars of extremity. Morris, too, often embraces net-less abstraction as well as wry straightahead contexts. However, *Tooth and Nail* sticks very true to its character, however unique that is, of an acoustic guitar and trumpet duo.

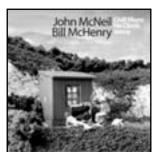
The eight improvisations here are about as naked as one could hope for and yet still proffer a futurist vision of breathy dives, spittle-demarked kisses and taut cycles of metal and wood. In addition to voicings and intervals, Morris uses horizontal scrapes along the strings in condensed clusters. Alternately muted and bright flecks at either end of the instrument or detuned thwack all enter the picture. But the sounds' origin remains clear and immediate, specifically connected to and drawn from guitar and trumpet. "Metronorth" finds Wooley, in a few short bars, moving from inverted pucker to stately cadenza, to leaps and flutters as Morris' progressions seem to turn inward, condensing as much as they spur.

One can hear the history of the modern trumpet in Wooley's playing - Miles, Freddie Hubbard, Wadada Leo Smith and the pure-sound circular breathing of Axel Dörner - but that's not to say his playing is a pastiche, rather a beautifully interconnected statement in brass. The pair trade foreground and background, clambering folksy concentration supported by descending muted guffaws on "Steelhead" or violinlike free scrabble opposite thick, muscular clouds and churning multiphonics on "Forrest Grove". *Tooth and Nail* sets up its own tradition while also looking to the past and contemporaries.

For more information, visit cleanfeed-records.com. Wooley is at The Local 269 Oct. 4th, Alain Kirili's Loft Oct. 25th with Daniel Levin and Douglass Street Music Collective Oct. 28th. See Calendar.



Anima Mike Fahie (BJU)



Chill Morn He Climb Jenny John McNeil/ Bill McHenry (Sunnyside)

by Terrell Holmes

Bill McHenry has established himself as a premier saxophonist, playing all kinds of jazz with passion and humor. He appears on two recent CDs that exemplify his impressive musicianship and imagination.

McHenry joins trombonist Mike Fahie on *Anima*, the latter's debut as a leader. Fahie announces himself as a daring, inventive player with tunes like "The Journey", reminiscent of a New Orleans funeral march, and the hardbopping "Village Greene". McHenry's solo on "Greene" hits all the marks, spurred on by the

great drummer Billy Hart. Fahie and McHenry play with perfect sadness on the hangdog "Waltz for P.C." On "June with John" McHenry has a lovely tandem with Fahie that sounds like chamber jazz set in the Baroque period. Guitarist Ben Monder soars on "An Axe to Grind", with McHenry going so low on the tenor that it almost sounds like a baritone. On Monk's "Work" he sounds like someone bursting into a library excitedly to tell the story of a fight down the block. And "Democracy" is a wonderfully frenzied rush hour traffic jam of a tune where McHenry wails with a siren's urgency.

Trumpeter John McNeil, a music historian and master deconstructionist, has a perfect companion in McHenry. The McNeil/McHenry group, like Fahie, takes unusual approaches to songs. The band's latest is *Chill Morn He Climb Jenny*, a live set recorded at that precious woodshed, the Cornelia Street Café.

McHenry joins McNeil on his quirky intro to "Moonlight in Vermont", matching him note for note on the foundation built by bassist Joe Martin and drummer Jochen Rueckert. McHenry plays smoothly on "Vermont", reaching the highest notes with no loss of vitality. The frontline plays sharp counterpoint on "Batter Up" and again McHenry takes his horn to baritone depth on the delightful "Aren't You Glad You're You". He and McNeil display an exhilarating simpatico on the Latin-themed "Maid in Mexico" and "Carioca" and the duo trading eights at the top of Russ Freeman's "Bea's Flat" almost makes it seem like the tune is being played in reverse. The saxist shows his mischievous side on "Wells Fargo", where he plays 26 straight single notes in the same key.

On both discs McHenry taps a deep well of musicianship and shows a firm grasp of jazz tradition, why he's among the best tenor men in the business.

For more information, visit bjurecords.com and sunnysiderecords.com. McHenry is at Cornelia Street Café Oct. 22nd-23rd with Ben Waltzer and 30th as a leader and Miles Café Oct. 27th with Mike Fahie. See Calendar.



Ghosts of the Saxophone
Dan Levinson's Trans-Atlantic Saxtette (Stomp Off)
by Ken Dryden

Dan Levinson has long been interested in saxophone recordings of the pre '30s era, so much so that he now collects them exclusively. He has long been a fan of The Six Brown Brothers, hardly a household name today though they were popular in their heyday. They began as a circus act and eventually grew to include six actual brothers, though outside members later took part before the group disbanded in 1933.

Levinson recruited five saxophonists from three countries for this project, including Sidney Bechet protégé Bob Wilber (alto and soprano saxes), Paul Lindemeyer (tenor sax), Vince Giordano (bass sax), plus two of Wilber's students, alto saxophonist Alex Mendham and tenor saxophonist Nik Payton. Working from many of the original arrangements and/or transcriptions, one can hear why this music fit circuses very well, with its melodic nature and rhythmic pulse.

Most of the songs are long forgotten (though "Darktown Strutter's Ball" was a favorite of piano greats like Willie "The Lion" Smith and Fats Waller), but Levinson's group brings them to life with spirited interpretations. The performances are focused on ensembles rather than individual solos, but the

saxtette consistently sounds as if they've been playing these charts on a regular basis. It's hard not to crack a smile and get a whiff of turn-of-the-20th century nostalgia when hearing the intertwined medley of "American Patrol" with "Columbia, the Gem of the Ocean", "Dixie's Land" (a variation of "Dixieland") and "Yankee Doodle". "Tom Brown's Saxophone Waltz" (written in 1916) brings to mind images of the gay 1890s while George L. Cobb's "Russian Rag" will sound familiar, since it adapted Rachmaninov's "Prelude in C-Sharp minor" to ragtime.

For more information, visit jazzbymail.com. Levinson is at Kaye Playhouse Oct. 25th. See Calendar.





come to one of Kresten Osgood's rare New York appearances this month

oct 17th Oliver Lake / Kresten Osgood duo Downtown Music Gallery, 13 monroe st, 6pm

oct 18th "Tattoos and Mushrooms" Steven Bernstein / Marcus Rojas / Kresten Osgood Rockwood Music Hall, 196 allen st, 6pm

oct 19th Scott Dubois Quartet feat. Jon Irabagon/ Eivind Opsvik/ Kresten Osgood "The Konception Series" at Korzo, 667 5th Av, Brooklyn, 11pm

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- Michael Blake/ Kresten Osgood CONTROL THIS Clean Feed CF136CD
- Sam Rivers / Ben Street / Kresten Osgood VIOLET VIOLETS Stunt, stucd 05112
- Charles Davis / Sam Yahel / Ben Street / Kresten Osgood OUR MAN IN COPENHAGEN Fresh Sound FSR5049CD
- Scott Dubois Quartet BLACK HAWK DANCE Sunnyside Records SSC 1252



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RANDY INGRAM TRIO
RANDY INGRAM, MATT CLOHESY, TED POOR

THURS. OCTOBER 14
GREGORY GENERET QUINTET
GREGORY GENERET, XAVIER DAVIS
MARK GROSS, MATTHEW RYBICKI
ULYSSES OWENS

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KELLEY JOHNSON, JOHN HANSEN
NATHAN PECK, CLARENCE PENN

THURS. OCTOBER 21
MICHIKA FUKUMORI TRIO
MICHIKA FUKUMORI, PAUL SIKIVIE
FUKUSHI TAINAKA

FRI. & SAT OCTOBER 22 & 23
ERIC REED TRIO
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Mothguts with Herb Robertson (Tiger Asylum)

by Wilbur MacKenzie

This is the fourth release by Mothguts: saxist Anthony Ware, drummer Ben Ross, bassist Mike Noordzy and guitarist Chris Welcome. The sheer volume, sense of humor and penchant for abstraction call to mind Last Exit, John Zorn's Painkiller and the Boredoms.

The full-throttle opener "Angry White Shit" is a sonic mashup that perhaps owes as much to Cannibal Corpse as it does to Ornette Coleman, rhythm section blasting along while Ware and trumpeter Herb Robertson blaze frenetically above. Noordzy offers a handful of more subdued compositions: "Misunderstanding" strolls along on the firm pulse of his avant-blues basslines, Robertson's trumpet winding along through rhythmic fits and starts. The bizarre vocal interlude "Time To Racht" interjects a deeply head-scratching moment before the band fall into "The Nacht Time is the Racht Time", with Welcome's guitar melodics driving things forward. "Whores Love Cigarettes" progresses at a snail's pace, setting things up for a guitar solo filled with fractured harmonies and almost obscene gestures, until the horns show up for some beautifully sculpted harmonies. "Very Old Cymbal" starts as the subtlest track on the disc, until about midway through, where a punchier groove quickly unfolds and the horns bring some intensely careening, full-voiced soloistics. "Johnny And The Jizz Jazz" wraps things up with a lengthy stroll through a dark world of abstract crumbling sonic debris.

For more information, visit tigerasylum.com. Robertson is at Roulette Oct. 24th with Satoko Fujii. See Calendar.





al Nature Rites of Pan Lew Tabackin (Inner City)

by George Kanzler

Lew Tabackin is best known as the featured soloist with the seminal big band he has co-led with Toshiko Akiyoshi since 1973. These two small group sessions were made in the late '70s as LPs for Inner City and together they are about the length of a single long CD. *Dual Nature* refers to Tabackin's two instruments flute and tenor sax - the LP's original sides devoted to one each. *Rites of Pan* features his flute throughout.

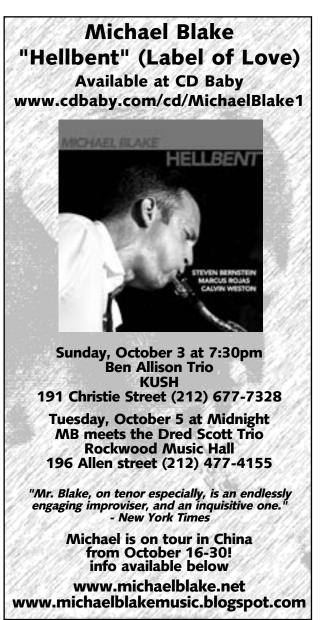
While jazz has rich tenor sax traditions, so rich they are often divided into schools or styles of playing, the flute has a more idiosyncratic jazz history. There are flute players rather than flute styles or traditions. And many of these players are saxophonists who double on flute and consider it a second instrument. However Tabackin majored in flute at the Philadelphia Conservatory and deems it an equal with his tenor sax as a solo vehicle. Tabackin's flute sound is more forceful and full-bodied than most jazz flute players, with a big breathy tone; in that aspect, but little else, it

shares a trait with his tenor sax playing.

Dual Nature is a quartet album featuring pianist Don Friedman, bassist Bob Daugherty and drummer Shelly Manne. The tenor tracks reference traditions from Coleman Hawkins and Sonny Rollins to Ben Webster. The three flute tracks build incrementally in tempo, from the impressionistic, melodically meditative "Euterpe" through the mid-bounce of "Yellow Is Mellow" to the Latin-tinged swing of "Out of This World", provocatively reharmonized by Tabackin and featuring a drum solo that at times becomes a drum-flute duet.

Manne and Tabackin also have a more spirited (bordering on 'out'-side) drum-flute duet on the improvised title track of Rites of Pan, Tabackin fluttering and popping over flurries of tattoos. There's also a dazzling, quicksilver duet on Dizzy Gillespie's "Be-Bop" between flute and John Heard's bass. And another duet, "Elusive Dream", between flute and Akiyoshi's electric piano is a piece with lyrically legato flute and dreamy keyboard chords. Rites of Pan also features another improvised track: "Night Nymph", a closely mic'd a cappella flute solo that incorporates the sound of breaths and gasps into the aural mix. The other three tracks are by a quartet with Akiyoshi on acoustic piano. Two are standards: a lilting version of Fats Waller's "Jitterbug Waltz" and a "Speak Low" featuring alto flute that accelerates after a ballad beginning; both end with virtuoso flute codas. The longest, most intriguing track, Akiyoshi's "Autumn Sea", is a suite-like, multi-tempo piece based on traditional Japanese music for shakuhachi.

For more information, visit innercityjazz.com. Tabackin is at Dizzy's Club Oct. 19th-24th with George Wein. See Calendar.





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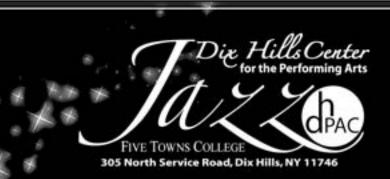
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Gabriel Alegría Afro Peruvian Sextet (Saponegro)
by Elliott Simon

Pucusana finds trumpeter Gabriel Alegría and his sextet continuing to highlight their original fusion of AfroPeruvian music and jazz. Percussionist Freddy 'Huevito' Lobatón is an integral part of this sound and here he combines with drummer Hugo Alcázar to invigorate many of these tunes with traditional Peruvian fire. This sophomore release also does an excellent job of capturing the band's intimate and exciting live sound, due to both the open compositions that give the musicians room to stretch and Huevito's vocal commentary and encouragement.

The opening piece, a traditional Peruvian tune entitled "Taita Guaranguito", is given a jazzy vamped-up treatment courtesy of Alegría's growling horn and keyboardist Russell Ferrante's juicy organ. The latter sits in on four cuts and in this opener they set the stage for a program that is heavy on both fun and musical excellence. Joining Alegría, whose great jazz technique combines precision with a delightfully warm tone, is saxophonist Laura Andrea Leguía and together their two instruments dance divinely. The exciting title cut has them alternating hot leads and blending for exquisite voicings in a modern jazz format. This results in a modern Latin approach that is used again on the swinging "Piso 19" to give the sextet a big band feel.

Pianist Arturo O'Farrill joins the group for an AfroPeruvian take on "My Favorite Things" that has Leguía's interpretative soprano lines making Trane proud while Alegría delicately interprets the melody. Guitarist Yuri Juárez is the most traditional player here and although his fast fingers impress on the uptempo solos and his rhythm work is superb he is most notable on the gorgeous ballads. Such is the case on the melodic "Puerto Pimentel" here offered in two versions. It closes out the session, painting a charming portrait of this picturesque seaside port made all the more lovely by bassist John Benitez' emotive solo.

For more information, visit saponegrorecords.com. Alegría is at Saint Peter's Oct. 10th as part of All Nite Soul and Tutuma Social Club Fridays-Sundays. See Calendar and Regular Engagements.



Near to the Wild Heart
Ivo Perelman/Rosie Hertlein/Dominic Duval
(Not Two)

by Ken Waxman

As unlike the standard 'with strings' session as can be imagined, *Near to the Wild Heart* is instead a fully interactive date between tenor saxophonist Ivo Perelman, violinist/vocalist Rosie Hertlein and bassist Dominic Duval. What's more remarkable is the balance between the discordant and the sensitive maintained by the saxophonist.

Usually numbered among the high-octane

Ayler-ean reed screechers, Perelman today displays a modified lyricism. This means that midrange trills and deep-toned vibratos define his solos as much as staccato reed bites or splintered glissandi. Over the course of eight instant compositions a common strategy is to harmonize his pressurized narrative with Hertlein's sul tasto stops or sul ponticello sweeps. Duval maintains a cushioning ostinato with stretched string pops or booming thumps. Although there are points at which Duval walks convincingly and is answered by a crescendo of striated vamps from the saxophonist, this no more typifies conventional jazz than the fiddler's bel canto vocalizing alongside her tremolo sweeps become so-called New Music.

This originality is demonstrated conclusively on the third track when a voice-violin exhibition unleashes tongue-slapping altissimo blowing from Perelman, which is answered by Duval's thick pummeling strokes. As the saxist's altissimo chirps and circling split tones search out novel variants, Hertlein's screaming vocalese and spiccato string patterns blend into a connective texture both staccato and forte. Duval's pensive bass pattern provides the impetus to move the three into a satisfying, contrapuntal midrange finale.

Perelman's extended a capella coda of stretched split tones and false register overblowing on "Part 6" demonstrate what he can do on his own. Yet the saxophonist, a talented painter as well as an improviser, confirms the enhanced creativity available in a group show with this CD, giving equal billing and solo space - to Hertlein and Duval.

For more information, visit nottwo.com. Hertlein is at Roulette Oct. 5th and The Local 269 Oct. 11, both with John Tchicai. See Calendar.



Conversational Music
Aaron Alexander/Julian Priester (s/r)
by Alex Henderson

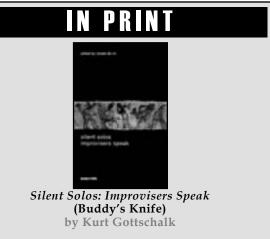
Veteran trombonist Julian Priester, who turned 75 in June, has never been an easy artist to pigeonhole. He has played everything from hardbop and postbop to avant garde jazz to fusion. So from a stylistic standpoint, one cannot take anything for granted when Priester is part of an album. That brings us to Conversational Music, a duo project he recorded with drummer Aaron Alexander at different 2007 sessions.

There are no musicians on Conversational Music other than Priester and Alexander and the two of them enjoy an intimate dialogue on a CD that, stylistically, is somewhere between postbop and mildly avant garde jazz - mildly being the operative word. Conversational Music, for all its abstraction and intellect, is far from an exercise in blistering free jazz atonality; the insideoutside performances, which favor space over density, are contemplative and reflective rather than confrontational. And world music enthusiasts will be intrigued by the fact that some of the selections are influenced by Indonesia's gamelan music. On the islands of Bali and Java, a gamelan is an acoustic ensemble playing a hypnotic type of traditional Indonesian music (as opposed to modern Indonesian pop) that involves mostly bamboo and bronze instruments. Gamelan music has rarely been blended with jazz, but Priester and Alexander manage to make the two sound like a perfectly natural combination which is saying a lot considering that the trombone

isn't exactly a standard instrument on Bali or Java.

For that matter, duos that combine the trombone with nothing but drums are not common in jazz - and when sessions are this intimate, problems can easily arise if the musicians are not totally in sync. Thankfully, Priester and Alexander very much are in sync on *Conversational Music*, which is appropriately named because the two of them do, in fact, have a musical conversation on these performances. It's one that yields meaningful results and demonstrates that Priester still commands attention after all these years.

For more information, visit aaronalexander.com. Alexander is at Roulette Oct. 24th with Satoko Fujii. See Calendar.



Jazz is essentially the art of unbridled expression spontaneous and (at its best, anyway) from the heart. The improviser is given license to "tell it like it is", a pipeline to the soul. It's a lot of power to give a performer, a kind of authority that might or might not transfer to other areas of expressive immediacy such as painting or, as collected in *Silent Solos: Improvisers Speak*, the written word.

Playing saxophone doesn't make one a poet any more than writing poetry makes one a saxophonist, but fortunately editor Renate Da Rin has a good eye for what works and for what her rarified audience wants: she has previously overseen volumes collecting the writings of prominent players Henry Grimes, Roy Nathanson and William Parker. For the new title, Da Rin has collected poetry and prose from more than 50 musicians and subjects largely (and unsurprisingly) about making or listening to music, but sometimes taken with a broader scope.

Parker appears again with a short piece of impressionistic fiction and Nathanson returns with a touching ode to Charles Gayle. There are a few other heartfelt memorials included: Cooper-Moore remembers Peter Kowald like a homespun sage, Ijeoma Thomas celebrates the spirit of Betty Carter and Ras Moshe reflects on Albert Ayler and John Coltrane. Joe Maneri is also remembered with three settings of his own invented language.

Alongside them, Nicole Mitchell offers a poem inspired by the flights of playing Anthony Braxton's music; Matthew Shipp provides some brief verses about music as astronomy and biology; Lisa Sokolov displays a potent fragility; John Tchicai witnesses the world through his travels; Leena Conquest evokes a Poe-like formalism and Katie Bull gives a nice turn of prose about improvisation as a voyage.

There are a few established voices in jazz poetry present as well. The book includes submissions by David Budbill, Jayne Cortez, Terry Jenoure and Larry Roland. But in large part *Silent Solos* is about music translated, in a sense, into English (with the unfortunate exception of Joëlle Léandre's submission), nicely bound and ornamented with Jorgo Schäffer's vibrant drawings.

For more information, visit buddysknife.de

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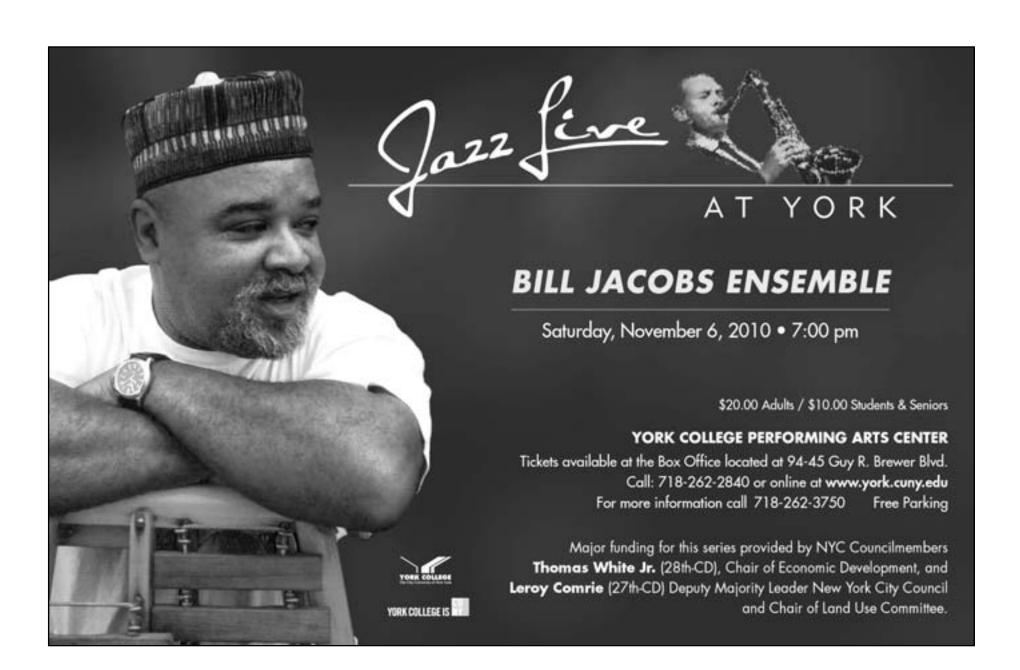
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Soulstorm
Perelman/Levin/
Zetterberg (Clean Feed)

by Clifford Allen

The cello is, like the bass clarinet, now something of a regular axe in the arsenal of creative music. Players like Fred Lonberg-Holm, Ernst Reijseger, Okkyung Lee, Glynis Lomon and Erik Friedlander's extraordinary differences fill the palette. One can add New York-based cellist Daniel Levin to that mix.

Bacalhau is the second live recording of Levin's quartet to be released on Clean Feed and finds the leader in conversation with trumpeter Nate Wooley, vibraphonist Matt Moran and bassist Peter Bitenc on nine pieces recorded at the 2009 Jazz ao Centro Festival in Coimbra, Portugal. Though the quartet might seem to operate on the side of 'chamber improvisation', such a judgment is quite far from the group's reality, supported as it is by Bitenc's meaty, solid pizzicato. Importantly, the quartet is an extraordinarily cooperative group - a band - and as a result, the leader is absent on one track. Though brief, this duo between Wooley and Moran ("Duo Nate and Matt") serves to assert this unified singularity, presenting circularbreathed swaths and dashes of bowed lamella in a commingling of tones that both echo and result from electronic manipulation.

Following is a quartet piece, "Bronx #3", that sets Levin in an internal call-and-response supported by the bassist's walk, soon joined by the crisp, sputtering fragment/mass of Wooley's trumpet in a detailed, blustery fracas. Moran and Bitenc are cool counterpoint, measured motion and accent in relief to shouted and strung volleys. A slight holler enters into Levin's unaccompanied opening to "Dock", a bluesy stretch and gentle pluck anchoring this fragment before the lilting, simple theme enters and is followed by a river of mobiles from Moran's vibes. A chunky repeating bass figure opens "P's Jammes", leading into postbop brass pirouettes and elongated arco snap. Metal, wood and string fold into one another and just as quickly disperse in recanted comments.

Soulstorm brings Levin together with tenorman Ivo Perelman and bassist Torbjörn Zetterberg on a two-disc set of trio improvisations. While the presence of heavy-hitting tenor might signal thoughts of a

typical power trio, this threesome is decidedly different. The presence of Levin also speaks to Perelman's history, for he's also recorded doubling on cello. The set is divided into a studio and a live disc, with all pieces collectively improvised.

What's paramount in this set is the way in which Perelman and Levin work together. Rather than crisp exercises in contrast, they draw from a similar palette, long lines of burnished vocal tenor dovetailing with a fine, meaty drone and liquid crags. Perelman plays the tenor soft and thick, spry and swirling with material hue. Levin's arms and bow match fingers and keys complementarily, his jousts a hum of declamatory gestures. Though it's clearly a show for reed and cello, Zetterberg adds a constant foundational undercurrent; rather than matching wits with Perelman and Levin's fluttering buzzsaws, he's a quietly creative motor. With surges of raw emotion and humanist abstraction, Soulstorm presents a heady brew even in the sparsest moments.

For more information, visit cleanfeed-records.com. Levin's quartet is at Alain Kirili's Loft Oct. 25th. See Calendar.



Late Works
John Zorn/Fred Frith (Tzadik)
by Gordon Marshall

John Zorn isn't going to win any new friends with the first track, "Foetid Ceremony", off his first-ever studio duo with Fred Frith. It's involuted, in-your-face and hardcore - at least for the first half of its five-minute duration. In spite of himself, though, Zorn's ingrained dexterity smashes his shot at primitivism and the number ends as a study in tonal contrasts. Zorn's 'thing' is well known: radical juxtapositions in style and register as well as tone. That said, he is endlessly resourceful in finding new outlets to work out its permutations, even with an old friend like Frith.

Frith is an understated legend, the backbone of the seminal genre-bending Henry Cow in the early '70s, as well as a member in the continuum that band generated, including Zorn's own Naked City. If he can be said to have a 'thing', it involves another kind of irony, continuously questioning the boundary between noise and music or between sense and nonsense. Humor is paramount for him. As often as

not, his arty jokes will be at the expense of his listener, as if leading them down the false trail of a maze.

So, there you have it: two blithely cavalier masters doing their thing, late, according to them, in their careers, mixing and matching, at cross-purposes - and it's a blast. It's fun, provocative and engages the ear and mind on a creative level. This is high-tech artistry, to be sure, at the level of theory and of conception. But it is the ecstasies and soulful acrobatics that should capture us here, winning us over as friends new or old of the dynamic duo in the long run.

For more information, visit tzadik.com. This duo is at The Stone Oct. 30th. See Calendar.

ON DVD



The Life of a Jazz Singer Anita O'Day (AOD) by Andrew Vélez

Her name was picked because her gambler father had a winning horse with that name. The "O'Day" came from jive slang. Robbie Cavolina and Ian McCrudden's documentary of the legendary jazz singer hits the highs and lows of a life which included rape, abortion, arrests and jail time for drug use, a heroin addiction that lasted 15 years and two failed marriages. It could have destroyed anyone with less stamina and determination. Nor was her performing ever marked by the emotional sturm und drang associated with Billie Holiday, the vocalist with whose musical style O'Day, with her bending of phrases and use of her voice as a musical instrument, was most often compared.

In 1940 she was spotted by Gene Krupa. The five-year gig included mega-hit, "Let Me Off Uptown", on which she flirted with trumpet great Roy Eldridge. Segregation was the rule of the day so it was daring for a beautiful white woman to be having such an obvious blast performing with a black man. Nearly seven decades later their performance still blazes. In fact it's very clear throughout that nothing has ever become dated about O'Day's singing nor her knockout appearance. An individualist, she came to eschew the conventional pretty singer garb for chic skirts and jackets. But, if anything, her just-one-of-theguys style only accentuated her potent sexuality.

The film is rich with commentary from many of her admiring fellow musicians, singers and critics. Author Jim Gavin speaks of her "mysterious quality which goes on under the surface" of a song. Conductor and orchestrator Buddy Bregman admired her tenacity and her "musical courage". Johnny Mandel says simply, "She sang her butt off." In a clip from Bert Stern's 1958 Jazz on a Summer's Day, dressed to kill including with a huge feather adorned hat, O'Day sang "Sweet Georgia Brown", which George Wein says might be the greatest jazz vocal performance ever. In her own words, O'Day, who died in 2006 and would have been 91 this month, says simply, "You play today as it comes." As this film illustrates, O'Day earned her rightful place in the jazz pantheon of the greatest singers.

For more information, visit anitaoday.com





The Two Faces of Janus - one face looking at the past, one face looking towards the future. Borrowed from Greek mythology, Janus is an apt metaphor for the latest release by accomplished reedst and composer Jason Robinson. It features a stellar band, all of whom are distinguished figures in jazz and improvised music as well as all being top-drawer bandleaders in their own right: Jason Robinson – tenor and soprano saxes, flute, Marty Ehrlich – alto sax, bass clarinet, Rudresh Mahanthappa – alto sax, Liberty Ellman – guitar, Drew Gress – bass and George Schuller – drums, The music is angular, expressive, emotional and virtuosic. Using Robinson's compositions as a base, all the players dig in and with their solos and ensemble interplay raise the stakes to make an outstanding contemporary work. The album seamlessiy moves from hard swinging grooves to beautiful abstraction and features great work from all of these outstanding players. Robinson's playing and composing embodies the duality of the Janus metaphor; his music draws from the rich historical and modern traditions of jazz and he creates a decidedly modern and unique musical vision.

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(INTERVIEW CONTINUED FROM PAGE 6)

AAJ-NY: So you started in New York sleeping on the subway and ended up playing with Herbie Hancock and Paul Simon and John Zorn!

CB: I learned a lot with Herbie. He's another source that's amazing, not just the music but the whole environment around the music. But then one day you go there and the music is not that good. He wants you to struggle. The first concert is okay and then it gets better and then it is like "Boom!" we've found it, but then it drops again and it is like below the ass of a

AAJ-NY: You're celebrating your 60th birthday this year and presenting material from your first album, Vira Loucos, at Zankel Hall this month.

CB: 60 has been for me, like, I'm turning something. 60 is a lot, it's a lot of numbers. Half of my life I am in New York. I'm here 30 years, seeing the lights and riding the subway and eating bagels. This environment has a big place in my heart. My heart is New Yorker, too. I'm OK with myself now being half Brazilian and half New Yorker and half I don't know

AAJ-NY: What else is coming up for you?

CB: We are doing a new album with Banquet of the Spirits of John Zorn's Book of Angels, eight pieces that haven't been recorded before. And we're doing a Vira Locous tour, then I'm touring with Zorn. I never imagined at age 60 I would be working more than ever AAJ-NY: What's it like straddling these two worlds, between huge commercial artists and more underground, experimental people?

CB: It's very weird. These people call me. I played with Kathleen Battle! I don't know anything about opera. They're all different things. But I think they call me for me to bring something that they want. I don't think I am a virtuoso at any one thing. I'm not a regular percussionist. A guy who plays congas or timbales really plays. I was born near the rainforest, the rain and the birds, then I came to New York and the sound of the subway and I'm like "Fuck, I need to play that." I play the environment, I orchestrate the environment and I think when people call me that's what they want, to orchestrate these sounds, to discover these sounds around us. You might think "oh, that's a funny sound", but that sound is great.

AAJ-NY: You said you're half American and half Brazilian. Does it work like that in music too? Are you half jazz and half pop and half something else?

CB: This year I got this Best Percussionist award [from the Jazz Journalists Association] and I was like, "Why? There are 10,000 percussionists who are better than me." And I never had an award like that where you have to go and pick it up. And I said "Oh, now I am a jazz musician." I don't know a lot about jazz, but I understand the spirit of jazz and jazz accepts me. I came here and jazz was something that embraced me: "Here, don't be in the street. I have a bed for you." �

For more information, visit cyrobantista.com, Bantista is at Zankel Hall Oct. 13th with his Vira Loucos Project. See

Recommended Listening:

- Cyro Baptista Vira Loucos (Avant, 1996)
- John Zorn The Gift (Tzadik, 2000)
- Electric Masada John Zorn 50th Birthday Celebration, Vol. 4 (Tzadik, 2003)
- Cyro Baptista Love the Donkey (Tzadik, 2002/2005)
- Cyro Baptista Banquet of the Spirits (Tzadik, 2007)
- Cyro Baptista Banquet of the Spirits Infinito (Tzadik, 2008-2009)

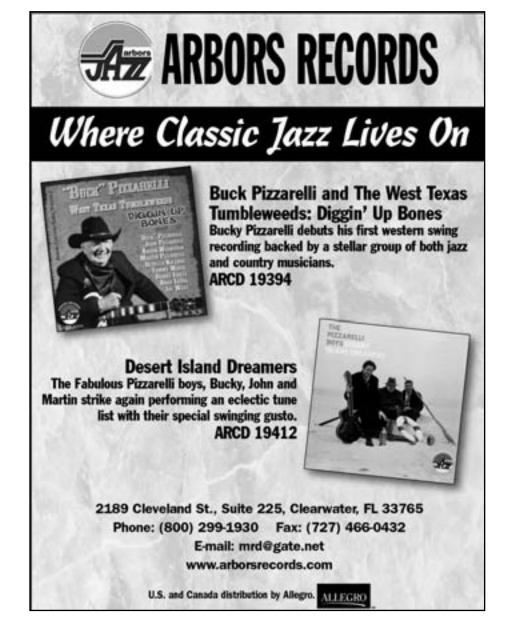
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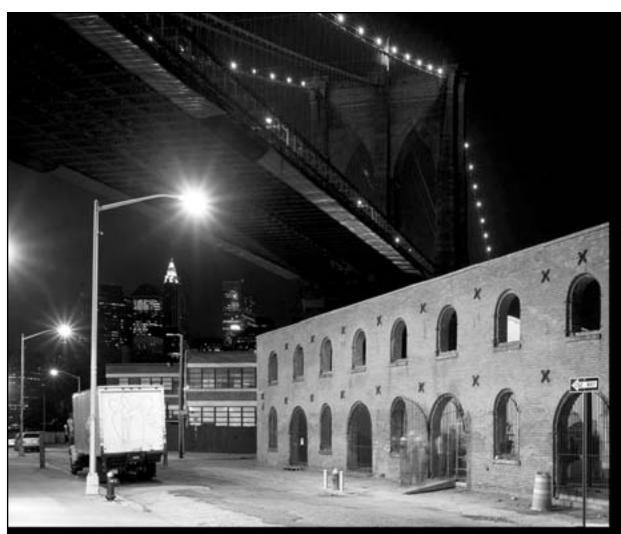
labels used to be. As Klabin asserts, "I think of myself as a curator of the best jazz from the '60s-70s. That was the time when melodic, creative jazz was recorded."

Klabin's company operates as an entity with a non-commercial philosophy. When asked about making money, Klabin replies, "I don't know if we can. I don't think most people or companies can make a satisfactory profit with jazz. It is a special art form and the world audience is very small at this time. But if we can sell enough to break even, that would be acceptable. Our main goal is to help our artists become known. If we can be the place that people look for new talent, then we are successful." A label that is "devoted to preserving jazz and discovering the rising stars of tomorrow" by providing them with the services and environment to nurture and display their talents -Resonance Records is definitely a label on a mission. �

For more information, visit resonancerecords.org. Artists performing this month include Bill Cunliffe at The Kitano Oct. 8th-9th and Tamir Hendelman at Dizzy's Club Oct. 18th. See Calendar.







ANAT FORT TRIO w/ GARY WANG, ROLAND SCHNEIDER

Thursday October 7th 6PM at Birdland 315 West 44th St (between 8th and 9th) www.birdlandjazz.com

MICHAEL FORMANEK QUARTET w/ TIM BERNE, CRAIG TABORN, GERALD CLEAVER

Wednesday October 27th at Jazz Standard Sets at 7:30 and 9:30PM 116 E. 27th St (between Park and Lexington) www.jazzstandard.net





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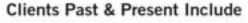
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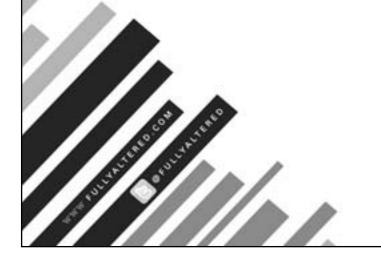
Upcoming Fall & Winter Release Schedule

- Kellylee Evans Nina (Plus Loin Music | 10/12)
- Nels Cline DIRTY BABY (Cryptogramophone | 10/12)
- Scott Amendola Trio Lift (self-released | 10/19)
- Dan Tepfer Trio Five Pedals Deep (Sunnyside | 10/26)
- The Dymaxion Quartet Sympathetic Vibrations (self-released | 11/9)
- Jason Stein's Locksmith Isidore Three Kinds of Happiness (Not Two | 11/16)
- Jerome Sabbagh I Will Follow You (Bee Jazz | 12/7)



Cryptogramophone Records, Plus Loin Music, 482 Music, Clean Feed Vijay Iyer, Tyshawn Sorey, Steve Lehman, Rudresh Mahanthappa Nels Cline, The Claudia Quintet, Ideal Bread, Rudder Matt Wilson, Allison Miller, Billy Bang, Ben Perowsky, Chad Taylor Chris Potter, Linda Oh, Mike Reed, Amir Elsaffar Iridium Jazz Club, Ars Nova Workshop & many others

For more information, visit http://www.fullyaltered.com or call 347-527-2527 or follow us on Twitter at http://www.twitter.com/fullyaltered



Friday, October 1

Friday, October 1

★Abbey Lincoln Memorial
★Chick Corea Trio with Christian McBride, Brian Blade
Highline Ballroom 8, 10 pm \$45

★Terence Blanchard Group; Branford Marsalis Group
Rose Theater 8 pm \$30-120

★Joshua Redman Trio with Matt Penman, Gregory Hutchinson
Jazz Standard 7:30, 930, 11:30 pm \$35

• Stanley Clarke Band with Hiromi
★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novosel, Billy Williams
Smoke 8, 10, 11:30 pm \$30

• Bobby Watson's Horizons with Terell Stafford, Sean Jones, Ed Simon, Essiet Essiet, Victor Lewis
Paris Wright Quintet
Wallace Roney Sextet
Michael Weiss Trio with George Mraz, Dennis Mackrel
The Kitano 8, 10 pm \$25

• Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman
Village Vanguard 9, 11 pm \$30

• Miho Hatori; Erik Friedlander
Shai Maestro Quartet with Gilad Hekselman, Edward Perez, Ari Hoenig; Mark Soskin Quartet with Joel Frahm, Jay Anderson, Matt Wilson; Lawrence Leathers Jam
Smalls 7:30, 9:30 pm 12:30 am \$20

• Yosvany Terry Quintet with Michael Rodriguez, Osmany Paredes, Yunior Terry, Obed Calvaire

Smalls 7:30, 9:30 pm 12:30 am \$20
 Yosvany Terry Quintet with Michael Rodriguez, Osmany Paredes, Yunior Terry, Obed Calvaire
 Jazz Gallery 9, 10:30 pm \$20
 Mike Baggetta Quartet with Jason Rigby, Eivind Opsvik, George Schuller Comelia Street Café 9, 10:30 pm \$10
 Michael Lytle, Nick Didkovsky, Richard Teitelbaum

Paulistic 8:30 pm \$15

Michael Lytle, Nick Didkovsky, Richard Teitelbaum
Roulette 8:30 pm \$15

*Stephane Wrembel Django Reinhardt Celebration
Joe's Pub 9, 11:30 pm \$20-35

Vince Ector Quintet with John di Martino, Freddie Hendrix, Michael Dease,
Belden Bullock
Cynthia Sayer/Ehud Asherie
Juan-Carlos Formell and Johnny's Dream Club
Bronx Museum of the Arts 8 pm

Ben Syversen, Roberto Pianca, Flin van Hemmen
I-Beam 8:30 pm \$10

Dan Aran Trio
Dan Aran Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12

Jordan Young Group; Florian Hoefiner Quartet with Seamus Blake, Linda Oh,
Peter Gall
Fernando Otero/Juan Pablo Jofre; Sam Sadigursky/Emilio Teubal
Douglass Street Music Collective 8:30 pm \$10

Jared Gold/Dave Gibson; Eric Wyatt Jam

Vince Carle 7:30, 9:30 pm \$10

Jared Gold/Dave Gibson; Eric Wyatt Jam

Jared Gold/Dave Gibson; Eric Wyatt Jam
 Yacine Boulares
 Brandon Terzic Xalam Project
 Masami Ishikawa Quartet
 Tiffany Chang
 Hide Tanaka Trio; Tim Price/Ryan
Kuni Mikami
 Douglass Street Music Collect
Wyatt Jam
Fat Cat 10:30 pm 1:30 am
5C Café 8 pm
Zinc Bar 7:30 pm
Cleopatra's Needle 8 pm
Shrine 7 pm
Anselmi's Tenor Madness
The Garage 6:15, 10:45 pm
Bryant Park 12:30 pm

Saturday, October 2

Saturday, October 2

★Bob Bowen Memorial: Brian Drye, Khabu Young, Mike McGinnis, Elena Camerin, Yooni Choi, Vinnie Sperrazza

• Denman Maroney, Miguel Frasconi, John Morton; Plastic Spoon: Kato Hideki, Chris Cochrane, Karen Mantler, Shahzad Ismaily
The Stone 8, 10 pm \$10

• Luiz Simas Trio with Leco Reis, Mauricio Zottarelli
Cobi's Place 8 pm \$20

• Michael Adkins Quintet with Russ Lossing, Todd Neufeld, John Hébert, Billy Mintz Comeila Street Café 9, 10:30 pm \$10

• Ben Monder Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12

• Jerome Sabbagh/Laurent Coq Quartet with Hans Glawischnig, Reggie Quinerly Miles' Café 9:30 pm \$10

• Sojourner Sistas' Place 9, 10:30 pm \$10

• Martin Yaseen/John Stein Fowser Jam

Fat Cat 7, 10 pm 1:30 am

Fat Cat 7, 10 pm 1:30 am

Fat Cat 7, 10 pm 1:30 am

Fat Cat 7, 10 pm 1:30 pm \$10

• Café 8 pm

• Martin Yaseen/John Stein Founder Sistas' Sis

• Taeko and Trio
• David Levine Quartet
Cleopatra's Needle 8 pm
★Chick Corea Trio with Christian McBride, Brian Blade
Highline Ballroom 8, 10 pm \$45
★Terence Blanchard Group; Branford Marsalis Group
Rose Theater 8 pm \$30-120
★Joshua Redman Trio with Matt Penman, Gregory Hutchinson
Jazz Standard 7:30, 9:30, 11:30 pm \$35
• Stanley Clarke Band with Hiromi
Blue Note 8, 10:30 pm \$45
★Larry Willis Quintet with Joe Ford, Steve Davis, Steve Novosel, Billy Williams
Smoke 8, 10, 11:30 pm \$30
• Bobby Watson's Horizons with Terell Stafford, Sean Jones, Ed Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
• Paris Wright Quintet
Wallace Roney Sextet
Michael Weiss Trio with George Mraz, Dennis Mackrel
The Kitano 8, 10 pm \$25
• Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman Village Vanguard 9, 11 pm \$35
• Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Mark Soskin Quartet with Joel Frahm, Dean Johnson, Anthony Pinciotti; Tivon Pennicott Smalls 7:30, 10:30 pm 1 am \$20
• Knickerbocker Bar and Grill 9:45 pm \$5
• Knickerbocker Bar and Grill 9:45 pm \$5

Cynthia Sayer/Ehud Asherie
 Morgan Heringer; Livio Almeida Quinter

Morgan Heringer; Livio Almeida Quintet
Shrine 6,7 pm
Red Baraat!: Sunny Jain, Rohin Khemani, Tomas Fujiwara, Arun Luthra, Mike Bomwell, Sonny Singh, MilWi La Lupa, Smoota, John Altieri
Brooklyn Botanic Garden 1:45 pm
Larry Newcomb Trio; Evgeny Lebedev
The Garage 12, 6:15 pm

Sunday, October 3

Sunday, October 3

• John Zom Improv Night with Shoko Nagai, Satoshi Takeishi and guests

The Stone 8, 10 pm \$20

★Burton Greene and Friends with Reut Regev, Jay Rozen, Igal Foni
5C Café 8 pm

★Ben Allison Trio with Michael Blake

Kush 7:30 pm

• Bill Ware Vibes Quartet with Matt King, Carlo DeRosa, Jaime Aff
Cornelia Street Café 8:30 pm \$10

• Sheryl Bailey Organ Trio
★Gato Loco

• Peter Leitch/Harvie S

✓ Peter Leitch/Harvie S

✓ Jonas Ganzemuller; Dave Allen

• Michael Winograd Trio; Lorin Sklamberg solo

The Sanctuary @ Temple Beth Emeth 7 pm \$10

★Django Reinhardt Centennial Tribute: Stephane Wrembel; Balval Drom 7 pm \$20
 Sean Smith Quartet with John Ellis, John Hart, Russell Meissner
 55Bar 9:30 pm

Stone Arabia: Robyn Siwula, Mike Irwin, Dmitry Ishenko, Brian Adler
ABC No Rio 7 pm \$5

Jon Gordon
Hajime Yoshida
The Blue Owl 7 pm \$5

*Joshua Redman Trio with Matt Penman, Gregory Hutchinson
Jazz Standard 7:30, 9:30 pm \$35

Stanley Clarke Band with Hiromi
Blue Note 8, 10:30 pm \$45

Bobby Watson's Horizons with Terell Stafford, Sean Jones, Ed Simon, Essiet Essiet, Victor Lewis
Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman Village Vanquard 9, 11 pm \$30

Village Vanguard 9, 11 pm \$30 • Ben Stapp, Kenny Warren, Dustin Carlson, Juan-Pablo Carletti

Downtown Music Gallery 6 pm
• Ehud Asherie; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam Fat Cat 6,9 pm 12:30 am

Saint Peter's Band + Voices Saint Peter's 5 pm

*Ted Rosenthal Trio with Noriko Ueda, Tim Horner

Monday, October 4

Monday, October 4

*Marian McPartland and Friends Dizzy's Club 7:30, 9:30 pm \$35

*David S. Ware Trio with William Parker, Warren Smith
Blue Note 8, 10:30 pm \$20

*Peter Evans Trio with John Hébert, Kassa Overall
Zebulon 8 pm

• Chopin's 200th Birthday - A Polish Jazz Celebration with Krzesimir Debski,
Agnieszka Wilczynska, Gunhild Carling, Janusz Prusinowski Trio, Kwadrofonik,
Grazyna Auguscik World Sound, Chicago International Trombone Ensemble,
Slawomir Jaskulke, Andrzej Jagodzinski Trio
Isaac Stern Auditorium 8 pm \$21-95

*Akiko Pavolka Group with Brad Shepik, Matt Pavolka, Bill Campbell; JazzHag Tour
2010-2011: Golda Solomon, Michael TA Thompson, Christopher Dean Sullivan,
Dan Lipsitz and guest Gabriele Tranchina, Larry Roland; Nate Wooley Quintet with
Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt; Spiritual Power Trio:
Matt Lavelle, Hill Greene, Michael TA Thompson
The Local 269 7 pm \$10

*Mingus Orchestra
Jazz Standard 7:30,9:30 pm \$25

*Roscopaje: Robin Verheyen, Scott DuBois, Pascal Niggenkemper, Jeff Davis
Bar 4 7, 9 pm \$5

*Roscopaje: Robin Verheyen, Scott DuBois, Pascal Niggenkemper, Jeff Davis Bar 4 7, 9 pm \$5

• Jimmy Bruno solo; Ari Hoenig Quartet with Gilad Hekselman, Orlando Le Fleming, Tigran Hamaysan; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12 am \$20

• David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia Comelia Street Café 8:30 pm \$10

• Asuka Kakitani Jazz Orchestra Camila Meza Trio Bar Next Door 8:30, 10:30 pm \$12

• Elisabeth Lohninger with Ingrid Jensen, Walter Fischbacher, Evan Gregor, Yutaka Uchida Zinc Bar 7 pm \$7

• New School Presents: Sarah Elizabeth Chartes Quartet with Jesse Elder, Burniss Earl Travis; Mike Rood Communion with Mike Bjella, Aidan Carroll, Colin Stranahan; Billy Kaye Jam Fat Cat 8:30, 10:30 pm 12:30 am \$3

• Howard Williams Jazz Orchestra; Ben Cliness Quartet

The Garage 7, 10:30 pm

Shrine 6 pm

Bryant Park 12:30 pm

Tuesday, October 5

*John Tchicai 6 Points with Dmitry Ishneko, Rosie Hertlein, Ches Smith,
Garrison Fewell, Alex Weiss Roulette 8:30 pm \$15

*Kenny Barron Quintet with Brandon Lee, Dayna Stephens, Kiyoshi Kitagawa,
Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$30

* Matt Rybicki Quartet with Stacy Dillard, Aaron Diehl, Ulysses Owens
Dizzy's Club 11 pm \$10

*Matthew Shipp 5C Café 8 pm
Billy Cobham Blue Note 8, 10:30 pm \$30

* Jacon Moran and The Bandwaron with Tarus Mateen Nasheet Waits

*Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanquard 9, 11 pm \$30
 *Kurt Elling Quartet
 *Kurt Elling Quartet

*Jason Moran and The Bandwayou Wilage Vanguard 9, 11 pm \$50

• Kurt Elling Quartet

• Mimi Fox Trio with Harvie S, Akira Tana

Jazz Standard 7:30, 9:30 pm \$20

*Ideal Bread: Josh Sinton, Kirk Knuffke, Reuben Radding, Tomas Fujiwara

Korzo 9:30 pm

• Ted Curson and Friends

*Peter Evans Trio with John Hébert, Kassa Overall

Zebulon 8 pm

• Alicia Svigals/Uli Gessendorfer

• Constance Hauman; Carlo De Rosa's Cross-Fade with Mark Shim, Vijay Iyer,

Justin Brown

• Ha-Yang Kim; Pascal Niggenkemper

The Stone 8, 10 pm \$10

• Dennis Jeter/Spike Wilner; Grant Stewart Quartet with Ehud Asherie, Joel Forbes,

Phil Stewart; Alex Stein Quartet with Keith Balla, Kelly Friesen, Marc Devine,

Matt Brown

*Michael Blake with Dred Scott TrioRockwood Music Hall 12 am

• Kevin Hays, Matt Pavolka, Diego Voglino

The Fifth Estate 10 pm

• Saul Rubin: Don Hahn/Saul Rubin Quintet; Greg Glassman Jam

Fat Cat 7.9 pm 12:30 am

• Saul Rubin; Don Hahn/Saul Rubin Quintet; Greg Glassman Jam Fat Cat 7,9 pm 12:30 am • Jack Wilkins/Dave Stryker • Mark Devine solo • The Kitano 8, 10 pm

Saul Rubin; Don Harm.

• Jack Wilkins/Dave Stryker
• Mark Devine solo
*Valery Ponomarev Big Band; Justin Lees Tro
The Kitano 8, 10 pm.

**The Kitano 8, 10 pm.
The Garage 7, 10:30 pm.
Rockwood Music Hall 6 pm.
Shrine 6 pm.
Bryant Park 12:30 pm.

**Tot October 6

Wednesday, October 6

★Dave Liebman Big Band Iridium 8, 10 pm \$20

• Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Jazz Gallery 9, 10:30 pm \$20

• Davell Crawford Jazz Standard 7:30, 9:30 pm \$20

• Alex Waterman/David Watson; Hans Tammen Iron Foundry Ensemble with Mari Kimura, Jason Kao Hwang, Stephanie Griffin, Thomas Ulrich The Stone 8, 10 pm \$10

• Catherine Depuis Quartet with Russ Kassoff, Jay Anderson, Dennis Mackrel The Kitano 8, 10 pm

• Jon Davis solo; Ted Rosenthal Trio with Noriko Ueda, Tim Horner; Craig Wuepper Trio with Paul Odeh, Essiet Essiet Smalls 7:30, 9:30 pm 12:30 am \$20

• Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller Broken Broklyn Lyceum 8, 9:30 pm \$10

• Stan Killian Quartet with Benito Gonzalez, Ameen Salim, Mac Hunter 55Bar 7 pm

Jazz at Dicapo - 3rd season

- Artistic Directo

Sunday, October 3rd at 4 pm TED ROSENTHAL TRIO Celebrating new CD release "Impromptu" on Playscape Recordings

Reimaginings of classical themes by Brahms, Schumann, Chopin, Tchaikovsky, and more, for jazz trio.

with Terrance McKnight, WQXR Radio Host 'Jazz Dialogues - Words and Music' Ted Rosenthal - piano Noriko Ueda - bass, Tim Horner - drums

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184 East 76th St NYC 212-288-9438 www.dicapo.com Tickets - \$25; \$10 Students

Another "Impromptu" CD release event: Ted Rosenthal Trio - October 6, 9:30 pm Smalls Jazz Club, 10th St. & 7th Ave. www.smallsjazzclub.com



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Thursday, October 7

Red Wiererige

• Arturo O'Farrill Quartet

• Sandra Weigl/Shoko Nagai

• Welf Donr's Underground Horns

• Matt Stevens 4tet with John Escreet, Hans Glawischnig, Henry Cole
Jazz Gallery 9, 10:30 pm \$15

• Michael Adkins with Todd Neufeld, John Hébert, Russ Lossing, Billy Mintz

Tea Lounge 9, 10:30 pm

• Jacam Manricks Trio

• Yukari with Thomas Morgan, Mike Pride; Peter Kronreif Wayfarers with Andrew Gould,
Mike Rivett, Florian Hofner, Linda Oh

Miles' Café 7:30, 9:30 pm \$10

Mike Rivett, Florian Hofner, Linda Oh

Ryan Berg; Saul Rubin; Stacy Dillard Jam

Fat Cat 7, 10 pm 1:30 am

Fat Cat 7, 10 pm 1:30 pm

Fat Cat 7, 10 pm

Fat Cat 7, 10 pm 1:0 pm

Fat Cat 7, 10 pm

Fat Cat 7, 10 pm

Fat Cat 7, 10

*Anat Fort Ino with Gary Wang, Roland Schneider
Birdland 6 pm

*Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits
Village Vanguard 9, 11 pm \$30

• Kurt Elling Quartet Birdland 8:30, 11 pm \$30

• Champian Fulton Trio; Alex Stein and Matt Brown
The Garage 6, 10:30 pm

• Isaac ben Ayala Bryant Park 12:30 pm

Friday, October 8

*Nancy Wilson Allen Room 7:30, 9:30 pm \$55-65

*Sex Mob Birthday Bash: Steven Bernstein, Tony Scherr, Briggan Krauss,
Kenny Wollesen Jalopy 9 pm \$10

*Gato Barbieri Blue Note 8, 10:30 pm \$45

*Helen Sung Quartet with Steve Wilson, Josh Ginsberg, Jeff "Tain" Watts
Smoke 8, 10, 11:30 pm \$30

*Kenny Garrett Dani
 *Oscar Perez' Nuevo Comienzo with Greg Glassman, Juneyo
 *Property Perez' Nuevo Comienzo with Greg Glassman, Juneyo
 *Robert Glasper Trio with Alan Hampton, Jamire Williams
 *Jazz Standard 7:30, 9:30, 11:30 pm \$30
 *Kenny Barron Quintet with Brandon Lee, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake
 *Dizzy's Club 7:30, 9:30, 11:30 pm \$35
 *Matt Rybicki Quartet with Stacy Dillard, Aaron Diehl, Ulysses Owens
 *Dizzy's Club 1 am \$20
 *Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits
 Village Vanguard 9, 11 pm \$35
 *Kurt Elling Quartet
 *Birdland 8:30, 11 pm \$30
 *Starday October 9
 *Isaac ben Ayala

Saturday, October 9

★Vijay lyer solo and duo with Craig Taborn
Miller Theatre 8 pm \$25

Miller Theatre 8 pm \$25

*Cecil Bridgewater Birthday Celebration
Sistas' Place 9, 10:30 pm \$20

*Shoko Nagai's Glimpse of City with Sarah Bernstein, Satoshi Takeishi;
Tomas Fujiwara's The Hook Up with Shane Endsley, Brian Settles,
Mary Halvorson, Danton Boller
The Stone 8, 10 pm \$10

*Lage Lund Quartet with Aaron Parks, Ben Street, Marcus Gilmore
Jazz Gallery 9, 10:30 pm \$20

*Jeff Davis Band with Kirk Knuffke, Oscar Noriega, Jon Goldberger, Eivind Opsvik
Tea Lounge 9, 10:30 pm

*Nicole Peyrafitte/Ras Moshe Duo 5C Café 8 pm \$10

*Seung-Hee/David Cook; Little Red Top: Dave Schroeder, Bruce Arnold, Rich Shemaria,
Mike Richmond, Rodrigo Recabarren

Miles' Café 7:30, 9:30 pm \$10

*Paul Bollenback Trio

Bar Next Door 7:30, 9:30, 11:30 pm \$12

Brad Gunson
Joel Forrester Quartet
Ancy Wilson
Gate Barbieri
Matt Geraghty
Helen Sung Quartet with Steve Wilson, Josh Ginsberg, Jeff "Tain" Watts Smoke 8, 10, 1130 pm \$30

*Richard Wyands/Paul West
Festival of New Trumpet Music - Brooklyn's Here: Josh Deutsch Quintet with Jeremy Udden, Jarrett Cherner, Evan Gregor, Christian Coleman; Cracked Vessel: Ben Syversen, Xander Naylor, Jeremy Gustin
I-Beam 9, 10 pm \$10

*Festival of New Trumpet Music - Brooklyn's Here: Josh Deutsch Quintet with Jeremy Udden, Jarrett Chemer, Evan Gregor, Christian Coleman; Cracked Vessel: Ben Syversen, Xander Naylor, Jeremy Gustin

Heam 9, 10 pm \$10

*Holly Hofmann Quartet with Terell Stafford, Bill Cunliffe, Alvester Garnett

The Kitano 8, 10 pm \$25

*Rez Abbasi Acoustic Quartet with Bill Ware, Stephan Crump, Eric McPherson Comelia Street Café 9, 10:30 pm \$10

• Pete Zimmer Quartet with George Garzone; Shauli Einav Quintet; Carlos Abadie Jam Fat Cat 7, 10 pm 1:30 am

• Ned Goold Trio with Jamale Davis, Charles Goold; The Flaii: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Stacy Dillard Trio with Diallo House, Ismail Lawa

• Antoinette Montague Lenox Lounge 9, 10:30 pm 12 am \$20

• Antoinette Montague Lenox Lounge 9, 10:30 pm 12 am \$20

• Robert Glasper Trio with Alan Hampton, Kendrick Scott Jazz Standard 7:30, 9:30, 11:30 pm \$30

*Kenny Barron Quintet with Brandon Lee, Dayna Stephens, Kiyoshi Kitagawa, Johnathan Blake

• Matt Rybicki Quartet with Stacy Dillard, Aaron Diehl, Ulysses Owens Dizzy's Club 1:am \$20

*Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 9, 11 pm \$35

• Kurt Elling Quartet

*John Medeski/Billy Martin

• Harrison Frye; Sinan Bakir

• Gypsy Jazz Caravan; Brooks Hartell Trio; Joseph Perez Quartet The Garage 12, 6:15, 10:45 pm

Sunday, October 10

Sunday, October 10

Sunday, October 10

★All Nite Soul honoring Frank Wess: The Vanguard Jazz Orchestra: John Mosca, Dick Oatts, Douglas Purviance, Jim McNeely, Nick Marchione, Tanya Darby, Terell Stafford, Scott Wendholt, Luis Bonilla, Jason Jackson, Billy Drewes, Rich Perry, Ralph LaLama, Frank Basile, John Riley, David Wong; Michael Weiss, Randy Weston, Steve Wilson, Peter Washington, Peter Van Nostrand, Javon Jackson, Jeremy Manasia, Ameen Saleem, McClenty Hunter, The Harlem Blues and Jazz Band, Steve Turre, Jimmy Owens, Winard Harper Quintet, Dominick Farinacci, Arturo O'Farrill, Nadie Noordhuis, Fabian Almazan, Deanna Witkowski, Filo Machado, Gabriel Alegria and his New York University Afro Peruvian Jazz Quintet, James Weidman, Joe Fiedler, Josh Roseman, Alan Ferber, Bob Stewart, Alexis Cole, Joe Wilder, Chanda Rule, Gernot Bermroider, Jesse Lewis, Chris Dingman, Ike Sturm, Paul Knopf, Ken Simon, Jared Schonig, Tulivu-Donna Henry, Brian Lynch Saint Peter's 7 pm \$25

★Mikolaj Trzaska, Joe McPhee, Steve Swell, Jay Rosen
Alain Kirili's Loft 7 pm \$10

Iridium 8, 10 pm \$25

* Jürgen Friedrich, John Hébert, Tony Moreno; Malika Zarra
The Stone 8, 10 pm \$10

• Andrew Rathbun with Taylor Haskins, Nate Radley, Frank Carlberg, Jay Anderson, Ted Poor

• Richie Barshay and RB3 with Todd Neufeld, Petr Cancura, Monika Heidemann
The Sanctuary @ Temple Beth Emeth 7:30 pm \$10

• Architeuthis: Katherine Young/Amy Cmini; Josh Śinton
Douglass Street Music Collective 8 pm \$10

Walker's 8 pm

• Suzanne Pittson Quartet with Jeff Pittson, Alex Blake, Victor Jones;
Daniela Schaechter

• Joel Harrison and Friends
Banjo Jim's 10 pm

• Sean Ali, David Grollman, Dustin Carlson; Steve Cohn, Jack DeSalvo, Blaise Siwula
ABC No Rio 7 pm \$5

Beroklyn Lyceum 9, 10:30 pm \$10

Rose Live Music 9 pm

Sean Ali, David Grollman, Dustin Carlson; Steve Cohn, Jack DeSalvo, Blaise Siwula

ABC No Rio 7 pm \$5
Brooklyn Lyceum 9, 10:30 pm \$10

The Blue Owl 7 pm \$5
Blue Note 8, 10:30 pm \$45

★Robert Glasper Trio with Alan Hampton, Kendrick Scott
Johnathan Blake
Jazz Slandard 7:30, 9:30 pm \$25

★Kenny Barron Quintet with Brandon Lee, Dayna Stephens, Kiyoshi Kitagawa,
Johnathan Blake
Jazz Slandard 7:30, 9:30 pm \$30

★Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits
Village Vanguard 9, 11 pm \$30

Cracked Vessel: Ben Syversen, Xander Naylor, Jereny Gustin
Downtown Music Gallery 6 pm

Joel Frahm Quartet
Saint Peter's 5 pm

Jazz for Kids
Saint Peter's 5 pm

Blue Note 12, 2:30 pm \$24.50

★Jasz for Kids
Saint Peter's 5.5pm

Jazz for Kids
Saint Peter's 5.0m

Saint Peter's 5.0m

Jazz for Kids
Saint Peter's 5.0m

Saint Peter's 5.0m

Saint Peter's 5.0m

Jazz for Kids
Saint Peter's 5.0m

Saint Pet

Monday, October 11

Monday, October 11

★Mingus Dynasty

★Mikolaj Trzaska, Joe McPhee, Steve Swell, Jay Rosen
Zebulon 8 pm

★Samita Singh solo; John Tchicai's Six Points with Alex Weiss, Rosie Hertlein,
Garrison Fewell, Dmitry Ishenko, Ches Smith; 9 Volt Circuistry: Rick Parker, Eyal Maoz,
Yonadav Halevy

↑Les Paul Trio with guests Lionel Loueke Trio
Iridium 8, 10 pm \$30

• Jay Leonhart solo; Ari Hoenig Quartet with Kenny Wemer, Benjamin Koppel,
Johannes Weidenmuller; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12 am \$20

• Mark Rapp/Derek Lee Bronston The Song Project
Blue Note 8, 10:30 pm \$15

• Pat Bianchi Trio and Paolo Recchia

★Deborah Latz, Don Flagg, Daniela
Schächter, Oleg Osenkov
Cornelia Street Café 8:30 pm \$10

Tea Lounge 9, 10:30 pm
Bar Next Door 8:30, 10:30 pm \$12
Zinc Bar 7 pm \$7

• Howard Williams Jazz Orchestra

• Dida Pelled Trio

Sarah Charles

• Howard Williams Jazz Orchestra; Michael O'Brien Trio
The Garage 7, 10:30 pm
Barnes and Noble 66th Street 6 pm
Bryant Park 12:30 pm

Tuesdav. October 12

Tuesday, October 12

★Tony Malaby solo; Mikolaj Tizaska, Joe McPhee, Steve Swell, Jay Rosen
The Stone 8, 10 pm \$10

★John Abercrombie Quartet Birdland 3:30, 11 pm \$30

• Italian Jazz Days: Joe Lovano and Antonio Ciacca with Flavio Boltro, Joseph LePore, Dizzy's Club 7:30, 9:30 pm \$30

• Eugenio Macchia and Friends Dizzy's Club 11 pm \$10

David Sanborn Quartet with Joey DeFrancesco, Ricky Peterson, Gene Lake
 Blue Note 8, 10:30 pm \$50
 Aaron Parks Quartet Jazz Standard 7:30, 9:30 pm \$20
 Bill Charlap Trio with Peter Washington, Kenny Washington
 Village Vanguard 9, 11 pm \$30
 Bad Touch: Loren Stillman, Nate Radley, Gary Versace, Ted Poor
 Cornelia Street Café 8:30 pm \$10
 ★Snake Oil: Tim Berne, Matt Mitchell, Ches Smith
 Korzo 9:30 pm
 ★Harris Eisenstadt's Woodblock Prints with Mike McGinnis, Sara Schoenbeck,
 Jason Mears, Mark Taylor, Brian Drye, Jay Rozen, Jonathan Goldberger,
 Garth Stevenson University of the Streets 8 pm \$10
 Tine Bruhn; Ken Fowser/Behn Gillece Group with Rick Germanson, Mike Kam,
 Joe Strasser, Alex Stein Quartet with Matt Brown, Marc Devine, Paul Sikivie,
 Smalls 7:30, 9:30 pm 12 am \$20
 NYC Baha'i Center 8, 9:30 pm \$15
 NYC Baha'i Center 8, 9:30 pm \$15
 Miles Café 7:30, 9:30 pm \$10
 Bella Luna 8 pm
 Met Poisser, Holder 4, 200 pm \$10
 Bella Luna 8 pm
 Tale State 9, 9:30 pm \$10
 Bella Luna 8 pm
 Tale State 9, 9:30 pm \$10
 Bella Luna 8 pm

Jack Wilkins/Howard Alden Mark Devine solo Bella Luna 8 pm The Kitano 8, 10 pm 5C Café 8 pm

Mark Devine Solo
 Joe Falcon
 Cecilia Coleman Big Band; Paul Francis Trio
 The Garage 7, 10:30 pm
 Danny Rivera Orchestra
 Shrine 6 pm
 Bryant Park 12:30 pm

IBIZA JAZZ NIGHTS

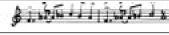
Every Thursday, sets at 8:00 & 10:00 pm Ibiza Lounge, 220 W. 242nd Street, Riverdale, NY (one block west of the last stop on the 1 train, 242nd)



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ALL OF NEW YORK, INC.





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Annual Friends of the Family **Award Concert** honoring Mike and Dorothy Longo

> October 16, 2010 8:00 PM The Living Room at St. Peter's Church

619 Lexington Avenue on 54th Street New York, NY

> James Jabbo Ware and the Me We & Them Orchestra

Featuring:
JD Parran, Paavo Carey, Salim Washington,
Patience Higgins, Hector Colon, Eddie Allen, Cecil Bridgewater, Clifton Anderson, Richard Harper, Bill Lowe, David Bryant, Bryce Sebastien, Warren Smith

Wednesday, October 13

*Cyro Baptista's Vira Loucos with John Zorn, Romero Lubambo, Kevin Breit, Michael Ward-Bergeman, Shanir Blumenkranz, Tim Keiper, Vanesas Falabella Zankel Hall 9 pm 534-44

*Kenny Barron Quartet with David Sanchez, Kiyoshi Kitagawa, Johnathan Blake Dizzy's Club 730, 930 pm 530

*Eugenio Macchia and Friends Dizzy's Club 11 pm \$10

*Ed Palemon Big Band with Cliff Lyons, Bern Kono, Bill Straub, Barbara Cifelli, Phil Chester, Ronnie Buttacavoli, John Hines, Charlie Gordon, Joe Fiedler, Matt Ingman, Bob Quaranta, Tad Kooshian, Paul Adamy, Ray Marchica, Paruce McDaniel, Katie Jacoby Indium 8, 10 pm 525

*Brooklyn Jazz Wide Open: John Hollenbeck Large Ensemble with Kate McGarry; Works: Michel Gentile, Daniel Kelly, Rob Garcia with guest Tony Malaby Littlefield 8, 9, 11:30 pm

*Ritmo del Baile!: Yosvany Terry Quintet with Osmany Paredes, Mike Rodriguez, Yunior Terry, Obed Calvaire and guests Javier Santiago, Ben Flocks New School 8 pm \$10

*Loop 2.4.3 with Erik Friedlander The Tank 7 pm \$10

*Cene Bertoncini The Players 7 pm \$20

*The Thirteenth Assembly: Mary Halvorson, Jessica Pavone, Taylor Ho Bynum, Iomas Fujiwara Igenfritz, Jonathan Moritz, Chris Welcome, Anagram Quintet: Josh Sinton, Jonathan Moritz, Chris Welcome, Anagram Quintet: Josh Sinton, Jonathan Moritz, Chris Welcome, Mike Pride Roulette 8:30 pm \$15

*Jessica Lurie Group

*Jeice and the Kontraband with Inna Barmash, Patrick Farrell, Mathias Kunzli, Mike Savino; Ras Moshe Ensemble with Kyoko Kitamura, Shayna Dulberger, Andrew Drury, Anders Misson The Stone 8, 10 pm \$10

*Mike Kanan solo; Sharel Cassity Group with Michael Dease, Roy Assaf, Corcoran Holt; Jeremy Manasia Group

*Mike Kanan solo; Sharel Cassity Group with Michael Dease, Roy Assaf, Corcoran Holt; Jeremy Manasia Group

*Martin Urbach; Monastics; Sean Noonan's Brewed by Noon

*Martin Urbach; Monastics; Sean Noonan's Brewed by Noo

Thursday, October 14

*Monk at 93: Hod O'Brien, Harold O'Neal, Frank Kimbrough, Gerald Clayton, Robert Glasper, Helio Alves, Edsel Gomez
Winter Garden 7 pm

*Apex: Rudresh Mahanthappa, Bunky Green, Jason Moran, Francois Moutin, Damion Reid
Jazz Standard 7:30, 9:30 pm \$25

• Lucky Peterson/Larry Campbell Group with Gary Burke, Scott Petito, Tamara Peterson Indium 8, 10 pm \$30

• Theo Bleckmann with Bauhaus String Quartet, Rob Schwimmer
Neue Galerie 9 pm \$110

Lucky Peterson/Larry Campbell Group with Gary Burke, Scott Petito, Tamara Peterson Indium 8, 10 pm \$30
Theo Bleckmann with Bauhaus String Quartet, Rob Schwimmer Neue Galerie 9 pm \$110
PULSE Jazz Ensemble/TAKE Dance Judson Memorial Church 8 pm \$15
★Tribute to Fania All Stars: Flaco Navaja, Anisa Gathers, Luques Curtis, Marcos Arguinzoni, Jonathan Powell, Daniel Antonetti, Gilberto Velazquez, Julie Acosta, Ron Prokopez, Renzo Padilla, Manuel Ruiz, Carlos Padron, Joseph Gonzalez, Hector Jimenez, Andy Hunter, Jorge Castro, Adan Perez BK Kings 9 pm \$20
Curtis Hasselbring; Eyal Macz/Adam Matfa Duet The Stone 8, 10 pm \$10
MSM Chamber Jazz Ensemble with guest Dave Liebman Manthatian School of Music 7:30 pm
Po'Jazz: The Double Sharps: Dan Lipsitz, Pierre Piscitelli, Nathaniel Schroeder, Miles Amtzen with guests Lottle Porch, Golda Solomon Cornelia Street Café 6 pm \$15
John O'Gallagher Trio with Ben Monder, Dan Weiss Cornelia Street Café 6 pm \$15
John O'Gallagher Trio with Ben Monder, Dan Weiss Cornelia Street Café 8.30 pm \$10
Ehud Asherie solo; Richie Barshay and RB3 with Todd Neufeld, Petr Cancura, Monika Heidemann; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Carlos Abadie, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm \$12
Sam Harris Group with Logan Richardson, Martin Nevin, Greg Ritchie Jazz Gallery 9, 10:30 pm \$15
Gregory Generet Quintet with Surver Davis, Mark Gross, Matthew Rybicki, Ulysses Owens Jazz Gallery 9, 10:30 pm \$15
Gregory Generet Quintet with Jim Ridl, Bill Moring, Mark Marcinko SbBar 7 pm
Vic Juris Trio
Parin Shields Trio with David Shenton, Mark Wade; Lisa Hearns with Steve Einerson, Miles Café 7:30, 9:30 pm \$10
Nate Birkey Quartet with David Mann, Josh Dion, Matt King, Kip Sophos Covet Restaurant 8:30 pm
Kenny Barron Quartet with David Mann, Josh Dion, Matt King, Kip Sophos Covet Restaurant 8:30 pm
Eugenio Macchia and F

Friday, October 15

*Steve Colson Quartet with Iqua Colson, Baikida Carroll, Tyshawn Sorey;
Thurman Barker Sound Trio with Sam Morrison, Michael Logan
Community Church of New York 8 pm \$30

*The Cookers: Billy Harper, Eddie Henderson, James Spaulding, David Weiss,
Geri Allen, Cecil McBee, Billy Hart Iridium 8, 10 pm \$30

• Aimée Allen Trio with Toro Dodo, Scott Richie
Iridium 12 am \$20

*George Coleman Quartet with Harold Mabern, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30

★Jerry Bergonzi Quartet with Bruce Barth, Dave Santoro, Devin Drobka
The Kitano 8, 10 pm \$25

★Trio Akimbo: Bob Stewart, Jerome Harris, Curtis Stewart
5C Cafe 8 pm

★Wycliffe Gordon Sextet Flushing Town Hall 8 pm \$40

• Jürgen Friedrich, John Hébert, Tony Moreno, Ben Monder and guest Loren Stillman Cornelia Street Cafe 9, 10:30 pm \$10

• Warren Oree Arpeggio Jazz Ensemble; Lennie Cuje Quintet with Grant Stewart, Spike Wilner, Joe Strasser; Lawrence Leathres Jam Smalls 7:30, 9:30 pm 12:30 am \$20

★Ben Williams' Sound Effect with Jaleel Shaw, Gilad Hekselman, Gerald Clayton, Jazz Gallery 9, 10:30 pm \$20

★Ben Williams' Sound Effect with Jaleel Shaw, Gilad Hekselman, Gerald Clayton, Jazz Gallery 9, 10:30 pm \$20

★Ben Williams' Sound Effect with Jaleel Shaw, Gilad Hekselman, Gerald Clayton, Jazz Gallery 9, 10:30 pm \$20

★Ben Williams Sound Effect with Jaleel Shaw, Gilad Hekselman, Gerald Clayton, Jazz Gallery 9, 10:30 pm \$20

★Ben Williams Sound Effect with Jaleel Shaw, Gilad Hekselman, Gerald Clayton, Jazz Gallery 9, 10:30 pm \$10

★Bestival of New Trumpet Music - Brooklyn's Here: Lina Allemano Four with Brodie West, Andrew Downing, Nick Fraser; Matt Lavelle Quartet with Chris Forbes, Hilliard Greene, Mike Wimberly 2 Zeena Parkins; Ikue Mori

★Mes Cafe 7:30, 9:30 pm \$10

★Beam 9, 10 pm \$10

Bar Next Door 7:30, 9:30, 11:30 pm \$12

Miles Cafe 7:30, 9:30 pm \$10

Kinckerbocker Bar and Grill 9:45 pm \$5

Kinckerbocker Bar and Gril

• Andre maus of our Apex: Rudresh Mahanthappa, Bunky Green, 1930, 11:30 pm \$50
• PULSE Jazz Ensemble/TAKE Dance
• PULSE Jazz Ensemble/TAKE Dance

- Judson Memorial Church 8 pm \$15

★Kenny Barron Quartet with David Sanchez, Kiyoshi Kitagawa, Johnathan Blake

Dizzy's Club 7:30, 9:30 pm \$35

• Eugenio Macchia and Friends

★John Abercrombie Quartet
• David Sanborn Quartet with Joey
• David Sanborn Quartet with Joey
• Bill Charlap Trio with Peter Washington, Village Vanguard 9, 11 pm \$35

• Andrew Hadro Quintet
• Terry Waldo

• Terry Waldo

• Charles Trio Washington

Andrew Hadro Quintet
• Terry Waldo

• Charles Trio Washington

Andrew Hadro Quintet
• Terry Waldo

• Charles Trio Washington

Andrew Hadro Quintet
• Terry Waldo

Saturday, October 16

* Terry Waldo

Saturday, October 16

*Hugh Masekela
*Tyshawn Sorey Quartet with Aaron Stewart, Taylor Ho Bynum, John Escreet
Jack Steman Sorey Quartet with Aaron Stewart, Taylor Ho Bynum, John Escreet
Jack Steman Stewart, Taylor Ho Bynum, John Stone
James Jabob Ware and the Me We & Them Orchestra with JD Parran, Peavo Carey,
Salim Washington, Patience Higgins, Hector Colon, Eddie Allen, Cecil Bridgewater,
Clifton Anderson, Richard Harper, Bill Lowe, David Brubbs, Alex Ness
The Stone 8, 10 pm \$10

* Tom Chess Ensemble: Ras Moshe Ensemble with David Grubbs, Alex Ness
The Stone 8, 10 pm \$10

* Tom Chess Ensemble: Ras Moshe Ensemble with David Agnow Stems
James Ilgenfritz, Francois Grillot: Snehasish Mozumder Ensemble with Nick Glanni,
James Ilgenfritz, Francois Grillot: Snehasish Mozumder Ensemble with Nick Glanni,
James Ilgenfritz, Francois Grillot: Snehasish Mozumder Ensemble with Nick Glanni,
James Ilgenfritz, Bras Poteiger, Francois Moutin, Vin Scalla
Brecht Forum 8 pm \$10

* Frank Owens/Chad Carter

* Gilad Hekselman Trio with Orlando Le Fleming, Kendrick Scott
Bar Next Door 7:30, 9:30, 11 pm \$12

**Iconoclast: Julie Joslyn/Leo CicesaBower/Poetry Ctr. Or 7 pm

* Gotham Wind Symphony: Allen Won, Ben Kono, Jason Rigby, Scott Shachter,
Kenny Berger, Tony Kadleck, Dave Ballou, Bud Burrige, Dave Spier, Bruce Eidem,
Mark Patterson, Morris Kainuma, Matt Ingman, Leise Ballou, James Chirillo,
Mike Holober, Kory Grossman, Dave Phillips, John Meyers, Mike Christianson
Tea Lounge 9, 10:30 pm \$10

* Tacuma Bradley and Friends; Simon Yu Jazz Quintet with Alex Terrier, Toru Dodo,
Daniel Ori, Jeff Fajardo

* Jurier Stewart,

Sunday, October 17

Sunday, October 17

★Jane Ira Bloom Trio with Mark Helias, Bobby Previte
Comelia Street Cafe 8:30 pm \$10

• Adam Kendall; TAUOM: Ricardo Gallo, Dan Blake, Satoshi Takeishi
The Stone 8, 10 pm \$10

• Marco Cappelli solo; Joe Russo with Jonathan Goldberger, Todd Sickafoose;
Jon Herington Trio
Peter Leitch/Sean Smith
Valker's 8 pm

• Ecstasy Mule; Matt Weston solo
ABC No Rio 7 pm \$5

• Jeremy Siskind's Simple Songs with Taylor Waugh, Jared Schonig
Caffe Vivaldi 7 pm

• Russ Spiegel
Bastian Weinhold with Adam Larson, Jonas Ganzemuller, Nils Weinhol; Nir Naaman with Roy Assaf, Adam Cote, Jake Goldbass
Miles' Café 7:30,9:30 pm \$10

★The Cookers: Billy Harper, Eddie Henderson, James Spaulding, David Weiss, Geri Allen, Cecil McBee, Billy Hart Inidium 8, 10 pm \$30

★Apex: Rudresh Mahanthappa, Bunky Green, Jason Moran, Francois Moutin, Damion Reid
★Kenny Barron Quartet with David Sanchez, Klyoshi Kitagawa, Johnathan Blake
Dizzy's Club 7:30,9:30 pm \$35

• David Sanborn Quartet with Joey DeFrancesco, Ricky Peterson, Gene Lake
Blue Note 8, 10:30 pm \$50

Bill Charlap Trio with Peter Washington, Kenny Washington

Village Vanguard 9, 11 pm \$30

Downtown Music Gallery 6 pm

Saint Peter's 5 pm

Tribute to Frank Foster: Kenyatta Beasley, Clark Gayton, Keith Loftis, Casey Benjamin, Anthony Wonsey, Dezron Douglas, Alvester Garnett

Creole 5 pm \$20

Juilliard Jazz Brunch

Zak Sherzad Project; JuJu Duo: Paul Harding/Hilliard Greene; Chemistry Set: James Keepnews, Rebecca Schmoyer, Daniel Carter

First Street Garden 2:30 pm

Ras Moshe Ensemble; Mike Pride and Friends

Dorothy Strelsin Memorial Garden 2:15 pm

Bradley Farberman; Pascal Niggenkemper; Maryanne Deprophetis
6th BC Botanical Garden 2:30 pm

Bassentric: Albey Balgochian, Francois Grillot, Hilliard Greene, Jane Grenier; Diana Wayburn Group; Jackson Krall Secret Music Society

Dias y Flores 2 pm

Masahiko Kono Solo; Sabir Mateen Ensemble

Walt L. Shamel Garden 2:30 pm

Bob Bowen Memorial: Brian Drye; Ohad Talmor, Jacob Garchik; Vincent Sperrazza; Roy Nathanson Conduction

Roz Corral Trio with Saul Rubin

John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet

The Garage 12, 7, 11:30 pm



Oct 28 · 7pm · Free

World Premiere Guggenheim Fellowship Compositions

Angelica Sanchez (piano), John Lindberg (bass). James Kamal Jones (drums) and Smith (trumpet)

Co-presented by the Brooklyn Public Library and the Brecht Forum's Neues Kabarett series

at the Dweck Center for Contemporary Culture 10 Grand Army Plaza, Brooklyn www.brooklynpubliclibrary.org/dweck

> Made possible with public funds from the New York State Council on the Arts.



Monday, October 18

*Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25

• Tamir Hendelman Trio with Marco Panascia, Lewis Nash
Dizzy's Club 7:30, 9:30 pm \$35

• Ras Moshe Ensemble with Shayna Dulberger, Dave Miller, Dave Ross, Katie Bull,
Jean Carla Rodea; Vincent Chancey's Phat Chance with Steve Bloom,
Jeremy Carlstadt; Kirk Knuffke Trio with Matt Pavolka, Jeff Davis
The Local 260 7 pm \$40

Jeremy Carlstadt; Kirk Knuffke Trio with Matt Pavolka, Jeff Davis
The Local 269 7 pm \$10

David Berkman solo; Ari Hoenig Group with Jean-Michel Pilc, Francois Moutin;
Spencer Murphy Jam Smalls 7:30, 9:30 pm 12 am \$20

Sean Smith Quartet with John Ellis, John Hart, Russell Meissner
Blue Note 8, 10:30 pm \$15

Sean Moran's Small Elephant with Mike McGinnis, Reuben Radding, Vinnie Sperrazza,
Harris Fisenstadt
Barbés 7 pm \$10

Sean Moran's Small Elephant with Mike McGinnis, Reuben Radding, Vinnie S Harris Eisenstadt
Noriko Ueda Jazz Orchestra
Jeanne Gies/Howard Alden
Alexander McCabe with Paul Odeh, Ugonna Okegwo, Rudy Royston Rosie O'Grady's 8, 9:30 pm \$20
Elizabeth!
Charenee Wade
Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Carage 7, 10:30 pm
*Tattoos and Mushrooms: Steven Bernstein, Marcus Rojas, Kresten Osgood Rockwood Music Hall 6 pm
Shrine 6 pm

Tuesday, October 19

Tuesday, October 19

★Gary Burton New Quartet with Julian Lage, Scott Colley, Antonio Sanchez Blue Note 8, 10:30 pm \$30

★George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker, Lew Tabackin, Howard Alden, Rufus Reid, Lewis Nash and guests Dizzy's Club 7:30, 9:30 pm \$30

▶ Brandi Disterheft and Friends Dizzy's Club 17 pm \$30

★Sameer Gupta's Namaskar with Marc Cary, Neel Murgai, Arun Ramamurthy, Rashaan Carter Hardem Stage 7:30 pm Birdland 8:30, 11 pm \$30

★Tia Fuller Quartet with Shamie Royston, Mimi Jones, Rudy Royston Jazz Standard 7:30, 9:30 pm \$20

♣ Jaimoe's Jasssz Band with Junior Mack, Dave Stotiz, Paul Lieberman, Kris Jensen, Reginald Pittman, Jonathan Davis Indium 8, 10 pm \$25

♣ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 9, 11 pm \$30

♣ Michael Attias' Spun Tree Five with Ralph Alessi, Russ Lossing, Sean Conly, Eric McPherson; Sanda Weigl with Shoko Nagai, Satoshi and Stomu Takeishi The Stone 8, 10 pm \$10

♣ Kevin Tkacz' Lethal Objection with Ellery Eskelin, Angelica Sanchez, Michael Sarin Barbés 7 pm \$10

♣ Kevin Tkacz' Lethal Objection with Ellery Eskelin, Angelica Sanchez, Michael Sarin Barbés 7 pm \$10

♣ Gordon Grdina with Mark Helias, John Hollenbeck; Scott DuBois Quartet with Jon Irabagon, Eivind Opsvik, Kresten Osgood Korzo 11 pm

★Martin Reiter solo; Wolfgang Puschnig, Jamaladeen Tacuma, Reinhardt Winkler Austrian Cultural Forum 7:30, 9 pm

♣ Alex Kontorovich and Klez Dispensers; SUNY Purchase World Music Ensemble led by Frank London Max Raiskin Center for the Arts 8:30 pm

♣ Alex Kontorovich and Klez Dispensers; SUNY Purchase World Music Ensemble led by Frank London Max Raiskin Center for the Arts 8:30 pm

♣ Alex Kontorovich and Klez Dispensers; SUNY Purchase World Music Ensemble led by Markanne Sollivan; Ray Gallon Tiro with David Wong, Peter Van Nostrand; Ken Fowser/Behn Gillece Group

♣ Mark Devine Solo The Katano 8, 10 pm

♣ Mark Devine Solo The Michael The Nostrand; The Kitano 8, 10 pm

♣ Mark Devine Solo The Michael The Michael T

Wednesday, October 20

*Regina Carter's Reverse Thread with Yacouba Sissoko, Will Holshouser, Chris Lightcap, Alvester Garnett Zankel Hall 9 pm \$38-48 *Satoko Fujii Min-Yoh Ensemble with Natsuki Tamura, Curtis Hasselbring,

★Satoko Fujii Min-Yoh Ensemble with Natsuki Tamura, Curtis Hasselbring, Andrea Parkins

Amiya Masaoka/Akiko Sasaki; Anthony Coleman

The Stone 8, 10 pm \$10

★Larry Ham solo; Pete Malinverni Trio with Lee Hudson, Eliot Zigmund;
Todd Herbert Trio

Smalls 7:30, 9:30 pm 12:30 am \$20

Kelley Johnson Quartet with John Hansen, Nathan Peck, Clarence Penn
The Kitano 8, 10 pm

Chris McNulty/Paul Bollenback Group

Brooklyn Lyceum 8, 9:30 pm \$10

Simone Kopmajer and Band with John di Martino, Reinhardt Winkler
Austrian Cultural Forum 7:30 pm

Simone Kopmajer and Band with John di Martino, Reinhardt Winkler Austrian Cultural Forum 7:30 pm

Melissa Stylianou Quartet with Pete McCann, Gary Wang, Rodney Green 55Bar 7 pm

Trio International: Joel Harrison, Lorenzo Felicitano, Roy Powell; Daniel Kelly and Douglass Street Music Collective 9 pm \$10

Marc McDonald; Alexis Cuadrado Quartet with Ben Wendel, Colin Stranahan Miles' Café 7:30, 9:30 pm \$10

Saul Rubin Trio and guests Zeb's 8:30 pm \$10

Saul Rubin Trio and guests Young Republic; Sean Noonan's Brewed by Noon Lic Bar 9 pm

*Gary Burton New Quartet with Julian Lage, Scott Colley, Antonio Sanchez Blue Note 8, 10:30 pm \$30

*George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker, Lew Tabackin, Howard Alden, Rufus Reid, Lewis Nash and guests Dizzy's Club 7:30, 9:30 pm \$30

Austrian Jazz Nights: Mausi Quartet: Christian Maurer, Primus Sitter, Marc Abrams, Herbert Pirker and guests Ali Gaggl, Jack Walrath Dizzy's Club 11 pm \$10

Jane Monheit Birdland 8:30, 11 pm \$30

*Tia Fuller Quartet with Shamie Royston, Mimi Jones, Rudy Royston Jazz Standard 7:30, 9:30 pm \$20

Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 9, 11 pm \$30

Smooth Players; Evan Marien Nancy Reed and Trio; Andrew Atkinson and Friends The Garage 6, 10:30 pm

Ted Kooshian Standard Orbit Quartet
Saint Peter's 1 pm \$7 • Ted Kooshian Standard Orbit Quartet Saint Peter's 1 pm \$7

Thursday, October 21

• Jazz Meets Clave: Jazz at Lincoln Center Orchestra with Wynton Marsalis
Rose Theater 8 pm \$30-120

*Jerome Cooper; Min Xiao-Fen
• Alvin Queen Sextet with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer,
Neil Clarke

*Mark Helias Trio with Ellery Eskelin, Ches Smith
Comelia Street Café 8:30 pm \$10

*Spike Wilner solo; Jack Walrath Group with Abraham Burton, Orrin Evans,
Boris Kozlov, Donald Edwards; Alex Hoffman Jam
Smalls 7:30, 9:30 pm 12:30 am \$20

• Zozimos Brass: David Smith, Alex Nguyen, Kenny Warren, Andy Hunter, Ben Stapp,
Danny Fischer; Sofia Rei KoutsovitisThe Stone 8, 10 pm \$10

Michika Fukumori Trio with Paul Sikivie, Fukushi Tainaka
The Kitano 8, 10 pm
Armand Hirsch Trio with Jake Sherman, Jake Goldbass
Jazz Gallery 9, 10:30 pm \$15
Mausi Quartet: Christian Maurer, Primus Sitter, Marc Abrams, Herbert Pirker and guest Ali Gaggl
Austrian Cultural Forum 7:30 pm
Tal Jourge 9, 10:30 pm
Tag Lourge 9, 10:30 pm

Tyler Blanton with John Ellis, Nate Wood
Tea Lounge 9, 10:30 pm

RAUz Quartet: Alicia Rau, Adam Lomeo, Marcus McLaurine, Paul Francis;
Teriver Cheung
Miles Café 7:30, 9:30 pm \$10

Filo Machado/Deanna Witkowski
Bar Next Door 8:30, 10:30 pm \$12

Chris Parker's Stuff with Eric Parker, Gary Geiger, Larry Saltzman, Lincoln Scheiffer, Keith Cotton, Andy Snitzer
Covet Restaurant 8:30 pm
Lonnie Gasperini Organ Trio
Aki Ishiguro Trio with Steve Whipple, Nick Anderson
Solo Kitchen Bar 9 pm

Michael Palma Band: Part-Time Hoodlums

Aki Isriguro Tho with Steve Wnipple, Nick Anderson
Solo Kitchen Bar 9 pm

Michael Palma Band; Part-Time Hoodlums
Shrine 7,8 pm
★Gary Burton New Quartet with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$30

★George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker,
Lew Tabackin, Howard Alder, Rufus Reid, Lewis Nash and guests
Dizzy's Club 7:30, 9:30 pm \$30

Austrian Jazz Nights: Simone Kopmajer and Band with John di Martino,
Wolfgang Puschnig, Reinhardt Winkler

Dizzy's Club 11 pm \$10
Birdland 8:30, 11 pm \$30

Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 9, 11 pm \$30

Nick Moran Trio; Mauricio DeSouza Trio with Noah Haidu, Mike Karn
The Garage 6, 10:30 pm The Garage 6, 10:30 pm

Friday, October 22

*SFJazz Collective: Miguel Zenon, Mark Turner, Ambrose Akinmusire, Luis Bonilla, Stefon Harris, Matt Penman, Eric Harland

Jazz Gallery 9, 10:30 pm \$35

Jazz Gallery 9, 10:30 pm \$35

*Chucho Valdés with The Afro-Cuban Messengers
Allen Room 7:30, 9:30 pm \$55-65

*Larry Goldings Quartet with Harry Allen, Doug Weiss, Andy Watson Smoke 8, 10, 11:30 pm \$30

* Eric Reed Trio with Dezron Douglas, McClenty Hunter
The Kitano 8, 10 pm \$25

* (R)ake: Adam Kendall, Shoko Nagai, Satoshi Takeishi
The Stone 8, 10 pm \$10

*Helen Sung/Boris Kozlov with guest Ron Carter
Knickerbocker Bar and Grill 9:45 pm

*Helen Sung/Boris Kozlov with guest Ron Carter
Knickerbocker Bar and Grill 9:45 pm \$5

• Mark Soskin Trio with Jay Anderson, Matt Wilson; Nelson Riveros Group with
Hector Martignon, Armando Gola
Miles Café 7:30, 9:30 pm \$10

• Mike Moreno Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12

• Robby Krieger Jazz Band
Indium 8, 10 pm \$35

• Ralph Alessi, Loren Stillman, Chris Dingman, Ryan Ferreira, Ike Sturm
Saint Peter's 8 pm

• Rob Garcia 4 with Gary Versace, Noah Preminger, Drew Gress; Jimmy Greene Group;
Eric McPherson and Friends with Shimrit Shoshan, Josh Evans, Carlo DeRosa
Smalls 7:30, 9:30 pm 12:30 am \$20

• Ben Waltzer Quintet with Bill McHenry, Robin Eubanks

Smalls 7:30, 9:30 pm 12:30 am \$20

• Ben Waltzer Quintet with Bill McHenry, Robin Eubanks
Cornelia Street Café 9, 10:30 pm \$10

• Danny Mixon Quartet with James Stewart, Lisle Atkinson, George Gray
Lenox Lounge 9, 10:30 pm 12 am \$20

• Brad Gunson with Aaron Rockers, Chris Lijoi, Jason Arce, Jonah Parzen-Johnson,
Kevin Cerovich, Glenn Zaleski, Colin Stranahan, Bob Brooks
Tea Lounge 9, 10:30 pm

• Jason Prover
Gary Negbaur Group

• Michael Lattimore Quartet

• The Midtown Collective

• Shrine 7 pm

Sparz Meets Clave: Jazz at Lincoln Center Orchestra with Wynton Marsalis

Michael Lattimore Quarter
The Midtown Collective Shrine 7 pm
Jazz Meets Clave: Jazz at Lincoln Center Orchestra with Wynton Marsalis
Rose Theater 8 pm \$30-120

Jazz Meets Clave: Jazz at Lincoln Center Orchestra with Wynton Marsalis
 Rose Theater 8 pm \$30-120
 Alvin Queen Sextet with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer,
 Neil Clarke
 Jazz Standard 7:30, 9:30, 11:30 pm \$30
 ★Gary Burton New Quartet with Julian Lage, Scott Colley, Antonio Sanchez
 Blue Note 8, 10:30 pm \$30
 ★George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker,
 Lew Tabackin, Howard Alden, Rufus Reid, Lewis Nash and guests
 Dizzy's Club 7:30, 9:30 pm \$30
 Austrian Jazz Nights: The Oulipians: Chanda Rule, Gernot Bernroider, Jesse Lewis,
 lke Sturm
 Dizzy's Club 11 pm \$10
 Jane Monheit
 Birdland 8:30, 11 pm \$30
 Bill Charlap Trio with Peter Washington, Kenny Washington

Austrian Journal Re Sturm

Vane Monheit

Birlland 8:30, 11 pm \$50

Birlland 8:30, 11 pm \$50

Birlland 8:30, 11 pm \$50

Washington, Kenny Washington
Village Vanguard 9, 11 pm \$35

Evan Schwam Quartet; Kevin Dorn and the Big 72

The Garage 6:15, 10:45 pm 92nd Street Y 2 pm

Catabar 23

Saturday, October 23

Saturday, October 23

★Paquito D'Rivera Sextet
★Dick Griffin
★Marco Cappelli; Jim Staley, Ikue Mori, Kyoko Kitamura
The Stone 8, 10 pm \$10
★Miya Masaoka
★FFEAR: Ole Mathisen, Chris Washburne, Per Mathisen, Tony Moreno
Miller Theatre 8 pm \$25

• Jack Wilkins, Harvie S, Akira Tana Bar Next Door 7:30, 9:30, 11 pm \$12

• Plunky & Oneness
• Chris Smith
• Alan Rosenthal Quartet
• Matt Snow
★Chucho Valdés with The Afro-Cuban Messengers
Allen Room 7:30, 9:30 pm \$55-65

★Larry Goldings Quartet with Harry Allen, Doug Weiss, Andy Watson
Smoke 8, 10, 11:30 pm \$30

• Eric Reed Trio with Dezron Douglas, McClenty Hunter
The Kitano 8, 10 pm \$35

• Helen Sung/Boris Kozlov with guest Ron Carter
Knickerbocker Bar and Grill 9:45 pm \$5
Indium 8, 10 pm \$35

• Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall,
Jimmy Wormworth; Jimmy Greene Group; Shimrit Shoshan
Smalls 7:30, 10:30 pm 1am \$20

• Ben Waltzer Quintet with Jimms Stewart, Lisle Atkinson, George Gray
Lenox Lounge 9, 10:30 pm 12 am \$20

• Jazz Meets Clave: Jazz at Lincoln Center Orchestra with Wynton Marsalis
Rose Theater 8 pm \$30-120

• Alvin Queen Sextet with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer,
Neil Clarke

↓ Jazz Standard 7:30, 9:30 pm \$30

★George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker,
Lew Tabackin, Howard Alden, Rufus Reid, Lewis Nash and guests
Dizzy's Club 7:30, 9:30 pm \$30

Sunday, October 24

*Satoko Fujii Orchestra New York with Oscar Noriega, Briggan Krauss, Ellery Eskelin, Chris Speed, Andy Laster, Herb Robertson, Dave Ballou, Frank London, Natsuki Tamura, Joey Sellers, Curtis Hasselbring, Joe Fiedler, Stomu Takeishi, Aaron Alexander Roulette 8:30 pm \$15

*Dave Douglas and Keystone with Gene Lake, Marcus Strickland, Adam Benjamin, Brad Jones, DJ Olive Highline Ballroom 8 pm \$25

*Jacob Garchik Trio with Jacob Sacks, Dan Weiss

Comelia Street Café 8:30 pm \$10

• David Bryant Jazz Gallery 9, 10:30 pm \$20

• Kenta Nagai; Jordan McLean with Anneke: Schaul-Yoder/Derin Oge

The Stone 8, 10 pm \$10

David Bryant

Kenta Nagai; Jordan McLean with Anneke: Schaul-Yoder/Derin Oge
The Stone 8, 10 pm \$10

Towner Galaher with Duane Eubanks, Tim Armacost, Jeff Pittson, Essiet Essiet;
Matteo Sabattini

Bryan and the Aardvarks: Fabian Almazan, Chris Dingman, Bryan Copeland, Joe Nero
Rockwood Music Hall 12 am

Peter Leitch/Ugonna Okegwo

Walker's 8 pm
Walker's 8 pm
Walker's 8 pm

Prank Basile

Chieko Honda
Robby Krieger Jazz Band
Becca Stevens; Brad Shepik Trio; Elliott Sharp's Febkagons
Rose Live Music 9 pm

Alvin Queen Sextet with Javon Jackson, Joe Magnarelli, Melvin Sparks, Leon Spencer,
Neil Clarke

Gary Burton New Quartet with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$30

*George Wein and Newport All Stars 85th Birthday Celebration with Randy Brecker,
Lew Tabackin, Howard Alden, Rufus Reid, Lewis Nash and guests
Dizzy's Club 7:30, 9:30 pm \$30
Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 9, 11 pm \$30
Doee Pop/Cooper-Moore
James Weidman/Charene Dawn
Sofia Rei Koutsovitis
Blue Note 12, 2:30 pm \$24.50

Bill Chartap Ino with Clarene Dawn
 Dee Pop/Cooper-Moore
 James Weidman/Charene Dawn
 Sofia Rei Koutsovitis
 Like Father, Like Son!: Louis Prima Jr. and Ricci Martin Celebrate Louis Prima and Queensborough Performing Arts Center 3 pm \$30-4
 Lenore Raphael Trio with Hilliard Greene, Rudy Lawless and guests Jerry Mandel, Craig Springer, JD Miller
 Mazz Swift and Friends; Jason Kao Hwang Open Improvisation
 First Street Garden 2:30 pm \$58 2 pm \$5
 Sasha Dobson Trio with Neal Miner, Dred Scott
 North Square Lounge 12:30, 2 pm
 Iris Omig Quartet; David Coss and Trio; Dylan Meek Trio
 The Garage 12, 7, 11:30 pm



BOB RODRIGUEZ TRIO MILES' CAFE

Friday, October 29, 2010

with Steve Varner (bass) & Tom Sayek (drums) 212 E. 52nd Street btw 2nd & 3rd Avenues, 3rd floor Reservations: www.milescafe.com

\$10 Cover/\$10 Minimum 7:30PM-9:30PM

"A rewarding and idiosyncratic addition to the piano-trio literature... Rodriguez has a lovely touch ..." - The Penguin Guide to Jazz on CD

****..."the end product is an intriguing trio sound that is, largely, unlike anything on the scene." - DownBeat Magazine

"enjoyable music with performances that reveal themselves to be much deeper than at first blush." - Jazziz

www.bobrodriguez.com

Monday, October 25

Monday, October 25

★Dan Levinson All Stars with Randy Reinhart, Dan Barrett, Bucky Pizzarelli, Joel Forbes, Joe Ascione Kaye Playhouse 7:15 pm \$35

★Daniel Levin Quartet with Nate Wooley, Matt Moran, Peter Bitenc

★Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25

■ Nikiki Yanofsky Blue Note 8, 10:30 pm \$30

★The Tiptons Sax Quartet: Amy Denio, Jessica Lurie, Sue Orfield, Tina Richerson, Lee Frisari Barbès 7 pm \$10

★Vocal Improv Sessions #5: Yoon Sun Choi, Katie Bull, Daphna Nathali, Tomas Ulrich; Yoon Sun Choi Group with Jacob Sacks, Vinnie Sperrazza; Trumpet Nemesis: Lewis "Flip" Barnes, Matt Lavelle, Roy Campbell, Hill Greene, Michael TA Thompson; Bizingas: Brian Drye, Kirk Knuffke, Jonathan Goldberger, Ches Smith The Local 269 7 pm \$10

■ Peter Bernstein solo; Ari Hoenig Trio with Gilad Hekselman, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 9:30 pm \$10

■ Peter Bernstein solo; Ari Hoenig Trio with Gilad Hekselman, Orlando Le Fleming; Spencer Murphy Jam Smalls 7:30, 9:30 pm \$12 am \$20

■ Upstarts: Manhattan School of Music AfroCuban Jazz Orchestra Conducted by Bobby Sanabria Jizy's Club 7:30, 9:30 pm \$15

■ Yves Leveille/Eri Yamamoto Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller Gary Morgan's PanAmericana! Jean Robinson

■ Jean Rohe Trio with Ilusha Tsinadze, Liam Robinson

Bar Next Door 8:30, 10:30 pm \$12

Zinc Bar 7 pm \$7

Zinc Bar 7 pm \$7

Tuesday, October 26

Tuesday, October 26

Tuesday, October 26

*Pat Martino Organ Quartet
Roy Ayers
Birdland 8:30, 11 pm \$30
Blue Note 8, 10:30 pm \$10
Blue Note 8, 10:30 pm Blue Note

Wednesday, October 27

Wednesday, October 27

★Michael Formanek with Tim Berne, Craig Taborn, Gerald Cleaver
Jazz Standard 7:30, 9:30 pm \$20

★Adam Kolker, Bruce Barth, Johannes Weidenmuller, Billy Hart
Indium 8, 10 pm \$20

• Yuko Fujiyama with Roy Campbell, William Parker, Charles Downs; Super Seaweed
Sex Scandal: Nonoko Yoshida, John Stanesco, Paul Wheeler, Borey Shin, Joe Merolla,
Justin Veloso

• Beat Kaestli with Kenny Rampton, Paul Meyers, Jay Leonhart, Fred Kennedy
The Kitano 8, 10 pm \$10

• Zach Layton, Alex Waterman, Ryan Sawyer Trio; Michael Evans' Swirling Lotus
Blossom Bandits Band with Michael Attias, Evan Gallagher, Jeff Hudgins, Adam Lane,
Peter Zummo
Jayan Sawyer Trio; Michael Evans' Swirling Lotus
Blossom Bandits Band with Michael Attias, Evan Gallagher, Jeff Hudgins, Adam Lane,
Issue Project Room 8 pm \$10

• Rossano Sportiello solo; Alex Norris Quartet with Jeremy Manasia, Paul Gill,
Brian Floody; Simona Premazzi Quartet with Stacy Dillard, Ryan Berg, Jason Brown
Smalls 7:30, 9:30 pm \$10

• Aline Almeida, Ryan Green, Scott Anderson; Mike Fahie with Bill McHenry,
Ben Monder, Jorge Roeder
Josh Deutsch Quintet with Hashern Assadullahi, Jarrett Cherner, Peter Brendler,
University of the Streets 9 pm \$10

• WHAQ: Michael Webster, Omar Haddad, Ike Sturm, Jared Schonig
Brooklyn Lyceum 8, 9:30 pm \$10

• Martin Kelley; Sean Noonan's Brewed by Noon
Lic Bar 9 pm
Jinc Bar 7:30 pm
Birdland 8:30, 11 pm \$30

• Legal Vilner Big Band

• Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 9, 11 pm \$30

• Austin Walker Trio; Alan Chaubert Trio
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$7

The Garage 6, 10:30 pm Saint Peter's 1 pm \$7 Aaron Diehl

Thursday, October 28

Thursday, October 28

*Wadada Leo Smith's Golden Quartet with Angelica Sanchez, John Lindberg, James Kamal Jones
Brooklyn Public Library 7 pm

*Steven Bernstein's Millennial Territory Orchestra
Theatres at 45 Bleecker 10 pm \$15

• Houston Person Quartet with John di Martino, Ray Drummond, Chip White Jazz Standard 7:30, 9:30 pm \$25

*Joshua Abrams/Michael Avery; C. Spencer Yeh/Brian Chase Issue Project Room 8 pm \$10

• Mike Clark's Indigo Blue with Donald Harrison, Nicholas Payton, Christian McBride Iridium 8, 10 pm \$30

*Bob Stewart Quartet with Jerome Harris, Matt Wilson, Curtis Stewart Ormelia Street Café 9, 10:30 pm \$10

• Spike Wilner solo; Alex Sipiagin with Donny McCaslin, Adam Rogers, Boris Kozlov, Antonio Sanchez; Carlos Abadie Quintet with Joe Sucato, Jonathan Lefcoski, Luca Santaniello, Jason Stewart Smalls 7:30, 9:30 pm 12:30 am \$20

*Josh Sinton, Nate Wooley, Eivind Opsvik, Chad Taylor; Shane Perloin Group with Douglass Street Music Collective 8, 9 pm \$10

*Josh Sinton, Nate Wooley, Eivind Opsvik, Chad Taylor; Shane Perloin Group with Douglass Street Music Collective 8, 9 pm \$10

*Jane Getter/Bruce Arnold Bar Next Door 8:30, 10:30 pm \$12

Jazz Gallery 9, 10:30 pm \$15

Adam Schneit Group with Frank Locrasto, Jason Nazary Tea Lounge 9, 10:30 pm \$15

*Mika Hary Group with Niir Felder. Shai Maestro, Sam Minaie, Nate Wood

Mika Hary Group with Nir Felder, Shai Maestro, Sam Minaie, Nate Wood
 Nicole Zuraitis; Emily Wolf
 Ronnie Washam
 Ronnie Washam
 Tea Lounge 9, 10:30 pm
 Tea Lounge

• Gil Parris and Friends with David Mann, Josh Dion, Matt King, Kip Sophos
Covet Restaurant 8:30 pm
Cleopatra's Needle 7 pm
• Aki Ishiguro Trio with Nicolas Letman-Burtinovic, Herbert Pirker
Solo Kitchen Bar 9 pm
Birdland 8:30, 11 pm \$30
Bilue Note 8, 10:30 pm \$3

Friday, October 29

Friday, October 29

*Buster Williams Quartet with Mark Gross, Danny Grissett, EJ Strickland Smoke 8, 10, 11:30 pm \$30

• Nilson Matta's Dynamic Trio with Helio Alves, Victor Lewis The Kitano 8, 10 pm \$25

*Wayne Escoffery Quartet Chembo Comiel with Ivan Renta, Elio Villafranca, Carlo DeRosa, Vince Cherico Flushing Town Hall 8 pm \$25

*Todd Sickafoose's Tiny Resistors Barbès 8 pm \$10

• Will and Peter Anderson Octet with Fabien Mary, Frank Basile, Jonathan Riklas, Clovis Nicolas, Danny Rosenfeld, Joe McDonough; Jay Collins and The Kings County Band with Scott Sharrard, Dred Scott, Jeff Hanley, Diego Voglino, Moses Patrou; Lawrence Leathers Jam Smalls 7:30, 9:30 pm 12:30 am \$20

• Shoko Nagai; Mendi and Keith Obadike with Shoko Nagai Dhadike with Shoko Nagai Dhadike with Shoko Nagai The Stone 8, 10 pm \$10

• Richie Fells Quartet Lenox Lounge 9, 10:30 pm 12 am \$20

• Rick Stone Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12

• Becca Stevens Jazz Gallery 9, 10:30 pm \$15

• Nicki Parrotti/Rossano Sportiello Nickerbocker Bar and Grill 9:45 pm \$5

• Brian Mitichell with Zev Katz, Shawn Petton 55Bar 10 pm

• Prester John: Shawn Persinger/David Miller Café Orwell 8 pm

• Taao lwaki Quartet Café Orwell 8 pm

• Taao lwaki Quartet Ocepatra's Needle 8 pm

• The Garage 10:45 pm

• Steven Bernstein's Millennial Territory Orchestra Theatres at 45 Bleecker 10 pm \$15

• Houston Person Quartet with John di Martino, Ray Drummond, Chip White Jazz Standard 7:30, 9:30, 11:30 pm \$30

• Mike Clark's Indigo Blue with Donald Harrison, Nicholas Payton, Christian McBride Indium 12 am \$20

*Bob Stewart Quartet with Jerome Harrison, Nicholas Payton, Christian McBride Indium 2 am \$30

• The JT Project: Todd Schefflin, Jacob Webb, Malcolm Welcome, Nathan Webb Indium 12 am \$30

• Mike Clark's Indigo Blue with Donald Harrison, Nicholas Payton, Christian McBride Parts, Matt Wilson, Curtis Stewart Comelia Street Cafe 9, 10:30 pm \$10

• Part Martino Organ Quartet Bird Natity Stewart Comelia Street Cafe 9, 10:30 pm \$30

• Eyal Vilner Big Band Dizzy's C

Saturday, October 30

Saturday, October 30

★Fred Frith/John Zorn; Fred Frith solo
The Stone 8, 10 pm \$10

★Sex Mob Special Edition: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen with guests David Tronzo, G. Calvin Weston
Theatres at 45 Bleecker 10 pm \$15

⑤ Don Braden

★Bill McHenry Quartet with Andrew D'Angelo, Ben Street, RJ Miller
Cornella Street Cafe 9, 10:30 pm \$10

★Jaleel Shaw Trio
⑤ Ben van Gelder Quintet with Ambrose Akinmusire, Kyle Wilson, Rick Rosato, Jazz Gallery 9, 10:30 pm \$12

⑤ Ben van Gelder Quintet with Ambrose Akinmusire, Kyle Wilson, Rick Rosato, Jazz Gallery 9, 10:30 pm \$15

⑥ Gene Ess with Donny McCaslin, Harvie S, Gene Jackson; Kelly Powers Project with Kurt Bacher, Josh Paris, Austin Walker

⑥ Nat Adderley Jr, Trio

⑥ Waldron Mahdi Ricks Quartet
★Buster Williams Quartet with Mark Gross, Danny Grissett, EJ Strickland Smoke 8, 10, 11:30 pm \$30

⑤ Nilson Matta's Dynamic Trio with Helio Alves, Victor Lewis The Kitano 8, 10 pm \$25

⑥ Richie Vitale Quintet; Jay Collins and The Kings County Band with Scott Sharrard, Dred Scott, Jeff Hanley, Diego Voglino; Stacy Dillard Trio with Diallo House, Smalls 7:30, 10:30 pm 1 am \$20

⑥ Nilcki Parrott/Rossano Sportiello

⑥ Houston Person Quartet

⑥ Roy Ayers

⑤ Snehasish Mozumder's SOM with Nick Gianni, Vin Scialla, Jason Lindner, Francois Moutin, Bopa King Carre Blue Note 8, 10:30 pm \$30

⑤ Kenny Werner and The Brussels Jazz Orchestra

□ Dizzy's Club 7:30, 9:30, 11:30 pm \$35

○ Eyal Vilner Big Band

⑥ Gerald Clayton Trio with Joe Sanders, Justin Brown

Village Vanguard 9, 11 pm \$35

○ Champian Fulton Trio; Akiko Tsuruga Trio

The Garage 6:15, 10:45 pm

Shrine 6 pm

The Garage 6:15, 10:45 pm Shrine 6 pm Roxy Coss

Sunday, October 31

Sunday, October 31

*Rafi Malkiel Ensemble
• Laura Andel, Taylor Ho Bynum, Carl Maguire, Shoko Nagai; Jen Shyu/Mark Dresser The Stone 8, 10 pm \$10
• Sam Sadigursky/Jeremy Udden Group with Linda Oh, Jeff Hirshfield Comelia Street Café 8:30 pm \$10
• Peter Leitch/Jed Levy
• Houston Person Quartet with John di Martino, Ray Drummond, Chip White Jazz Standard 7:30, 9:30 pm \$25
• Mike Clark's Indigo Blue with Donald Harrison, Nicholas Payton, Christian McBride Indium 8, 10 pm \$30
• Roy Ayers
• Kenny Werner and The Brussels Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$30
• Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 9, 11 pm \$30
• Baptism: Anna Dagmar, Ike Sturm, Ben Wittman
Saint Peter's 5 pm

• Jack Donahue
• Roz Corral Trio with Freddie Bryant

• Jack Donahue
• Roz Corral Trio with Freddie Bryant
North Square Lounge 12:30, 2 pm
The Garage 12 pm

REGULAR ENGAGEMENTS

MONDAYS

MONDAYS

Tom Abbott Big Bang Big Band Swing 46 8:30 pm
Ron Affif Trio
Sedric 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
Roger Lent Trio Jam
John McNeil Jam Session
John McNeil Jam Session
Iris Ornig Jam Session
Iris Ornig Jam Session
Iris Ornig Jam Session
Vanguard Jazz Orchestra
Village Vanguard 9, 11 pm \$30
Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm
Vox Pop 10 pm

Evolution Series
Creole 9 pm
Caleb Curtis/Marcos Varela Trio Sagaponack Bar & Grill 6 pm
Marc Devine Jam Session Tagine 8:30 pm (ALSO WED)
Irving Fields
Joel Frahm
George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
Loston Harris
Art Hirahara Trio
Art Hirahara Trio
Sandy Jordan and Larry Luger Trio Notaro 8 pm
Mike LeDonne Quartet
Mike LeDonne Quartet
Joey Morant
Laurandrea Leguia Trio
Joey Morant
Iris Ornig Quartet
Annie Ross
Robert Rucker Trio Jam
Dred Scott Trio
Slavic Soul Party

TUESDAYS
Crecle 9 pm
Creole 9 pm
AllsO WED-SUN)
Bar Next Door 8 pm \$10
Crocked Knife 7 pm
Lenox Lounge 8 pm \$10
Crocked Knife 7 pm
The Metropolitan Room 9:30 pm \$25
Cleopatra's Needle 8 pm \$10
Rockwood Music Hall 12 am
Barbès 9 pm \$10

**Slavic Soul Party Barbès 9 pm \$10

WEDNESDAYS

**Astoria Jazz Composers Workshop Waltz-Astoria 6 pm

**Bill Cantrall Trio 718 Restaurant 8:30 pm

**Sedric Choukroun and the Eccentrics Chez Oskar 7 pm

**Walter Fischbacher Trio 718 Water Street Restaurant 8 pm

**Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm

**Frank Lacy 5t. Nick's Pub 10 pm

**Joonsam Lee Jam 70 Cleopatra's Needle 11:30 pm \$10

**Patience Higgins Sugar Hill Quartet Minton's 9 pm \$5

**Jazz Jam Session 5 Sucre Café 7:30 pm

**Jonathan Kreisberg Trio 6 Jed Levy and Friends 7 pm

**Jonathan Kreisberg Trio 9 Jacob Melchior 9 Philip Marie 7 pm (ALSO SUN 12 PM)

**Arturo O'Farrill solo 9 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

**Edward Perez Afro-Peruvian Collective Tutuma Social Club 7, 9 pm

**Stan Rubin Big Band 5 Pm Contendial Band Birdland 5 pm \$10

**Stan Rubin Big Band FB Lounge 7:30, 9:30 pm \$10

**Alex Terrier Trio Antibes Bistro 7:30 pm

**Journal Fallow F

THURSDAYS

Eric Alexander and Joe Farnsworth Ibiza Lounge 8, 10 pm \$10

Jason Campbell Trio Perk's 8 pm

Sedric Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)

Dean and the Jazz Masters Minton's 9 pm \$5

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

Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
Domaine Wine Bar 9 pm (ALSO SAT)
Sintir 8 pm
Club A Steakhouse 11 pm
University of the Streets 11:30 pm \$5 (ALSO SAT)
B Smith's 8:30 pm (ALSO SAT)
Londe's 8, 9, 10 pm (ALSO SAT)
Bill's Place 10 pm 12 am \$15
St. Nick's Pub 10 pm
Vox Pop 5 pm Gabriel Alegria Sextet
Steve Blanco Trio
Deep Pedestrian
Kengo Nakamura Trio
Open Jazz Jam Session
Albert Rivera Organ Trio
Brandon Sanders Trio

Bill Saxton and Friends Donald Smith Chris Ward Trio

• Jesse Elder/Greg RuggieroRothmann'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
• Henry's 12 pm

SUNDAYS

SUNDAYS

Ben Allison Trio
Foru Dodo Jam
Cleopatra's Needle 8 pm \$19
Cleopatra's Needle 8 pm \$19
Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
Sean Fitzpatrick and Friends Ra Café 1 pm
Sean Fitzpatrick and Friends Ra Café 1 pm
George Gee & The Make-Believe Ballroom Orchestra Swing 46 12:30 pm
Enrico Granafei solo
Sora Lella 7 pm
Lafayette Harris
Lenox Lounge 7 pm \$10
Ocean's 8 8:30 pm
Bob Kindred Grouo
Lapis Luna Trio
Alexander McCabe Trio
Junior Mance/Hide Tanaka
Peter Mazza
Bar Next Door 8 pm \$12
Tony Middleton Trio
Zack O'Farrill Quartet
TC III
St. Nick's Pub 10:30 pm
Cidinho Teixeira
Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
Chris Washburne's SYOTOS Band Smoke 7, 9, 10:30 pm
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
 6th BC Botanical Garden 6th Street between Avenues B and C

- 6th BC' Botanical Garden 6th Street between Avenues B and C Subway: F to Second Avenue
 718 Restaurant 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars 718restaurant.com
 92nd Street Y Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street 92y.org
 Subway: 6 to 96th Street 92y.org
 ABC No Rio 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street abcnorio.org
 Abyssinian Baptist Church 132 West 138 Street Subway: 4 to 149th Street Grand Concourse
 Alain Kirili's Loft 17 White Street (212-226-0343) Subway: 1 to Franklin

- * Alian N. M. 18 LOTT / WINTER STEER (212-269-345)
 *Subway: D. Frankline Street (212-265-1040)
 *Ambuse 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. O. R. W to Canal Street
 Anyway Cafe 34 E. 2nd Street (212-533-3412)
 *Subway: To School Acwenue (212-533-3412)
 *Subway: To Charlot Street (212-533-3412)
 *Subway: To To Charlot Street (212-539-5412)
 *Subway: To To Charlot Street (212-539-5412)
 *Subway: To Street Street Street Street Street Anthrop Street (212-399-214)
 *Subway: To To To And Nevnue, Brooklyn (718-382-3900)
 *Subway: To To The And Nevnue, Brooklyn (718-385-900)
 *Subway: To To The And Nevnue, Brooklyn (718-385-9177)
 *Subway: To To The And Nevnue, Brooklyn (718-385-9177)
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- Subway: L to First Avenue

 Dicapo Opera Theatre 184 East 76th Street at Lexington Avenue

 Subway: 6 to 77th Street

 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
 Dorothy Strelsin Memorial Garden Suffolk Street between Houston and Rivington Streets Subway: F to Second Avenue
 Douglass Street Music Collective 295 Douglass Street Subway: R to Union Street myspace.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
 Dwyer Cultural Center 259 St. Nicholas Avenue

- Subway: R to Union Street myspace.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

 Dwyer Cultural Center 259 St. Nicholas Avenue
 (212-222-3060) Subway: D to 125th Street dwyercc.org

 The Ear Inn 326 Spring Street at Greenwich Street (212-246-5074)
 Subway: C, E to Spring Street at Greenwich Street (212-246-5074)
 Subway: C, E to Spring Street

 East Fourth Street Community Garden E. 4th Street between Fort Hamilton Parkway and Caton Avenue Subway: F, G to Fort Hamilton

 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 royalebrooklyn.com

 Flushing Town Hall 137-35 Northern Boulevard, Flushing
 (718-463-7700) Subway: 7 to Main Street flushingtownhall.org

 Frank's Cocktail Lounge 660 Fulton St. at Lafayette, Brooklyn
 (718-625-9339) Subway: 7 to Main Street flushingtownhall.org

 Frank's Cocktail Lounge 660 Fulton St. at Lafayette, Brooklyn
 (718-625-9339) Subway: G to Fulton St. at Lafayette, Brooklyn
 (718-625-9339) Subway: G to Fulton St. at Lafayette, Brooklyn
 (718-625-9310) Subway: A commonday to 100 Street

 The Garage 99 Seventh Avenue South (212-645-0600)
 Subway: 1 to Christopher Street garagerest.com

 Goodbye Blue Monday 1087 Broadway, Brooklyn (718-453-6343)
 Subway: J, M train to Myrtle Avenue goodbye-blue-monday.com

 Gospel Uptown 2110 Adam Clayton Powell Junior Boulevard
 (212-280-2110) Subway: A to 137th Street

 Harlem Stage 150 Convent Avenue at West 135th
 Street (212-650-7100) Subway: 1 to 137th Street harlemstage.org

 Henry's 2745 Broadway (212-866-0600) 1 to 103rd Street

 Highline Ballroom 431 W 16th Street Bronx
 (646-256-9968) Subway: 1 t

- 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

 Jalopy 315 Columbia Street, Brooklyn

 (718-395-3214) Subway: F to Smith Street jalopy.biz

 Jazz 966 966 Fulton Street (718-638-6910)

 Subway: C to Clinton Street 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

 Judson Memorial Church 55 Washington Square South

 Subway: A, B, C, D, E, F, V to W. 4th Street

 Kaye Playhouse 695 Park Avenue at 68th Street (212-772-5207)

 Subway: 6 to 68th Street kayeplayhouse.hunter.cuny.edu

 The Kitano 66 Park Avenue at 38th Street (212-885-7000)

 Subway: 4, 5, 6 to Grand Central kitano.com

 Knickerbocker Bar & Grill 33 University Place at 9th Street

 (212-228-8490) Subway: N, R to 8th Street-NYU

 knickerbockerbarandgrill.com

 Knickerbockerbarandgrill.com

 Knickerbockerbarandgrill.com

 Knickerbocker Bar & Grill 33 University Place at 9th Street

 (212-227-838) Subway: R to Prospect Avenue

 eurotripbrooklyn.com/info.html

 Kush 191 Chrystie Street

 (212-677-7328) Subway: To Vernon-Jackson Boulevard

 Le Poisson Rouge 158 Bleecker Street (212-228-854)

 Subway: A, B, C, D, E, F to W. 4th Street lepoissonrouge.com

 Lic Bar 45-58 Vernon Boulevard

 (718-855-3388) Subway: M, R to Union Street littlefieldnyc.com

 The Local 269 269 East Houston Street at Suff

- 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
 Max Raiskin Center for the Arts 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place eastvillageshul.com
 Metropolitan Room 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street metropolitanroom.com
 Miles' Cafe 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
 Miller Theatre 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University millertheater.com
 NYC Baha'i Center 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square bahainyc.org
 Neue Galerie 1048 5th Avenue (212-628-6200) Subway: 4, 5, 6 to 86th neuegalerie.org
 New School 55 W. 13th 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

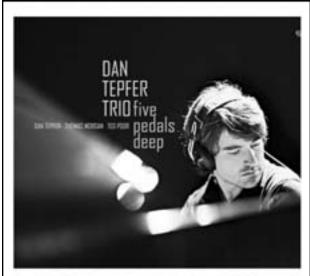
 Nublu 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F to Second Avenue nublu.net

 Nuyorican Poets Café 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F to Second Avenue nuyorican.org

 Ocean's 8 at Brownstone Billiards 308 Flatbush Avenue (718-857-5555) Subway: B. Q to Seventh Avenue

 Otto's Shrunken Head 538 E 14th Street between Avenues A and B (212-228-2240) Subway: L to First Avenue

- Otto: Shrunken Head 538 E 14th Street between Avenues A and B (21-228-2240) Subway: Lo First Avenue Parlor Entertainment 535 Edgecombe Ave. #35 between 159th and 160th Streets (212-781-6355) Subway: Co 155th Street 170-781 (2014) Street 170-7



DAN TEPFER TRIO FIVE PEDALS DEEP

SSC 1265 Release date: 10/26

Dan Tepfer piano Thomas Morgan bass Ted Poor drums

When we're five bottles deep, we've been drinking. When we're Five Pedals Deep, we're drunk
on music. [It's a very real feeling: with enough
vulnerability, and with the right band mates, the
making of music is an overwhelming sensory
experience.] There are five pedals in a piano trio,
between the piano, bass and drums; there are
also nested layers of musical "pedals", long bass
notes that tie different harmonies together,
throughout this record.

In 2010, after an acclaimed six-year run with his previous trio, Dan Tepfer felt the urge to try something new; the general feeling was that the trio had become too tight, too self-knowing, and that a situation with more unknowns was needed. This record, with bassist Thomas Morgan and drummer Ted Poor, is the result: a meeting, in the studio, of a new band, over a repertoire of new original music.

The originals on the record document Tepfer's search for a musical language that is uncompromisingly intricate, yet speaks directly to the listener at an intuitive level. The band uses textures (on All I Heard Was Nothing, Peal Repeal, and Nines in particular) that are truly groundbreaking in jazz, but it is the integrity of the melodies, their singable quality, that guides the ear. Framing the record are the haunting Jacques Brel song Le Plat Pays and the standard Body and Soul, which Tepfer plays solo, with a dose of irreverence that he may have inherited from his mentor and collaborator, Lee Konitz.

CD Release performance: October 26 @ Jazz Standard



sunnysiderecords.com

(MÉTÉO CONTINUED FROM PAGE 13)

impression intensified when the horns combined for R&B-like vamps, Baker made like Jerry Lee Lewis and the drummer walloped powerhouse ruffs. Evans' slurring and soaring exchanges with Gustafsson were exhilarating while Äleklint's triple-tongued tremolo was as sophisticated as it was affecting. Although Gustafsson came across as a bar-walking Big Jay McNeely, other times he muted his sax bell against his pants leg for unusual timbres or trilled a touching interlude on fluteophone.

If pure noise was literally a raison d'être though, BTR's Noumatrouff midnight orgy of aural destruction was life-affirming. British percussionist Roger Turner, plus la crème of French sound provocateurs - turntablist Alexandre Bellenger and electronics manipulator Arnaud Rivière - rumbled, squeaked, flipped, scrapped and buzzed everything in sight.

Lacking a drummer, but able to summon the same rhythm while offering original improvisations, was Beirut-based Trio A, also at Noumatrouff. Consisting of bassist Raed Yassin, trumpeter Mazen Kerbaj and guitarist Sharif Sehnaoui - the latter two also gave a concert at the Chapelle - the textures evolved from Yassin's bull fiddle were produced by resting the instrument on its side, striking the strings with the bow or rubbing the wood. With the guitar in tabletop position Sehnaoui smacked the strings with a tuning fork or miniature balls. Right-side up, he twanged claw-hammer licks or restricted himself to precision runs on the guitar neck or below-the-hole strings. Capable of tongue-pressurized tremolo buzzes, Kerbaj created a malleable reed-like tone deconstructing his instrument.

Trumpet textures from staccato to soothing, plus contrasting percussion strategies, supplied a positive Météo finale during NUTS' Noumatrouff concert. Trumpeters Itaru Oki from Japan and American Rasul Siddik are long-time free jazz foot soldiers while Japanese drummer Makoto Sato and French counterpart Didier Lasserre were a study in contrasts. French bassist Benjamin Duboc preserved the chromatic nature of this interaction with thick arco strokes or used both hands to pluck, bow and vibrate a stick placed horizontally among his strings. Upfront, Siddik shook fragmented licks from his horn when he wasn't banging a gong, ratcheting a selection of wooden implements or shaking maracas. Oki blew liquid timbres from his upturned horn or sounded two wooden flutes simultaneously to realign the wriggling contrapuntal brass output. Always cognizant of each other's movements, Sato and Lasserre knit a rhythmic carpet. Using a standard kit, often with mallets, Sato provided the beat. Limited to hi-hat, a snare and a bass drum, Lasserre broke up the time by scraping chains, a tambourine and a detached cymbal on his snare skin, as well as bowing on his hi-hat in tandem with Ito's flute flight.

Other performances included those with allegiance to heavy rock beats, overpowering electronic pulses or cerebral sound experimentation. Still, no matter in what formation or in which surroundings, each confirmed Météo's commitment to first-class sonic diversity.

For more information, visit festival-meteo.fr

(DETROIT CONTINUED FROM PAGE 13)

NYC Puerto Rican dazzle to Detroit, bustling with former Tito Puente sidemen and providing the festival's only full-scale dancing vortex. The Fabulous Thunderbirds were, as ever, fronted by the city's own Kim Wilson, who delivered several energized harmonica solos that were feats of colossal technical

stamina, as a bonus to their obvious creative ascendancy. The band also features a pair of excellent lead guitarists, alternating their scribbling, white-hot phrases.

In a festival where every set witnessed maintained a certain level of slickness, it took some particularly fiery blowing to rise up above the high-quality norm. Saxophonist Tia Fuller maintained an extraordinary charge of hardbop electricity, her quartet cutting a tight, speeding, raw and sleek chase. Their rapport was instinctively ingrained.

Stepping sideways, it was possible to catch several sets by various sons of Detroit. This amounted to a pleasing discovery of the euphonium specialist Brad Felt and the six-trombone front-lined combo led by Ron Kischuk.

The main stage of the riverside site was the Carhartt Amphitheatre, which during its peak performances did indeed take on the aura of a gladiatorial arena. Musical slaying was achieved almost too frequently for the average festival. It was possible to change the viewer's vantage point according to mood and the epic showing of the Maria Schneider Orchestra offered the possibility of looking down on the ranks from on high, situated behind the players, but more able to view the composer/conductor's unique hand-prompts from a frontal direction. Schneider's orchestra was abloom with majestic spirit, particularly when saxophonist Donny McCaslin was riding at the vanguard.

The veteran drummer Roy Havnes defies time. At 85, he's unbelievably powerful. He would be a master of rhythmic expression at any age. His sheer presence is almost exhausting and he demands a much younger outfit to compete with, and realize, his demands. This role is superbly handled by the Fountain Of Youth threesome. On the afternoon of the festival's final day, the freewheelin' Haynes was followed by the Branford Marsalis Quartet and the drumming maelstrom continued. Since their appearance at Jazz Standard in NYC last year, Justin Faulkner, the successor to Jeff 'Tain' Watts, has multiplied his confidence and extremity, suspending himself in a tornado of complex polyrhythms, always a blur of crucial activity. He doesn't even seem as though he's showing off: this is his natural expression. With Marsalis, Joey Calderazzo and Eric Revis also firing full loads, Christian McBride's guest bass entrance was strategically timed for "In The Crease", surging even higher.

Yes, we can catch most of these artists in NYC, but the lion's den of this Detroit amphitheatre can create specific conditions where the musician is lashed into a more embroiled state, pushing the music to its furthest limits and goaded by an often vociferous crowd.

For more information, visit detroitjazzfest.com



IN MEMORIAM

DAVE BLUMBERG - A mainstay arranger at Motown Records, earning 14 gold albums, Blumberg also worked with Quincy Jones, Wayne Shorter, Jimmy Smith and Herbie Hancock. Blumberg died Apr. 17th at 67.

BOB BOWEN - The bassist was active as both an educator and in groups led by himself and others such as Russ Johnson, Roseanna Vitro and Lee Konitz. Bowen died Aug. 30th at 45 from injuries sustained in a hit-and-run accident while riding his bike in Midtown Manhattan.

LEON BREEDEN - His One O'Clock Band represents decades of jazz royalty. As the head of Jazz Studies at the University of North Texas College of Music from 1959-81, his bands played for Presidents and Kings. Originally a music librarian for the military in World War II, Breeden died Aug. 11th at 88.

DAVE CHAPMAN - While working for The First National Bank of Boston, the saxist/clarinetist was involved in a number of big bands, most notably Herb Pomeroy's. Later he worked with big bands tributing Artie Shaw, Benny Goodman, Harry James and Tommy Dorsey. Chapman died Jul. 3rd at 81.

IAN CHRISTIE - From a jazz family (brother Keith was a trombonist), the clarinetist was a trad jazz mainstay in England, working with Humphrey Lyttelton, Mick Mulligan and George Melly while also writing film criticism for *The Daily Express*. Christie died Jan. 19th at 83.

CHRIS DAGLEY - Dagley was of a storied lineage of house drummers at Ronnie Scott's jazz club, worked in the BBC Big Band and played with such Brits as Don Weller and Claire Martin. Dagley died Jul. 28th at 39.

BRUNO DE FILIPPI - Originally a guitarist who worked with Bud Shank, De Filippi took up harmonica in the '70s, leading to albums under his own name and work with Gerry Mulligan. De Filippi died Jun. 16th at 80.

ROGER GUERIN - The trumpeter worked with Django Reinhardt in the early '50s and then won the prize named after the guitarist given to outstanding French musicians in 1959. Originally a violinist, Guerin appeared on the *Paris Blues* soundtrack and also sang with Michel Legrand. Guerin died Feb. 6th at 84.

CHUCK HEDGES - A Chicago mainstay, the clarinetist was a veteran of the band of Wild Bill Davison and then worked with Tommy Saunders' Davison tribute band, also releasing albums as a leader on Delmark and Arbors. Hedges died Jun. 24th at 77.

NOAH HOWARD - One of the rising stars of the New Thing in '60s New York, the alto saxist released a pair of albums on ESP-Disk and one for Polydor before moving to Europe and recording a number of important avant garde albums, mostly with other expatriates like Bobby Few and Frank Wright. Most of his recent discs were for his own Alt Sax imprint. Howard died Sep. 3rd at 67.

ROBBIE JANSEN - An important proponent of South African jazz, the alto saxist worked with countrymen Dollar Brand (Abdullah Ibrahim) and Basil Coetzee. His 2006 album *Nomad Jazz* was nominated as Best Jazz Album by the South African Music Awards. Jansen died Jul. 7th at 61.

CLYDE KERR JR. - The New Orleans trumpeter taught Nicholas Payton, Terence Blanchard and Irvin Mayfield. A career educator, including 16 years at New Orleans Center for Creative Arts, Kerr came up as a studio musician for pop and soul outfits, most regularly with Allen Toussaint. Kerr died Aug. 6th at 67.

HARRY KLEIN - He was named the UK's top bari saxist from 1953-57 for work with Tommy Whittle, Ronnie Scott and Jack Parnell. He co-led the Jazz Five, touring with Miles' quintet, from 1960-62. Klein died Jun. 30th at 81.

HERMAN LEONARD - Many jazz icons were captured by the lens of the legendary photographer. His work became widely known in the '80s upon publication of his book *The Eye of Jazz* and images of Dexter Gordon, Ella Fitzgerald, Duke Ellington and Miles Davis are how we remember these artists. Leonard died Aug. 14th at 87.

BETTY MACDONALD - The violinist released a duo album last year with the late guitarist Joe Beck. A longtime resident of Woodstock, MacDonald appeared on albums by other residents of upstate New York such as Kar Berger, Carla Bley and Joe Giardullo. MacDonald died Aug. 9th at 72.

JOHNNY PARKER - A member of the bands of Humphrey Lyttelton and Mick Mulligan, the pianist later worked with Alexis Korner, Diz Disley and Kenny Ball while holding a job as an inspector at an aircraft assembly plant. Parker died Jun. 11th at 80.

JACK PARNELL - A certain British generation may remember the drummer/bandleader from his days with the Ted Heath Big Band but Americans know him as the conductor of *The Muppet Show* orchestra, responsible for getting Buddy Rich as a guest star. Parnell died Aug. 8th at 87.

TOM SAUNDERS - Detroit's traditional jazz scene owes much to the cornetist/trumpeter. He led the Detroit Jazz All-Stars and a Wild Bill Davison tribute band, a major influence with whom he played in the '60s and about whom he produced a 1989 documentary. Saunders died Feb. 13th at 71.

MANFRED SCHULZE - The German multi-instrumentalist (piano, violin, clarinet, saxophone) played in Klaus Lenz' Big Band and released a pair of albums as a leader, most notably a 1986 FMP date. Schulze died Jul. 25 at 74.

NEVILLE SKRIMSHIRE - A career rhythm guitarist, Skrimshire brought solid support to the bands of Humphrey Lyttelton, Ian Christie, Mick Mulligan and Diz Disley. Working at EMI in 1963, he famously rejected a Rolling Stones demo tape. Skrimshire died Feb. 24 at 86.

JOHN TIRABASSO - The drummer made only one album as a leader, in 1982, spending his career as a West Coast-based sideman for players like Bill Perkins, Gary Foster, Frank Strazzeri and Warne Marsh. Tirabasso died Apr. 14th at 84.

GEORGE DAVID WEISS - He may have looked like the titular animal in his most famous song "The Lion Sleeps Tonight" but the composer also co-wrote the Louis Armstrong hit "What a Wonderful World" and the vocal version of the jazz standard "Lullaby of Birdland". Weiss died Aug. 23rd at 89.

October 1 Andre Paquinet b.1926 Dave Holland b.1946 Mark Helias b.1950 Tony Dumas b.1955 Fred Lonberg-Holm b.1962

October 2 †Wally Rose 1913-97 †Phil Urso 1925-2008 †Howard Roberts 1929-92 †Ronnie Ross 1933-91 Django Bates b.1960

October 3 †Edgar Battle 1907-77 †Buddy Banks 1909-91 †Booker Pitman 1909-69 Von Freeman b.1922 George Wein b.1925 Charles Downs b.1943 Mike Clark b.1946 Michael Bowie b.1961 Carsten Dahl b.1967

Carsten Dahl b.1967
October 4
Greely Walton 1904-93
†Noel Chiboust 1909-94
†Marvin Ash 1914-74
†Stan Hasselgard 1922-48
†Walter Bishop 1927-98
†Leon Thomas 1937-99
Mark Levine b.1938
Steve Swallow b.1940
Eddie Gomez b.1944
Robert Hurst b.1964
Mat Maneri b.1969
October 5

October 5 Frank Guarente 1893-42 Fred Norman 1910-33 Jimmy Blanton 1918-42 †Bill Dixon 1925-2010 †Donald Ayler 1942-2007 Clifton Anderson b.1957 Tord Gustavsen b.1970

October 6 †Sammy Price 1908-92 †Carmen Mastren 1913-81 Norman Simmons b.1929 Steve Elmer b.1941 Masahiko Satoh b.1941 Mark Whitfield b.1966

October 7 †Papa Jo Jones 1911-85 †Alvin Stoller 1925-92 †Larry Young 1940-78

Cotober 8
Clarence Williams 1893-65
TJC Heard 1917-88
TPepper Adams 1930-86
TAladar Pege 1939-2006
John Betsch b.1945
Steven Bernstein b.1961
Ted Kooshian b.1961

October 9 †Elmer Snowden 1900-73 Bebo Valdes b.1918 Yusef Lateef b.1920 Abdullah Ibrahim b.1934 Chucho Valdes b.1941 Dave Samuels b.1948 Satoko Fujii b.1958 Kenny Garrett b.1960 Jeff Albert b.1970

October 10 †Vernon Duke 1903-69 †Harry "Sweets" Edison 1915-99

Thelonious Monk 1917-82 †Monk Montgomery 1921-82 †Julius Watkins 1921-77 †Oscar Brown Jr. 1926-2005 Junior Mance b.1928 †Ed Blackwell 1929-92 Cecil Bridgewater b.1942 Scott Reeves b.1950 Pam Fleming b.1957

October 11 †Curtis Amy 1919-2002 †Art Blakey 1919-90 †Billy Higgins 1936-2001 †Lester Bowie 1941-99 †Fred Hopkins 1947-99 Federico Ughi b.1972

October 12 †Tubby Hall 1895-46 †Jimmy Archey 1902-67 Mel Rhyne b.1936 Ed Cherry b.1957 Michael Mossman b.1959 Harry Allen b.1966

October 13 †Art Tatum 1909-56 Terry Gibbs b.1924 †Ray Brown 1926-2002 Tommy Whittle b.1926 Lee Konitz b.1927 †Johnny Lytle 1932-95 Pharoah Sanders b.1940 Joachim Badenhorst b.1981

October 14 †Spencer Williams 1889-1965 †Red McKenzie 1899-48 Dusko Goykovich b.1931 Fritz Pauer b.1943 Garrison Fewell b.1953

October 15 †Thore Jederby 1913-84 Paul Tanner b.1917 †Joe Roccisano 1939-97 Palle Danielsson b.1946 Bo Stief b.1946 Bill Charlap b.1966

October 16 HBuck Washington 1903-55 Ray Anderson b.1952 Roy Hargrove b.1969 Tim Berne b.1954

October 17
†Lee Collins 1901-60
†Leslie Thompson 1901-87
†Cozy Cole 1906-81
†Luiz Bonfá 1922-2001
†Barney Kessel 1923-2004
Sathima Bea Benjamin b.1936
Joseph Bowie b.1953
Howard Alden b.1958
Manuel Valera b.1980

BIRTHDAYS

October 18

October 18 †Stump Evans 1904-28 †Anita O'Day 1919-2006 †Bent Jaedig 1935-2004 †JC Moses 1936-77 Wynton Marsalis b.1961 Bill Stewart b.1966 Myron Walden b.1972

October 19 Spike Hughes 1908-87 Sylvester Lewis 1908-74 Howard Smith b.1910 †Red Richards 1912-98 Eddie Daniels b.1941 Ronnie Burrage b.1959 Tim Garland b.1966

Tim Garland b.1966
October 20
Jelly Roll Morton 1890-41
John Best b.1913
†Ray Linn 1920-96
Willie Jones b.1929
†Eddie Harris 1934-96
Dado Moroni b.1962
Mark O'Leary b.1969
October 21

October 21 †Don Byas 1912-72 †Dizzy Gillespie 1917-93 †Don Elliott 1926-84 Bobby Few b.1935 Jerry Bergonzi b.1947 Marc Johnson b.1953 David Weiss b.1964

October 22 Clare Fischer b.1928 Giorgio Gaslini b.1929 †Tyrone Hill 1948-2007 Jane Bunnett b.1955 Hans Glawischnig b.1970

October 23 †Sonny Criss 1927-77 †Fats Sadi 1927-2009 †Gary McFarland 1933-71 Ernie Watts b.1945 Tristan Honsinger b.1949 Dianne Reeves b.1956

October 24 †Joe Watkins 1900-69 †Joe Watkins 1900-69 †Louis Barbarin 1902-97 †Jimmie Powell b.1914 Odean Pope b.1938 Jay Anderson b.1955 Rick Margitza b.1961

October 25 †Eddie Lang 1902-33 †Don Banks 1923-80 Jimmy Heath b.1926 Terumsas Hino b.1942 Robin Eubanks b.1955

October 26 †Charlie Barnet 1913-91 †Warne Marsh 1927-87 Eddie Henderson b.1940

Eddie Henderson b.1940
October 27
Habs Gonzales 1919-80
†George Wallington
1924-1993
†Sonny Dallas 1931-2007
Barre Phillips b.1934
Philip Catherine b.1942
Arild Andersen b.1945
Ken Filiano b.1952
David Hazeltine b.1958
Igor Butman b.1961

October 28 †Chico O'Farrill 1921-2001 Cleo Laine b. 1927 Andy Bey b. 1939 Jay Clayton b. 1941 Glen Moore b. 1941 †Elton Dean 1945-2006 Michel Pilz b. 1945 Richard Bona b. 1967 Kurt Rosenwinkel b. 1970 October 29

October 29 †Hadda Brooks 1916-2002 †Neil Hefti 1922-2008 TNeil Hetti 1922-2008 †Zoot Sims 1925-85 †Pim Jacobs 1934-96 Siggy Busch b.1943 Mats Gustafsson b.1964 Josh Sinton b.1971

October 30

October 30 †Teo Macero 1925-2008 †Bobby Jones 1928-80 †Clifford Brown 1930-56 Trilok Gurtu b.1951

October 31 †Ethel Waters 1896-1977 †Julia Lee 1902-58 †Chris Griffin 1915-2005 Toshiyuki Miyama b.1921 †Illinois Jacquet 1922-2004 Ted Nash b.1922 †Bob Graettinger 1923-57 Ted Nash b.1922
†Bob Graettinger 1923-57
†Ray Crane 1930-94
†Booker Ervin 1930-70
Les Tomkins b.1930
Johnny Williams b.1936
†John Guerin 1939-2004
Reimer Von Essen b.1940
†Sherman Ferguson
1944-2006
David Parlato b.1945
Bob Belden b.1956
Vincent Gardner b.1972

LEE KONITZ October 13th, 1927

Though he will turn 83 this month, alto saxist Lee Konitz has maintained the reputation for innovative reputation for innovative playing he got from his early association with Lennie Tristano. In 1948 Konitz appeared on Miles Davis' Birth of the Cool. A year later he would start recording as a leader, releasing well over 100 albums on dozens of labels. A member of Stan Kenton's orchestra from Kenton's orchestra from 1952-54, Konitz also had a famous association with tenor saxist Warne Marsh tenor saxist warne Marsh (a fellow Tristano alum) in the late '50s and mid '70s. More recently Konitz has been working with younger players as a guest or with his New Nonet. -Andrey Henkin

ON THIS DAY



October 21st, 1955 Very little is said about Jackie McLean prior to his Blue Note Records or time with Mingus. Before both, and even before he did several sessions for Prestige, there was this debut, McLean fronting a piano trio of Mal Waldron (a future longtime collaborator), Doug Watkins (bassist for most of the Prestige albums) and Ronald Tucker. Trumpeter Donald Byrd sits in for two of the album's tracks, which are three standards and the McLean originals "Blue Doll" and "Little Melonae" in its first showing before the Jazz Messengers' version.

The New Tradition
Jackie McLean (Ad Lib)



At The Donaueschingen Music... Archie Shepp (MPS) October 21st, 1967

Saxist Archie Shepp knew trombonist Roswell Rudd from their time with Cecil Taylor in the early '60s. Fellow trombonist Grachan Moncur III started playing with Shepp in the mid '60s. It is this unusual frontline that appeared at the Donaueschinger Musiktage in West Germany, supported by bassist Jimmy Garrison and drummer Beaver Harris. The LP is taken up by the two 'parts' of "One for Trane", done in tribute to the saxist who had died just three months earlier. A wonderful example of Shepp's Impulse-era aesthetic.



TCBAlan Skidmore (Phillips) October 21st, 1970

This was British saxophonist Alan Skidmore's second album as a leader and features the other two members of the future sax trio SOS in John Surman and Mike Osborne. Also notable is the work of pianist John Taylor and trombonist Malcolm Griffiths, the rhythm section made up of Chris Laurence and Tony Levin. Skidmore wrote only one of the tunes on this album (Surman, Osborne, Taylor and John Warren the rest), which is more straightforward than the other freer music coming out of the UK at the time.



Plays Standards
Duke Jordan (Marshmallow) October 21st, 1983

Duke Jordan was one of the links to the primeval days of bebop but outlived most of its practitioners by decades. By the time of this album, Jordan's career was rejuvenated by a move to Denmark and extensive work for the SteepleChase label. This is actually one of his few sessions away from that imprint during the '70s-80s and finds him following the instructions of the title in a trio with bassist Jesper Lundgaard and drummer Aage Tanggaard, playing well-known pieces like "Autumn Leaves" and "These Foolish Things".



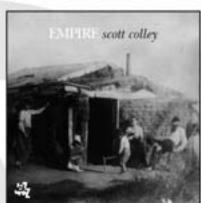
Live in Jazz en Tête Kenny Barron (Space Time) October 21st, 1994

Pianist Kenny Barron had been working with saxist Gary Bartz and bassist Ray Drummond off and on since the '80s as co-sidemen or one of them in a leadership role. His association with drummer Ben Riley goes back several years further as part of Ron Carter's band. This concert recording features the allstar band interpreting covers by a wide range of jazz glitterati like Hank Mobley ("This I Dig Of You"), Freddie Hubbard ("Up Jumped Spring"), Monk ("Ask Me Now" and "Blue Monk") or Miles ("The Theme").



EMPIRE

Scott Colley Ralph Alessi Brian Blade Bill Frisell Craig Taborn



ears courtesy of Nonesuch Records

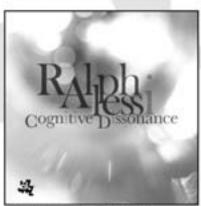
diego urcola

APPRECIATION

Diego Urcola Quartet Luis Perdomo Hans Glawischnig Eric McPherson

COGNITIVE DISSONANCE

Ralph Alessi **Drew Gress** Andy Milne Nasheet Waits featuring Jason Moran'



appears courtesy of Blue Note Records



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Enrico Pieranunzi Latin Jazz Quintet Diego Urcola Yosvany Terry John Patitucci Antonio Sanchez

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