

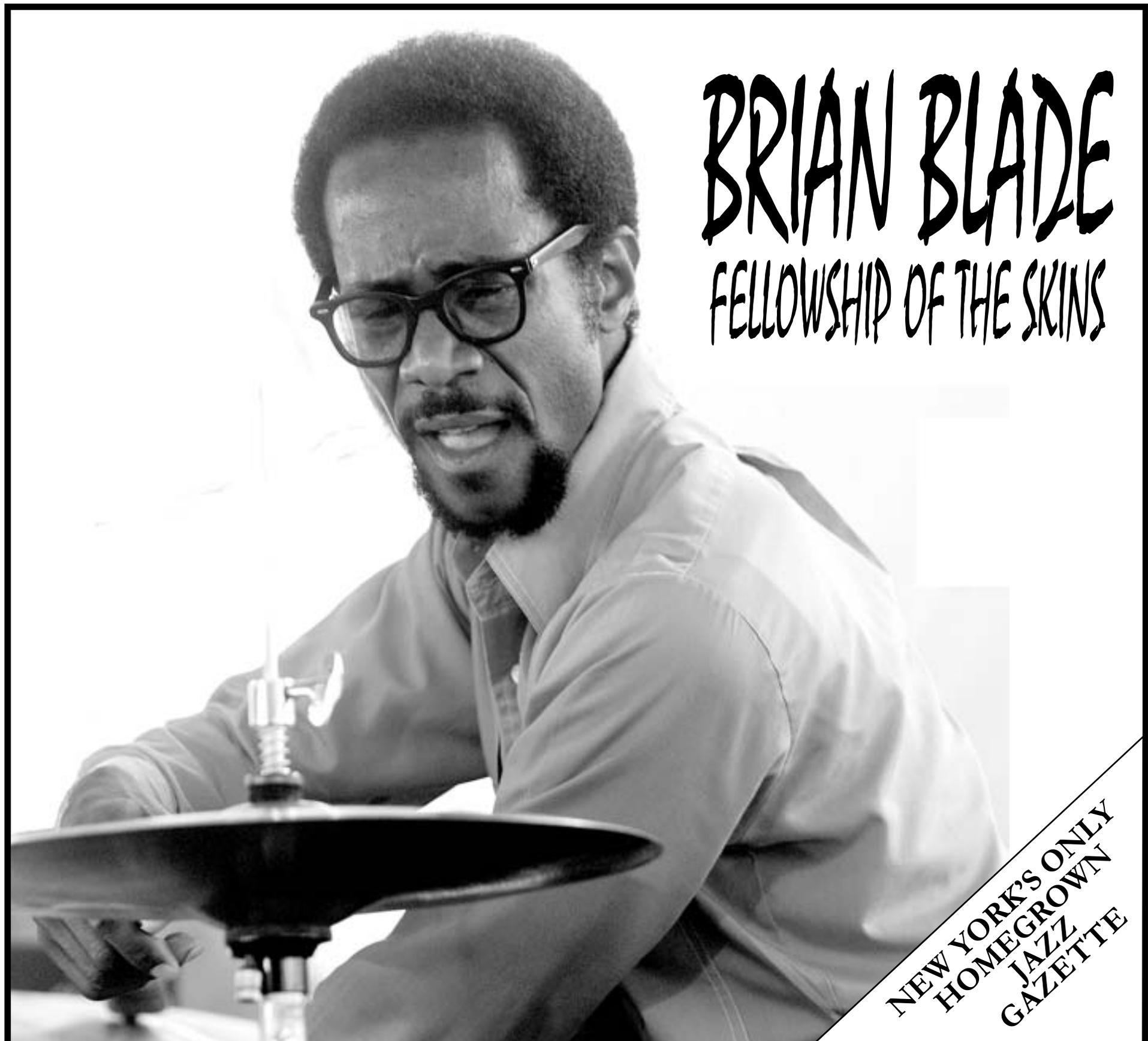


ALL ABOUT JAZZ - NEW YORK

September 2010 | No. 101

Your FREE Monthly Guide to the New York Jazz Scene

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GENE LAKE	FRI, SEPT 24
STEVE CARDENAS TRIO	SAT, SEPT 25

SUNDAY JAZZ BRUNCH

COMBO NUVO - NYU STEINHART ARTISTS-IN-RESIDENCE ENSEMBLE	SUN, SEPT 5
GUSTAVO CASENAVE	SUN, SEPT 12
JUILLIARD JAZZ BRUNCH: THE MUSIC OF JOHN COLTRANE	SUN, SEPT 19
HENDRIK MEURKENS	SUN, SEPT 26

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In 1967, on his album *Cold Sweat*, James Brown exhorted his listeners to “give the drummer some.” It was a good idea then and it’s still a good idea now. So we proudly present our third-ever issue focusing on those in the back that keep everyone else on the stage (and in the crowd) moving.

What has become apparent from these rhythm-mersions is how important these musicians are to a wide range of musical styles, just within jazz alone. Brian Blade (On The Cover) has redefined the concept of modern jazz drumming through his work as a leader and as part of the critically-acclaimed Wayne Shorter Quartet. This month he performs with Chick Corea’s trio at Highline Ballroom and presents his Fellowship Band at Village Vanguard. Percussionist Ray Mantilla (Interview) has worked with such notable drummers as Art Blakey and Max Roach as well as leading his own Space Station ensemble for the past quarter-century and brings a group to Lenox Lounge this month. And Nasheet Waits (Artist Feature), born of a drumming family with father Freddie Waits, is a veteran of the bands of Mark Turner, Dave Douglas, Jason Moran, Fred Hersch and Andrew Hill. In addition to work around town as a sideman this month, he will lead groups at The Stone and Jazz Gallery.

Of course, we don’t want to forget all the other instrumentalists out there. Check out features on trumpeter Art Hoyle (Encore), vocalist Arthur Prysock (Lest We Forget) and imprint Creative Sources (Label Spotlight), run by string player Ernesto Rodrigues. There’s also more Festival Reports (domestic and imported), our usual jam-packed CD Reviews (including a number of drummers upfront) and unmatched Event Calendar, all featuring drummers and non-drummers alike.

Indian Summer is upon us after an almost-record-breaking hot July and August. Clear your humidity-addled brains with some jazz and don’t just give the drummer some, give all the jazz players a bit.

We’ll see you out there...

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

On the cover: Brian Blade (photo by Alan Nahigian)

*In Correction: In last month’s VOXNews, activist editing made it seem as if vocalist Hilary Kole had released two new albums; there is only one - *You Are There: Duets*.*

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Managing Editor: Laurence Donohue-Greene
Editorial Director & Production: Andrey Henkin

Staff Writers

David R. Adler, Clifford Allen, Fred Bouchard, Stuart Broomer, Ken Dryden, Donald Elfman, Sean Fitzell, Graham Flanagan, Kurt Gottschalk, Tom Greenland, Laurel Gross, Marcia Hillman, Terrell Holmes, Robert Iannapallo, Francis Lo Kee, Martin Longley, Suzanne Lorge, Wilbur MacKenzie, Marc Medwin, Russ Musto, Joel Roberts, John Sharpe, Elliott Simon, Jeff Stockton, Celeste Sunderland, Andrew Véléz

Contributing Writers

Thomas Conrad, George Kanzler, Gordon Marshall, Roy Nathanson, Sean O’Connell

Contributing Photographers

Jim Anness, Scott Friedlander, Peter Gannushkin, Olympiad Ioffe, Alan Nahigian, John Rogers, Jack Vartoogian

To Contact:

AllAboutJazz-New York
116 Pinehurst Avenue, Ste. J41
New York, NY 10033
United States

Laurence Donohue-Greene: ldgreene@allaboutjazz-newyork.com

Andrey Henkin: ahenkin@allaboutjazz-newyork.com

General Inquiries: info@allaboutjazz-newyork.com

Advertising: advertising@allaboutjazz-newyork.com

Editorial: editorial@allaboutjazz-newyork.com

Calendar: calendar@allaboutjazz-newyork.com

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- Wes Sep 01** OFARRILL BROTHERS BAND WITH SPECIAL GUEST ARTURO OFARRILL 8:30PM
Zachary Ofarrill, Adam Ofarrill, Livio Almeida, Adam Kromelow, Michael Sacks
- Thu Sep 02** TONY MALABY'S APPARITIONS 8:30PM
Drew Gress, Tom Rainey, John Hollenbeck
TONY MALABY'S PALOMA RECIO 10:00PM
Ben Monder, Eivind Opsvik, Nasheet Waits
- Fri Sep 03** TONY MALABY'S APPARITIONS 9:00PM
Drew Gress, Tom Rainey, John Hollenbeck
TONY MALABY'S NOVELA 10:30PM
Ralph Alessi, Ben Gerstein, Dan Peck, Michael Attias, Andrew Hadro, Joachim Badenhorst, Kris Davis, John Hollenbeck, Tom Rainey
- Sat Sep 04** TONY MALABY'S PALOMA RECIO 9:00PM
Ben Monder, Eivind Opsvik, Nasheet Waits
TONY MALABY'S NOVELA 10:30PM
Ralph Alessi, Ben Gerstein, Dan Peck, Michael Attias, Andrew Hadro, Joachim Badenhorst, Kris Davis, John Hollenbeck, Tom Rainey
- Sun Sep 05** TONY MALABY'S NOVELA 8:30PM
Ralph Alessi, Ben Gerstein, Dan Peck, Michael Attias, Andrew Hadro, Joachim Badenhorst, Kris Davis, John Hollenbeck, Tom Rainey
TONY MALABY'S PALOMA RECIO 10:00PM
Ben Monder, Eivind Opsvik, Nasheet Waits
- Mon Sep 06** AMRAM AND COMPANY 8:30PM
David Amram, Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia
- Tue Sep 07** DEATHBLOW 8:30PM
Amanda Monaco, Michael Attias, Sean Conly, Satoshi Takeishi
RYAN BLOTNICK TRIO + SAM BARSH 10:00PM
Perry Wortman, Aaron McLendon
- Wed Sep 08** ROGERIO SOUZA 8:30PM
Billy Newman, Joao Hermeto, Kiko de Acordeon
- Thu Sep 09** JEFF DAVIS BAND 8:30PM
Kirk Knuffke, Oscar Noriega, Jon Goldberger, Eivind Opsvik
- Fri Sep 10** THE CLAUDIA QUINTET 9:00PM & 10:30PM
Chris Speed, Matt Moran, Ted Reichman, Drew Gress, John Hollenbeck,
Special Guest - Matt Mitchell, piano
- Sat Sep 11**
- Sun Sep 12** SLEEPTHIEF 9:00PM & 10:30PM
Ingrid Laubrock, Liam Noble, Tom Rainey
- Wed Sep 15** TBA
- Tue Sep 14** JON IRABAGON TRIO CD RELEASE 8:30PM
Peter Brendler, Barry Altschul
- Thu Sep 16** PO'JAZZ & VOCOLLABORATION 6:00PM
Golda Solomon, host
Kendra Shank, Alison Wedding, Kate Richards, Nik Munson
- Fri Sep 17** ARI HOENIG QUARTET 9:00PM & 10:30PM
Glad Hekselman, Shai Maestro, Orlando le Fleming
- Sat Sep 18**
- Sun Sep 19** JAY CLAYTON "IN AND OUT OF LOVE"
CD RELEASE CONCERT 8:30PM
Jack Wilkins, Jay Anderson
- Tue Sep 21** SARA SERPA 8:30PM
André Matos, Kris Davis, Ben Street, Marcus Gilmore
- Thu Sep 23** MICHAEL BLAKE QUARTET 8:30PM
Landon Knoblock, Michael Bates, Greg Ritchie
- Fri Sep 24** JOHN MCNEIL/BILL MCHENRY QUARTET
"CHILL MORN HE CLIMB JENNY" CD RELEASE 9:00PM & 10:30PM
Jochen Rueckert, Matt Penman
- Sat Sep 25** RUSS LOSSING TRIO 9:00PM & 10:30PM
John Hébert, Paul Motian
- Sun Sep 26** CONNIE CROTHERS & KEVIN NORTON 8:30PM
- Tue Sep 28** LAINIE COOKE 8:30PM
Tedd Firth, Martin Wind, Matt Wilson
- Wed Sep 29** ALEXANDRA GRIMAL QUARTET 8:30PM
Thomas Morgan, Todd Neufeld, Marcus Gilmore
- Thu Sep 30** CHRIS DINGMAN'S WAKING DREAMS 8:30PM
Loren Stillman, Fabian Almazan, Aidan Carroll, Eric McPherson

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Capping the three-night "Alternate Guitar Festival" at Cornelia Street Café Aug. 4th was the always-surprising (and surprisingly unrecorded) duo of **Marc Ribot** and **Elliott Sharp**. Undoubtedly two of the strongest guitarists of the New York Downtown, they're still an unlikely pair - roughshod R&B vs. mathematical precision. Instead of having a showdown, they worked together like a pair of masons, expertly filling every space without overflowing anything. Still, they stayed within their jurisdictions. When Ribot made sonic stabs at the air, Sharp played like rain on the roof. When Ribot strummed an unamplified vintage Gibson hollowbody, moving the mic to his mouth to croon an old, unidentified country number, Sharp pulled out an old lap-steel to supplement with some slightly off-kilter slide. (Ribot, incidentally, had brought out the fancy guns for this show; while in recent years he's been seen with an undersized Silvertone, for this set he brought the Gibson, a well-weathered Telecaster and a beautiful hollowbody Gretsch). But they were at their best when they hunkered down and improvised with conviction, seemingly without undue concern about what the other was doing. At times they locked into enough of a trope that they were able to move freely within it. Given a two-minute warning before the neighbors would start to complain, they deftly laid out a quick and varied abstraction that summed what Downtown guitar is all about. - *Kurt Gottschalk*



Marc Ribot & Elliott Sharp @ Cornelia Street Café

The group of musicians who came together Aug. 1st at The Stone convened for both a reunion and a kick-off. It was at once the first night of *The Improviser Festival*, a month of performances across the country (although centered around Alabama and Georgia and the journal's Birmingham base) marking the 30th anniversary of the musician-driven magazine. At the same time it was a gathering for the A.M.I.C.A. Bunker, a roving band of players who organized the improv concert series in New York in the '80s. At the center of both was violist Ladonna Smith, up from Alabama for the night, and at the heart of the night was a feeling of homecoming, whatever banner it was under. The rotating cast of players included Chris Cochrane, Judy Dunaway, David First, Sean Meehan, Matt Ostrowski, Andrea Parkins, Reuben Radding and Blaise Siwula, along with performers patched in by cell phone (one of those being Robyn Siwula, who played the series when she was about 10) and A.M.I.C.A. alum Evan Gallagher playing an *Improviser* concert at the same time in Jackson, MI. A spirit of raw inventiveness dominated the night, reminiscent of those days when Bunker shows were held at Generator, ABC No Rio or the Knot Room at the original Knitting Factory. Such no-holds-barred meetings can lead to a wide swath of creation, from difficult to transcendent, the highlight this night being a Meehan/Smith duet; a core-melting trio by First, Ostrowski and the elder Siwula was also memorable. (KG)

When an adjective like genius gets tossed around too often it starts to lose its meaning, but one is tempted, after witnessing Brazilian multi-instrumentalist **Hermeto Pascoal** in concert, to toss it once more. Aug. 5th "El Brujo" (The Sorcerer) played Symphony Space's Leonard Nimoy Thalia in the first of two free concerts with Grupo, his touring septet. The ebullient two-hour set began with Itiberê Zwarg's lonely bass, soon joined by one instrument at a time, coalescing into "Irmãos Latinos", a tumbling avalanche of kinetic sound. Many of Pascoal's pieces have long-winded serpentine melodies, dense chord progressions and oft-changing rhythmic structures. Singer Aline Morena's supple scattered melodies blended seamlessly with Vinícius Dorin's woodwinds and Pascoal's DX7 keyboard patches, propelled by André Marques' turbulent comping, Zwarg's charismatic bass, Márcio Bahia's traps and Fábio Pascoal's (Hermeto's son) percussion, using a hodgepodge of found objects (garden trowel, toy squish-buzzers, etc). Pascoal (the elder) took several solos that sounded like what you might hear in a *Star Wars*-esque alien bar, then dazzled the crowd with his command of teapot, bass flute (overblowing/singing three notes at once), cowhorn (harmonizing his lines with right-hand keyboard) and bicycle pump (quoting Bach's "Jesu, Joy of Man's Desiring"). In two call-and-response spots, the audience followed Pascoal's lead, discovering just how hip they could be. - *Tom Greenland*



Hermeto Pascoal @ Symphony Space

Heat waves aside, New York City in the summertime is heaven to jazz fans because of the many great free concerts. Aug. 1st clarinetist **Don Byron** brought his Ivey-Divey Trio (with pianist Jason Moran and drummer Billy Hart) to MoMa, sharing the stage with a seemingly indifferent statue of Balzac and a slowly darkening midtown sky in the wall-to-wall window behind. Those willing to wait in a line that trailed down and around the block were rewarded with an engaging set of new and old music. Modeled on Nat King Cole's bassless trio with Lester Young and Buddy Rich, the group's sound was light and lilting. Moran stayed mostly in the middle and lower ranges of the piano, providing a deep foundation for Byron's skyscraping clarinet while Hart's brushstrokes and understated, almost implied hi-hat and bass drum figures added to the ethereal effect. Opening with "Lefty Teachers at Home" from the band's 2004 recording, the set took only a few minutes to reach cruising altitude. Covers of "Body & Soul" and "Giant Steps" followed, concluded by a long medley alternating between newly-penned originals and excerpts of Bach sonatas. Eschewing a verbatim treatment of the violin solos, Byron broke the maestro's unending lines into breath-length phrases, exploring the melodic architecture common to baroque and bebop. Summers can also be hell on jazz fans when must-go-to shows are scheduled for the same time, but on this Sunday the choice was clear. (TG)

The nomenclatural foundation of the **40Twenty Band** comes from a Miles Davis quote about how club life was for jazz musicians in the '40s-60s, referring to the possibility of playing four or five sets of music a night due to the owners' requirements. That the band was memorializing/lamenting/embracing this state of affairs at the musician-run space I-Beam in the Gowanus section of Brooklyn shows how different jazz is a half-century later. For their 13th set (Aug. 4th) of a 20-set, 10-day run from the end of July to beginning of August, the band was a trio: Jacob Garchik (trombone), Jacob Sacks (piano) and Vinnie Sperrazza (drums), bassist Dave Ambrosio coming for the second set. As such, Sacks and Sperrazza volleyed the role of the 'missing' instrument between them, playing with a density that almost overwhelmed the small room. Tunes were called on the spot, mostly originals by the three members excepting a version of the Broadway showtune-turned-jazz-standard "How High the Moon". If there was a thematic method to the group's playing it was presenting pieces that sounded like they could have been found in a NYC club in the '40s but quickly rubbing off the traditional sheen with expansive modernist playing that owed more to mid '60s Miles than any earlier incarnations. Most of the music's dynamism came from the percussive and melodic interpolations of Sacks and Sperrazza, Garchik's linear statements acting as translations for the audience.

- **Andrey Henkin**

40 years after the release of his first record, *Small Talk at 125th and Lenox*, **Gil Scott-Heron** made a triumphant return to a much-changed Harlem, for a SummerStage concert (Aug. 5th) at Marcus Garvey Park, just a few short blocks from the storied corner of that groundbreaking album's title. The man himself had changed too, although maybe not as much as the neighborhood. Hair grayed and voice seasoned with age, the poet laureate of the '70s jazz revolution, while a bit mellower, still evinced the acerbic wit and biting insight that once inspired a generation to fight to end the many injustices of its time. Solitarily strolling to the stage the lanky rebel bard smilingly addressed the crowd, speaking of his past, present and future in the nuanced cadences of a supreme raconteur, in time taking his place behind a Fender Rhodes piano to open the show with stirring solo renditions of "Blue Collar", "All The Places We've Been" and "We Almost Lost Detroit" before bringing out his band. With keyboardist Kim Jordan, tenor saxophonist/flutist Carl Cornwell, conguero Tony Duncanson and Glenn "Astro" Turner on harmonica and tambourine assisting him he swung hard on "Is That Jazz" and poignantly sang Brook Benton's "I'll Take Care Of You" and his own "Pieces Of A Man" before launching into the guaguancó rhythms of "The Bottle", with Duncanson's congas inspiring the hand-clapping crowd. For an encore, he confidently ended the show with "Better Days Ahead".

- **Russ Musto**



Jacob Sacks, Jacob Garchik, Vinnie Sperrazza @ I-Beam



Gil Scott-Heron @ Marcus Garvey Park

There were several themes evident at Iridium Aug. 18th in a double bill of the **Kirk Knuffke** and **Linda Oh** trios: young musicians intent on creating new paradigms within old forms; the current ascendance of modern creative trumpeters - Knuffke and Oh's Shane Endsley, himself subbing for another exemplar in Ambrose Akinmusire; bands one might expect to hear in a small West Village or Brooklyn room, making their debuts at one of the city's premier jazz clubs. Both leaders used their short sets to present music with clarity of purpose, perhaps the most major step a player can make in their career. Knuffke's group with clarinetist/guitarist Doug Wieselmann and drummer Kenny Wollesen (from the recent *Amnesia Brown* Clean Feed release) presented seven short pieces that had the leader's dry tone and highly melodic improvisations either blending potato-garlic-soup like with clarinet or piercing through forceful, guitar, sounding very much like porch music from a Flannery O'Connor short story. Oh's concept put her nimble-yet-visceral bass front and center, often in quick runs with drummer Obed Calvaire and a restrained Endsley. The bassist's music, mostly from her 2009 self-released debut album *Entry*, grooved but didn't get repetitive, her lines were virtuosic but not superfluous and melody and rhythm held hands tightly while going over Niagara Falls together in a barrel. This concert hopefully bodes well for future prominence given to new practitioners of creative music.

(AH)

Wednesday night Jazzmobile concerts at Grant's Tomb have long been among the most satisfying ways to spend a hot Harlem summer's eve. Once the site of annual appearances by the greatest of jazz giants, like Dizzy Gillespie, Dexter Gordon and Art Blakey, these days the shows go on with players who carry the torch lit by the many who have gone on before them. **Tia Fuller**, one of the youngest artists to lead a group at the weekly Riverside Drive celebrations in recent memory, proved with her performance (Aug. 4th) that the music remains in good hands. Known worldwide for her work with pop superstar Beyonce, the young alto saxophonist brought some of the showmanship and energy associated with the soul diva's shows to the transportable stage. Dressed in a zebra print body suit she bounced with a broad smile that exuded the good time all were to have hearing her music. Opening with an original song "Breakthrough", the band featuring her sister Shamie Royston (piano), Miriam Sullivan (bass), Rudy Royston (drums) and trumpeter Lee Hogan came charging out of the gate at a fierce tempo, with the leader's thick juicy-toned alto clearly identifying her as an original force with which to be reckoned. The pieces that followed, "Windsoar", "Katrina's Prayer/Lullaby", "Shades of McBride" and "Ebb and Flow", all revealed an equally personal compositional style. Then reaching out to the seniors in the crowd she wailed on "I Can't Get Started" and closed with a swinging "My Shining Hour".

(RM)

WHAT'S NEWS

The National Jazz Museum in Harlem has recently acquired the audio collection of audio engineer **William Savory**. The close-to 1,000 discs of music were dubbed from radio broadcasts in the late '30s and include performances by Coleman Hawkins, Billie Holiday, Lester Young, Count Basie, Louis Armstrong and others. Apparently Savory let few people hear the recordings, which were sold to the museum by one of Savory's sons after his father's death in 2004. In addition to the never-before heard music, the collection is notable for Savory's recording process. Using longer-playing discs than the typical 78s of the period, the recordings document jazz legends in extended settings, a marked difference from the three-minute studio tracks of the time. A notable example discussed is a longer, more modern solo by Coleman Hawkins on "Body and Soul" from Spring 1940. Loren Schoenberg, Director of the museum, is having legendary audio engineer Doug Pomeroy digitize the 975 recordings, more than a quarter of which are in particularly bad condition. Plans are made to have the recordings available for listening at the museum's Harlem home and online, pending copyright issues. For more information, visit jazzmuseuminharlem.org.

A festival celebrating the legacy of **Ornette Coleman** will take place at Jazz Gallery Sep. 24th-26th, presented in co-production with photographer and recording engineer Jimmy Katz. There will also be an Ornette-themed photo exhibit on premises, with all sales going towards the participating musicians. The lineup will include Trio Lovano Super Sonix, Mark Turner Quartet, Kevin Hays Quartet, Nasheet Waits and Equality, Jonathan Blake Trio, Logan Richardson/Ambrose Akinmusire Quartet and Joel Frahm Trio. For more information, visit jazzgallery.org.

Plans are in the works for a feature documentary film entitled ***They Died Before 40***. To be produced and directed by Howard E. Fischer, who founded the New York Jazz Museum in 1972, with consultation from Dan Morgenstern, Director of the Institute of Jazz Studies at Rutgers University, the film will focus on the lives of jazz musicians whose premature deaths potentially lessened their legacies. Subjects to be included are Herschel Evans, Charlie Christian, Fats Waller, Jimmy Blanton, Bunny Berigan, Clifford Brown, Chick Webb, Chu Berry, Bix Beiderbecke, Bunny Berigan, Fats Navarro, Oscar Pettiford, Eric Dolphy, Paul Chambers, Serge Chaloff, Sonny Berman, Frank Teschemacher, Lee Morgan and others. Financial support, film footage or documents and assistance with contacts are welcomed. For more information, contact Howard Fischer, 155 West 72nd Street, #404, New York, NY 10023, (212) 579-0689, Email: hfis646942@aol.com.

JazzReach, Inc. is among 79 New York City-based arts institutions/organizations to receive funding from the Open Society Foundations. A total of \$11 million in grants is made through the Performing Arts Recovery Initiative, a one-time grant program managed by the Fund for the City of New York. The program is focused on supporting nonprofit music, dance and theater groups with annual budgets ranging from \$75,000 to \$7 million, all of whom will receive two-year operating-support grants ranging from \$65,000 to \$250,000. For more information, visit soros.org.

Submit news to info@allaboutjazz-newyork.com

Ray Mantilla

by Russ Musto



Percussionist Ray Mantilla first came into prominence on the jazz scene in the early '60s as a member of flutist Herbie Mann's popular ensemble, following years of playing around New York with various Latin dance bands. He soon became a mainstay in the music, appearing on numerous recording sessions, most notably with Max Roach on the drummer's We Insist! Freedom Now Suite. Later stints with Art Blakey and the Jazz Messengers and Roach's M'Boom Re:Percussion ensemble brought him further into the limelight and launched him into the role as a leader of his own unique Latin Jazz band, Space Station, with which he's recorded regularly and continues to front to this day.

AllAboutJazz-New York: You came on the scene with Ray Barretto.

Ray Mantilla: I was eight years on the salsa scene before even Ray came around. Like I say, I brought Ray around on the Latin scene, okay? I saw the jazz. He had the jazz and I was a Latin cat. We hooked up together, man. Ray never saw when you play the beat inside, with the two hands (demonstrates). He never saw that - coo-coo (imitates the sound of the drum). He told me "I ain't never seen that."

AAJ-NY: Where and how did you meet Ray?

RM: Ray used to play with a band, Lou Perez'. He was the conga player and then one day he couldn't make it, so then I came in and I met him at the rehearsal and we stayed good friends for a long time. Ain't that something, 'til the end. I remember Ray talking me out of a gig (laughs). He talked me out of Herbie Mann at the Village Gate. After he left Tito he came to the Gate and played with us for six months... [Baba] Olatunji, Ray Barretto and myself and Rudy Collins, that was the group. Every day was "can you top this?".

AAJ-NY: And so it was from hanging out with Ray that you started playing with the jazz cats.

RM: Ray used to live at 920 Prospect Avenue. He lived there and then I just realized that I was born there and then when I told Ray, he couldn't believe it. So we used to play every day and we used to jam. They still got the tapes - you know that? And I introduced him to some Latin guys and the first day he called me, "Ray we got a gig." 'Flying Home Mambo', Arnett Cobb. I'm on the bongos and he's on the congas. Anyway, it goes way back and I played with all these different Latin bands. Then I went to Puerto Rico, lived a while there, came back, played with Art Blakey...

AAJ-NY: What about playing with Max Roach? The *Freedom Now Suite*? That was before that. How did you hook up with Max?

RM: Well I was working with Herbie and Olatunji was

there and Max used to come down a lot of times to the Gate with Abbey [Lincoln], you know. And they were looking so sharp, man, with the dark glasses and they'd sit all the way in the back. So after they came a couple of times, one day Olatunji asked me, "We're making a record and Max asked me to invite you." So Olatunji brought me in. Then I went to California and then there was the dark side.

AAJ-NY: You were like the utility man on percussion from then on.

RM: I was on the Latin scene. I was recorded, I got a deal. I was designated to the studios, man, just doing records. That's why I'm on a lot of records. But the thing with Max and M'Boom, I had been with Joe Chambers. Joe got me there.

AAJ-NY: Speaking about Joe Chambers, Joe was on your first record *Mantilla* on Inner City, which was just reissued. Did you have a working group already or did you put together the band for that record?

RM: I had just come back from Cuba with David Amram. There was a lot of publicity - Ray Mantilla, blah, blah. I was already playing with [Jeremy] Steig and [Eddie] Gomez. We had already a little trio. And then I wanted to get a date and so what happened was Steig said he couldn't do a date because he already had a contract with Columbia. So he produced me. It saved the date and it produced me. 'Cause we were boys, you know. And we were already playing and when we got the date we started to work. The good thing about Jeremy and all these guys was that we played every day, every day we hung out and every day we developed it. We did it right there together. And finally that's what came out. Yeah, what do you want do? I want to do something different. No salsa, no I want to do something in seven - swing in seven. And I gave them the rhythm. I said this is how it goes. And guess what, that whole record is really built around like that.

AAJ-NY: Who were some of the Latin players that inspired you? I assume you listened to Mongo Santamaria.

RM: Mostly Mongo yeah, but when I first started coming out I used to hear the Tito Puente band and Johnny "La Vaca" [Rodriguez] was one of my mentors. Mongo was one of the cats. Patato, I used to love Patato, he was my mentor over the years. Chongito, which was way back, before you ... Many great conga players - Tata Güines. You should see all the records I have.

AAJ-NY: You had a tour earlier this year with M'Boom and the World Saxophone Quartet. Tell me about that collaboration.

RM: That is something that Max did way back when. The date is - I don't remember [1981], but it was at that big cathedral, St. John the Divine. ...Man it was packed - 3,000 people. I couldn't believe it. It was Max' idea to do something grandioso. It was always the Grand Collaboration he called it. That's it - he used to think bigger than big. I loved it. The stuff I did with Max it goes back. Coliseums, big summits. Verona, I got all these pictures. I just stayed with it.

And now the band is living on without Max. Well David [Murray] is a good friend of mine and he was over here and I told him "David, that's what you got to do." And I put it on and he said "OH yeah." It took

(CONTINUED ON PAGE 39)

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Nasheet Waits

by Laurel Gross

Photo by Scott Friedlander



If you want to keep up with Nasheet Waits' movements, you should probably wear sneakers. Because he's always on the move. And a big budget for air travel couldn't hurt. Just glancing at this inventive drummer's itinerary of dates abroad and across the US from this summer alone can make your head spin.

But this month will be a feast for the Waits-hungry in New York City, where this adventuresome, insightful artist, who has performed alongside musicians like Fred Hersch, Jason Moran, Dave Douglas, Kurt Rosenwinkel, Antonio Hart and the late Andrew Hill and in Max Roach's M'Boom, will be conjuring music in various projects.

While incessant travel can be time-gouging, energy zapping and often frustrating, the much booked and recorded Waits isn't one to complain. Jetting around is key to how in-demand jazz musicians earn their livelihood. But whether this New Yorker is on the road or working closer to home, the drummer and the person within is more deeply concerned with a different kind of movement, use of energy and employment of time that are not only essential to his music but also inextricably linked to his perceptions and interpretation of life itself.

In a slice of rare time off, Waits spoke about life and music. "The traveling life can be nice but some of it can beat you up a little bit. But despite the fact that you're sleep-deprived and sometimes the travel is really rigorous, I think the music really keeps you young to a certain degree, physically speaking and spiritually too." Playing in numerous spheres and crossing paths with many distinguished jazz musicians of a certain age still performing at the highest levels, Waits can't help noticing that a lot of these older guys seem younger than their years, look more youthful and remain vital in their music.

"Some of these older musicians never seem elderly. They just get wiser," Waits says admiringly. "In terms of their concepts and ways of approaching things, they're always moving forward and growing. They don't become stilted. Andrew Hill was composing and coming up with different concepts for new music until the day he passed away. Sam Rivers. Bunky Green. Billy Hart travels more than me and he's 30 years older. And he doesn't look anything like anybody who I would associate the number of his age with. We saw Dave Brubeck up at the Newport Festival a while back, he's like 91. And [the late] Hank Jones, I saw him with James Moody at JazzBaltica last summer [2009] - I mean the energy that was emitted from that bandstand, it was amazing and it was immense. They put that into the music and the music gave that back to them.

"The energy transference never dies. It just keeps in motion and enriches you."

Waits, who clocked his 40th birthday in June figures that enjoying your work, "expressing your creativity", helps keep these artists fit and fruitful. But there's more to it. "These people have a way of

keeping in shape. They have a way of keeping their energy up or keeping it moving around in a circular way, so it never becomes stagnant..."

He could be describing the way he plays...

Whether he's supporting a diverse array of music and players or engaged in boundary-lifting expeditions of freer, experimental expression with like-minded collaborators like Nicholas Payton, Oliver Lake and JD Allen (guests on a new Tarbaby CD out soon) or Third Eye/Aethereal Bace co-drummer Eric McPherson, Waits does seem to approach his drums by moving energy around in "a circular way", creating a swirling type of sensation around him, frequently stirring up a complex but pleasing whirlwind of continuously evolving sounds that, to a listener, can feel more like a force of nature than merely human concertizing.

He sees the connection and applies the term himself. "It's definitely like a circular transference because it never ends." Or like an "infinity sign for the same reason," he explains. "Same type of concept as far as the motion and how that energy stays in motion. You keep that energy moving even if you're not playing a lot or even at rest. It's still movement happening."

And then there's that give-and-get back dynamic that he found memorable in that Jones-Moody performance. "That's a give and take, a call-and-response type of motion. Like antiphony. That's an old African drummer tradition but you can apply that to a conversation or anything. You give something and you take equally. That's one of the first things my father told me about approaching the instrument: 'Don't approach the instrument like you are trying to beat the sound into the drum. Think of yourself pulling the sound out.'"

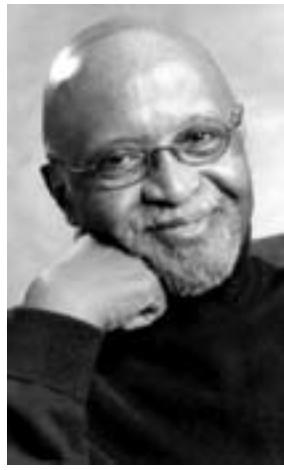
In the Greenwich Village studio that once belonged to his late father, the accomplished percussionist Freddie Waits, now a recording/rehearsal studio (MPI), practice space and place where the younger Waits teaches, the son goes over to a drumkit to illustrate this technique. "You're not just putting all your energy into the drum, you're also taking something out. You're pulling out the sound and it's not like you pull your sticks up and then put them back in. If you lift it up like that then the sound, the energy, is already coming back down. So there's constant motion ... And you're initiating that circular transfer of energy we've been talking about. And because you're always getting something back, the result is you don't have to exert as much energy to get a really great sound from the instrument."

The demonstration begins and something mysteriously beautiful happens. It's difficult to describe in words exactly how he's achieving this but the results are easy to hear. The first sample (the don't do: trying to beat the sound into the drum) sounds harsh and unpleasant. Employing his father's concept of lifting the sound out of the drum produces a result

that is subtle and right and entirely satisfying.

"A lot of times you can let the equipment that you have and your body work for you, you don't have to work against it," says Waits. "If you're trying too hard you get all tight and tense and that's when it becomes a battle - but you're battling against yourself. You want to work with yourself. Many times all you have to do is place your sticks on the surface and it gives you a great sound." He gently places a stick on a cymbal and the sound shimmers. "I'm not really doing anything, my arm isn't moving at all. Nothing's moving except fingers and a little bit of wrist, so I can relax and get a really good sound.

(CONTINUED ON PAGE 39)



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BRIAN BLADE

FELLOWSHIP OF THE SKINS

by Terrell Holmes



photo by Alan Nahigian

The name of this group, Fellowship, is the ideal we hope to project with our music. The sound that we make together is a symbol of the compassion and joy we all need to live together.... We are all connected.

- Brian Blade, from the back cover of the CD *Perceptual* (1999)

Brian Blade is one of the most talented, hardest-working and in-demand drummers on the music scene. This youthful Louisiana native has appeared on many recordings as a sideman, playing jazz with Kenny Garrett, Joshua Redman and Bill Frisell and working with pop and rock icons like Norah Jones, Joni Mitchell and Bob Dylan. In 1998 Blade co-founded the Fellowship Band, a talented and popular ensemble celebrated for its eclectic musicianship. Last year he released a solo CD, *Mama Rosa*, where he expanded his boundaries by showing impressive talent as a guitarist and singer. And if this wasn't enough good fortune, Blade is also the drummer in the Wayne Shorter Quartet, one of the most acclaimed jazz groups in recent years.

"I had the distinct memory of hearing Al Green in my grandmother's house, one of my earliest memories of hearing music. We're talking the early '70s and it's still so timeless," Blade recalled during a recent phone interview. "Aside from the choral music and the music in my church, [R&B was] huge in my life, with Earth, Wind & Fire and Stevie Wonder. Later I [was] introduced to Joni Mitchell's music and then John Coltrane and Thelonious Monk and Elvin Jones. For all of these influences, I have to thank my brother, Brady, Jr., who's also a drummer."

Blade grew up in a household whose foundation was a nurturing combination of spirituality, discipline and encouragement. "[My parents] never, socially or otherwise, put boundary lines up and I'm thankful for that. At the same time, they instilled focus in us. [Both of my parents] are teachers. My mother taught kindergarten for 25 years and my father is a pastor. They're all about trying to communicate something, so they wanted us to have the proper tools to do that. We don't come from hate teachings. We come from just trying to find some love in the world because there's not enough of it going around."

Blade's drumming style is, in some ways, an extension of him: no showing off or wasted motion, everything clear and concise. There's not a tap of the hi-hat or a riff on the snare that he doesn't use to enhance the music. This is not to say, of course, that he's robotic or without soul. He's a polyrhythmic whirlwind who plays with intelligence, impeccable timing and an unornamented dynamism that is truly rare.

Blade, however, is reluctant to accept such praise, however well-earned it might be. "I have to give credit to my heroes: Elvin Jones, Art Blakey, Papa Jo Jones, Roy Haynes, John Vidacovich, Paul Motian. And thankfully, being able to see a lot of them several times and spend time around them, it kind of informed me sometimes without even having to ask, how they were

sculpting their parts from the drums in their own individual ways. It's so unique. Two beats: I know it's Art Blakey, I know it's Philly Joe [Jones], I know it's Joe Chambers. There's this identity within a single strike. Being surrounded by so many advanced and brilliant peers and teachers, it kept me having to raise my own bar. And now when I listen again I'm humbled. I listen to Tony [Williams] and I think 'What else can be played?' And I think it's good that you get hit in the midsection with that genius. Obviously you can't compare yourself to them but I think you have to gauge in some way and say 'Okay, can I listen to myself and find that beauty?'"

The seeds of the Fellowship Band were sown when Blade went off to college. "I suppose it began back in 1988 when I moved from my home town of Shreveport to attend Loyola University in New Orleans. And that's where I met [Fellowship Band pianist] Jon Cowherd. We became fast friends and he was just a great source of inspiration for me, as a friend, but also along with his gifts as a pianist and composer. We used to play a lot in duo. All the bassists had gigs and there wasn't anybody else around," Blade remembered with a laugh. "We knew we had each other and I think that made our bond that much stronger in that it was only the two of us. A year later [bassist] Chris Thomas...came to study with Ellis Marsalis in New Orleans in 1989. So we met and became very close and began playing together. So in a way this nucleus of the Fellowship Band had started then, not knowing that one day we'd have this band to record our music and have a name to bring us all together. It wasn't until roughly 1998 that we would make our first recording."

While the Fellowship Band is firmly rooted in the jazz tradition of improvisation, their music travels to many places inside and outside of jazz, from world-weary country and western to clarinet/organ improvisations as solemn as prayers, tunes with Native American underpinnings or blistering jazz-rock.

Blade's brief mission statement makes it clear that the band's name is not a conceit. "I hope it's not too lofty [and] I hope it doesn't get lost on people or push them away from being taken in by the music because, eventually, it is about that coming together and the music as the simple connector," Blade explained. "Thank God for the gift of it and for being able to share it with the fans for all these years and be a part of it really. What it boils down to is we're all trying to serve the [music]. The fellowship idea is one that I grew up with through my folks and it's been great to kind of try and stay true to it. One thing I treasure with the Fellowship Band is that we all have this...generational connection. But more so than that, I think it's a connection to the soul of how to serve the song, no matter what that song is. I would like for descriptions to be without boundaries but, you know, whatever someone calls it I just hope that it touches them and leaves something with them to carry."

This belief in the brotherhood of music and the togetherness and the fellowship and music as a

unifying force is also shared within the Wayne Shorter Quartet. Along with pianist Danilo Pérez and bassist John Patitucci, this band has made some of the most memorable music of the past decade. It's a gig Blade might have landed indirectly through a previous employer. "I have a feeling that it was through [Wayne's] relationship with Joni Mitchell over the years; I had already made a recording with her, so maybe he knew about me through Joni, I'm not certain," Blade mused. "I never asked Wayne this but the invitation came for all of us to come together, with John and Danilo, for *Alegria*, which was actually recorded before *Footprints Live*. [Shorter] knew that there was chemistry there from the beginning and here we are ten years later! Wayne always had the vision in his mind but it took me, John Patitucci and Danilo awhile to get to know each other and then to find the conception within that bond."

"It's just a blessing being in that group for over a decade now. And Wayne keeps taking it higher and John and Danilo are such inspirations as people and [with] their gifts...man, I feel so spoiled! I can just take chances all night! 'Okay, you wanna improvise? Go ahead! Go ahead and create something!' When you're met with that challenge, playing from nothing, you're like 'Let's just walk on the wire and trust that we'll be each other's net'. If I ever feel empty or like I don't have anything to say, I just look across at [the band] and somebody [will] drop a pearl and I'll say 'Oh, okay, here we go!' I must say that I don't know if I'm clear all the time but I'm always trying to find that simple thing. I'll keep the shovel out and keep going down, see what's down there and keep digging... You never know what's coming. I'm listening to *Juju* or *Speak No Evil* in 1990 and [now here] I am looking across the stage at (Wayne Shorter)! Life's a trip. Just take it all in and let it all go."

This spirit of togetherness and dedication to the music is what drives Brian Blade and gives him an enthusiasm that's shared by anyone listening to a Fellowship Band CD or Wayne Shorter Quartet disc or any recording on which Blade plays. Upon hearing the laughter in the cymbals, the joyful heartbeat of the bass drum and the machine-gun velocity of sticks on the high toms, you nod and smile because you know it's Brian Blade. ♦

For more information, visit brianblade.com. Blade is at Village Vanguard Sep. 7th-12th with his Fellowship Band and Highline Ballroom Sep. 30th (through Oct. 2nd) with Chick Corea and Christian McBride. See Calendar.

Recommended Listening:

- Kenny Garrett - *Triology* (Warner Bros., 1995)
- Brian Blade Fellowship - *Perceptual* (Blue Note, 1999)
- Herbie Hancock/Michael Brecker/Roy Hargrove - *Directions in Music: Live at Massey Hall* (Verve, 2001)
- Wayne Shorter - *Footprints Live!* (Verve, 2002)
- Brian Blade & The Fellowship Band - *Season of Changes* (Verve, 2008)
- Joshua Redman - *Compass* (Nonesuch, 2008)

Art Hoyle

by Marcia Hillman



'50s



'90s

Art Hoyle is a rare person in the music industry - a career working jazz musician. Ever since he began his professional career on trumpet at the age of

15, he has been constantly working with groups, big bands, behind singers and anywhere where jazz is played. His career has included playing behind singers such as Sarah Vaughan, Tony Bennett, Joe Williams, Ella Fitzgerald, Lena Horne, Carmen McRae and Ernestine Anderson among others and also includes work with Quincy Jones, Oliver Nelson, Nelson Riddle, Henry Mancini, Sun Ra and Lionel Hampton.

Born September 8, 1929 in Mississippi, Hoyle discovered the trumpet at the age of five. He walked into the band room at Langston University in Oklahoma where his mother was doing graduate work, picked up a trumpet and got some notes out of it. "Everyone was surprised that I got a sound out of it," he remembers. "But I got my first trumpet at the age of eight." Hoyle is from a musical background. His mother taught music in public school and taught him how to read music. And his mother had two brothers who were cornet players in rural Mississippi. By the age of 13, Hoyle was sent to Gary, Indiana to live with an uncle. "My mother was having a hard time disciplining me and also the schools were better up north." He was attending high school when he began playing professionally. It was the '40s and "all the guys were being drafted. So there was work in the clubs."

Under threat of being drafted, he enlisted in the Air Force and finally wound up at Kelly Air Force Base in San Antonio. He was in the Air Force Band and having "a great time". "It was there I met John Gilmore who was later instrumental in getting me into Sun Ra's band when I came home," he recalls. Playing in one band or another all of the time he was in the Air Force, Hoyle returned home and with Gilmore's recommendation joined Sun Ra in December of 1955. Hoyle appeared on a number of recordings that "sold pretty well all over the world" during his approximately two years with the band. Gilmore and several other Hoyle buddies were now with the Lionel Hampton band and Hampton was looking for a

trumpet player. So they recommended Hoyle who auditioned and got the job. Unlike the Sun Ra band who never really toured, with Hampton Hoyle got plenty of touring time all over Europe and North Africa as well as in the US from 1957-60. He also appears on some of the best Hampton recordings during that time period.

As Hoyle states, "The reason I left Hampton's band was that Lloyd Price offered me more money." 67 one-nighters with a rock and roll show and a year and a half later, Hoyle left Price and returned to his Gary home. When he got there, he stayed a while, getting a job with Red Saunders at the Regal Theater in Chicago. It was then he also started doing radio and television commercials and joined the orchestra at CBS from 1962-64. Because of the union situation at that time, band members could not play anywhere else except at CBS and at recording sessions. "We couldn't play jingles or play at the hotels or clubs unless we left the jurisdiction of the union." There wasn't much work for the orchestra so Hoyle went back on the road with Ralph Marterie's band. He was the only black in the band and was breaking new civil rights ground everywhere the band toured.

When he returned to the Chicago area, Hoyle started working at the College Inn at the Sherman House for a year and a half and then at the Mill Run Theater for 11 years. During this time, he began working "in the studios during the day doing radio and television commercials" - something he continues to do. It must be added here that along with his trumpet skills, Hoyle possesses a rich, deep speaking voice that has made him a natural for voiceovers.

Hoyle appears on a recent recording by drummer Mike Reed's People, Places & Things. The session, recorded live at Millennium Park in August of 2008 was recently released. Says Hoyle: "It was a fun gig and aimed to represent Chicago in the '50s." Hoyle is currently a member of the Chicago Jazz Ensemble, a group that presents a series of concerts every season. The group was founded by the late Bill Russo, legendary trombonist and arranger, who contributed much to the Stan Kenton Orchestra.

Hoyle continues to do voiceover work and is scheduled to narrate a forthcoming documentary film on World War II. He also hopes to finally do an album of his own; "probably five pieces to just come in and play some standards", he states. "I travel around and can say that Chicago is relatively healthy for jazz compared to other cities." So Art Hoyle will stay where he is, play his trumpet and continue to be a working jazz musician. ♦

Recommended Listening:

- Sun Ra - *Jazz by Sun Ra (Sun Song)* (Transition-Delmark, 1956)
- Sun Ra - *Sound of Joy* (Delmark, 1956)
- Sun Ra - *Super-Sonic Jazz* (Saturn - Evidence, Impulse 1956)
- Bunky Green - *The Latinization of Bunky Green* (Cadet, 1966)
- *Charlie Parker Memorial Concert* (Cadet-Chess, 1970)
- Mike Reed's People, Places & Things - *Stories and Negotiations* (482 Music, 2008)



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LEST WE FORGET

Arthur Prysock (1929-1997)

by Donald Elfman

*Here's to good friends / Tonight is kinda' special
The beer you pour / Must be something more ...*

The creamy voice attached to those words in the '80s Lowenbrau commercial belonged to one of the great true crooners, baritone Arthur Prysock. In the manner of his greatest influence, Billy Eckstine, Prysock found success in jazz, blues, R&B and pop and yet somehow remains under-appreciated.

Prysock was born in Spartanburg, South Carolina Jan. 2nd, 1929. The brother of saxist Red Prysock, he started singing professionally in his teens - at night - while working a day job. In 1944, the jump blues bandleader Buddy Johnson signed him as a lead singer and brought him to Harlem. Johnson recorded for the

Decca label and Prysock was given the chance to sing on some of the band's hit recordings before going off on his own solo career in 1952. He toured what was called the chitlin' circuit - clubs with primarily black clientele in areas around the US - and had an R&B hit with "I Didn't Sleep a Wink Last Night". In 1958, he formed an alliance with the Old Town label and that year had a hit with "I Worry 'Bout You". That was followed, in 1960, with "The Very Thought of You" and in 1965 by "It's Too Late Baby, It's Too Late".

Prysock had the kind of voice that appealed to a broad spectrum of listeners and his way with a ballad brought him to the attention of the Verve label for which he recorded a number of albums throughout the '60s that found their way to fans of jazz singing. In fact, he was thrilled to be able to record with one of his heroes, Count Basie. He performed at Carnegie Hall in 1966 and even hosted a TV show for a period. At the end of the decade he returned to Old Town and made a few more albums before having a disco hit, the 1976

recording of "When Love is New". It was another ten years before Prysock surfaced in a national way, due to a new album for Milestone, *A Rockin' Good Way* (the title song was a new version of a hit for the duo of Dinah Washington and Brook Benton) and, well, the beer commercial. He did a few more sessions for Milestone and then was not heard from again. Prysock died in Bermuda on Jun. 21st, 1997.

Prysock was a singer the likes of whom we don't hear much of any more. It's a pleasure, even in the most commercial of ventures, to hear his kind of attention to lyrics and mood. He was best as a balladeer and one can now hear the Verve, Milestone or Old Town titles and hear a true consistency of approach. The Basie project and another Verve title, *This is My Beloved*, are beautifully representative of a unique singing style. ♦

A Tribute to Arthur Prysock by Wolf Johnson is at The Triad Sep. 25th. See Calendar.

The Poetry Paradigm

by Roy Nathanson

There have been no shortage of doomsday predictions about the economic state of creative music if things stay the way they are: no money from CDs, a glut of amazingly trained musicians with no paying gigs, zillions of people studying jazz and so few outlets to play it, etc. But expectations of getting paid decently and/or making a real living from creative music are certainly very unreal dreams in most parts of the world; the creative musician's life has existed mostly in tandem with holding down several other jobs. So this article is to some extent another kind of global economy wakeup call.

Having come of age musically in the '80s, playing with the very chic Lounge Lizards, I've literally worn my crossover money expectations out through the seat of my pants. In fact, in 1984 during a Japanese tour when money was flush and the mix of punk rock culture, free jazz and fashion seemed a perfectly natural cocktail, us Lounge Lizards were all given several free suits from the fashion designer "Comme De Garçons" and Curtis Fowlkes and I piled 'em on like a couple of shopping bag ladies.

Then the Japanese economy tanked and my reality of being an eccentric saxophonist/composer found its natural level. There were no more free groovy designer suits and little by little my fabulous blue linen pinstripe wore so thin that all the drummer behind me could see when I bent down to hit my F was a faded pair of very unfashionable BVDs, encircled by worn blue linen.

So time went on and I found my way into teaching young kids and started writing poetry. In the poetry scene I found wildly talented writers gunning for places in magazines read by even fewer people than most music magazines - without even the illusion of possibly making a living. They continued to write, to meet together and do their teaching jobs or construction jobs or accounting jobs or whatever while their poetry has had, for lack of a better word, a poetic effect on their life. Did they bitch? You betcha. Do they curse the mags that didn't publish them? Of course. But that is and was the reality of being a poet in a country that doesn't read.

Am I suggesting that people who go through BFA and Masters programs in jazz should content themselves with the same level of economic success as a poet trying to survive solely on the sale of his or her poetry? Not exactly. But I am saying that both on the

playing and teaching level I think it's important for people to remember that creative music has a theological and poetic component. It is poetry. Or should be.

One accepted description of poetry is that it is a form of heightened language and that is exactly what music is at its best - a way for notes and shapes of notes to sing visions. It could be that in these uncertain economic times to accept this reality while still fighting for publishing money, decent pay and new avenues of work is an essential survival strategy.

Further, seeing yourself as a poet allows for and encourages a mix of sound, word and image at the service of coming to a more transformative idea of language. This was always the Griot way and since jazz is so clearly about African roots, why not talk about that?

On a nuts-and-bolts job level, more and more musicians seek good college teaching positions but end up with low paying adjunct jobs. But they won't even consider the possibility of teaching in K-12 situations without seeing themselves as failures on some level.

And why? Poets often function as English teachers in grade school and high school and they enrich kids' lives by teaching them that their imaginations can become powerful tools both personally and politically. Isn't that what we want to do in this world? Why not fashion creative musical identities that don't run away from teaching young kids? These last years I've been teaching in a New York City high school called Institute for Collaborative Education and have had the honor of watching a lot of my ideas of music and art flourish with some wonderful kids who are taking these ideas in totally unforeseen places compositionally. And I still go out on the road and bitch as much as the next guy.

Basically my rant is a simple one: kill the arguments about style, kill your conventional notions of success and embrace a more inclusive definition of poetry, one that accepts that music is deep in its core and to remember what some nut once said: "Poetry is the art of loser take all!" ♦

For more information, visit jazzpassengers.com. Nathanson is at Jazz Standard Sep. 28th-29th with The Jazz Passengers. See Calendar.

Roy Nathanson has had a varied career as a saxophonist, composer, bandleader, poet, actor and teacher. After playing with the Lounge Lizards, Charlie Earland and performing in downtown theater in the '80s he formed the Jazz Passengers with Curtis Fowlkes. The band has been

together for over 20 years recording and touring actively with a variety of vocalists including Elvis Costello and Deborah Harry until the early '00s. He has since concentrated on a combination of text and music through his band Sotto Voce and a variety of solo projects including a radio play and a song cycle called "Fire at Keaton's Bar and Grille". His most recent Sotto Voce CD is called Subway Moon as is his poetry book on Buddy's Knife Editions. The first Jazz Passengers CD in over a decade, Re-United, will be released in early October on Enja/Yellowbird and Justin Time Records.

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Please visit www.jazzgallery.org for show times and tickets

Thursday, September 30th
Adam Larson Sextet

The Jazz Gallery's performances are supported in part, by a grant from the National Endowment for the Arts, by The New York State Council on the Arts, Presenting Programs, by the New York City Department of Cultural Affairs, with additional support provided by "Meet the Composer's" Live New Music Performance Fund, the Educational Foundation, the Jerome Foundation, the Green Spring Fund for Music, and the New York Community Trust.

VOXNEWS

by Suzanne Lorge

Cassandra Wilson says that scatting is of a certain time in vocal jazz history - bebop, specifically - and that any other sort of vocal improvisation should be called something else. Like vocal soloing. And if what she says is true, it means that while there may be legions of exceptional vocal soloists, good scatters are hard to come by. So it surprises when you hear a singer who can nail a bebop solo the way Miles Griffith does on organist Radam Schwartz' latest recording, *Songs For The Soul* (Arabesque Jazz). Effortlessly, unselfconsciously, rambunctiously. On the vocal cuts he's backed by Schwartz' tight band, Conspiracy for Positivity and the Conspiracy Voices, a rhythmically astute vocal quartet of happy-sounding young voices.

On her new album, *Home*, set for release Sep. 21st on Emarcy/Universal Records, Jane Monheit shows that she has continued to grow as a scatter; her leap

into a solo on "A Shine On Your Shoes", the first cut, without any thought (seemingly) of making it pretty (she's got quite a pretty voice) demonstrates how well-schooled she is in the nuts and bolts of bebop soloing. Some have wondered aloud if her vocal prettiness has gotten in the way of her being taken for a serious jazz singer and I think the proper answer is: Uh, no. But you'll find a mix of material on this album - all of it expertly turned out, no matter how you classify it.

Two artists have new releases called *Black Coffee* - the title cuts are both blues tunes, but, interestingly enough, different blues tunes. Louisiana-based Ann Savoy packs her song (by Al Goodhart, Al Hoffman and Maurice Sigler) with all the bounce and the indomitable joie de vivre of the New Orleans musical tradition. New Yorker Louise Rogers, by contrast, delivers a soulful rendition of the more well-known song by Francis Burke and Paul Webster and puts an image of the classic New York take-out coffee cup on the CD label. One universally appealing beverage, two

distinctly American sounds.

In the category of perennial favorites: New Orleans native Ingrid Lucia launched *Midnight Rendezvous* (s/r) earlier this year and California singer Jeff Oster will release *Detour Ahead* (Jazzed Media) Sep. 14th. Both are such expert singers that you can't go wrong in buying their CDs. And a party to attend: Jay Clayton's CD release concert for *In and Out of Love* (Sunnyside) at Cornelia Street Cafe Sep. 19th.

Applause for regular vocal jazz gigs in town: Bar Next Door features singers every Monday night; in September you can hear singers Shayna Steele, Sara Serpa, Cecilia Zabala, Andrea Carlson and Becca Stevens. And pianist/vocalist Johnny O'Neal dazzles at Smoke's jazz brunch Saturdays - no music charge.

Only-in-September performances: Tuck & Patti at Blue Note (Sep. 2nd-5th); Sheila Jordan and Karrin Allyson at Dizzy's Club (Sep. 20th-22nd); Madeleine Eastman at The Kitano (Sep. 22nd) and Judith Berkson's ECM CD release at The Stone (Sep. 18th). ♦

Creative Sources

by Stuart Broomer

Leading-edge musicians have been releasing recordings of their own work for decades to overcome commercial labels' resistance. Some have documented an individual artist's work, while others, like Evan Parker's psi and Gino Robair's Rastascan, expanded to take in other artists. Few have grown at the rate of Creative Sources, the Lisbon label launched in 2001 by violinist/violist Ernesto Rodrigues, a producer as intrepid as Portuguese seafarers in the age of exploration. The label that began modestly enough documenting Rodrigues' own work now includes artists from around the world and has just released the 178th title in its catalogue.

Rodrigues' story of his musical coming of age is not an unusual one. First influenced by his father's taste in music, Rodrigues had his first music lessons with the composer Wenceslau Pinto, godfather of his father. By his teens, in the '70s, he was playing with singers - José Afonso, Fausto and Jorge Palma - leading figures in Portugal's increasingly political music.

Drawn to experimental forms, he moved rapidly through groups and styles with a small but devoted coterie of Lisbon musicians: "My first improvisation group was an acoustic trio with Carlos Bechegas on reeds and Jorge Valente on piano. It was close to AACM aesthetics and I was very influenced by Leroy

Jenkins; then came a trio with Bechegas and the singer Ines Martins and later a trio called Fromage Digital with José Oliveira on percussion and Valente on synth." The fourth formation, a trio with Bechegas and Oliveira called IK*Zs, was the first to record, in 1995, appearing on Bechegas' *Projects* (LeoLab). Rodrigues' next appearance on CD was a duo with Valente released in 1999 as *Self Eater and Drinker*. Like many before him, Rodrigues bridled at the few opportunities to record. 2000 was the turning point, "Before 2000, there were a few people working but production costs were too high for CD release."

It was then that Creative Sources began to take shape. In 1999 he recorded a series of improvisations called *Multiples* with his 11-year old son Guilherme playing cello and Oliveira playing percussion and acoustic guitar. Dedicated to the late John Stevens, *Multiples* documents Rodrigues' interest in English-style free improvisation just before a significant shift in his work. When he couldn't find a label to release it, it became the motivating factor in the birth of Creative Sources and its first CD.

A glance at the early releases suggests a modest intent: the first three discs all feature Rodrigues and Oliveira with a third player. While the CDs trace a sharp creative arc, it's a modest effort to document closely the work of Rodrigues and his immediate associates: "I was concerned with documentation and possible self-promotion, but it was an ancient and powerful dream of mine to have a music label..."

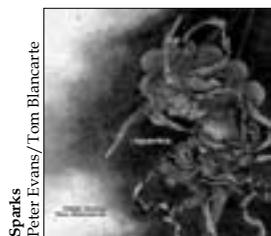
From the start, the label had a distinctive visual

identity, with the electronic musician Carlos Santos providing striking covers that often transform quotidian reality, words and shapes bending as if plastic. According to Rodrigues, "My relationship with Carlos has been going on for a long time and he works as a graphic designer. There's a close proximity in aesthetics whether it's label imagery or as a musical partner. I think he's the perfect partner."

The label soon expanded, welcoming musicians from around Europe, before moving on to Asia, America and the Middle East (there's a special Lebanon connection). The first steps were small ones. The sixth release, *Ura*, recorded Alfredo Costa Monteiro, a Portuguese accordionist living in Barcelona, "but it really took off on the ninth production [*No Furniture*] with the Berlin trio with Axel Dörner and from there...it's a small world. Musicians start to identify themselves with the label and then somehow it exploded. People from everywhere shared the same aesthetics."

The aesthetic is clearly free improvisation, but it ranges from free jazz to the micro-explorations of English free improvisation, minimalism and EAI (electro-acoustic improvisation) that consistently blurs the identity of its sound sources. As the label rapidly expanded, its catalogue became a travelogue of international improvisation as well as an intimate family history of a small group of improvisers. It's those two facets that give Creative Sources its special identity.

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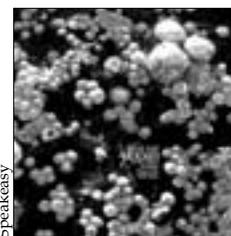
Sparks
Peter Evans/Tom Blancarte



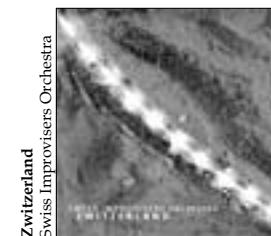
The Construction of Fear
Fauro



Eterno Retorno
Ernesto Rodrigues



Backchats
Speakeasy



Switzerland
Swiss Improvisers Orchestra

LISTEN UP!

Winner of the 2010 Jazzmobile vocal competition, **PETE MCGUINNESS** has been an active professional New York City jazz trombonist, composer-arranger and vocalist since 1987. He has performed as trombonist with such groups as The Woody Herman Orchestra, Lionel Hampton, Jimmy Heath and The Maria Schneider Jazz Orchestra. He has led or co-led several of his own jazz groups, including his new big band the Pete McGuinness Jazz Orchestra and has had his music performed by Dave Liebman, Marvin Stamm, the Lionel Hampton Orchestra, The Vanguard Jazz Orchestra, Roseanna Vitro and The Westchester Jazz Orchestra. He has been a member of the New Jersey City University Jazz Studies faculty since 1994.

Teachers: Bob Brookmeyer (composing-arranging), Dave Liebman (improv, jazz harmony), Jackie Presti (vocals), all jazz faculty - University Of Miami (Class of 1986).

Influences: Chet Baker (vocals); Slide Hampton/Bob Brookmeyer (trombone); Bill Holman, Bob Brookmeyer, Thad Jones (arranging/composing).

Current Projects: I will be recording a small group CD as a vocalist...soon.

By day: I am a full-time professional recording and performing musician.

I knew I wanted to be a musician when... I was seven years old - my dad introduced me to a live local (Hartford, CT) big band performing in concert.

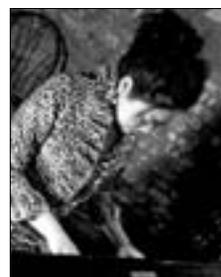
Dream Band: It was always my dream to play trombone with, and write for, the Count Basie Orchestra. I love to play with Bill Holman's band. As far as singing, I'd love to perform with Brad Mehldau.

Did you know? My wife (who is a bit tone-deaf) is actually my favorite singer. Her voice never fails to charm me! Guess that's love, huh?

For more information, visit petemcguinness.com



Pete McGuinness



Kyoko Oyobe

Pianist/composer **KYOKO OYOBE** is from Okayama, Japan. In 2000 she started traveling to New York to gain more musical experiences and moved here permanently in 2005, performing at clubs such as Smalls and Fat Cat. In 2008 she made a live recording of her original music with her trio at Smalls and *Cookin' at Smalls* was released in August 2009. She has performed at Blue Note, The Kitano, 55Bar, Minton's Playhouse, The Garage, Arthur's Tavern, Arturo's, Nuyorican Poets Café and many more. Her original

compositions are uniquely and gorgeously her own.

Teachers: Frank Hewitt, Gill Coggins, Sacha Perry, Sam Yahel, Larry Ham and Jean-Michel Pilc.

Influences: Many musicians I've played with and listened to. Many people I've met in my life.

Current projects: Leading my trio/quartet in various venues.

By Day: Practicing, composing, working, making jewelry, cooking and I love inviting my friends and eating together!

I knew I wanted to be a musician when... My parents were inviting famous Japanese musicians such as trumpeter Terumasa Hino to have concerts at our house. I was inspired by these live performances and began playing jazz piano when I was 19 years old. Since then, music has been my passion!

Dream Band: I am very happy with the musicians I am playing with!

Did you know? My parents and brothers run Japanese noodle restaurants in Japan. I grew up with great food. I believe that making people happy by sharing "Real Food" and "Real Spirit" brings me happiness...

For more information, visit myspace.com/kyokooyobe. Oyobe is solo at The Kitano Tuesdays in September. See *Calendar*.

Vision Festival

by John Sharpe



Photo by Alan Nahigian

Muhal Richard Abrams

Never has the Vision Festival tradition of honoring the lifetime achievement of seminal figures in the avant jazz world seemed timelier. In a week that saw the passing of previous honorees Bill Dixon and Fred Anderson, the award for Chicago AACM founder Muhal Richard Abrams was spectacularly apt. Abrams' solo set, dedicated to Anderson who had been due to appear on the same bill, was one of the early highlights of the Festival.

Starting with a resonant peeling chord, Abrams sat otherwise motionless at the keyboard. Whether because of the occasion or not it was an emotionally charged set, with a palpable sense of purpose in its unhurried construction. Ringing dissonances in the bass register acted as a recurring motif for the opening section, sometimes thickened into long tendrils of notes, at others extended in a sustained tolling passage with overtones zinging round the hall. It was a whirling kaleidoscopic two-handed exposition, fusing together jazz, classical and trance musics into a deeply personal whole. Overall there was a ferocious focus to Abrams' conception, somber without being funereal.

At the Abrons Arts Center for the second year, the 15th Vision Festival (Jun. 20th-30th) touted the veterans of the avant scene, along with a scattering of younger names and European visitors, in an enlarged program of some 50 shows across ten days. Already with more tributes necessitated than might be wished, there was nonetheless a surfeit of vital life-affirming music, though the audience was noticeably thinner on some nights than in previous years.

Not a tribute, but a comeback of sorts, saxophonist David S. Ware's return to performance following a kidney transplant saw him follow a solo set in Autumn 2009 with an outing for his new trio. Bass supremo William Parker and master drummer Warren Smith maintained an open yet propulsive backing in a completely improvised set, not closing down any of Ware's options. Not that that was ever likely. After a prolonged tenor shout out fuelled by circular breathing, the reedman carried on where his acclaimed solo *Saturnian* (AUM Fidelity) left off, delivering a forceful statement of intent, sounding back in top form. Though sitting throughout his power was undiminished; he was technically assured, his stamina proven in a startling upper register outpouring pushing the boundaries of where the saxophone could reside.

Wadada Leo Smith's last show at the Vision Festival in 2008 was one of that year's peaks, so expectations were roused for his rare appearance with German drummer Günter Sommer in *Touch the Earth 2* (also an indirect tribute to late bassist Peter Kowald

(CONTINUED ON PAGE 46)

Konfrontationen

by Andrey Henkin



Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

Agustí Fernández

That Europe has been more supportive of jazz than the country of the music's birthplace is by now a statement of historical fact. Every country has its jazz festivals, from the largest capitals to the smallest towns. Some can feel generic while others capture a certain bygone zeitgeist. To get off the train in Nickelsdorf, Austria, about an hour southeast of Vienna and even closer to the borders of Hungary (once a major Cold War border crossing) and Slovakia, is to enter another era in European jazz, one that recalls such festivals as the Baden Baden Free Jazz and Total Music Meetings. To say that Nickelsdorf is small is an understatement - its population is under 2,000; to say the annual Konfrontationen festival held there is significant is also a misestimation; aficionados of the European school of free jazz and improvised music need to put this on their calendar.

The festival is the brainchild of Hans Falb, whose restaurant in the center of town is its epicenter. The few hundred visitors to the four days (Jul. 15th-18th) eat schnitzel in the front and listen to the music in the back, a slowly expanding open barn-like area, all elements of the festival mixing: musicians and affiliated tradespersons like your correspondent, photographers, listeners and organizers. There is a wonderfully subversive anti-hierarchy going on at Konfrontationen, very much in keeping with the open music showcased there.

This year's edition was co-curated by saxist Mats Gustafsson and thus became, like *Perspectives in Southern Sweden* last year, a sort of iPod shuffle of the music that engages him, both as a listener and a player. Some of the performers were the same - Clayton Thomas, DIEB 13, Hairy Bones, Raymond Strid, Sofia Jernberg and Sven-Åke Johansson - as was the somewhat violent lurching from 'traditional' free jazz to noise rock to electronic music.

The aforementioned traditional takes on free jazz came right from the start, with the trio of trombonist/cellist Günter Christmann, guitarist Christian Munthe and drummer Raymond Strid playing a 35-minute set of shuffled cells of sound, fragmented and fractured, the aural equivalent of an eclipse box. To follow this up with almost 90 minutes of *The Ex & Brass Unbound* probably would never fly in more rigid American improvised music circles. The Dutch noise-punk band played a number of pieces from their 'songbook', augmented by a horn section of saxists Ken Vandermark and Gustafsson, trombonist Wolter Wierbos and trumpeter Roy Paci. It was probably louder and more energetic than *Nova Rock*, Austria's biggest rock festival, amazingly also held in Nickelsdorf a month earlier.

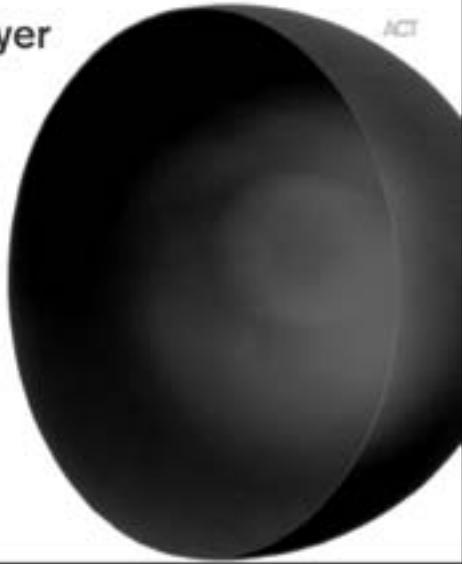
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ACT
vijay iyer
2010 musician of the year
(jazz journalists association)



vijay iyer
solo

ACT



solo
ACT 9497-2

after his ACT debut *historicity* "defined the jazz landscape in 2009" (L.A. Times) and became one of the most acclaimed albums in recent memory (#1 jazz album of the year in the New York Times, Los Angeles Times, Chicago Tribune, Village Voice & Downbeat critics' polls, PopMatters.com, National Public Radio), Vijay Iyer releases his first solo piano recording.

"Vijay Iyer is a singular figure in contemporary jazz."
Chicago Tribune

08/29 NYC - Charlie Parker Festival
09/11 Philadelphia - Live Arts
more concert dates at
<http://www.vijay-iyer.com/shows.html>

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Vibrainium
Chris Massey's Nue Jazz Project (s/r)
by Gordon Marshall

From the first track of drummer Chris Massey's *Vibrainium*, the nature of the title becomes clear. 'Vibrainium', without the second i, is an element in comic books possessing super qualities, including tensile strength but extending to the capacity to drain energy from opposing forces. With the i, the word almost suggests a capsule taken to increase mental capacity. Indeed, this is stimulating, invigorating stuff.

The self-penned "Galactus" is a modal Latin number. Pianist Evgeny Lebedev opens the soloing with slingshots of scattered chords and Donald Malloy continues on trumpet, evoking the rallies of Freddie Hubbard in his '60s Blue Note heyday. Saxist Benjamin Drazen breaks a cool slew of chords into fiery arpeggios, before Massey himself comes in for the drum break, tense and suspenseful.

On "Smooth", the second track, Massey gives his unit a big-band feel and a modern one at that, with extended, pastel voicings. "Inner Urge" is a Joe Henderson cut that cements Massey's commitment to a '60s style and mindset. Massey shows just what he can do by himself on the short "Chango" - to be sure, much of it just on one drum head, on which he varies deep, resounding tribal tones with hints of cymbal as garnish. Behind the grand, sweet strokes of piano on Chick Corea's "Windows", Massey is at once tactful and hard-hitting.

The title track opens with a piano figure reminiscent of Mike Oldfield's early '70s classic *Tubular Bells*. Slowly, the snare cascades in the background, with the horns punching in. The mystery unfolds and Lebedev lays down tough clusters. Malloy starts out slow, but works his brass lines into stratospheric loops. Bassist David Ostrem brings it back in a duo with piano, preparing Drazen's path, which he drops down in almost liquid sounds, like a clarinet. The final "Mr. Twilight" is a crisp surprise that comes out of the blue to wrap things up. Solo and together the players are supercharged and tightly knit, a breathing organism. *Vibrainium* rings with echoes of an era and testifies to a fight for the future.

For more information, visit chrismasseyjazz.com. Massey is at Puppets' Jazz Bar Sep. 2nd. See Calendar.



Live in New York at Jazz Standard
Antonio Sanchez (CAMJazz)
by Sean O'Connell

When seated behind the drums Antonio Sanchez takes on an intense command of every sixteenth note that swings through his wrists, navigating an unwavering groove through myriad twists and turns. In just under two hours, *Live in New York at Jazz Standard* thunders across two discs and eight tunes with pinpoint precision and a white-knuckle pace.

Aided by bassist Scott Colley and saxophonists David Sanchez (tenor) and Miguel Zenon (alto), the album was recorded at the end of a tour nearly two years ago.

The quartet, free of the chordal restrictions of piano or guitar, is an extremely tight ensemble, like a flock of birds jutting out in one direction before instinctively turning into a driving pulse, seemingly unannounced but without any member missing a cue. The album opens with the saxophonists locked in tight harmony, jumping around the spastic intervals of Sanchez' "Greedy Silence". After a simultaneous horn duel each launches into the stratosphere. Sanchez' "Ballade" plays the horns off of each other in gentle swoops while brushes spaciouly crash across the drumkit. The second disc, equally lithe and propulsive, highlights more of Sanchez' compositional talents, opening with the heavy funk of "It Will Be Better" and closing with "Challenge Within", a cowbell-driven smattering of polyrhythms that is feverishly complex yet melodic.

Throughout the record Sanchez is masterfully supportive, drifting into avant garde realms without losing sight of the pulse. What space is left by the hard-hitting saxophonists and Colley's hyper-kinetic walking, if not running, is filled by Sanchez' busy hands and feet, sounding at times like two or three drummers. Sanchez' exuberance can be a little exhausting at times but the record provides enough room for the listener to breath before ripping into another fast-paced exploration. This is music that demands attention and rewards the listener with astounding moments of interaction and trust.

For more information, visit camjazz.com. Sanchez is at 55Bar Sep. 11th with Donny McCaslin and Jazz Standard Sep. 21st-22nd as a leader. See Calendar.



Parken
Han Bennink Trio (ILK Music)
by Robert Iannapallo

One rarely sees Dutch percussionist Han Bennink's name attached to an album as a leader but *Parken* is billed as his trio. The 'sidemen' are two players a couple of generations removed from Bennink: Danish pianist Simon Toldam and Belgian reed player Joachim Badenhorst, here sticking to clarinet and bass clarinet.

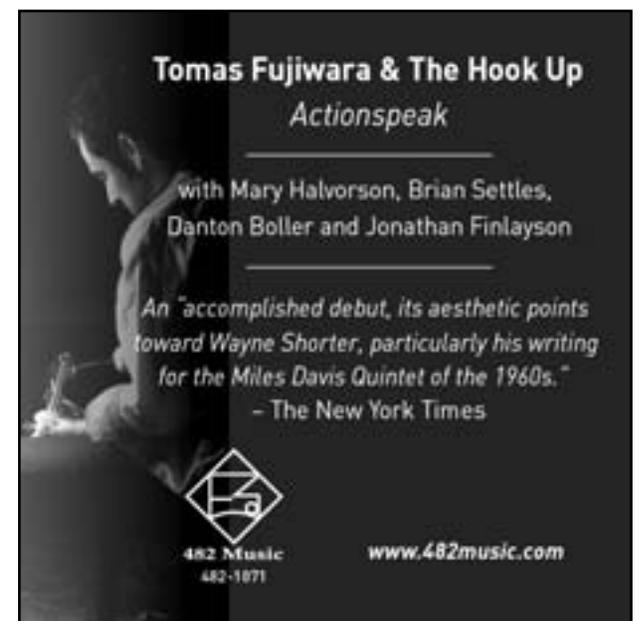
The program is an interesting mix of compositions by Toldam, Badenhorst and a trio of Duke Ellington pieces interspersed with free improvisations. One might expect Toldam's piano would be influenced by Bennink's long-time musical partner Misha Mengelberg and there is some of that. But he seems more influenced by Mengelberg's influences (Monk, Ellington). He's a player who can demonstrate a wry subtle wit with a tossed off commenting-phrase in response to something from Badenhorst or Bennink. And his solos rarely go the way the listener expects. Badenhorst sports a nice, woody tone on clarinet and he is just as able to deliver a beautiful melody (such as Ellington's "Lady Of The Lavender Mist") as he is to launch into a braying, screaming free jazz explosion ("Myckewelk").

The arrangements are loose but focused. "Music For Camping" hovers in a free trio exploration for two-thirds of its nine minutes before launching into a jaunty theme that ties it all together. The oddest piece is the title track with a guest vocal by Qarin Wikstrom (of the Danish band Attaboy). Proceeding at a funereal

pace, the piece seems almost inappropriate but somehow it's the perfect closer to the disc.

Behind it all, Bennink pushes things along in his own inimitable fashion, never overwhelming the music. He seems particularly inspired during the Ellington pieces, pushing "Fleurette Africaine" gently along on a pulsing cymbal-centered beat. One of the first sounds to emanate from this disc is the thudding patter of Bennink on his snare, muted by a towel. One need only to hear that fragment to identify who it is, the hallmark of a true original and a great way to announce the arrival of the Han Bennink Trio.

For more information, visit ilkmusic.com



Tomas Fujiwara & The Hook Up
Actionspeak

with Mary Halvorson, Brian Settles,
Danton Boller and Jonathan Finlayson

An "accomplished debut, its aesthetic points
toward Wayne Shorter, particularly his writing
for the Miles Davis Quintet of the 1960s."
- The New York Times



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**RECOMMENDED
NEW RELEASES**

- Harris Eisenstadt - *Woodblock Prints* (NoBusiness)
- Owen Howard - *Drum Lore* (BJU)
- Vijay Iyer - *Solo* (ACT Music)
- Kneebody - *You Can Have Your Moment* (Winter & Winter)
- Louis Slavis/Craig Taborn/Tom Rainey - *Eldorado Trio* (Clean Feed)
- Suresh Singaratnam - *Lost in New York* (s/r)
- David Adler**
New York@Night Columnist
- Rodrigo Amado/Taylor Ho Bynum/John Hébert/Gerald Cleaver - *Searching for Adam* (Not Two)
- Greg Burk/Vicente Lebron - *Unduality* (Accurate)
- Dave Douglas & Keystone - *Spark of Being* (Soundtrack) (Green Leaf Music)
- Jean-Marc Foltz/Matt Turner/Bill Carrothers - *To The Moon* (Ayler)
- Rebecca Martin - *When I Was Long Ago* (Sunnyside)
- Heinz Sauer - *If (Blue) Then (Blue)* (ACT Music)
- Laurence Donohue-Greene**
Managing Editor, AllAboutJazz-New York
- Peter Evans Quartet - *Live in Lisbon* (Clean Feed)
- Pierre Favre/Samuel Blaser - *Vol à Voile* (Intakt)
- Daniel Humair/Tony Malaby/Bruno Chevillon - *Pas de Densé* (Zig Zag Territoires)
- Jon Irabagon - *Foxy* (Hot Cup)
- Evan Parker/Sten Sandell - *Psalms* (psi)
- Speak - *Eponymous* (Origin)
- Andrey Henkin**
Editorial Director, AllAboutJazz-New York



Horace to Max
Joe Chambers
(Savant)



Music Update
Jason Marsalis
(Elm)

by Joel Roberts

Drummers who double on the vibes is the theme of two new albums by jazz artists separated by 35 years: Joe Chambers and Jason Marsalis.

Calling a jazz musician “underappreciated” is more than a cliché; it’s practically a redundancy, given how criminally undervalued jazz is as a whole. Nevertheless, that description fits Joe Chambers. It’s no exaggeration to call him one of the most important drummer-composers of the past 45 years, dating back at least to his key role on classic ‘60s Blue Note sides by the likes of Wayne Shorter, Freddie Hubbard, Bobby Hutcherson and Joe Henderson. He’s also a first-rate mallets player, something he’s proven on his too infrequent outings as a leader, including his exciting new release, *Horace to Max*.

As the title suggests, the album is a tribute to two of Chambers’ musical heroes, pianist Horace Silver and drummer Max Roach, the latter who mentored Chambers in his M’Boom drum ensemble for many years. Chambers, 68, has lined up a formidable band of much younger players for this session, including the tenor titan Eric Alexander, pianist Xavier Davis, bassist Dwayne Burno and Latin percussionist Steve Berrios, who ably fills in on the drum kit on several numbers when Chambers switches to vibraphone or marimba. (Chambers also overdubs himself on a few tunes.)

The opening number, an imaginative take on Kenny Dorham’s “Asiatic Raes”, is fueled by the conversational interplay between Chambers’ drums and Berrios’ congas. Chambers turns to the vibes for an exquisite reading of Silver’s lovely “Ecaroh” while Alexander’s commanding tenor moves to the forefront on Roach’s vibrant “Man from South Africa”. Vocalist Nicole Guiland turns in two impressive performances on tunes associated with Roach and Abbey Lincoln: the politically charged “Mendacity” and the gorgeous “Lonesome Lover”. Also notable are a dramatically reworked, high-spirited version of Thelonious Monk’s “Evidence” and exhilarating interpretations of two tunes recorded by Miles Davis, but written by his onetime sidemen, Marcus Miller’s “Portia” and Wayne Shorter’s “Water Babies”. Throughout, Chambers shows he’s a masterful musician, swinging, smart and subtle, whatever instrument he’s playing. It’s still further evidence that this is an artist who deserves some long overdue acclaim.

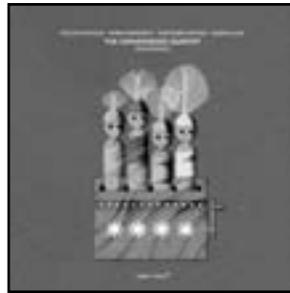
Jason Marsalis, the youngest member of the famous jazz clan, has earned a solid reputation over the past decade and a half for his drum work with Marcus Roberts, Los Hombres Calientes and others, as well as two albums under his own name.

His latest release (and first in almost a decade), *Music Update*, adds something new to his repertoire: the vibes. It’s an auspicious debut on the instrument, as Marsalis proves himself a promising player with a style that mixes postbop, swing and New Orleans jazz. He and an excellent young quartet pay tribute to legendary vibraphonist Lionel Hampton on “Midnight Sun” and Charlie Christian’s “Seven Come Eleven” and Marsalis also contributes a number of fine original compositions to the mix.

But what really stands out about this album are the series of overdubbed solo drum workouts Marsalis

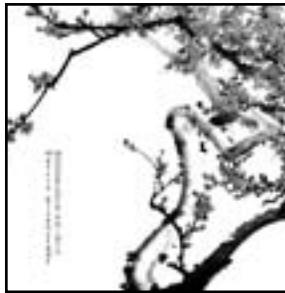
intersperses among the band cuts. These short, funky, bravura performances explore (and combine) various genres ranging from Japanese taiko drumming to New Orleans second line to disco. It’s something you likely won’t hear anywhere else.

For more information, visit jazzdepot.com and jasonmarsalis.com



Song/Dance
Convergence Quartet
(Clean Feed)

by Matthew Miller



Woodblock Prints
Harris Eisenstadt
(NoBusiness)

It’s rare that a group’s name speaks volumes about its sound and philosophy, but mark The Convergence Quartet down as an exception. The name sounds unremarkable until you hear the striking chemistry drummer Harris Eisenstadt, cornetist Taylor Ho Bynum, pianist Alexander Hawkins and bassist Dominic Lash achieve on *Song/Dance*, the group’s second release. Its members hail from three different countries, but it is the convergence of four distinct artists and the uncommonly compelling results achieved that make the name truly resonate. Bynum and Eisenstadt will be familiar to NYC jazz fans and have played together in a number of configurations. Hawkins and Lash hail from and are still based in the UK, performing with John Butcher, Evan Parker and Joe McPhee.

As fierce as Bynum, Eisenstadt, Lash and Hawkins are capable of playing, *Song/Dance* starts with a piano phrase that sounds like a lilting children’s song. “Second” quickly develops into a rousing group improvisation, but it never loses its singsong quality. As varied as the nine selections are, that same clarity and effortless focus pervade the album. “Iris” begins with whistling split tones and breathy, melodramatic low notes from Bynum. At the height of the solo improvisation, Hawkins enters with an insistent chord pattern that introduces a jaunty theme that forms the basis for another free-associative performance by the quartet. The South African traditional song “Kudala” (Long Ago) is a fitting conclusion to this wonderfully assured album. Hawkins states the joyous theme before Bynum and the other members enter with wild abandon, abstracting melody and harmony, but never straying from the piece’s profound simplicity.

Since arriving in New York in the early ‘00s, Eisenstadt has established himself equally as a composer and drummer. Like a number of his peers - Tyshawn Sorey comes to mind - he is committed to his composing to the point that he can remove himself for extended portions of an album or play an entirely supportive role, content to melt into his own sinewy composed lines. He does both on *Woodblock Prints*, his latest release for NoBusiness Records. Available only as a limited edition LP, *Woodblock Prints* is that rare album that seems entirely free from commercial concerns. The record sleeve itself features a beautiful impressionistic print of a budding tree branch and subtle but eye-catching text. Everything about it harkens to a time when an album was an experience - a work of art in itself.

Of course, the music is what makes an album and the six Eisenstadt compositions don’t disappoint. Side A and B begin with wind instrument trios that feature French hornist Mark Taylor and bassoonist Sara Schoenbeck among others, as well as Eisenstadt’s

ability as a composer and arranger. Despite the nearly thru-composed nature of many of the pieces, Eisenstadt leaves room for improvisation and injects jazz-inflected chords throughout, especially on his inspired tribute to pianist Andrew Hill. This ability to mix composed and improvised materials is what makes Eisenstadt such a compelling composer and *Woodblock Prints* such a memorable album.

For more information, visit cleanfeed-records.com and nobusinessrecords.com. Eisenstadt is at I-Beam Sep. 10th-11th, Brooklyn Lyceum Sep. 12th with Nate Wooley, Korzo Sep. 21st and Douglass Street Music Collective Sep. 23rd with Jessica Pavone. See Calendar.

UNEARTHED GEM



Rhythm Is Our Business
Svend Asmussen Quintet (Storyville)
by Ken Dryden

Svend Asmussen, the sole remaining major violinist of the Swing Era, celebrated his 94th birthday earlier this year. The Dane splits his time between his homeland and Florida and is still actively performing and recording, having released both an excellent DVD documentary and a new CD last fall. Asmussen counts Fats Waller among his influences (having played two concerts with the pianist during a Waller tour of Europe), along with Louis Armstrong and Swing violinist Stuff Smith (with whom he worked on a number of occasions). This compilation collects songs he recorded during the ‘50s with his small groups, plus duets with guitarist Ulrik Neumann.

Asmussen has long thought of himself as an entertainer, so fans of his post-1960 records may be surprised at the emphasis on vocal numbers from the early ‘50s in this anthology. The violinist’s vocals are friendly and unaccented while his violin work consistently swings. The title track is used to introduce each of the musicians, along with campy versions of standards like “Jeepers Creepers” and “When You’re Smiling”, long out-of-favor songs like “Carry Me Back to Old Virginny” and “Darktown Strutter’s Ball” (now ignored because of their insensitive lyrics) and novelty numbers like “Panhandle Pete”.

But most of the disc focuses on pure swing. His arrangement of Duke Ellington’s “Cottontail” sizzles with energy while “Ellington Mood” is a medley containing a light-hearted take of “The Mooche” and shimmering “Mood Indigo” that glistens with the addition of vibes. Asmussen’s “Fiddler in Rio” shows the influence of gypsy jazz legend Django Reinhardt, blending swing and bossa nova, and “Svends Riff” has lively solos by the leader, vibraphonist Max Leth and guitarist Jørgen Ingmann. “Svends Blues” is an intricate affair with Jensen’s bass clarinet again in the background. The duets with Neumann stimulate Asmussen to his very best, including a spry miniature of “Hallelujah” and a gently swinging “Honeysuckle Rose”.

For more information, visit storyvillerecords.com

GLOBE UNITY: SOUTH AFRICA



Bombella

Abdullah Ibrahim/WDR Big Band Cologne
(Intuition-Sunnyside)

An Open Letter to my Wife Mpumi

Louis Moholo-Moholo Unit (Ogun)

Live in Jo'Burg 1999

Moses Taiwa Molelekwa (MELT)

by Tom Greenland

South Africa has had a long and fertile relationship with jazz, from '20s Queenstown trad-jazz bands, Swing Era Marabi and Mbaqanga big bands, '50s boppers like the Jazz Epistles, '60s free players like the Blue Notes, up to the present, when a new generation, less racially segregated and politically repressed, carries on the spirit of the music.

Abdullah Ibrahim is undoubtedly one of the country's "Big Five", a pianist who combines gospel, Zulu and Xhosa folk singing and the romantic creativity of Ellington into a continually evolving hybrid signature. *Bombella*, with WDR Big Band Cologne, contains arrangements of his songs by the late Steve Gray, masterful charts with punchy soli sections, lush chorales and effective transitions. Well recorded, impeccably performed, the outing mostly showcases Ibrahim's lilting melodies and bouncy vamps, but his supple, succinct 'storytelling' can be heard on "Green Kalahari", "Meditation-Joan Capetown Flower", where he sounds like a preacher, enunciating each consonant, leaving pregnant pauses, and on "African River".

Drummer Louis Moholo-Moholo, the only surviving member of the seminal Blue Notes, left in the '60s to settle in Britain (he moved back in 2004), where he collaborated with many important figures on the European free improv scene. *An Open Letter to My Wife Mpumi* by the septuagenarian's septet features a two-alto frontline, vocals and vibes. The tunes are loosely structured around chant-like melodies that build coherence through group interplay rather than a series of discreet solos. Tracks like "Thank U 4 2 Day" and "Sonke", for example, sustain maximal interest with minimal compositional materials through morphing textures and conversational exchanges. The leader's beat feels snug but loose, like a well-worn pair of pants, even on "Two Alto Hit", the most frenetic cut.

The late pianist Moses Taiwa Molelekwa was a leading light for a younger generation, extinguished too soon to realize the full potential of his talent. *Live in Jo'Burg 1999* captures two sets of his sextet at the Jazz à Mulhouse festival; with only two studio albums in his catalogue, this posthumous release is an invaluable addition. In this mostly original set, African influences are evident in the preponderance of 6/8 rhythms, use of mbira and other percussion instruments and the dense, ebullient beats. Molelekwa's tunes reveal a sophisticated but accessible harmonic and melodic sense while his improvised phrases often sound impatient, arriving ahead of time for flamboyant effect.

For more information, visit sunnysiderecords.com, cadillacjazz.co.uk and melt.co.za



*Live in Woodstock
One & Two*
The Way (Ictus)



Confusion Bleue
Nobu Stowe
(Soul Note)

by Clifford Allen

Italian-born composer and percussionist Andrea Centazzo was a curious force on the European and New York scenes in the '70s and into the early '80s, releasing a number of LPs under his own name on the PDU label as well as his own Ictus imprint. His then-collaborators included Steve Lacy, Derek Bailey, Evan Parker, Alvin Curran, Toshinori Kondo and John Zorn and indeed he would have likely been a major player on the Downtown scene had he not gone the direction of film music, multimedia art and other areas. Since 2006, Centazzo (now Los Angeles-based) and Ictus have been increasingly active, releasing archival material as well as new documents of the directions his art has taken in the past few decades. While open improvisation is only part of his current lexicon, recent work with pianist Nobu Stowe, clarinetist Perry Robinson and saxophonist Joe Giardullo should maintain his place on the map of contemporary music.

The Way is a two-disc set of duets with Giardullo, recorded live near the saxophonist's home in Woodstock, New York. Each disc contains three-quarters of an hour of spontaneous improvisation, with Centazzo on percussion and electronics and Giardullo on soprano saxophone and flute. In a fashion, the set harks back to the first Ictus LPs, which featured performances with Lacy and represented the saxophonist's influence on Centazzo's work - as the latter said in a 2009 interview in the *Public-Republic* webzine, "Since we had no scores, nor did I know what we were going to play, I timidly asked 'Steve, what do you want me to do?' and he looked at me and placidly said: 'PLAY WHAT YOU FEEL!' I never forgot that moment in my career." Giardullo, without necessarily moving or phrasing comparably to Lacy's particular vocabulary, nevertheless has formulated a language of repetition and abstraction based on quite simple concepts. Perhaps Giardullo's sound-world runs more parallel to his cohorts than Lacy's; painstakingly isolated areas that stand in relief to Centazzo's sound-constructions of gongs, toms, electronic whir and orchestral samples. Where Lacy might have cut through an ensemble or duo with his trills and koans, Giardullo stands significantly to the side. It's a narrow, but important distinction between the two.

At times the duo puts forth a courtly poise, drifting through concentrated space with calm distance, Giardullo striking a wistfully meditative tone as mallets, strings and martial footfalls enter and recede. In the most powerful instances on the date, Centazzo's orchestral approach is abundantly clear, a landscape of disparate but related sounds detailing and outlining a broad area, metal percussion and synthesizer in patchy, separate dialogues brought into present reality by the breathy humanity and spun declaratives of Giardullo's tone. As a measured pace is set towards the close of disc one, for example, frantic brushy rattle surrounds the saxophonist's unhurried reedy beams, as the micro and macro nature of *The Way* is brought clearly home.

Japan-born and Baltimore-based pianist Nobu Stowe calls his music "Total Improvisation", a melodically freewheeling approach to physicality and memory that results in a multiplicity of moods and colors. *Confusion Bleue* is his fifth disc as a leader and

features semi-regular collaborators drummer Ray Sage, electronic artist Lee Pembleton, guitarist/saxophonist Ross Bonnadonna and bassist Tyler Goodwin taking part in a ten-movement suite. Stowe is a romantic pianist, his lush arpeggiated movements and telescoping melodicism buoyed by shimmering, chattering free-time percussion and pliant, bowed grit. Though in a sense such a comparison could be apt, *Confusion Bleue* is not quite a 'free-melodic piano trio' in the Paul Bley/Michael Jefry Stevens/ARC axis. Instead, that modality is supplanted by pulse-driven swing and bouts of classicism, with Bonnadonna's fractured guitar and Pembleton's sheen of electronic sound. If the core is in melodic-rhythmic push-pull, metallic chunks and textural surges act as potentially unpredictable overtures. Glitches and fuzz become light tendrils around the husky swatches of piano, bass, guitar and drums that color "Blue in Green", the only piece here not composed by the group. In areas of dry rhythmic snap, muted digital snatches offer strange commentary on Stowe and Sage's frenzied volleys. Bonnadonna employs a piquant, upcurled tone on alto for "Quatrième Movement" and "Dans La Confusion Bleue", his auto-dialogue in relief to Stowe's volcanic piano clusters and rightly tuned to Sage's dusty rattle.

It's fitting that Stowe and Centazzo find common ground in openness and contrast and while both musicians have a sense of literal orchestration, *The Way* and *Total Improvisation* are core-studies at their clearest.

For more information, visit ictusrecords.com and blacksaint.com. Andrea Centazzo playing solo and Nobu Stowe with this project are both at Roulette Sep. 25th. See Calendar.

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Paradoxical Frog
Davis/Laubrock/Sorey
(Clean Feed)



Pool School
Tom Rainey Trio
(Clean Feed)

by Stuart Broomer

Originally from Germany, saxophonist Ingrid Laubrock has spent a good deal of her career in England working in idioms ranging from Brazilian jazz to postbop. Since relocating to Brooklyn, she's established a reputation as a free improviser. She released the notable *Sleepthief* (Intakt, 2008) to some substantial acclaim. Her individuality and thoughtfulness are much in evidence on these discs, from moments of quietly energized lyricism to visceral multiphonics. As different as the conceptions are, Laubrock keeps her distinctive personality intact.

Paradoxical Frog, with drummer Tyshawn Sorey and pianist Kris Davis, emphasizes minimalist and structuralist tendencies. Sorey and Davis contribute three pieces each and Laubrock two and for the most part they're definitely compositions. Though notes may be chosen at will, their inner workings are often structured. Davis' "Feldman" - undoubtedly dedicated to composer Morton - begins with isolated gestures from every instrument. Sudden random splashes from the keyboard, muffled drum strokes and airy saxophone phrases gradually coalesce into dense group play only to cede suddenly to a quiet theme from piano and saxophone that gradually creates a feeling of suspended animation and quiet beauty. The Feldman impulse is apparent, too, in Sorey's composition "Homograph", a tense alternation of piano and tenor notes that gradually increase in duration and is so insistently composed that the composer doesn't play on the track. While this sparse methodology can build extraordinary degrees of tension or grace, there are also turbulent moments of real energy, as in Laubrock's title piece, made all the more memorable by the CD's striking contrasts.

Drummer Tom Rainey has been a mainstay of many bands, working extensively with Tim Berne and Mark Helias. *Pool School* is his debut as a bandleader, but what it demonstrates most strongly is his sense of the collective spirit of the music, engaging two forceful younger musicians in continuous intense interplay. While there seem to be some themes here (everything is collectively composed, usually the mark of free improvisation), they're handled in the loosest way. Laubrock's beautifully deliberated wanderings on "Home Opener" maintain their independence against guitarist Mary Halvorson's insistent, spiking counterlines and Rainey's random punctuations while "Semi-Bozo" begins with light, high-speed figuration that suddenly intensifies and explodes. Rainey's developed sense of dynamics generates many of the session's most compelling moments, for example matching quietly urgent tom-toms against Laubrock's light, high-speed runs on the title track. Laubrock is a player of real resource, pulling new material out at will here (there's some madly chirping soprano on "Coney" and duck-quack on "Crinkles") and she's a fine match for Halvorson, who finds new things to do on every session, and Rainey, a drummer so intuitive he can sound locked-in on patterns that are still coalescing.

For more information, visit cleanfeed-records.com. Laubrock is at The Stone Sep. 3rd, The Local 269 Sep. 6th, Barbès Sep. 8th, I-Beam Sep. 11th and Cornelia Street Café Sep. 12th. See Calendar.

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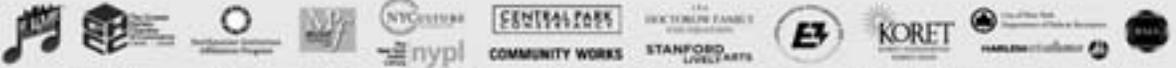
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John Zorn: Alhambra Love Songs
Rob Burger/Greg Cohen/Ben Perowsky (Tzadik)
In Search of the Miraculous John Zorn (Tzadik)
Haborym: The Book Of Angels Volume 16
Masada String Trio (Tzadik)
Baal: Book of Angels, Vol. 15
Ben Goldberg Quartet (Tzadik)
 by Wilbur MacKenzie

John Zorn is a master of finding incredibly talented musicians and creating a highly individual project based on the collaborative dynamic that ensues. Over the decades his list of collaborators has grown exponentially, though there are some artists who have been a constant presence. Bassist Greg Cohen has been involved with many of Zorn's projects, notably the early Filmworks project that became the classic Masada quartet. Four new discs on Zorn's Tzadik label feature the compositions of Zorn and the superb bass playing of Cohen.

Featuring the piano of Rob Burger and percussion of Ben Perowsky in addition to Cohen's bass, the *Alhambra Love Songs* group performs new works for classic jazz piano trio, with an emphasis on lush harmony, plucky melodies and an almost West Coast cool vibe. "Mountain View" opens, setting the tone for the introspective and sensual. Many cuts feature rare turns on electric bass for Cohen, including the light surf-rock vibe of "Novato" and the labyrinthine progression of harmonic cadences of "Pacifica". "Alhambra Blues" and "Benicia" bounce along like the Ahmad Jamal or Vince Guaraldi trios, with superb solos from both Berger and Cohen. The bass-heavy groove of "Larkspur" is an undeniably classic moment, not to be missed. The record ends with two pieces, "Miramar" and "Tiburón", which celebrate the enigmatic and mysterious aspects of love - aspects that tend to be associated with a higher power.

In Search of the Miraculous is the second disc by the Alhambra Trio, this time with contributions from Kenny Wollesen (vibes) and Shanir Blumenkranz (electric bass). This record is a development of Zorn's extensive inquiry into the relationship between mysticism and profound lyricism. The interaction between piano and vibraphone provides a deep resonance to the proceedings and though the two bassists do not always play together on every track, when they do, the interaction grounds things and brings extra intrigue to the textural underbelly. Two extended works, "Mythic Etude" and the centerpiece of the entire work "The Magus", provide a vision into a series of colorful sonic environments filled with multifaceted and abstract ideas that seem to reproduce themselves infinitely. "The Book of Shadows" is a full ensemble piece that revels in a clear and highly evocative melody. The prelude, "From A Great Temple" and postlude, "Prayers And Enchantment", both have a slightly more improvisational character and provide a more earthly entrance and exit to this highly ethereal excursion.

The Masada String Trio, one of Zorn's most beloved ensembles, offers a perfect combination of the technical skills and ensemble dynamic of Cohen, cellist Erik Friedlander and violinist Mark Feldman. "Turel" opens *Haborym* with a short pizzicato statement from

Friedlander, leading into an Eastern European-sounding melody featuring Feldman's snakey articulation and supple bowing. "Carniel" contains a wonderful bass solo from Cohen and "Bat Qol" and "Umikol" the cartoon-esque rapidity of ideas that have distinguished many of Zorn's works - "Bat Qol" in particular is a perfect marriage of this aesthetic and the Radical Jewish vocabulary Zorn has mastered. "Gamrial" features a pensive melody alternating with cryptic string textures, Cohen's repeating 6/4 bassline grounding the moody atmosphere. "Raamiel" sports the most overtly classical sensibility, the ensemble flowing through extended arco sections and shifting tonalities perfectly.

Ben Goldberg's experimentation with integrating modern jazz and creative music with Klezmer dates back to the early days of his highly influential New Klezmer Trio. On *Baal*, he leads a quartet with pianist Jamie Saft, Wollesen (on drums) and Cohen, interpreting works from Masada Book Two. The record opens and closes with "Chachmiel" and "Poteh", two pieces with a decidedly hardbop feel that integrate some very abstract instrumental flourishes with Masada's trademark melodic colors. Goldberg's unaccompanied clarinet solo interpretation of "Uzza" is poignant and ethereal, an aesthetic that also appears in the quartet's performance on "Asimor". Throughout, Saft's piano styles expertly incorporate classic bebop and free jazz piano styles. "Irin" and "Requel" are both exemplary of the quartet's ability to move energetically through a complex panorama of musical reference points.

For more information, visit tzadik.com. Greg Cohen is at *The Stone Sep. 15th* with Herman Snertgart, *Sep. 17th* with *Son of Flubba*, *Sep. 19th* with Masada String Trio and *Sep. 21st* in duo with Joey Baron. See Calendar.



Beautiful Dreamers
Bill Frisell (Savoy Jazz)
 by Sean Fitzell

Like getting reacquainted with a sage friend, guitarist Bill Frisell's music possesses a comfortable familiarity, yet its incisiveness and eloquence remain striking. After an extended association with Nonesuch Records, *Beautiful Dreamers* marks his debut with the Savoy Jazz imprint and a new working trio. The music, however, is not a radical departure but a continued refinement of his roots-Americana-inspired approach and further exploration of the pairing of his gauzy guitar with another string instrument, in this case Eyvind Kang's viola. The increasingly ubiquitous drummer Rudy Royston completes the lineup, its casual rapport integral to the music's success.

Frisell and Kang blend sounds for the spare tone poem "Love Sick", introducing the set. "Winslow Homer" encapsulates the band's democratic approach: Royston sets a sturdy groove that intensifies for the strings to trade solos and deft accompaniment, later reaching an angular unison. The drummer's narrative shapes and colors the suspended, knotty feel of "A Worthy Endeavor", Kang adding texture with plucked strings redolent of a banjo. Frisell often defers the leads to Kang, instead setting moods with a wider tonal palette. As the taut sinewy line of "Baby Cry" unwinds, the violist takes a piercingly poignant turn cushioned by Frisell's sonority.

The uncommon instrumentation sheds new light

on the six tunes not penned by Frisell. On Stephen Foster's title track, Kang presents the lilting lullaby and the guitarist responds with complementary plucked notes and shimmering sustain. With a tom-heavy pulse, Royston powers the familiar uptempo swing of "Benny's Bugle", as Frisell unleashes a spry, old-timey strumming run. On the seemingly worn "Tea For Two", the strings open with a feint before articulating its jaunty phrase for a disarming take, their sincerity making the song, and album, thrive.

For more information, visit savoyjazz.com. Frisell is at *Village Vanguard Sep. 1st-5th* and *The Stone Sep. 7th*. See Calendar.

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Solo for Chet
Hod O'Brien (Philology)
Best of 1st International Jazz Solo Piano Festival
(Various) (Jan Matthies)
Touch
Jessica Williams (Origin)
Precipice (Solo Piano Concert)
Denny Zeitlin (Sunnyside)
 by Fred Bouchard

This sample of four recent solo piano discs, one so-so studio session and three successful live ones, reveals two women and two guys showing strong.

Hod O'Brien contributes *Solo for Chet*, a stately and respectful, if stiff and dry, memorial to trumpeter Chet Baker, whom he often backed in the '70-80s. Mournful in tone and stodgy in manner, this sounds like a straight memorial service for the dreamy trumpeter, but O'Brien has Baker's halcyon vibe and pellucid mood down. Whether he's striding over "Never Be Another You", brooding on "This Is Always" or thumping out "Let's Get Lost", we hear between his lines Baker's sotto-voce subtone and high, wispy croon. Though O'Brien's roll of sepia-tint head-on snapshots (except "Line For Lyons") seldom hints at Baker's sly edges, it's not as eerie as it is a comfort. And a heady "My Funny Valentine" might draw a fan's tear.

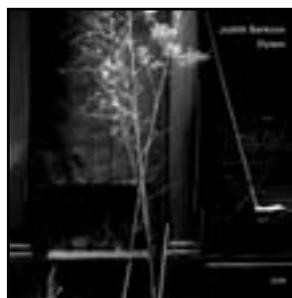
The inaugural (2009) *Jazz Solo Piano Festival* recorded three tracks each by its winners: from Germany (Mathias Claus), Japan (Ayako Shirasaki) and USA (Bob Albanese). Claus plays florid, jittery, herky-jerky over-long pieces; he's rambling and finger-tied on "Old Folks" and wooden on an over-worked Romberg rhapsody. Shirasaki is forceful, with grace and individuality. Her "Con Alma", a model of respect and grace, wreaths harp-like glissandi through noble variants. She plies Bud-Powell-like innuendos à la Toshiko Akiyoshi on "Someday My Prince Will Come" and playfully shifts "Pennies from Heaven" into "Lennie's Pennies" with firm, jagged fugal motifs. Albanese suavely unveils fluid visions of "Manhattan" as a charming 'isle of joy', Bill Evans' "Time Remembered" as time travel through flamenco, bop and ballad and his own "Morning Nocturne" as an awakening to Gotham's irresistible pulse. Advice: watch out for Shirasaki.

Jessica Williams lights candles, sets moods and tells her deep stories in nobody's hurry, revolving a leisurely kaleidoscope of intimate variations on *Touch*. She says, "Neither life nor music is a contest." No more hammering, her fine style features internal linear dynamics and remarkable voicings. Her chiaroscuro narratives waft through seductive veils of fog and smoke. Her "I Loves You Porgy" is as elegantly shaded and emotionally tidal as fine readings by, say, Nina Simone and Shirley Horn. "Soldaji" is a stately bolero; a sprightly waltz to "Rosa Parks" twinkles in the top octaves. Her genial "I Cover The Waterfront" is a Boardwalk strut, with bass lead under tight triads. "Goodbye Pork Pie Hat", a salty, barrelhouse paean, echoes the Mingus piano.

Denny Zeitlin, a stalwart keyboard presence since his 1964 debut (*Cathexis*), weighs in with *Precipice*, an explosive, driven, mesmerizing set, a break from

power trios with Buster Williams and Matt Wilson. Deeming solo performance as "wonderfully limitless", Zeitlin walks a heady cliff-edge balance between warm, affecting ballads ("The We Of Us" to his wife; *Oklahoma!* stunner "Out Of My Dreams"; his lulling film piece with the eldritch title "Love Theme From Invasion of the Body Snatchers"); personally reengineered jazz standards, arcane and familiar - pungent "Deluge" (Wayne Shorter) and whizz-bang "Oleo" (Sonny Rollins) and unpredictably stormy sagas ("Pulsar", the title track). As you might expect from a practicing clinical psychiatrist, Dr. Zeitlin's notes, like his explorations, are illuminatingly self-aware...and thorough: this intense 70-minute concert is best taken in half-doses.

For more information, visit philology.com, janmatthiesrecords.com, origin-records.com and sunnysiderecords.com. O'Brien is at The Kitano Sep. 17th-18th with Stephanie Nakasian. See Calendar.



Oylam
Judith Berkson (ECM)
 by Elliott Simon

The great French painter Henri Matisse viewed jazz as "rhythm and meaning" and if he had listened to *Oylam* from vocalist/keyboardist Judith Berkson he would have been pleased. Berkson's ECM debut is an intense self-portrait that showcases her interests in poetry and composition, jazz standards, classical and Jewish music. In between opening and closing with two versions of her somber solo piano piece "Goodbye Friend", Berkson cleverly uses her voice, Rhodes, Wurlitzer and organ to construct melodies that she integrates into a smorgasbord of tempos and rhythms.

A trained cantor, Berkson has precise vocal command and control that she uses on originals like "Brute", "Burnt" and "Inside Good Times" to blend with and play off of her somewhat stark accompaniment. She changes her vocal timbre to mesh incredibly well with Rhodes in a way that can be ethereally beautiful. Berkson's keyboard technique on Cole Porter's "All of You" and the Gershwin's "They Can't Take That Away From Me" is understated in a way that strips them bare and opens up the soundstage for her to give new meaning to the words of these well-known standards.

She poetically and vocally interprets "Der Leiermann (The Organ Man)", perfectly portraying the stark eerie imagery inherent in Schubert's ironic representation of death. The two Jewish selections, though radically different, are likewise exquisite vocal presentations. "Ahavas Oylam" combines organ and forceful Ashkenazi cantorial diction for an awe-inspiring performance of this liturgical staple. Conversely, Yiddish poet Abraham Reisen's words, "Hulyet, Hulyet, Beyze Vintn (Howl, Howl, Raging Winds)", as set to music by composer Mordechai Gebirtig, has Berkson disdaining keyboards and multi-tracking her voice to harmonize with herself for an emotional rendering of this powerful piece.

Through all these varied styles the constant is Berkson's mastery of rhythm and intonation and the results are breathtaking both as a debut recording and a work of art.

For more information, visit ecmrecords.com. Berkson is at The Stone Sep. 18th. See Calendar.

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Bach to the Blues David Leonhardt Trio (Big Bang)
Chopin in Jazz Riccardo Arrighini (Spazi Sonori)
Thank You, Chopin Renato Sellani (Philology)
Vivaldi Jazz: Le Quattro Stagioni
Riccardo Arrighini (Spazi Sonori)
by Thomas Conrad

The collision and commingling between classical music and jazz has a long and complex history. Countless jazz musicians have tried to play with one foot in each camp. It is not necessarily dismissive to call these undertakings 'jazzin' the classics'. Sometimes they create high class entertainment.

What pianist David Leonhardt mostly does on *Bach to the Blues* is take pieces like Chopin mazurkas, Pachelbel canons and Beethoven adagios and pretend they were always intended for jazz musicians to blow on. Sometimes he chooses works so firmly established in popular culture that they are effectively standards, like Debussy's "Claire De Lune" and Schubert's "Ave Maria". Leonhardt's crisp, taut trio (bassist Matthew Parrish and drummer Alvester Garnett) syncopates them directly and naturally into jazz and gives them tasteful, heartfelt, elegant embellishment.

But some sources, like three Bach preludes, do not alchemize into jazz quite so readily and are therefore the most interesting. On "Prelude in G Major", the rendering of the theme is clean and relatively straight (if Bach with a wicked Parrish bassline could be considered straight), but then Leonhardt takes a hard left turn and breaks into a bluesy swing. It is a startling, exhilarating release. But just as the listener begins to relax into this new groove Leonhardt quick-edits back to arpeggiated Baroque, then kicks out and swings again. He finds ways to embed suggestions of Bach in his improvisations, but he is less interested in integration than in celebrating how oil and water can be stubbornly, creatively, juxtaposed.

Bach to the Blues works because Leonhardt is an appealing pianist with enthusiasm, polish and wit. But there are pianists like Riccardo Arrighini and Renato Sellani whose encounters with classical music take place on a deeper level and to understand their achievement it is necessary to review a little history. Half a century ago, a movement that Gunther Schuller called "Third Stream" had 15 minutes of fame. The idea was that the two streams of classical music and jazz were ready to merge into a third. Almost all the critics hated the hybrid and proclaimed it a failed experiment. Third Stream music was relegated to footnotes in jazz history texts. But the people who briefly promoted the movement, like Schuller and John Lewis, were not wrong that the improvisatory and rhythmic vitality of jazz and the compositional procedures of classical music could create powerful, revelatory synergies. They were just early.

The recent emergence of what could be called the New Third Stream has coincided with the maturation of the jazz art form in Europe. There are now many great European players for whom the entwining of the classical and jazz languages is a natural mode of expression, given their fluency in both.

Arrighini is more typical because he studied at the Boccherini Conservatory in Lucca, Italy and played classical music exclusively from ages 7 to 24. He is now

42 and has a substantial jazz discography under his own name in Italy. He may be the greatest living jazz pianist still mostly unknown in the United States. Renato Sellani, now 82, has a much larger discography, over 40 titles and growing on the Italian Philology label alone. He is unusual for an Italian jazz pianist because he got a late start, is self-taught and does not read music. He has always been a jazz player, but classical music is in his DNA. His mother was a talented amateur opera singer and some of Sellani's earliest musical memories are Chopin melodies that his mother sang around the house.

What is remarkable about Arrighini's *Chopin in Jazz* is how seamlessly and organically it flows between two worlds and makes them one. "Valzer Op. 69 N. 1" opens by gently rendering Chopin's universal evocation of melancholy, then almost imperceptibly transforms into jazz as Arrighini postulates thematic variations and breaks them in different places, syncopates them and selects portions for insistent repetition, freeing himself to invent. On *Thank You, Chopin* Sellani also plays this piece, but in a halting search that finds its way into piercing epiphanies. Sellani does not possess Arrighini's rarefied chops and erudition, but responds to a great melody at its spiritual core and then moves instinctively into jazz phrasing and fresh harmonic shading.

Another piece they both play is "Preludio in Do minore Op. 28 N. 20". Arrighini always sounds more confident and takes possession of the music with his own celebrations and dynamic ascents and flourishes. Sellani's interpretation is more tentative and deeply personal, like a journey of gradually clarifying memories. *Thank You, Chopin* is, among many other things, one of the great after-midnight piano albums. Its mood of quietude and grace is never broken. Dave Brubeck's fragile, whispered "Thank You, Chopin", Sellani's "Scusami, Chopin" and a series of short introductory improvised fragments all become part of a unified narrative, a single arc of emotion.

Arrighini's *Vivaldi Jazz* album is more daring and more exuberant. He is willing to take even more liberties and have more fun with Vivaldi. In the progress of passionate outpourings the pianist pummels and praises and decorates and submerges and retrieves the timeless themes of "The Four Seasons". He finds the blues in the single long "Autunno" and encounters "Primavera" four times, from *allegro* to *largo*, stabbing or caressing it in diverse iterations of springtime. *Chopin in Jazz* is prettier but Arrighini's wild virtuosity in interweaving Vivaldi's music with his own on the fly is a tour de force.

For more information, visit davidleonhardt.com, spazisonori.com and philology.com. Leonhardt is at Flushing Town Hall Sep. 24th-25th. See Calendar.

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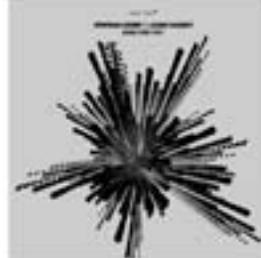
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As Always Dave Liebman Big Band (MAMA)
Quest for Freedom
Liebman/Beirach/HR Big Band (Sunnyside)
The Avatar Sessions: The Music of Tim Hagans
Norrbottnen Big Band (Fuzzy Music)
by George Kanzler

With ambitious orchestral jazz, there must be big bands capable of playing it. Those bands are often drawn from the large pool of musicians based in the Big Apple as, in this instance, is the Dave Liebman Big Band but Jim McNeely (former composer-in-residence and pianist of the Vanguard Jazz Orchestra) created six of the seven pieces on *Quest for Freedom* as the Artist-in-Residence of the Frankfurt Radio Big Band while trumpeter Tim Hagans is the conductor of the Norrbotten Big Band, based in northern Sweden.

The Dave Liebman Big Band on *As Always* is led by Gunnar Mossblad, who also arranged one of the six Liebman originals on the album, recorded live at the University of Colorado-Denver and the University of Toledo. Mossblad's arrangement of "Philippe Under the Green Bridge" is the most unconventional as high and low ensemble chords underscore the oboe-voiced (Charles Pillow) chromatic theme. A rubato feel continues through fanfares, solo soprano sax eventually echoed by oboe and a gradually established slow tempo, Liebman soloing over sighing guitar and trombone backgrounds. "A Bright Piece", originally recorded when Liebman was in the Elvin Jones Group, is what he calls "a ditty with a vamp in the bridge." "Anubis" evokes Ellingtonian exotica with its odd-meter vamp and snake charmer rhythm, wood flute, kora-like guitar, synth and alto flugelhorn (arranger Scott Reeves) solos. On other tracks there is another saxophone lead based on a recorded Liebman solo ("New Breed"); an impressionistic waltz wherein Liebman employs his smoothest, sweetest tone (the title track) and a rhythmically funky "Turn It Around" with a gritty Vic Juris guitar solo and spacey ending.

Pianist Richie Beirach and Liebman have been collaborators off and on since 1973. For the *Quest for Freedom* project, McNeely says he attempted to incorporate the pair's "intensely chromatic harmonic and melodic language" in a big band setting for the first time. He's done so with stunning success, building dense orchestral structures, often from foundations in piano and soprano sax opening lines. On Beirach's "Pendulum" the band and Liebman exchange frenetic phrases at one moment, the band plays shifting, brawny lines the next. The band is equally adept at strut and swagger as in limning delicate pastel moods ("Jung", "Vendetta") and both Liebman and Beirach take full advantage of the orchestral settings with incisive solos. McNeely's one tune, "The Sky Is the Limit", is a tour-de-force flagwaver based on 12-tone row forms, dense contrapuntal passages expertly negotiated by all.

Liebman commands a variety of tones, timbres and attacks on soprano sax. On Tim Hagans' "Here With Me" he's at his most lush and lyrical. The rest of *The Avatar Sessions* present the Norrbotten Big Band with a variety of challenges, from a snappy boogaloo ("Boo" with Randy Brecker as soloist) to a fantasy mixing of Ornette and Joe Lovano ("Buckeyes"), a multi-tempo suite ("Box of Cannoli") and a mini-concerto perfectly displaying Rufus Reid's bass prowess ("Rufus at Gilly's").

For more information, visit summitrecords.com, sunnysiderecords.com and fuzzymusic.com. Liebman is at Birdland Sep. 7th-11th, Blue Note Sep. 13th with Michael Stephans' OM/ShalOM Project and 55Bar Sep. 17th. See Calendar.



Jazz for Juniors
Randy Sandke
(Arbors)



Wake Up Clarinet!
Oran Etkin
(Timbalooloo-Motéma)

by Marcia Hillman

In the modern age of jazz studies programs in almost every university, the focus is on getting a formal education in jazz rather than learning it on the streets as earlier generations did. This also means not waiting until someone has grown, but starting the education as early as possible. With this in mind, these two new CDs are designed to educate as well as entertain.

According to Randy Sandke, his *Jazz for Juniors* is aimed at "children of all ages, including adults." It is a story written by Sandke that pairs an animal with an instrument. The text is spoken and then followed by a song. By the end, you have a group of instruments that have formed a band, complete with a male and female vocalist. Taking part in this storytelling is the Arbors All-Stars consisting of Sandke (tiger), bassist Jay Leonhart (elephant), trombonist Wycliffe Gordon (hippo), guitarist Howard Alden (giraffe), drummer John Riley (dromedary), pianist Ted Rosenthal (penguin), tenor saxist Wayne Escoffery (swan), clarinetist Ken Peplowski (cockatoo) and vocalists Allan Harris (narrator/bison) and Carolyn Leonhart (robin), with Chuck Wilson on flute.

The songs are simply written and the lyrics tell something about each animal and the instrument it represents. Once the band has been assembled, there are jazz variations on the traditional song "This Little Light Of Mine", performed to illustrate many styles of jazz, starting with Rosenthal's ragtime rendition and continuing with versions à la Dixieland, Swing, bebop, modal jazz, hardbop and avant garde. Finishing the CD is the kindergarten chestnut "Row, Row, Row Your Boat". Included in the packaging is an insert with the text and the lyrics and some wonderful illustrations done by Kimble Mead. Also when the CD is played on a computer (PC, not MAC), you can see a slide show done with illustrations and music.

Oran Etkin's new offering *Wake Up, Clarinet!* is briefer since it is aimed at the shorter attention spans of pre-schoolers and early education students (from two to seven year old). Etkin, who is responsible for the original material, is featured on clarinet, vocals and narration and is joined by vocalist Charenee Wade, drummer Jason Marsalis, pianist Fabian Almazan, trombonist Curtis Fowlkes and bassist Garth Stevenson. This CD is an example of the subject matter Etkin teaches in his music classes for children and the very singable "High Low", which helps children understand the concept of pitch, is a prime example of his method. The rest of the selections give children a chance to learn a little history ("Eh La Bas/The Story of King Louis XIV") and will encourage children to sing along and march and clap in rhythm. The CD also includes footage of concert performances.

For more information, visit arborsrecords.com and motema.com. Sandke is at Theatres at 45 Bleecker Sep. 25th with Allen Lowe. Etkin is at Barbès Sep. 3rd and Highline Ballroom Sep. 25th. See Calendar.

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Moving Out (RVG)
Sonny Rollins (Prestige-Concord)
 by Andrew Vélaz

Although these days the term ‘classic’ gets tossed around all too easily, when speaking of *Moving Out* it is totally apt. These are truly vintage recordings of a high order from a then-34-year-old Sonny Rollins in roaring young lion mode. From note one of the opening title track of these two 1954 sessions, Rollins’ tenor sax comes out blazing. He’s supported by Kenny Dorham’s soaring trumpet and Elmo Hope’s always-individual piano sound. Hope was underappreciated and this kind of small group ensemble seemed to free up his singular style as is evinced by his hard and sweet swinging solo.

It’s followed by “Swingin’ for Bumsy”, on which if anything they swing at an even faster pace. In this case a cymbals-less but totally unfazed hardbop master Art Blakey explodes in a solo and then backs up Dorham’s amazing series of trumpet runs. Again Hope comes in with a typically unusually structured solo. These are giants! Giants all!

There’s a lot of straight-up sweet music on this set as typified by “Silk ‘n’ Satin” on which Rollins’ extended solo shows just how lyrical he can be. It’s a song without lyrics so full of feeling that words are unnecessary. For some blues there’s “Solid” on which Rollins and Dorham play together in an almost conversationally musing fashion.

As if all of that wasn’t enough, from a second session later in 1954, sitting in on only “More Than You Know” is Thelonious Monk at the piano. It’s a master class in greatness with sheer beauty, Rollins’ heartfelt romanticism blending so perfectly with the ins and outs of Monk’s economical and percussive exploration of the melody. And thus ends this treasure of a set with 10’47” of musical perfection meant to be listened to forever.

For more information, visit concordmusicgroup.com. Rollins is at Beacon Theatre Sep. 10th. See Calendar.



Providencia
Danilo Pérez (Mack Avenue)
 by David R. Adler

With *Providencia*, Danilo Pérez’ first outing on Mack Avenue, the pianist adds at least two new colors to his compositional palette. One is the trenchant alto saxophone of Rudresh Mahanthappa, fulfilling melodic and solo roles on the gutsy second track “Galactic Panama” but featured more heavily during the album’s latter half. It’s a world away from the dulcet woodwind quintet augmenting Pérez’ two-part composition “Bridge of Life”, spread across tracks four and eight. (Both movements rely on Margaret Phillips’ bassoon for rhythmic propulsion, a nice touch.)

Pérez seems intent on maximizing the contrast, as the second woodwind cut leads straight into the fast,

bare-knuckle riff of “The Maze: The Beginning”, one of two alto/piano duets. During this and “The Maze: The End”, one could be forgiven for recalling Mahanthappa’s Raw Materials duo with pianist Vijay Iyer, though Pérez’ harmonic language is of course nothing like Iyer’s. The woodwind music is closer in spirit to Wayne Shorter, Pérez’ longtime employer.

Bassist Ben Street and drummer Adam Cruz lock in beautifully throughout the disc, not least on the trio cuts - Carlos Eleta Almaran’s “Historia de un Amor” and Avelino Muñoz’ “Irremediamente Solo”, both songs from Pérez’ native Panama. Percussionist Jamey Haddad and conguero Ernesto Diaz add yet more layers. So does Cruz with steel pans on the opening 10-minute epic “Daniela’s Chronicles”, a parade of tempestuous themes and virtuoso ensemble work, steeped in romanticism.

Mahanthappa adds a ferocious jolt on “The Oracle”, dedicated to the late Charlie Banacos. Elsewhere the wordless vocals of Sara Serpa lend a rounder, softer quality - certainly when she’s doubling Matt Marvuglio’s flute on the title track, but also when she matches Mahanthappa note-for-note toward the end of the rousing “Cobilla”.

Pérez’ recent collaborations with Claus Ogerman (*Across the Crystal Sea*) and Jack DeJohnette (*Music We Are*) were worthy in their way, but *Providencia* outstrips them. It’s also richer, emotionally and texturally, than Pérez’ “21st-Century Dizzy” venture, a recent Gillespie-themed live project that featured Mahanthappa and Haddad among others. In fact, *Providencia* is Pérez’ most compelling effort since 2000’s *Motherland*. The man’s ears are simply formidable and this is some of the best evidence yet.

For more information, visit mackavenue.com. Pérez is at Rose Theater Sep. 25th with Roy Haynes. See Calendar.



Infinite Playground
Julian Waterfall Pollack (Junebeat)
 by Ken Dryden

Julian Waterfall Pollack first gained national attention when he appeared as a guest on Marian McPartland’s *Piano Jazz* in the fall of 2006 at the age of 18. A winner of many awards as a student, including being the principal pianist for four years in the SFJAZZ All-Star High School Ensemble as the very first full scholarship student of the program, Pollack was offered a full scholarship to Berklee College of Music, though he opted to attend New York University, earning a degree in jazz piano performance and composition. His discography includes two CDs with vocalist Grace Weber, an earlier trio session and a solo piano date.

Pollack primarily sticks to acoustic piano here, occasionally adding background on synthesizer; he is joined by bassist Noah Garabedian and drummer Evan Hughes. Pollack impressively proves his ability to take a fresh look at familiar standards. Opening with “Summertime” displays his confidence, reharmonizing the introduction with a pastoral flavor before gradually turning it into an inventive bop vehicle. The pianist’s very deliberate setting of “Time After Time” is unusual for a young artist, as they often overlook the importance of utilizing space to emphasize the lyricism of a piece; Garabedian’s spacious bass and Hughes’ soft brushwork enhance the leader’s elegant touch.

While many young artists’ composing strengths

haven’t caught up to their instrumental chops, Pollack’s originals show promise. “Blue’s Knot” is a tense postbop tune with terrific chemistry between the players. His shimmering ballad “Lily” has just a hint of synthesizer for background while “Blackberry” builds upon a funky, angular vamp. The brooding “Death of Hamlet” initially has an Impressionist air, gradually transforming itself into a powerful improvisation with a subtle flavoring of synthesizer. Julian Waterfall Pollack is clearly a talent deserving of wider recognition.

For more information, visit julianpollackmusic.com. This group is at Smalls Sep. 10th. See Calendar.

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Blues for Brother Ray
Jim Rotondi (Posi-Tone)
by Terrell Holmes

Trumpeter Jim Rotondi and his band are in fine form paying tribute to Ray Charles with *Blues for Brother Ray*, a roster of songs associated with the Genius of Soul, an icon who happened to have been one of Rotondi's mentors.

The arrangements are, for the most part, close to the songs that Charles immortalized, though there are some pleasing variations. Mike LeDonne invokes the creeping, percolating organ perfectly at the heart of "What'd I Say". Rotondi and tenor saxophonist Eric Alexander are wonderful as the male and female voices on the cooing "Baby, It's Cold Outside". "Makin' Whoopee" is another variation on the sensual theme, appropriately bluesy and slow, with bursts of color from LeDonne's organ signifying the song's climax. While guitarist Peter Bernstein steeps "Lonely Avenue" in shades of deep blue, Alexander blows his tenor with cyclonic intensity and LeDonne screeches on the B-3 like a jilted lover, refusing to be consoled by Farnsworth's cymbals. He ain't got no woman, dammit and the world ain't right.

Rotondi gives "Cry Me A River" and "One Mint Julep" uptempo arrangements. Bernstein, as he does throughout the disc, plays crystal clear lines, building solos that are sophisticated without being overwrought. Rotondi and Alexander are fabulous on the brass and LeDonne plays an absolutely blistering organ. The surprise on this disc, though, is the transformation of the subdued and reflective "Georgia On My Mind" into a burner in the tradition of Clifford Brown and Max Roach, with Rotondi and Farnsworth doing standout work. It's the perfect end to an impressive disc of which Brother Ray would have been very proud.

For more information, visit posi-tone.com. This project is at *Smoke* Sep. 3rd-4th. See Calendar.



Focus Trio Live 2009
Marc Cary (Motéma Music)
by Donald Elfman

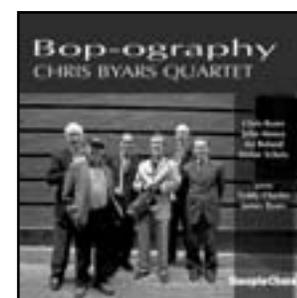
Since his days in the '90s working with singers like Betty Carter and Abbey Lincoln, Marc Cary has developed into a passionate and spirited pianist. His work on both originals and standards is dramatically expressive, emotionally intelligent, rhythmically powerful and rich with diverse influence. This new set by his Focus Trio is a live recording - taken from a number of venues - that follows a similar album from 2008. Cary met bassist David Ewell and drummer Sameer Gupta in the Bay Area in 2000 and they share a musical aesthetic that has enabled them to create vital music and strongly affect audiences.

The new album starts out with a true surprise. If you thought you could never again hear a fresh take on

"Round Midnight", try again. Over a kind of piano and bass ostinato augmented by drum flourishes, Cary makes the tune into something brand new. It feels like a dark chant, as if the group were finding more ominous and melancholy things at that witching hour. And yet somehow the performance never really sacrifices the originality of the melody and its creator.

Another surprise emerges in the showtune "Just In Time". It's a wildly charging powerhouse of an interpretation with all three digging in and getting to the harmonic and melodic richness while at the same time flashing some pretty impressive chops. And speaking of powerhouse grooves, Jackie McLean's "Minor March" - a favorite of the group - moves ferociously and somehow elegantly thanks to Cary's propulsive swing, Ewell's pulse and Gupta's engaging drumming. The latter has a deep background in classical Indian music and his tabla provides an intimate introduction and deep foundation for the trio's unique interpretation of a raga. "KC_Bismillah Khan" is taken from a traditional piece by its dedicatee and is a place where categories end and true music-making begins.

For more information, visit motema.com. Cary's trio is at *Jazz Standard* Sep. 14th-15th. See Calendar.



Bop-ography
Chris Byars (SteepleChase)
by Graham Flanagan

On his new eight-song album *Bop-ography*, saxophonist Chris Byars performs three compositions by legendary bandleader Gigi Gryce. Byars fans may remember that his previous album on the consistently reliable SteepleChase label consisted almost entirely of selections by that composer. Apparently Byars' tribute was far from over. On his latest release, the leader returns with most of the personnel from *Blue Lights* in tact. Joining Byars - who switches between tenor and alto - are trombonist John Mosca, bassist Ari Roland, drummer Stefan Schatz and his father James Byars on the oboe. Byars also brings in the legendary vibraphonist Teddy Charles, who appears on three of the selections. Charles, who recorded with Miles Davis in the '50s, never lets on that he is, in fact, 82 years young. His vibrant work on *Bop-ography* suggests the abilities of a young man hitting his prime.

Byars and company deliver top-notch straightahead music throughout, notably on the aptly titled Gryce composition "Straightahead". Everyone, including Charles, shines on this easy-going, midtempo swinger. The same is true for another Gryce tune, "Lost Love", as well as the album-opening "Festival", penned by pianist George Wallington. The group does venture out a bit on the Byars original "Himalayan Sunrise", where the mood successfully becomes more atmospheric and reflective in nature. However, they don't venture too far out, the proceedings remaining on a mostly traditional keel.

Hardbop fans will no doubt throw this release on their list of contenders for the best small-group release of 2010. The ensemble spans the straightahead jazz spectrum; from hot to cool to somewhere in between. *Bop-ography* is just that: one band's clinic on how it's done and done right.

For more information, visit steeplechase.dk. Byars is at *Smalls* Sep. 17th-18th. See Calendar.



Sound Particle 47
Variable Density Sound Orchestra
(Creative Nation Music)
 by John Sharpe

Melodicism and freedom don't often go hand in hand, but guitarist Garrison Fewell is carving out a niche for himself where such a pairing seems inevitable. For *Sound Particle 47*, the second offering from his Variable Density Sound Orchestra, Fewell has expanded his palette from the first with the addition of two horns and a second bass.

Composer credits go not only to the leader, but also fellow guitarist Eric Hofbauer and the legendary John Tchicai, making for a diverse range of approaches, spread across ten cuts. Longer numbers contrast with brief two-minute interludes, including three collaborative improvisations involving subsets of the orchestra (the variable density?) and a playful reading of Tchicai's "Afro Danish Form 6" for twin guitars. Further evidence of scope emerges during Hofbauer's opening "Terra Firma, Terra Incognita". Fewell and bassist John Voigt improvise on a maze-y parallel course deliberately unrelated to the bluesy swagger of the rest of the band.

While the composed line of "Fanfare for Wisdom" is heard only at the start, it leads to spirited interplay before narrowing down to just Steve Swell's blustery trombone, joined in duet by the leader's chiming guitar for an understated close. Also striking, the title track manifests no obvious written material, but horn susurrations jostle with guitar stutters, bass tapping and percussive clatter to develop their own momentum before first Kelly Roberge's breathy abstracted tenor saxophone and then Hofbauer's disjointed guitar stylings hold sway. Elsewhere, on "Requiem" Roy Campbell's sweetly incisive trumpet and Swell's elegantly raucous trombone careen separately, then together, before a Charlie Haden-esque bass duet. Achille Succi excels particularly on the two "Variable Density" tracks and contributes an angular bass clarinet solo to "Betty's Bounce".

At the Players Theater on Jun. 22nd a single 75-minute set was drawn largely from the new disc, but with some pieces revisited from the ensemble's eponymous debut, along with a lengthy improvisation that grew from a Steve Dalachinsky recitation. Only a virtual presence on CD, in the flesh guest John Tchicai, in place of Succi, took a leading role in shaping the flow. The show got off to a bright start with "Betty's Bounce"; as Tchicai heated up, drummer Miki Matsuki interpreted the title literally, almost levitating from her drum stool as she stoked a wildly swelling chorus.

Arrangements sometimes differed from the recorded version, so "Fanfare" featured a probing guitar duet and sparing but effective use of extended techniques, such as using a box as a slide or sawing on the strings with a bow. One of the highlights was "Aylestic" from the first release: a lush ballad for Campbell's muted trumpet cushioned by a horn entourage. Tchicai stepped out on tenor, supported by Hofbauer's pinched scrubbing, before locking into a repeated motif that built tension and intensity. Live it was apparent that there was much more pleasure taken in wild group catharsis.

For more information, visit cnmpro.com. Garrison Fewell is at I-Beam Sep. 10th and Downtown Music Gallery Sep. 12th, both with Steve Swell. See Calendar.

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Tapestries for Small Orchestra
Bill Dixon (Firehouse 12)
 by Gordon Marshall

It is a sin to write about Bill Dixon's last release, *Tapestries for Small Orchestra*. The effort is as platonic as can be, existing in an ideal present and as such pushes away efforts to capture its elusive qualities in print. At the same time, it is a magnificent document and demands such study as should keep scholars busy well into the coming age. An endlessly interesting work, it brings the very nature of music into question.

Dixon's last performance before he died in June at 84 years old was an entirely new work of the same title as that under review, given last spring at Victoriaville. It underlined radically the ideal or metaphysical identity of the piece, existing as a potential rather than as a reproducible form. Certainly, jazz itself is never the same; a jazz composition is forever renewed by improvisation. But Dixon's renewals involved much more than individual solos by bandmembers. In fact, individual solos played little role on his team, a microcosmic zeitgeist rendered into vision by his calligraphic notation, his strict supervision of rehearsal sessions and their contrary, a fixed commitment to freedom.

It is perilously difficult to decide the precise nature of what is going on, in terms of harmonic, melodic and rhythmic theory, with this recording. The liner notes show bandmembers Stephen Haynes and Taylor Ho Bynum holding different views of what Dixon is doing, Haynes seeing melodies "move by so slowly that they begin to transmute from the horizontal into the vertical" whereas Bynum sees his "consistent mission" seeming "to be asserting the primacy of sound itself." The bottom line is, this is at once a work of sublime simplicity and of radical complexity, the two states somehow coexisting after the manner of the Heisenberg principle.

To broach the subject of the performance, the role of two musicians jumps out: that of bassist Ken Filiano, who had only just met Dixon for the first time at these recording sessions, and percussionist Warren Smith, who had worked with him for over 40 years. The horns and woodwinds create the weave, sometimes delicate, sometimes coarse, of the sails, while the bass and drums jut at bow and stern for steerage under the great man's navigation of this vessel of sublime beauty and subliminal craft. "To stand in one spot and blow a mountain down" Dixon says on the bonus DVD, explaining how he succeeded in stripping beauty bare.

For more information, visit firehouse12.com



Falling Leaves (Live in Hamburg)
Ayako Shirasaki (Jan Matthies Records)
 by Joel Roberts

A former jazz piano prodigy in her native Japan (she transcribed Bud Powell solos at the age of five and was

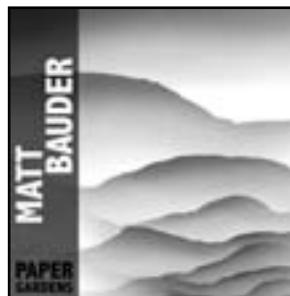
performing regularly at Tokyo jazz clubs by 12), Ayako Shirasaki has been making a name for herself in recent years on the New York scene. A graduate of the Manhattan School of Music, where she studied with Kenny Barron and Ted Rosenthal, among others, she's appeared at most of the city's major clubs and played with top mainstream talent like Lewis Nash, Kenny Garrett and Harold Ousley.

On her latest release, the solo piano disc *Falling Leaves*, recorded last year before an appreciative audience at a Hamburg concert hall, Shirasaki mixes superb classically-based technique, advanced harmonic ideas and a rich, creative musical imagination. While much of her bebop-rooted program draws on standards and well-known jazz fare, she imbues every song she plays with a deeply personal, poetic touch that favorably recalls sophisticated piano masters like Tommy Flanagan and Hank Jones.

She begins Charlie Parker's "Confirmation", for example, with an abstract, nearly unrecognizable intro before diving into the familiar Bird refrain. On Sonny Rollins' "Airegin", she blends in classical flourishes and even a surprising touch of stride. She also pays tribute to the great bebop pianist Barry Harris with a rousing rendition of his "Nascimento", a crowd-pleasing samba complete with rhythmic handclaps. The three original compositions she includes here also show enormous promise and range, from the spunky, Monk-influenced "Monkey Punch" to the dreamy, sophisticated "Far Away".

Shirasaki has a refreshing sense of humor, too. Taking audience requests for her encores, she admits she hasn't played "Moonglow" for 20 years and "My Romance" for 5 years, then turns around and knocks out moving, inventive, bravura performances of the two old chestnuts. And she closes the album on an improvisational high, merging Dave Brubeck's "Take Five" and Rollins' "St. Thomas" in an unlikely and exhilarating impromptu medley, played in 5/4 time. It's a thrilling ending to a highly enjoyable album by a new jazz star in the making.

For more information, visit janmatthiesrecords.com. Shirasaki plays solo at Bryant Park Sep. 6th-10th and Smalls Sep. 15th. See Calendar.



Paper Gardens
Matt Bauder (Porter)
 by Matthew Miller

In the notes to this meticulous, gorgeous performance by multireedist Matt Bauder's quartet, the young leader explains the evolution of *Paper Gardens*, from inspiration to performance. "At the time (2004)," Bauder writes, "I was working at an architecture firm in Chinatown. There I observed a very tactile creative process that seeped quickly into my compositional method."

But it wasn't just the creative process that struck the young musician. Bauder was shocked to see "how hard the architects would work on ideas only to have to completely revise them over and over, often throwing out days of work." It became the underlying theme to this impressive suite, a continually evolving tapestry of composition and improvisation.

Bauder makes clear in his notes that *Paper Gardens* is merely a "snapshot", albeit one the saxophonist find "particularly in bloom" and everything from the song

titles, compositions and improvisations attests to this. Labeled Track A through Track K, the 11 selections blend easily into one another despite an array of compositional devices and impressively varied improvisations by the leader, multireedist Matana Roberts, cellist Loren Dempster and bassist Reuben Radding.

Following a hypnotic opening of a two-minute drone on concert E Flat that passes from Bauder's tenor to the other members, the chamber-like ensemble opens Track B with a pulsating clarinet exchange between Bauder and Roberts. Mirroring the woodwinds, Dempster and Radding weave lines and double-stops that form a tight counterpoint while hinting at, but never establishing, a tonal center. The five-minute performance consists of three distinct sections, with another extended drone following the opening and contrasting with the contrapuntal finale that pairs frenetic clarinet lines with screeching, overtone-laden bowed strings.

Bauder avoids predictable climaxes throughout *Paper Gardens* in favor of seemingly spontaneous high points that emerge fleetingly and precisely within his vignette-like compositions. Because of their length and the development it allows, Track G and Track H come off as the focal point of this memorable album. Featuring some of the most adventurous playing by the seasoned quartet, the selections are an amalgam of the devices that the band have explored in the preceding six tracks. Grating multiphonics and half-steps contrast brief respites of tranquility and, in both cases, end with thrilling duets between the Roberts' fleet alto and the leader's crisp, husky tenor.

For more information, visit porterrecords.com. Bauder is at Korzo Sep. 21st with Harris Eisenstadt. See Calendar.

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Foxy
Jon Irabagon (Hot Cup)
by Stuart Broomer

Saxophonist Jon Irabagon has been distinguished by his multiple takes on the notion of mainstream. As a member of Mostly Other People Do the Killing, he has married Swing to free improv in ways ranging from ironic to sincere. As the winner of the 2008 Monk Competition and the recipient of a Concord record date, he's recorded the mostly straightahead *The Observer* with Kenny Barron and Rufus Reid.

If there's a certain blurring around the edges attendant to those different roles, *Foxy* is likely to change all that. Accompanied by bassist Peter Brendler and drummer Barry Altschul, Irabagon takes a 16-bar structure - Sonny Rollins' "Doxy" is the obvious source but the method is closer to John Coltrane's epic 1961 recording of "Chasin' the Trane" - and plays a 78-minute solo, conveniently divided into 12 parts. Less significant than the length is the fact that Irabagon sustains it and that the trio manages to both vary densities and approaches while reaching and maintaining levels of great intensity and/or invention. There are moments when inspiration flags, when Irabagon will simply take a phrase and transpose it around his horn, but lapses are inevitable in a

performance of this scale.

It's awash with historical emblems. On the segment called "Epoxy", Irabagon quotes "Bewitched, Bothered and Bewildered". "Roxy" begins with a paraphrase of Charlie Parker's "Now's the Time" before turning into an extraordinary exercise in repetition and microscopic alteration. It's all rooted in R&B tenor wailing and at times has the immediate swagger of Hal "Cornbread" Singer or one of the other great bar-walkers. Those roots are in Rollins and Coltrane as well and there's an inevitable resemblance to Paul Gonsalves' great performance with Duke Ellington at the 1956 Newport Jazz Festival when he played a 27-chorus solo on "Diminuendo and Crescendo in Blue". Like all of them, Irabagon merges blues and extended improvisation in a way that's heroic in a traditional sense. Its ambitions may belong to 1961, but *Foxy* is vital music.

For more information, visit hotcuprecords.com. This group is at Cornelia Street Café Sep. 14th. See Calendar.



Personal Tonal
Russ Lossing (Fresh Sound-New Talent)
by Sean Fitzell

Personal Tonal's somewhat haughty title references

author Carlos Castaneda's Mexican-Indian mentor Don Juan and his ideal of the "tonal" reflecting perfect balance and harmony attained through freedom and releasing control. But pianist Russ Lossing is no iconoclast or free blower. His compositions exhibit a thorough grounding of the traditions.

Lossing constructs his pieces to balance individual expression and collective pursuit. The title track reveals this approach, with alto saxist Loren Stillman taking first flight after the mysterious theme is sounded; the leader continues it underneath, with the two sparring before he takes a fluid run over the keys. Drummer Eric McPherson's cymbal drives the group as bassist John Hébert colors the soloists, before each has a turn to roam. Lossing and Hébert have worked together extensively in duo and their established empathy often powers the music. After bass and drums begin "Ozart May", the pianist doubles the bass in a syncopated, repeating phrase that is effectively contrasted by Stillman's suspended notes. The drummer introduces the quirky stuttering of "Turn", which Lossing doubles and Stillman complements, setting up a frenetic exchange with the drummer as the others recede.

Alongside his compositions, Lossing presents covers of Ornette Coleman, Duke Ellington and Charlie Parker. The suggested lineage is reinforced by how comfortably the tunes reside together, as Lossing builds from these past masters to forge his sound. Though his interest in complex rhythms and dense harmonies may be cerebral, he and the band play with the proper emotional heft.

For more information, visit freshsoundrecords.com. Lossing is at I-Beam Sep. 3rd with Michael Adkins and Sep. 9th and Cornelia Street Café Sep. 25th. See Calendar.

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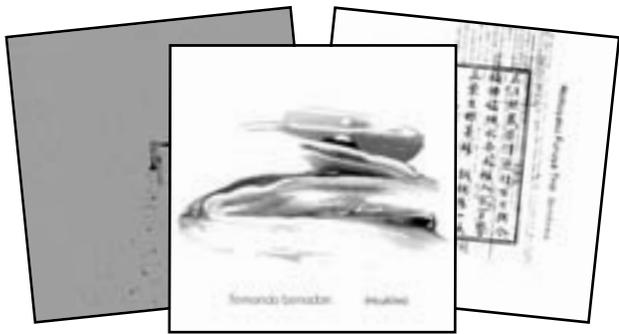
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Bit Heads Daniel Blackberg Trio (NoBusiness)
Bendowa Nobuyasu Furuya Trio (Clean Feed)
Intuitivo Fernando Benadon (Innova)
 by Wilbur MacKenzie

While there is an increasing flood of new releases by both new and established musicians, the sheer capacity to transfer information to some degree levels the playing field and provides opportunities for those blessed with ingenuity to find support for their work. These releases are all excellent examples of new voices in the creative music world, each finding a unique channel for sharing their ideas.

Philadelphia-based trombonist Daniel Blackberg has been active throughout the northeast in recent years, premiering works by Anthony Braxton, Gunther Schuller, Danilo Pérez and the late Steve Lacy, as well as working with many top improvisers. Lithuania's No Business Records recently released *Bit Heads*, the vinyl debut of Blackberg's trio with fellow Philadelphia-based artists Jon Barrios (bass) and Mike Szekely (drums). A virtuosic technician with abundant creativity and a drive to engage disparate and unlikely scenarios, Blackberg presents a strong statement as an improviser and thoughtful bandleader. Barrios and Szekely form a solid foundation, but often the trio

interacts in the three-equal-parts approach reminiscent of the innovative Threadgill-McCall-Hopkins band Air. "Fanfare for a Scrambled Race" starts off, offering one of the few standard head-three solos-head forms on the record and is followed with "Just Shy of Hope", an introspective mix of texture and melodic information. "Deforestation" presents a very lithe theme expounded upon with bowed bass and muted trombone, with Szekely accompanying gracefully. "The Closer" follows to take the group immediately on an exuberant excursion through a dense, high-velocity theme. The record closes with the extended improvisational forms of "Shot to the End", the ensemble constantly shifting between solo-duo-trio combinations, with fragmented melodic ideas and jagged rhythmic shifts, essentially summarizing the various sonic terrains explored throughout the preceding seven tracks.

Woodwinds and culinary delicacies are the twin areas of expertise of saxophonist/flutist Nobuyasu Furuya. Born in Japan and currently residing in Lisbon, Furuya employs the skill of a master chef in how he carefully combines colorful ingredients in his music. *Bendowa* features the rhythm section of the excellent Portuguese RED Trio and the group is unabashed in their affinity for the early practitioners of the avant garde (Archie Shepp and Peter Brötzmann are named specifically). The disc's five improvisations cover many areas, often employing a zen-like sense of grace even in the most intense scenarios. There are plenty of moments of great subtlety as well, a palpable sense of mindfulness in the sparse textures found in the second and third pieces. Drummer Gabriel Ferrandini mixes extremes of space, density, momentum and gesture in his thoughtful dialogues with his bandmates, always displaying impeccable

taste and timing. The interactions between Furuya and bassist Hernâni Faustino are quite emphatic and the common language the two share sets the stage for a constant parade of fascinating musical conversations.

A very unusual process was used for the recording of Fernando Benadon's *Intuitivo*: the music heard is the result of Benadon's process of recording each of the seven performers individually and then cutting and pasting different sections together to make a composition using the actual recordings as the source material. Such a process calls attention to the idea of ownership as it relates to the collaborative dialogue between composer and improviser: As with Bob Ostertag's innovative *Verbatim* and *Say No More* sampling project, the composer steps back from part of the process and all the notes are the creation of the musicians, who received no instruction prior to recording their improvisations. The composer's work resides in the conception of the project and in the actual reconfiguration of the material into something completely new. The end result comes off remarkably cohesive - tonality is often quite distinct, tempi and dynamics are well matched and different factions of the septet sound as if they were listening to each other quite closely, rather than playing unaccompanied with no idea of what anyone else had contributed. Bassist Michael Formanek and drummer Nasar Abedey make some strong grooves happen despite working completely independently of each other and violinists Courtney Orlando and Evan Price sound perfect together. Benadon has thought a great deal about texture, painstakingly assembling different combinations of players to create variety and nuance.

For more information, visit nobusinessrecords.com, cleanfeed-records.com and innova.mu



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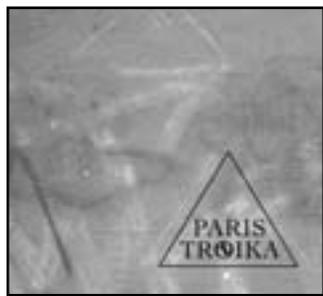
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Creative Music Celebrating the Jewish New Year



Eponymous
Paris Troika (s/r)
by Elliott Simon

In the context of this piano trio, Misha Piatigorsky has restructured a bunch of classic rock tunes into jazz/funk incarnations with the clever moniker Paris Troika. I haven't yet figured out the Paris connection, but like the Gorbachev program that serves as titular inspiration such an exercise is a gamble that can pay off big or have some disastrous muzak-like results. Delightfully, the former is primarily the case here.

David Bowie's "Space Oddity" appropriately begins this look backward with an incongruously structured shifting journey that finds Major Tom arriving at planet jazz courtesy of some middle break thematic piano improvisation before returning safely home. "Purple Haze", thanks to Buster Hemphill's electric bass lines, has its funkiness laid bare and, in a somewhat schizophrenic association, finds Deep Purple's classic riff from "Smoke on the Water".

"Eleanor Rigby"'s touching loneliness is more than sated by a "Hey Joe" that immediately lets the lady know it is time to rock. A very beautiful and lyrical piano arrangement of "We Are the Champions" is jarringly brought to its feet by a funky "We Will Rock You". "Sketchy Black Dog" has the band introducing Led Zeppelin to "Helter Skelter" in an approach that greatly benefits from guest violinist Carmen Raz exposing the tension in this meeting. "Light My Fire" is sped up and stretched out, "Layla" appears in a fairly straightforward piano arrangement and "Imagine" is presented as a very pretty ballad that benefits from Piatigorsky's delicate and reverential treatment. If you are a child of Woodstock nation or appreciate the music of that period, chances are one of your favorite tunes is in this program.

For more information, visit paristroika.com. This group is at Blue Note Sep. 11th. See Calendar.



Grace
Michael Dease (Jazz Legacy Prod.)
by George Kanzler

The sound draws you in first. Michael Dease's trombone voice is sumptuous and buttery in tone; smooth, rich intonation melding with fluent, lilting execution while weaving narrative lines with intriguing logic. Attention to tone and logic is rare enough in jazz today; coming from a musician less than three decades old it is even more extraordinary. Second and just as striking is the lapidary care taken in showcasing Dease's instrument on this CD, both in the choices of complementary voices in the ensembles and frontlines and in the surprising, smart, diverse repertoire and detailed arrangements - mostly by co-producers Dease and John Lee.

Dease is joined by a solid, buoyant rhythm section of Cyrus Chestnut (piano), Rufus Reid (bass) and Gene

Jackson (drums). Emphasizing the mellow brass sound, other horn solos are predominantly by flugelhorn or trumpet (both Claudio Roditi and Roy Hargrove) and other ensemble horns are trumpet, trombones and alto flute (Sharel Cassity, who also solos on alto sax). Eric Alexander shares the frontline with Dease on McCoy Tyner's robust "Blues On the Corner", Dease also contributing a tenor and a soprano sax solo (he played reeds before taking up trombone).

The tunes range from Brazilian classics to jazz standards, with Dease's title piece, a bright, two-part quintet track with Roditi's flugelhorn, the lone original. Dease's gorgeous legato tone and lyrical ideas find plush, romantic settings in Jobim and Ivan Lins' bossas and sambas, supple rhythms emphasized by acoustic guitars and hand percussion. Some arresting things are done with familiar tunes: Bix Beiderbecke's impressionistic "In A Mist", originally for piano, is expanded in a kaleidoscopic arrangement of multiple tempos by a quintet with Hargrove's flugelhorn and the same quintet (with a brief Dease tenor sax solo too) reimagines Miles Davis' "Four" as a wistful ballad. Dease's debt to JJ Johnson is evident on Oscar Peterson's fast riff blues "Tippin'" and in his easy élan in negotiating the "Giant Steps"-like changes of Coltrane's bop tune "26-2" (a contrafact of Bird's "Confirmation"). The album as a whole has the feel of a well-imagined concept, beautifully executed.

For more information, visit jazzlegacyproductions.com. Dease is at Iridium Sep. 1st with the Wayne Shorter Tribute Big Band and Fat Cat Sep. 26th. See Calendar.



A Time for Love
Arturo Sandoval (Concord)
by Marcia Hillman

Arturo Sandoval, known for his blazing trumpet work, shows us a more subdued fire here. As mentioned in the insert, this CD is a project that has been on Sandoval's mind for a long time. Accompanied by Shelly Berg (piano), Chuck Berghofer (bass), Gregg Field (drums, percussion) and on most of the tracks a full string section, Sandoval performs on trumpet, flugelhorn and even sings on two of the tracks. There is also a guest appearance on one track each by trumpeter Chris Botti, vocalist Monica Mancini and pianist Kenny Barron.

Selecting material from the American songbook and several Gabriel Fauré pieces, Sandoval creates a romantic mood. Especially with Jorge Calandrelli's lush string arrangements, there is a wonderful feeling of intimacy on every track. Sandoval displays his virtuosity on both trumpet and flugelhorn with a rich tone that can also be breathy when appropriate and is lyric-driven on the standards with impeccable phrasing. Sandoval is a multi-talented musician (he is also a pianist and percussionist), but the surprise here is his vocal ability. He possesses a soft voice with texture and shading as he interprets two songs: "Smile" in English and "Estate" in Italian. His beautiful rendition of "Estate", in particular, weaves a spell both vocally and instrumentally.

The track he shares with Botti (Fauré's "Pavane For a Dead Princess") features an exciting interweaving of melody with Botti on muted trumpet and Sandoval on flugelhorn in an almost call-and-response manner. With Monica Mancini's beautiful reading of Astor Piazzolla's "Oblivion" ("How To Say

Goodbye"), Sandoval almost caresses her voice with fills from his muted trumpet. Featured on Cole Porter's "Every Time We Say Goodbye", Barron delivers a delicate statement and a lightly swinging accompaniment to Sandoval's solo spot. Berg (who also is credited as arranger), Berghofer and Field made valuable contributions on every track

This is a truly romantic album that can be paired with candlelight and wine. Mostly it reveals another side of this talented musician - one that is both sensitive and passionate.

For more information, visit concordmusicgroup.com. Sandoval is at Blue Note Sep. 24th-26th. See Calendar.

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T Time

Stanley Turrentine (Musicmasters-Nimbus)
by Andrew Vélez

This 1995 set is from late in the career of "Mr. T.", who died ten years ago this month. Turrentine played with R&B bands in the '50s and toured with Lowell Fulson during a period in which he also recorded with Ray Charles and worked with Tadd Dameron. He and trumpeter brother Tommy played with Earl Bostic in the early '50s before joining the Max Roach Quintet in 1959-60. It was during this latter period that Turrentine began recording albums of his own while also playing with organists Jimmy Smith and Shirley Scott. For nearly a decade he recorded a series of memorable sets for Blue Note, with *Up at Minton's* (with Grant Green) being especially notable, always reflecting his solid R&B and bop-friendly roots.

Marvin Gaye's "Don't Mess With Mr. T." is the opener here, which lends itself perfectly to Turrentine's soulful tenor sax. His is a big, enveloping sound with Mark Johnson (drums) and Kenny Drew, Jr. (B3 organ) keeping especially close and dynamic company. On Turrentine's own tune "A Little Sweetness" (one of several originals on this set), percussionist Alfred Mojica is especially tasty with Turrentine's blowing evincing the midtempo heat and vibrato that marked his playing since early on in his career. On Coltrane's "Impressions" Turrentine cuts loose and soars with a group that is really cooking. Dave Stryker's tangy and biting guitar work is joined to Drew's piano, which manages the neat trick of being both swinging and meditative. All three are gorgeously in sync again on Drew and Stryker's arrangement of the classic Ivan Lins/Victor Martins tune "The Island".

Throughout Turrentine's wide-open sound comes through loud, warm and clear. 'Cursed' with popular success later in life, too often his solid jazz playing was underappreciated, perhaps because as is obvious here, he's just so damn easy to listen to.

For more information, visit wyastone.co.uk/nrl



Cone and T-Staff

Wycliffe Gordon (Criss Cross Jazz)
by Ken Dryden

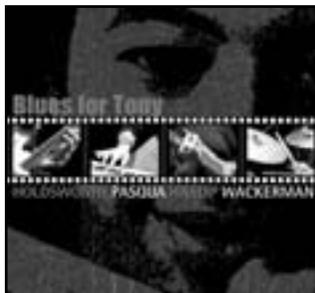
One of the top trombonists of his generation, Wycliffe Gordon has been very busy since leaving Augusta, Georgia for New York City. Invited to join Wynton Marsalis' septet and the Lincoln Center Jazz Orchestra, Gordon has since worked with many greats in a variety of styles, including dates with Dizzy Gillespie, Joe Henderson, Lionel Hampton, Tommy Flanagan and Shirley Horn, plus recordings with Marsalis, Marcus Roberts, Winard Harper, Randy Sandke and Roswell Rudd, among others. The trombonist also has an extensive discography as a leader and is very active in jazz education at Juilliard (Gordon counts

trombonist Michael Dease among his prize pupils).

Trumpeter Terell Stafford, pianist Mike LeDonne, bassist David Wong and drummer Kenny Washington join Gordon for this session, which covers a lot of stylistic territory. Gordon's rich exchanges with Stafford throughout the date are a delight, with both players frequently utilizing bell mutes. Their snappy interplay is showcased in the breezy setting of Wes Montgomery's "West Coast Blues". The loping treatment of "Robbin's Nest" (long a jam session favorite) showcases Gordon's incredible knowledge of the trombonists of earlier eras. Gordon weaves his magic in Oscar Pettiford's intricate "Tricotism" joined by just bass and brushes.

The influence of Ellington trombonists is on display in his vocal-like interpretation of "The Star-Crossed Lovers". "Everything Happens to Me" is a lush feature for Stafford with Gordon laying out. The trumpeter's deliciously exotic "Cousins" is a tense affair with a potent open horn solo by its composer while his "Le Marieur" has a similar flavor, though sticking to mutes all the way through. Not to be outdone, Gordon's whimsical blues "Cheeky" wraps the date in fine fashion. Consider *Cone and T-Staff* to be yet another outstanding release in the prolific recorded output of the masterful Wycliffe Gordon.

For more information, visit crisscrossjazz.com. Gordon is at *Dizzy's Club Sep. 7th-12th* and *Kaye Playhouse Sep. 13th*. See Calendar.



Blues for Tony

**Allan Holdsworth/Allan Pasqua/
Jimmy Haslip/Chad Wackerman (MoonJune)**
by Donald Elfman

The Tony Williams Lifetime, in its several incarnations, was one of the keystones of the jazz/fusion explosion of the '70s. Fuelled by the volcanic drumming of the leader, the other players - from guitarist John McLaughlin and organist Larry Young through to guitarist Allan Holdsworth and keyboardist Alan Pasqua - found audiences that had hitherto been ensconced in the progressive rock of the time. Of course, the father of all of that activity was Miles Davis.

In 2007, Holdsworth and Pasqua enlisted bassist Jimmy Haslip of the Yellowjackets and drummer Chad Wackerman, who came from the Bill Watrous Band and worked with Frank Zappa, among others, to play in a series of live concerts. The performances paid tribute to the best spirit of fusion and also to the power and lasting influence of Tony Williams.

Holdsworth and Pasqua played in the New Lifetime band, from the mid '70s and they rework some of that material here. The guitarist's "Fred" is spirited music with a lilting yet driving theme played by Pasqua, the whole band being propelled by Wackerman's drumming. Pasqua's work is sensitive and virtuosic at the same time and both he and Holdsworth know how to sustain interest while telling a story.

Pasqua also wrote another of Lifetime's iconic tunes, "Protocosmos", and the band, with Haslip pulsing underneath and the composer on top making the best use of electronics, demonstrates the energy that drove the music of the era. Pasqua also wrote the sensitive "To Jaki, George and Thad", a loving tribute to the late Messrs. Byard, Russell and Jones, done as a

delicate showcase for the acoustic piano. Wackerman offers an original as well. It's "The Fifth", a truly swinging kind of fusion. He and his cohorts have listened carefully to the music from the original albums but their current playing is about inspiration and not imitation. "Red Alert" is from the New Lifetime's 1975 *Believe It* set and positively smokes with passion. It's a Tony Newton tune that leaves plenty of room for expressively commanding solos from everyone. And the passion that's invoked colors every one of these knockout live performances.

For more information, visit moonjune.com. Holdsworth is at *Iridium Sep. 16th-19th*. See Calendar.

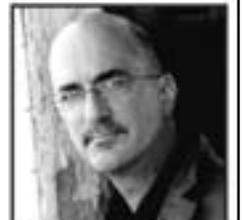


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GOING EXPRESS
 SSC 1263
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Live recordings provide the listener a glimpse of what a musician can truly deliver.

Pianist Helen Sung brings it on her new live recording *Going Express* on Sunnyside Records. Presented live at the highly regarded Jazz Standard club in New York City, Sung plunges into a challenging set of original tunes and standards assisted by a sterling cast of musicians, including saxophonist Seamus Blake, bassist Lonnie Plaxico, and drummer Eric Harland.



RICHIE BEIRACH
DAVE LIEBMAN
JIM McNEELY
FRANKFURT RADIO BIGBAND
QUEST FOR FREEDOM
 SSC 1266
 Release date: 9/14

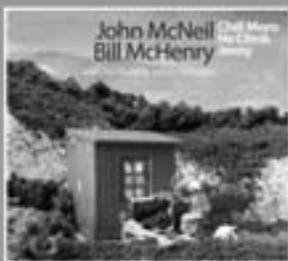
Partnerships in music are very special things. Pianist Richie Beirach and saxophonist Dave Liebman have been connected through music for nearly four decades, most notably as members of the jazz collective Quest. On the new Sunnyside CD *Quest For Freedom*, Beirach and Liebman forge a new partnership with the inimitable arranger Jim McNeely and the marvelous Hr Big Band of the Frankfurt Radio in a breathtaking and powerful musical journey.



REZ ABBASI
ACOUSTIC QUARTET
NATURAL SELECTION
 SSC 1264
 Release date: 9/21

Talented guitarist and composer Rez Abbasi has taken a new approach to his music.

On his new Sunnyside CD, *Natural Selection*, he has ditched his electric guitar and convened the Rez Abbasi Acoustic Quartet, a new ensemble made up of entirely acoustic instrumentalists. RAAQ features the talents of vibraphonist Bill Ware, bassist Stephan Crump, and drummer Eric McPherson on the leader's adventurous compositions and some thoughtful covers.



JOHN McNEIL
BILL McHENRY
CHILL MORN HE CLIMB JENNY
 SSC 1268
 Release date: 9/21

Keeping the tradition has become a serious element of the jazz business. But

what is the point of preservation if it is only for the museum? The seriously talented duo of John McNeil and Bill McHenry blow new life into dusty gems on *Chill Morn He Climb Jenny*. Backed by the stellar support of bassist Joe Martin and drummer Jochen Rueckert, this combo makes the old new and exciting. Moldy figs be damned!

Note: The title is an anagram of the combined artists' names.

sunnysiderecords.com



Nicht Ohne Robert Volume 1
Rudi Mahall/Simon Nabatov/Robert Landfermann/Christian Lillinger (JazzHaus Musik)
Sonnenschirm Heinrich Köbberling (Jazzwerkstatt)
In Exchange for a Process Jason Stein (Leo)
Three Less Than Between
Jason Stein's Locksmith Isidore (Clean Feed)
 by John Sharpe

Although the bass clarinet had found favor in the past (Ellington's baritone saxophonist Harry Carney occasionally toted one) it wasn't until Eric Dolphy blazed the trail in 1960 that the instrument began to be more widely aired. In his seminal book *Jazz German* critic Joachim-Ernst Berendt writes, "unlike the conventional, clarinet, the bass clarinet can also produce colors that jazz saxophonists appreciate: vocal, rough, overblown sounds." Not surprisingly then most of the musicians who use the larger horn also choose to double on saxophones, using the more sonorous instrument for a change of pace or tone. Even Dolphy, who allied his virtuoso approach with a wildly vocalized tone to electrifying effect, notably on Ornette's *Free Jazz* but also with Coltrane on *Live at the Village Vanguard*, also featured alto saxophone and flute. But that's no longer the case. These four discs, feature two reedmen who have taken bass clarinet as their sole axe and they make a convincing case for the scope it can cover and the benefits of specialization.

Rudi Mahall (veteran of various groups led by pianist Alexander von Schlippenbach) assumes a prominent role on *Nicht Ohne Robert Volume 1*, the first of a putative ongoing series documenting first-time meetings with upcoming German bassist Robert Landfermann. The young bassist has chosen his accomplices wisely to start this venture; alongside the experienced bass clarinetist are accomplished improviser and composer Simon Nabatov (piano) and Cologne regular Christian Lillinger (drums). Recorded at the renowned Loft, the four pieces are freely improvised without lead sheets, rehearsals or agreements to act as a safety net. Mahall jumps in from the off, starting in the clarinet range, Nabatov etching blocky chords in support, presaging a sequence of dense exciting interplay. The lengthy first piece sets the template for the set: shifting combinations with the focus passing round the band in unpredictable fashion. Nabatov probes and pummels with two-handed mastery. While Mahall dances elegantly on "I", he traverses the further reaches elsewhere, signaled by the harsh blasts and vocalized whimpers of "II", before enjoying a concluding duet with the nimble Landfermann on "IV".

Sonnenschirm under the leadership of drummer Heinrich Köbberling contains a 65-minute program of nine originals supplemented by three short duets for Mahall and each bandmember. There is a relaxed airy feel to the date with pleasantly harmonious tunes and soloing, like sunshine sparkling on a glistening swimming pool. Mahall seems intent on echoing West Coast tenor saxophone or clarinet in preference to demonstrating the distinctive traits of the instrument. In itself that is fascinating, but also fits right in with the milieu of Köbberling's quartet. Expatriate American bassist Paul Imm contributes melodic solos,

as on "Pisces", and understated time while Köbberling is similarly tasteful and responsive. Pianist Tino Derado also doubles on accordion, overdubbed to round out some of the ensembles, and pitches in with some bright solos as on "You Better Put It In The Tupperware" and "Bobby". While Mahall does inevitably tend to wildness around the edges, he might easily have been on standard clarinet for this comparatively mainstream session, an avenue worth investigating for those enamored of the ECM sound but looking for a new name to pick up on.

Unlike Mahall, Chicago-based Jason Stein's conception focuses firmly on the extremes capable of being extracted from the bass clarinet and all that lies between. It would be a fruitless task attempting to describe each track on Stein's solo outing *In Exchange for a Process*. Each of the 11 cuts is an improvisation based around exploration of unconventional sound and pitch gained through a variety of advanced techniques. Stein seems to alight upon promising areas and then prospect them at greater length, like the keypad popping of "Paint By Number" or whinnying cries of "Temporary Framing of Dr. J". However, notwithstanding Stein's invention, ultimately the lack of differentiation afforded by charts, context or colleagues makes for a demanding listen even though spread over no more than 42 minutes.

Three Less Than Between is the sophomore offering from Stein's Locksmith Isidore. Over the course of an hour the trio delineates an intense free-form territory across 11 tracks, even though all are credited to the hornman. Stein has annexed associates who are as interested in timbre and tone as him, which manifests in a well-balanced trio of equals confident in how they will react and alert to new directions. Jason Roebke's assertive bass veers between tough-toned bursts of rhythm, ringing harmonics and arco scrapes and blends well with drummer Mike Pride, who moves easily between clattering texture and more gradated time. Stein has some lovely moments, stretching out on "Stevesque" with extended squeals developing organically from the theme, touching on the same sort of areas as his solo album, but with greater success derived from the more overtly musical setting. A pleasing passage on "Augusta Gun" pitches hesitant and slurred bass clarinet against metallic percussion textures before the walking bass takes to the floor again. While the heads are no more than functional, they provide a great launching pad for involved free collective improv, from the perky opening "Protection And Provocation" to the doomy portent of the low-key "Sad Crestwood".

For more information, visit jazzwerkstatt.eu, jazzhausmusik.de, leorecords.com and cleanfeed-records.com



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Into Tomorrow
Sadao Watanabe (Victor)
by Elliott Simon

Into Tomorrow is an 'established-veteran-meets-young-players' session that works exceedingly well. In this case, Japan's "King of Jazz", alto saxophonist Sadao Watanabe shows with this, his 70th release, a mastery of the requisite bop cuts. But it is the beautiful patina of his tone on the ballads and Latin tunes that make this album most memorable. He has also chosen his young bandmates well and in the process constructed an open and engaging piano trio, which, although exact in its approach, evinces a refreshing looseness that allows Watanabe to do what he has been doing for decades in what becomes a surprisingly rejuvenating atmosphere.

Pianist Gerald Clayton, whose *Two-Shade* debut (ArtistShare-EmArcy, 2009) showed a wonderful combination of inventiveness, classical precision and soulfulness, adds much to the club atmosphere of this CD. Similarly, drummer Johnathan Blake does a whole lot more than keep time with his brushes and cymbals; he opens things up by using his entire set for a polyrhythmic effect that makes him an equal partner. This is especially so on the Latin-tinged "Not Quite a Samba" and "Train Samba" and the more uptempo

cuts like CD opener "Butterfly" and burner "Study In Pit Inn". Bassist Ben Williams, winner of last year's Monk Competition, is able to add perfect helpings of soulful juice to this varied rhythmic palette.

Watanabe switches to flute on the absolutely gorgeous "Itapúa" which, along with the other Latin tunes, shows his understanding of both the delicate Spanish and intense Afro influences in the genre; no surprise, as he pretty much single-handedly kicked off the Japanese Bossa craze in the '60s. It is also refreshing that Watanabe is still among those musicians who view their art as a medium to highlight politically-charged subjects. His touching "Times Ago (For Tibetan People)" is an aching beautiful portrayal that uses a tender sax whose deep colors are borne out of experience to infuse Williams' bass with its equally heartfelt lines. The title cut closes out this strong program with an ironically reflective alto tune that is perhaps as much a look into yesterday as it is *Into Tomorrow*.

In this milieu Watanabe is effectively challenged and he achieves the synergistic effect for this all-original program that is usually intended for these intergenerational encounters.

For more information, visit jocmusic.co.jp. Watanabe is at Dizzy's Club Sep. 27th-28th. See Calendar.



Coming Together
Chris Potter/Steve Wilson/Terell Stafford/
Keith Javors/Delbert Felix/John Davis (Inarhyme)
by George Kanzler

Tribute albums are fairly commonplace in jazz; this one is different. It honors a musician who was just about to embark upon his professional career when his life abruptly ended, at 24, in an auto accident. A saxophonist, Brendan Edward Romanek had written and arranged music for his debut album and even picked the players: pianist Keith Javors (his band director at the University of North Florida), trumpeter Terell Stafford, bassist Delbert Felix and drummer John Davis. After his death, Javors sought to complete the project and this CD recorded in 2005, with Chris Potter and Steve Wilson dividing the saxophone roles, is the result. It demonstrates that a sense of purpose and focus, both artistic and emotional, is an invaluable inspiration to a recording project.

There are eight Romanek originals, solidly in the postbop mainstream, some striking as either compositions, arrangements or both while others are more generic but solid. Just as resonant are the three standards (Romanek favorites), all done with spare instrumentation. Potter assumes a Sonny Rollins expansiveness and ensemble strategy (tenor sax, bass and drums) on the opening "My Shining Hour", unfurling remarkable sustained momentum in his tightly-spun improvisational lines. He's more breathy and sumptuous in duet with Javors on "Nancy With the Laughing Face", the pair elaborating in telepathic sync on the bridge, Potter creating a dynamic arc with his solo. Wilson (soprano sax) and Javors share a tender "Killing Me Softly With His Song".

Potter and the rhythm trio do four Romanek tunes: the emotionally yearning ballad "Full Moon"; flamenco-tinged, rhythmically adventurous "Dream Behind the Winter" (both with tenor sax) and "3 Steps Ahead of the Spider" (soprano sax), a piece morphing from waltz to jaunty swing time and the gossamerly

"You'll Never Know". The quintet with Wilson and Stafford do four more Romanek originals, all marked by memorable solos, often in tandem. The standout is the spacey (think slower Herbie Hancock/Wayne Shorter Miles Quintet stuff) "Minion", with overlapping, billowing horns in indeterminate length dialogues and polyphonic interludes.

For more information, visit inarhymerecords.com. Potter and Wilson are at Jazz Gallery Sep. 13th-14th with Adam Cruz. Wilson is also at Jazz Museum in Harlem Sep. 30th. Stafford is at Dizzy's Club Sep. 23rd-26th and 29th-30th with Bobby Watson. See Calendar.

IN PRINT



Tell No Lies, Claim No Easy Victories
by Philipp Schmickl & Hans Falb (Impro 2000)
by Kurt Gottschalk

There's a certain amount of truth to be gleaned from the cliché "Music is the universal language." That point can especially be appreciated at international music festivals, where various tongues are spoken in different corners, but performers and audience unite around the stage.

Tell No Lies, Claim No Easy Victories underscores that principle by design. The collection of essays published in conjunction with the 2009 Konfrontationen Festival in Nickelsdorf, Austria, (read the writeup of the 2010 edition starting on page 13) is a bit like conversations overheard in the lobby or the hotel bar.

The lack of translations will be frustrating for the monolingual reader, but among the English-speakers there are some interesting discussions. Joe McPhee is interviewed about Clifford Thornton, remembering their time in an Army band and subsequent work together. The interview is appended with a brief Thornton bio, a letter from him to interviewer Hans Falb, who is responsible for much of the book, and a poem by McPhee.

Roscoe Mitchell gives an interesting discussion of the relationships between American and European jazz communities, especially in light of the connections in Paris he helped to forge in the '60s. And Hamid Drake gives a brief overview of how he came to be a part of that international community. But most fascinating of the English sections is an interview with Evan Parker, who corresponds at length about heaven, alcohol and Africa. The interviews nicely tend away from asking musicians about themselves, making for some unexpected responses. ("My Favourite Things: Coltrane, Dolphy, Elvin, ah! but you said no music," Parker writes. "I like: individuals, mystery, any work that brings the above two elements into play.") The downside here is the lack of proofreading and fact-checking. It feels rather like a first draft or a blog or even a notebook found in that hotel lobby. But the content, including a good number of nicely reproduced photographs of musicians who have played the fest, more than makes up for that.

For more information, visit konfrontationen.at

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The Breeze and I
Champion Fulton (Gut String)
 by Ken Dryden

Champion Fulton has been steeped in jazz since her birth in 1985, catching the music bug from her jazz trumpeter/educator father Stephen Fulton. While still a toddler, Fulton became interested in both piano and singing, keeping up her studies in both roles, while also playing trumpet during high school. Fulton moved to New York City to get a taste of the jazz scene while attending SUNY Purchase Music Conservatory, playing frequent gigs while completing her studies. She has won the praise of critics for her equally strong abilities as a swinging pianist and expressive vocalist who exudes confidence in every song she performs. She has been a regular at a number of different venues around the city and *The Breeze and I* is the third CD under her own name (after another trio album and a debut fronting David Berger's Sultans of Swing).

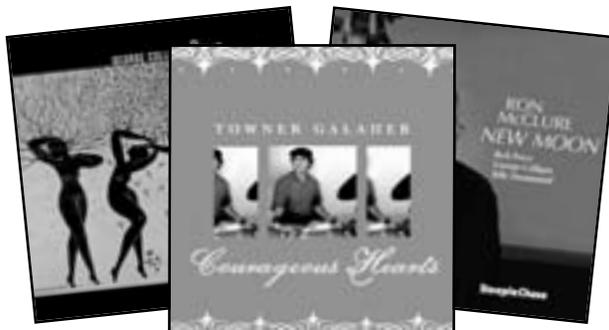
Joined by her working trio, bassist Neal Miner and drummer Fukushi Tainaka, Fulton focuses on songs from the first half of the 20th century, many of them favorites of artists like Nat King Cole, Art Tatum, Oscar Peterson and Erroll Garner. She puts a personal stamp on "Exactly Like You" with her upbeat vocal and loping arrangement. Her expressive interpretation

of the lyrics to "Day In, Day Out" is matched by the considerable bop chops in her piano solo.

Her sassy vocal in the brisk treatment of "I'm Going to Lock My Heart and Throw Away the Key" recalls the late great Carmen McRae while her driving piano solo is equally compelling. Fulton's vocal in "I'm Confessin'" captures both the humor and longing of its lyrics. Her potent singing is a highlight of "If I Had You", with the Garner-influenced piano solo an added bonus.

Fulton also takes time to show off her skills as a pianist. Her skills are afire in Harold Land's infrequently performed "Land's End" and also the brisk rendition of "The Sheik of Araby", the latter piece also showcasing Tainaka's brushwork. It's great to hear a pianist revisiting the title track, a long overlooked Latin gem, where Fulton's playing suggests a young Barry Harris. Fulton adds a few twists in her intricate, infectious setting of "My Heart Stood Still", adding a few amusing quotes and featuring both Miner and Tainaka.

For more information, visit champion.net. Fulton is at The Garage Sep. 2nd and 17th, Cleopatra's Needle Sep. 4th, Saint Peter's Sep. 8th and Smalls Sep. 14th. See Calendar.



Come Together **George Colligan (Sunnyside)**
Courageous Hearts
New Moon **Ron McClure (SteepleChase)**
Towner Galaher (Rhythm Royale)
 by Donald Elfman

Come Together is Colligan's 19th album as a leader and a great display of his compositional prowess, his vision as a leader and his uncanny way with familiar material. The track "Uncharted Territory" is a perfect example of the how Colligan makes all kinds of things in the jazz repertoire and vocabulary sound different. The tune is a funky, odd riff, mixing a rock sensibility with an exploration of the new. Bassist Boris Kozlov plays what sounds like an electric bass (if not it's got an incredible elastic action) and takes the first powerful solo. Drummer Donald Edwards keeps the beat fluid while Colligan is all over the keyboard. On the Beatles' "Come Together" and "The Shadow of Your Smile", Colligan never lets the familiarity of the songs take over. He opens the natural funk of the former to reveal a bluesy frame and takes out some of the Latin accents of the latter to make it a bouncy and intimate Erroll Garner-ish trio tune.

Bassist Ron McClure is a mainstay of the SteepleChase catalogue and has consistently found the best modern musicians to play his intricate yet always expressively accessible music. On *New Moon*, McClure, saxist Rich Perry, drummer Billy Drummond and Colligan work their magic on the leader's nine originals and find the warmth, romanticism, humor and jazz history in the tunes. On "Hostile Terrain", Colligan's single lines and lush chords create a romantic atmosphere that belies the tune's title. And on the sprightly, anthemic "Ulula", Colligan deftly provides a groove that makes the whole band and the listener go into their dance.

Towner Galaher's *Courageous Hearts* puts Colligan in the center of what feels like a beautifully old-fashioned Art Blakey-like set. Galaher drives this band with volcanic drumming and hip arrangements that the horns - Brian Lynch, Craig Handy and Fred

Wesley - drive through. These are tunes that reveal a smartness and diversity in Galaher's conception and, in Colligan, a deft and always-thinking rhythm player. Galaher, Colligan and bassist Charles Fambrough, in fact, dance at the heart of "Second Line Samba" and propel the solos forward with a measured ferocity. Of special note is the evergreen "AfroBlue" which is fired, again, by Colligan's insistent rhythm and the soulful Latin horns. Jazz lovers revere this tune as played in the Coltrane mode, but these players rediscover its AfroCuban roots.

For more information, visit sunnysiderecords.com, steeplechase.dk and townergalahermusic.com

ON DVD



The Divine One
Sarah Vaughan (EuroArts)
 by Ken Dryden

Sarah Vaughan, who needs no introduction to seasoned jazz fans, is considered to be in the upper echelon of jazz vocalists (along with Ella Fitzgerald and Billie Holiday). But Vaughan was in essence a more diverse singer, as she was not only an accomplished pianist (though she was rarely recorded playing piano) but also open to singing pop and performing with symphony orchestras.

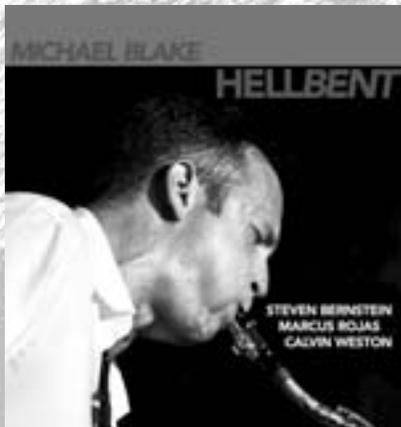
Part of the *Masters of American Music* DVD series, *The Divine One* first appeared in 1993 as a BMG videotape. The documentary, written by Dan Morgenstern, incorporates excerpts of interviews with the vocalist, Billy Eckstine, Joe Williams, plus former sidemen like George Gaffney and Roy Haynes, in addition to Vaughan's mother and daughter and arranger Marty Paich. Vaughan was a complex figure; though immensely gifted as a singer who could quickly adapt to new arrangements and instinctively react to what musicians played on stage, she could be very insecure, as evidenced by four failed marriages, difficulties with managers (who were often her husbands or boyfriends, what Billy Eckstine refers to as "damagers") and battles with her weight.

But the emphasis of this film is on her performances, most of which are excerpted from various television specials or talk shows. The portrait painted by all of the interviewees is one of a wonderfully talented vocalist who gained the respect of her fellow musicians and who never gave less than her all. Eckstine recalls when he heard the then-teenager at an Apollo Theatre amateur competition, leading him to recommend her to Earl Hines. Vaughan joined Hines as a vocalist and second pianist though she didn't stay long with the pianist, leaving to work with Eckstine after a few months, where she was in the midst of his bop-oriented band with newcomers Dizzy Gillespie, Charlie Parker and Gene Ammons.

Within the year, Vaughan became a solo artist, which she would remain for the rest of her career. This portrait does a remarkable job at focusing on the essence of Sarah Vaughan in less than an hour's time.

For more information, visit naxos.com

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BOXED SET



Side Steps
John Coltrane (Prestige-Concord)
 by George Kanzler

As much as this box documents John Coltrane's significant development as a musician over a brief 17 months, since it concentrates solely on Trane's work as a sideman for one label, it is also a fascinating glimpse of the fecund jazz scene of the period (mid-1956-early 1958). Without Coltrane, how likely is it modern listeners would ever hear these sessions led by Gene Ammons, Tadd Dameron, Red Garland and Mal Waldron, much less Elmo Hope or Ray Draper?

Coltrane was playing in the Miles Davis Quintet (sporadically) in 1956 and early 1957, when the first four sessions here were recorded. But between the two Spring 1957 Waldron dates he ended his heroin addiction. That is reflected in the increased logic of his solos and conviction of his tone and attack on the May 17th date. By the next sessions here - Red Garland Quintet dates taking up CDs 3 and 4 - in late 1957, Trane had been a regular with Monk's quartet at the Five Spot for almost half a year and Monk,

whom Coltrane called one of jazz' great "architects", had left his stamp on him.

Every session reaffirms the vibrancy of the postbop/hardbop milieu of the time, proving the proposition that great artists emerge in times when their art form is flourishing. Coltrane was only part of the cream that rose amply to the top. The first two sessions offer a contrast between driving hardbop and eloquent, bop-infused modernity - both led by pianists. Elmo Hope's *Informal Jazz* found Coltrane paired with fellow tenor Hank Mobley plus trumpeter Donald Byrd. The two tenors share a basic vocabulary but are easily distinguished by tone and attack. Hope's originals mine spiky, quirky bop ideas akin to Monk. Dameron's *Mating Call*, although only a quartet date, is a prime showcase for one of bebop's most lyrical and original composers. Dameron's inherent melodicism and easy, flowing tempos bring out the best in both pianist and saxist.

Two Waldron sextet dates affirm Waldron's worth as a leader. Like Monk, his music could be spare, angular and precise. The first date is as valuable for showcasing Bill Hardman, a distinctive and largely forgotten trumpeter, as it is for alto saxophonist Jackie McLean and Trane. Waldron's deconstruction of (his sometimes boss) Billie Holiday's "Don't Explain" gains immeasurably from Hardman's pensive trumpet. A rarity is the leader's "Blue Calypso", Coltrane negotiating a rhythm associated with Sonny Rollins. Trane plays with more confidence and fervor on the later date, featuring trumpeter Idrees Sulieman and alto/baritone saxophonist Sahib Shihab; but the star is Waldron's pointillist, minimalist "One By One" and his brawny reworkings of "The Way You Look

Tonight" and "From This Moment On".

The Red Garland Quintet sessions rival the Miles Davis Quintet that featured Coltrane and Garland as examples of great late '50s jazz. But with Garland in charge, the music - similar to Miles in the use of showtunes and jazz standards - has more forward bounce and frothy optimism. Even the meaty and soulful blues Garland created seem to smile and his insouciance is infectious, buoying Trane's ventures in the extended harmony "sheets of sound" he was developing and in Donald Byrd's trumpet, like Miles', he had a perfect, tart foil.

The last CD features two novel dates. Without Coltrane's participation, *The Ray Draper Quintet featuring John Coltrane* might have remained a hard-to-get rarity. A pioneering modern jazz tuba player, Draper was still a teen when Trane joined him and a rhythm section, including the obscure pianist Gil Coggins, for his extraordinary debut LP. Three impressive Draper originals join the first jazz version of "Under Paris Skies". The blend of tuba and tenor sax is enchanting - they obviously were listening to each other. The other tracks are from two jam-like sessions by soul-jazz tenor Gene Ammons and His All-Stars that give us a rare glimpse of Coltrane on alto sax - Ammons and Paul Quinichette were the tenors. Trane continued exploring labyrinthine harmonies on alto, almost as if he had transferred his current style, intact. Soon that approach would culminate with *Giant Steps*.

For more information, visit concordmusicgroup.com. Coltrane tributes are at Blue Note Sep. 19th, Birdland Sep. 21st-25th, Middle Collegiate Church Sep. 23rd, Smoke Sep. 24th-25th and Sistas' Place Sep. 25th. See Calendar.

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<p>SEP 7-12 THE WONDERFUL WORLD OF LOUIS ARMSTRONG with Victor Gomez, Wyllife Gordon, Aaron Diehl, James Andrews, Herman Burney & Marion Felder After Hours: Bryan Carter Quintet</p>	<p>SEP 29-OCT 3 BOBBY WATSON with Terrell Stafford, Ed Simon, Ernest Essiet & Victor Lewis After Hours: Paris Wright Quintet</p>
<p>SEP 13 ELDAR & PAT MARTINO</p>	<p>OCT 4 MARIAN MCPARTLAND & FRIENDS</p>
<p>SEP 14-19 CHARLES MCPHERSON & RANDY BRECKER with NJCU Jazz Ensemble After Hours: Helen Song Trio</p>	<p>OCT 5-10 KENNY BARRON QUINTET with Brandon Lee, Dayna Stephens, Kiyoshi Kitagawa & Johnathan Blake After Hours: Matt Rydzicki Quartet with Aaron Diehl & Ulysses Owens</p>
<p>SEP 20-22 KARRIN ALLEYSON & SHEILA JORDAN with Bruce Barth, Cameron Brown & Billy Drummond After Hours: Kingdom of Swing</p>	
<p>SEP 23-26 TRIUMPH OF TRUMPETS Jan Faddis, Terrell Stafford & Sam Jones After Hours: Kingdom of Swing</p>	

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(INTERVIEW CONTINUED FROM PAGE 6)

three years before it went through his head that we should do it and then one day he called me. He called me from Paris and he said, "You know that thing we were talking about. That sounds pretty good." So his wife said, "You should have told me three years ago. That's fantastic!" So we finally got it.

AAJ-NY: You're at the Lenox Lounge this month.

RM: I'm going to bring my new quintet. I don't know what I'm going to call it, I usually call it the New Space Station - that Space Station thing goes over in Europe, I don't know that people like it here, but I've been using it for a long time. So it's the quintet, we've got new music and it's interesting because we play some Peruvian, we do a little Colombian and then we play the Latin jazz with the rhythm, you know. I'm using my friend the bass player Cucho Martinez and you know he plays a great cuatro [Venezuelan guitar].

AAJ-NY: Who else is in the band these days?

RM: Willie Williams on tenor saxophone. And then I've got Edy Martinez, he's killing on piano. And then I got Bill Elder, my drummer; my faithful drummer - we rehearse every week. You know we've got our act together now (smiling). ♦

For more information, visit mantillamusic.com. Mantilla is at Lenox Lounge Sep. 17th-18th. See Calendar.

Recommended Listening:

- Joe Chambers - *The Almoravid* (Muse-32Jazz, 1973)
- Ray Mantilla - *Mantilla* (Inner City, 1978)
- Ray Mantilla Space Station - *Hands of Fire* (Red, 1984)
- M'Boom - *Live at S.O.B.'s New York* (Max Roach Prod.-Blue Moon, 1992)
- Thurman Barker - *Strike Force* (Uptee Prod., 2003)
- Ray Mantilla - *Good Vibrations* (Savant, 2006)

(ARTIST CONTINUED FROM PAGE 7)

"When you see drummers like Elvin [Jones] and Tony [Williams] play, a lot of those times they look really relaxed and you wouldn't think they could be playing all that incredible, amazing, technical stuff that they're doing. Philly Joe or any of those people, they're so relaxed because they're playing that same concept as well. Max Roach. Any of those heroes. Roy Haynes. They don't have to exert as much energy to get those great sounds."

Roach took the son of his close friend Freddie under his wing after the father died, too young, at 49, in 1989. "He had me do some 'roadie' work - that's when you help somebody set up their drums, cymbals and stuff. He didn't need me for that, but he had me around so he could put a little money in my pocket." Roach was supposed to be MC and also play with trumpeter/Cuban bandleader Mario Bauza in a small Latin big band on a Sacred Drums tour also featuring Tito Puente and other headliners. "He was wearing a lot of hats and I remember the music director gave him some charts to look at, he was doing so many things and he said, 'C'mon Youngblood, come on up here and check this out.' So I went from roadie to performer. It was one of my first gigs."

Waits learned from some of the best musicians around but now a teacher himself, he tries to make students realize that "there's no magic formula to any of this music ... It really is about who you are and how you approach your life and there are no easy answers to life either."

"Music is a mirror into life," he adds. "The beauty,

the pain, the mystery, the struggle, it's all there. Life is never easy. There's a certain pain that sometimes comes along with it. But there's growth too." ♦

For more information, visit nasheetwaits.com. Waits is at Iridium Sep. 1st with the Wayne Shorter Tribute Big Band, Cornelia Street Café Sep. 2nd and 4th with Tony Malaby, The Stone Sep. 10th, Jazz Gallery Sep. 18th with Tarbaby and 26th as a leader as part of the Celebrating Ornette Coleman Festival. See Calendar.

Recommended Listening:

- Antoine Roney - *Whirling* (Muse, 1995)
- Jason Moran - *Black Stars* (Blue Note, 2000)
- Andrew Hill - *A Beautiful Day* (Palmetto, 2002)
- Peter Brötzmann/Nasheet Waits - *Live at the Bottle Fest 2005* (BRÖ-Eremit, 2005)
- Tarbaby - *Eponymous* (Imani, 2006)
- Nasheet Waits - *Equality* (Fresh Sound-New Talent, 2008)

(LABEL CONTINUED FROM PAGE 12)

Rodrigues and Guilherme have traveled both literally and figuratively encountering different styles of improvisers at home and abroad. Among the highlights of their own recordings are *Poetics*, where they join the 18 members of the Glasgow Improvisers Orchestra; *On Twrf Neus Ciglau*, they're at home in Lisbon to play with Carlos Santos and two very special guests, Welsh harpist Rhodri Davies and French soprano saxophonist Stéphane Rives. Another Lisbon recording, *The Construction of Fear*, has Rodrigues and Guilherme in free jazz terrain with the Brazilian tenor saxophonist Alipio C. Neto, Texas trumpeter Dennis Gonzalez and London drummer Mark Sanders. Perhaps Rodrigues' greatest achievement is *Stills*, an ambitious recording that marked the label's 100th release. It's a three-CD set by the Variable Geometry Orchestra, a large ensemble of Lisbon improvisers: "It all started in 2000, bit by bit. I had a dream from my youth of having something similar to JCOA and Globe Unity Orchestra. It's the first and only orchestra of this kind in Portugal and the triple CD is the necessary document."

Trumpeter Nate Wooley is one of the American musicians who has appeared in the Creative Sources fold, releasing his first solo CD, *Wrong Shape To Be a Story Teller* in 2005 and a duo with guitarist Chris Forsyth, *The Duchess of Oysterville*, in 2007. For Wooley the label has been both an outlet and a source for otherwise unavailable music: Wooley is quick to point out Creative Sources' track record with trumpeters, citing figures from the veteran Portuguese Sei Miguel to Argentinian Leonel Kaplan and the young Chicagoan Jacob Wick: "These are three players that are finally starting to get some recognition, but I still think some of their most interesting works were these early experiments that Ernesto took a chance on." You can add Peter Evans and three intrepid Europeans: Axel Dörner, Franz Hautzinger and Birgit Ulher.

Gino Robair remarks, "I like the fact that Creative Sources lets the artist have total say over the details of a release, which isn't always the case." That's likely why the Creative Sources catalogue includes some of the world's most accomplished improvisers, like *Backchats* by Speakeasy, a group that pairs the singers Phil Minton and Ute Wasserman. There's also the first session by Tom Djill's Oakland project *Grosse Abfahrt*, called *Erstes Luftschiff Zu Kalifornien*. The catalogue includes other first-rank improvisers like reed players Xavier Charles, Bertrand Denzler, Jean-Luc Guionnet, Stefan Keune and Martin Kuchen and the guitarists David Stackenäs and Hans Tammen.

Rodrigues shows no signs of letting up. In the works are a recording by Swiss saxophonist Urs

Leimgruber's trio and Rodrigues' own *Suspensão*, "an EAI octet dealing with silence, space and textures." As with previous Creative Sources projects, they promise to be deeply personal adventures in fresh terrain. ♦

For more information, visit creativesourcesrec.com. Artists performing this month include Tony Buck at Issue Project Room Sep. 18th; Peter Evans at Whitney Museum Sep. 2nd-5th; Ulrich Krieger at Whitney Museum Sep. 2nd; Andrea Parkins at Whitney Museum Sep. 4th-5th; Jacob Wick at Pete's Candy Store Sep. 18th and The Local 269 Sep. 27th with Gordon Beeferman and Nate Wooley at Brooklyn Lyceum Sep. 12th, Korzo Sep. 21st with Harris Eisenstadt and Whitney Museum Sep. 24th-25th with TILT. See Calendar.

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Wednesday, September 1

- ★Jimmy Scott 85th Birthday Celebration
Blue Note 8, 10:30 pm \$35
- ★Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- ★Cecil McBee Transcend Band with Noah Premeringer, Eddie Henderson, George Cables, Victor Lewis
Jazz Standard 7:30, 9:30 pm \$25
- Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka
Dizzy's Club 7:30, 9:30 pm \$30
- Akiko Tsuruga Quartet with Jerry Weldon, Bob DeVos
Dizzy's Club 11:30 pm \$10
- Lenny Adrade Bossas, Boleos and Jazz with Klaus Mueller, Sergio Brandao, Helio Schiavo
Birdland 8:30, 11 pm \$40
- ★Joey Baron, William Parker, Scott Robinson, Robyn Schulkowsky
The Stone 8 pm \$10
- Miguel Zenon Sextet with Luis Perdomo, Hans Glawnschnig, Eric Doob
Jazz Gallery 9, 10:30 pm \$20
- Undead Jazz: Now vs Now; Taylor Haskins' Recombination
Le Poisson Rouge 10 pm \$15
- ★Wayne Shorter Tribute Big Band directed by David Weiss with Marcus Strickland, Tim Green, Norbert Stachel, Keyon Harrold, Joe Fiedler, Michael Dease, Danny Grissett, Dwayne Burno, Nasheet Waits
Iridium 8, 10 pm \$20
- Now Vs. Now: Jason Lindner, Panagiotis Andreou, Mark Guiliana; Taylor Haskins' Recombination
Le Poisson Rouge 10:30 pm \$15
- Alexis Cuadrado Quartet with Donny McCaslin, Steve Cardenas, Kendrick Scott
New School 7 pm
- Terry Waldo solo; David Berkman Trio with Johannes Weidenmueller, Otis Brown III; Renaud Penant Jam with Bobby Porcelli, Ray Macchiarola, Chris Haney
Smalls 7:30, 9:30 pm 12:30 am \$20
- Talibam: Matt Motel/Kevin Shea
Zebulon 9 pm
- Rafi D'Ugoff Trio; Michael Weiss Quintet with Wayne Escoffery; Bruce Harris; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am
- O'Farrill Brothers Band: Zachary and Adam O'Farrill, Livio Almeida, Adam Kromelow, Michael Sacks and guest Arturo O'Farrill
Comelia Street Café 8:30 pm \$10
- Vanessa Trouble Quartet with Jane Hastay, Martin Weiss, Charlie Caranicas
The Kitano 8, 10 pm
- Patrick Cornelius Birthday Trio with Yasushi Nakamura, Jochen Reuckert
Bar Next Door 8:30 pm \$12
- Renaud Penant Quartet
Zinc Bar 7:30 pm \$10
- ZAHA
Brooklyn Lyceum 8, 9:30 pm \$10
- Bossa Note: Aline Almeida, Phil Marucci, Ajia Sato, Barry Walter, Ed Boyak
Miles Café 7:30 pm \$10
- Zevious; Matta Gawa; Kuan
Cake Shop 8 pm \$5
- JAFro; Emilio Teubal Trio with Moto Fukushima, Pancho Molina
Shrine 7, 9 pm
- Nancy Reed and Trio; Jean Caze Quartet
The Garage 6, 10:30 pm
- Guy Klucsevsek; Okkyung Lee, Jim Thirifwell, Kenny Wollesen; Theo Bleckmann
Whitney Museum 1, 2:30, 4:30 pm
Saint Peter's 1 pm \$7
Bryant Park 12:30 pm
- Jose Luis
- Frank Owens

Thursday, September 2

- ★Tony Malaby's Apparitions with Drew Gress, Tom Rainey, John Hollenbeck; Tony Malaby's Palamo Recio with Ben Monder, Eivind Opsvik, Nasheet Waits
Comelia Street Café 8:30, 10 pm \$10
- ★Kato Hideki; Ray Anderson Band
The Stone 8, 10 pm \$10
- Spike Wilner solo; Lage Lund Group with Aaron Parks, Ben Street, Marcus Gilmore; Carlos Abadie Quintet with Joe Sucasato, Jonathan Lefcoski, Joe Lepore, Luca Santaniello
Smalls 7:30, 9:30 pm 12 am \$20
- Tuck & Patti
Blue Note 8, 10:30 pm \$35
- Text of Light: Lee Ranaldo, Alan Licht; Uli Krieger Loud Objects
Le Poisson Rouge 7:30 pm \$15
- Dave Schmitter; Saul Rubin; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
- Ehud Asherie Quartet with Harry Allen, David Wong, Chuck Riggs
The Kitano 8, 10 pm
- Lawrence Fields Quartet with Josh Ginsberg, EJ Strickland
Jazz Gallery 9, 10:30 pm \$15
- Robin Verheyen with Ralph Alessi, Thomas Morgan, Jeff Davis; Greg Diamond
Miles Café 7:30, 9:30 pm \$10
- Jazzkraut: Karen Kohler, Micaela Leon, Vana Gierig, Axel Schwintzer, Hendrick Meurkens, Max Schweiger, Sebastian Noelle, Martin Wind, Iris Omig, Philip Gutbrod, Christian Finger
Iridium 8, 10 pm \$20
- ★Chris Massey's Nue Jazz Project
Puppet's Jazz Bar 9 pm
- Jocelyn Medina Quintet with Rodrigo Ursaia, Glenn Zaleski, Tim Lefebvre, Ziv Ravitz
Tea Lounge 9, 10:30 pm
- Andrew Gould
5C Café 8 pm
- Aki Ishiguro Trio with Jim Robertson, Kenny Grohowski
Solo Kitchen Bar 9 pm
- Ray Parker Trio
Cleopatra's Needle 7 pm
- Alex Grenier
Shrine 8 pm
- ★Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- ★Cecil McBee Transcend Band with Noah Premeringer, Eddie Henderson, George Cables, Victor Lewis
Jazz Standard 7:30, 9:30 pm \$25
- Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka
Dizzy's Club 7:30, 9:30 pm \$30
- Akiko Tsuruga Quartet with Jerry Weldon, Bob DeVos
Dizzy's Club 11:30 pm \$10
- Lenny Adrade Bossas, Boleos and Jazz with Klaus Mueller, Sergio Brandao, Helio Schiavo
Birdland 8:30, 11 pm \$40
- Jeff Young
Bohemian Hall 6:30 pm
- Champion Fulton Trio; Andrew Atkinson Quartet
The Garage 6, 10:30 pm
- Guy Klucsevsek; Okkyung Lee, Peter Evans, Ulrich Krieger; Theo Bleckmann
Whitney Museum 12:30, 2, 4:30 pm
Citigroup Center Plaza 12:30 pm
Bryant Park 12:30 pm
- Dominick Farinacci Quintet
- Frank Owens

Friday, September 3

- ★Blues for Brother Ray: Jim Rotondi, David Hazeltine, Nat Reeves, Quincy Davis
Smoke 8, 10, 11:30 pm \$30
- Wayne Roberts with Alex Norris, Will Anderson, Peter Anderson, Spike Wilner, Willard Dyson; Wayne Escoffery/Avi Rothbard Group with Ray Drummond, Ben Riley; Lawrence Leathers Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mose Allison Trio with Ratzo Harris, Tom Whaley
Jazz Standard 7:30, 9:30 pm \$30
- Aaron Parks Quintet with Dayna Stephens, Todd Neufeld, Thomas Morgan, RJ Miller
Jazz Gallery 9, 10:30 pm \$20
- ★Kris Davis, Ingrid Laubrock, Tyshawn Sorey; Joey Baron, Robyn Schulkowsky, Tyshawn Sorey
The Stone 8, 10 pm \$10
- Travis Sullivan's Björkestra
Iridium 8:30, 10:30 pm \$20
- Markus Schwartz, Jean Caze, Monvelyno Alexis, Paul Beaudry
Iridium 12 am \$20
- Gerald Hayes Quartet
Lenox Lounge 9, 10:30 pm 12 am \$20
- ★Michael Adkins' Rotator 2010 with Masa Kamaguchi, John Hébert, Russ Lossing, Billy Mintz, Todd Neufeld
I-Beam 8:30 pm \$10
- Oren Etkin
Barbès 8 pm \$10
- Ben Wendel Trio with Joe Sanders, Kendrick Scott
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- Sarah Hayes Quartet with Jack Wilkins
Piano Due 8 pm
- Jared Gold/Dave Gibson; Ondrej Pivec
Fat Cat 10:30 pm 1:30 am
- Joe Utterback solo and with Scot Albertson
The Kitano 8, 10 pm \$25
- Burt Eckoff; La Pompe Manoude
5C Café 8, 10:30 pm
- Dave Frank; Marianne Sollivan
Miles' Café 7:30, 9:30 pm \$10
- Donald Malloy Quartet
Cleopatra's Needle 8 pm
- Jason Prover
Greenwich Village Bistro 9 pm
- ★Tony Malaby's Apparitions with Drew Gress, Tom Rainey, John Hollenbeck; Tony Malaby's Novela with Ralph Alessi, Ben Gerstein, Dan Peck, Michæl Attias, Joachim Badenhorst, Andrew Hadro, Kris Davis, John Hollenbeck, Tom Rainey
Comelia Street Café 8:30, 10 pm \$15
- Tuck & Patti
Blue Note 8, 10:30 pm \$35
- ★Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Akiko Tsuruga Quartet with Jerry Weldon, Bob DeVos
Dizzy's Club 1 am \$20
- Lenny Adrade Bossas, Boleos and Jazz with Klaus Mueller, Sergio Brandao, Helio Schiavo
Birdland 8:30, 11 pm \$40
- John Troy
Shrine 6 pm
- Hide Tanaka Trio; Kevin Dorn and the Big 72
The Garage 6:15, 10:45 pm
- Guy Klucsevsek, Okkyung Lee, Peter Evans; Kate Valk
Whitney Museum 2, 4, 7 pm
Bryant Park 12:30 pm
- Frank Owens

Saturday, September 4

- Wayne Krantz Group with John Patitucci
Iridium 8:30, 10:30 pm \$25
- Ikue Mori Project; Elderflower: Loren Stillman/Ryan Ferreira
The Stone 8, 10 pm \$10
- Roscopaje: Robin Verheyen, Scott DuBois, Pascal Niggenkemper, Jeff Davis
Tea Lounge 9, 10:30 pm
- Yotam Silberstein Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Seung-Hee Quintet with Adam Kolker, Frank LoCristo, Ike Sturm, George Schuller; Jerome Sabbagh/Danny Grissett
Miles' Café 7:30, 9:30 pm \$10
- Todd Herbert; Carlos Abadie Quintet; Ned Gould Jam
Fat Cat 7, 10 pm 1:30 am
- Carolyn Holmes-Walker
5C Café 8 pm
- Champion Fulton Quartet
Cleopatra's Needle 8 pm
- ★Blues for Brother Ray: Jim Rotondi, David Hazeltine, Nat Reeves, Quincy Davis
Smoke 8, 10, 11:30 pm \$30
- Dwayne Clemons Quintet with Sacha Perry, Josh Benko, Murray Wall; Wayne Escoffery/Avi Rothbard Group with Ray Drummond, Ben Riley; Stacy Dillard with Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
- Mose Allison Trio with Ratzo Harris, Tom Whaley
Jazz Standard 7:30, 9:30 pm \$30
- Aaron Parks Quintet with Dayna Stephens, Todd Neufeld, Thomas Morgan, RJ Miller
Jazz Gallery 9, 10:30 pm \$20
- Gerald Hayes Quartet
Lenox Lounge 9, 10:30 pm 12 am \$20
- Joe Utterback solo and with Scot Albertson
The Kitano 8, 10 pm \$25
- Sam Reider and the Lost Boys with Armand Hirsch, Jake Goldbas, Jeff Picker, Eddie Barbash
Comelia Street Café 6 pm \$10
- ★Tony Malaby's Palamo Recio with Ben Monder, Eivind Opsvik, Nasheet Waits; Tony Malaby's Novela with Ralph Alessi, Ben Gerstein, Dan Peck, Michæl Attias, Joachim Badenhorst, Andrew Hadro, Kris Davis, John Hollenbeck, Tom Rainey
Comelia Street Café 8:30, 10 pm \$15
- Tuck & Patti
Blue Note 8, 10:30 pm \$35
- EJ Strickland Project
Blue Note 12:30 am \$10
- ★Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Akiko Tsuruga Quartet with Jerry Weldon, Bob DeVos
Dizzy's Club 1 am \$20
- Lenny Adrade Bossas, Boleos and Jazz with Klaus Mueller, Sergio Brandao, Helio Schiavo
Birdland 8:30, 11 pm \$40
- Paul Jones; Majid Khaliq
Shrine 6, 7 pm
- Guy Klucsevsek, Okkyung Lee, Peter Evans, o.blaat, Andrea Parkins; Yasunao Tone
Whitney Museum 2:30, 4 pm
- Larry Newcomb Trio; Evgeny Lebedev; Tim Price/Ryan Anselmi's Tenor Madness
The Garage 12, 6:15, 10:45 pm

Sunday, September 5

- ★Thomas Morgan Quartet with Dahveed Behroozi, Todd Neufeld, Billy Mintz; Kermit Driscoll
The Stone 8, 10 pm \$10
- Peter Leitch/Sean Smith
Walker's 8 pm
- Miss Cherry Delight and The Big Tent Jazz Band
Jalopy 9:30 pm \$10
- Alex Norris
Brooklyn Lyceum 9, 10:30 pm \$10
- Daryl Johnson Trio with Lonnie Plaxico, Lionel Cordew
Miles' Café 7:30 pm \$10
- Curtis Macdonald Group
Rose Live Music 9 pm
- Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renée Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- Tehran-Dakar Brothers: Sohrab Saadat Ladjevardi, Damon Banks, Swiss Chris, Alejandro Castellano and guest April Centrone
CoCo 66 9 pm \$10
- Wayne Krantz Group with John Patitucci
Iridium 8:30, 10:30 pm \$25
- Mose Allison Trio with Ratzo Harris, Tom Whaley
Jazz Standard 7:30, 9:30 pm \$30
- ★Tony Malaby's Novela with Ralph Alessi, Ben Gerstein, Dan Peck, Michæl Attias, Joachim Badenhorst, Andrew Hadro, Kris Davis, John Hollenbeck, Tom Rainey
Comelia Street Café 8:30, 10 pm \$10
- Tuck & Patti
Blue Note 8, 10:30 pm \$35
- ★Paul Motian, Joe Lovano, Bill Frisell Village Vanguard 9, 11 pm \$30
- Lou Donaldson Quartet with Pat Bianchi, Randy Johnston, Fukushi Tainaka
Dizzy's Club 7:30, 9:30 pm \$30
- TK Blue Quartet
Saint Peter's 5 pm
- Combo Nuvo: David Schroeder, Rich Shemaria, Lenny Pickett, Brad Shepik, Mike Richmond, John Hafield
Blue Note 12, 2:30 pm \$24.95
- Okkyung Lee, Peter Evans, Andrea Parkins; Guy Klucsevsek
Whitney Museum 1, 4 pm
- John Colianni Quintet; David Coss and Trio; Dylan Meek Trio
The Garage 12, 7, 11:30 pm

Monday, September 6

- Arturo O'Farrill and Sons with Adam and Zack O'Farrill, Ivan Renta, Shawn Conley
Dizzy's Club 7:30, 9:30 pm \$20
- ★Bucky Pizzarelli/Jay Leonhart Trio with Monty Alexander; Ari Hoenig Trio with Jean-Michel Pilc, Francois Moutin
Smalls 7:30, 10:30 pm \$20
- Nublu Orchestra conducted by Butch Morris
Nublu 9, 10:30 pm \$10
- ★Other Dimensions in Music: Roy Campbell, Daniel Carter, William Parker, Charles Downs and guest Fay Victor; Michæl Attias, Ingrid Laubrock, Sean Conly, Tom Rainey; Mario Pavone Quartet with Dave Ballou, Tony Malaby, Gerald Cleaver
The Local 269 7 pm \$10

- Les Paul Trio with guest Wayne Krantz
Iridium 8, 10 pm \$25
- Taro Hakase
Blue Note 8, 10:30 pm \$15
- Sabrina Lastman Quartet with Emilio Solia, Pablo Aslan, David Sillman
Joe's Pub 7:30 pm \$14
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram, John Ventimiglia
Comelia Street Café 8:30 pm \$10
- Jeff Fairbanks Jazz Orchestra with Rob Mosher, Aaron Kruziki, Candace DeBartolo, Dave Noland, Paul Nedzela, Tim Wendt, Dan Urness, Colin Brigstocke, Jen Wharton, Jason Wiseman, Matt McDonald, Sam Burtis, Francesca Han, John Yao, Linda Oh, Sebastian Noelle, Chris Benham
Tea Lounge 9, 10:30 pm
- ★George Braith and Friends; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Nir Felder 4 with Luis Perdomo, Ben Street, Mark Guiliana
55Bar 10 pm
- Shayna Steele Trio
Bar Next Door 8:30, 10:30 pm \$12
- Charenee Wade
Zinc Bar 7 pm \$7
- Douglas Bradford Group with Samir Zarif, Nicolas Letman-Burtonovic, Nick Anderson
Spike Hill 8 pm
- Howard Williams Jazz Orchestra; Ben Cliness Trio
The Garage 7, 10:30 pm
- BJ Jansen
Shrine 6 pm
- Ayako Shirasaki
Bryant Park 12:30 pm

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Saturday, Sept. 25, 2010
SHOWTIMES @ 9 & 10:30 PM
436 NOSTRAND AVENUE (corner of Jefferson Ave.)
For Reservations: (718) 398-1766
See Season Schedule: www.sistasplace.com

@ \$25 per show

Lexington Avenue at 54th Street
New York City
www.saintpeters.org

JAZZ MINISTRY

VAT SAINT PETER'S

JAZZ VESPERS IN SEPTEMBER 2010

Sundays at 5:00 P.M. — Free — Everyone is welcome!

5
TK Blue Quartet

12
Ike Sturm Quintet + voices

19
Max Wild Band

26
Nabaté Isles Quartet

MIDTOWN JAZZ AT MIDDAY

Wednesdays at 1:00 P.M. — Suggested Donation: \$7
Sponsored by Midtown Arts Common

1
Jose Luis, harp

8
Champion Fulton Trio, singer/pianist

15
Chris Gillespie, singer/pianist

22
Harmonie Jazz Ensemble: "Ellington Does the Classics"
Steve Richman, conductor
with Lew Soloff, trumpet
Jimmy Heath, sax

29
Mike Renzi, piano

JAZZ ON THE PLAZA

Thursdays at 12:30 P.M. — Free — Season Finale!
Sponsored by Midtown Arts Common

2
Dominick Farinacci (trumpet) Quintet

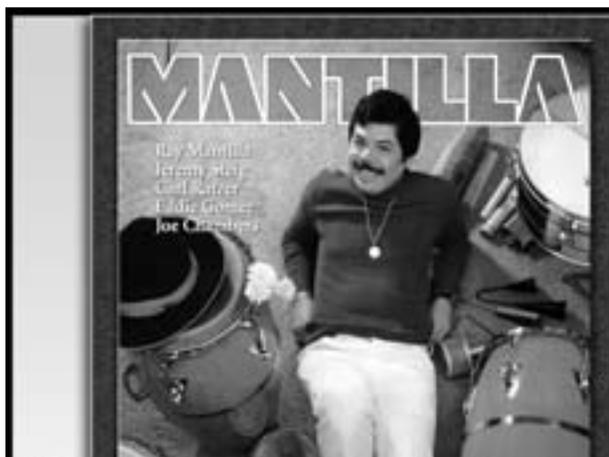
Saint Peter's Church • Lexington Avenue at 54th Street
212-935-2200 • www.saintpeters.org/jazz

Tuesday, September 7

- ★ Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden Village Vanguard 9, 11 pm \$30
- ★ Joey Baron/Bill Frisell Duo The Stone 8, 10 pm \$10
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ Trio X: Joe McPhee, Dominic Duval, Jay Rosen; Trio Caveat: James Ilgenfritz, Jonathan Moritz, Chris Welcome Issue Project Room 8 pm \$10
- ★ Count Basie Orchestra with Ledisi Blue Note 8, 10:30 pm \$45
- ★ The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bryan Carter Quintet with Donald Vega, Philip Kuehn, Jeremy Viner, Matthew Jodrell Dizzy's Club 11:30 pm \$10
- ★ Roy Hargrove Jam Session Jazz Gallery 9 pm \$5
- ★ Amanda Monaco's Deathblow with Michael Attias, Sean Conly, Satoshi Takeishi; Ryan Blotnick Group with Sam Barsh, Perry Wortman, Aaron McLendon Comelia Street Café 8:30, 10 pm \$10
- ★ Jessica Lurie Ensemble with Erik Deutsch, Brandon Seabrook, Marika Hughes, Allison Miller Joe's Pub 7:30 pm \$14
- ★ One Ring Zero: Joshua Camp, Michael Hearst, Ben Holmes, Ian Riggs, Timothy Quigley Joe's Pub 9:30 pm \$15
- ★ Kyoko Oyobe The Kitano 8 pm
- ★ Hilary Gardner/Richie Vitale; Ben Walizer Trio with Ugonna Okegwio, Eric McPherson; Ken Fowser/Behn Gillece Group Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Saul Rubin; Don Hahn Quintet with Randy Napoleon; Greg Glassman Jam Fat Cat 7:30, 9 pm 12:30 am Iridium 8:30, 10:30 pm \$25
- ★ Russ Spiegel Korzo 9:30, 11 pm \$10
- ★ Jen Shyu with Satoshi Haga, Oscar Noriega, Chris Dingman, Mat Maneri, Ches Smith; Mara Rosenbloom Quartet with Darius Jones, Linda Oh, Nick Anderson Miles' Café 7:30, 9:30 pm \$10
- ★ Nicholas Myers; Dan Willis Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm Bryant Park 12:30 pm
- ★ Ayako Shirasaki

Wednesday, September 8

- ★ Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Iridium 8:30, 10:30 pm \$25
- ★ Frank Kimbrough Trio with Masa Kamaguchi, Jeff Hirshfield Jazz Standard 7:30, 9:30 pm \$20
- ★ Chicago Underground Duo: Rob Mazurek/Chad Taylor Issue Project Room 8 pm \$10
- ★ Steve Swell Band Roulette 8:30 pm \$15
- ★ Ulysses Owens Quartet with Mulgrew Miller, Ron Carter, Warren Wolf The Kitano 8, 10 pm
- ★ Ingrid Laubrock's Anti-House with Mary Halvorson, John Hébert, Tom Rainey, Kris Davis Barbès 8 pm \$10
- ★ Anthony Wonsey solo: Dave Allen Group with Mark Turner, Drew Gress, Ted Poor; Craig Wuepper Trio with Paul Odeh Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Rogério Souza with Billy Newman, Joao Hermeto, Kiko de Acarodeon Comelia Street Café 8:30 pm \$10
- ★ Dimitri Murrath; Kato Hideki/Ursula Sherrer The Stone 8, 10 pm \$10
- ★ Loop 2.4.3 with guests Tom Burnett, James Godwin The Tank 7 pm \$10
- ★ Yuko Yamamura Quartet Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Rafi D'lugoff Trio; Jimmy Alexander Group; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am Zinc Bar 7:30 pm \$10
- ★ Tine Brunh



Ray's 1st recording, available at last as a CD from Inner City

An All-Star affair, featuring:

RAY MANTILLA - congas, timbales, all percussion
 JEREMY STEIG - alto, bass & electric flute
 CARL RATZER - electric & acoustic guitar
 EDDIE GOMEZ - acoustic bass
 JOE CHAMBERS - drums, piano, marimba
 Recorded March/April 1978 at CJ Recording, NYC

"My music is an honest statement... a live experience I'll never forget... a time in my life with my friends. Thanks to Jeremy, Joe, Eddie, Carl and Larry, brothers helping brothers. Peace."

see the album hear the audio:

www.innercityjazz.com

- ★ Sean Smith Quartet with John Ellis, John Hart, Russell Meissner 55Bar 7 pm
- ★ Bolero Jazz 5C Café 8 pm
- ★ Robert Mwamba Trio Sugar Bar 8 pm
- ★ Roberto Pianca/Jake Saslow Shine 7 pm
- ★ Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden Village Vanguard 9, 11 pm \$30
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ Count Basie Orchestra with Ledisi Blue Note 8, 10:30 pm \$45
- ★ The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bryan Carter Quintet with Donald Vega, Philip Kuehn, Jeremy Viner, Matthew Jodrell Dizzy's Club 11:30 pm \$10
- ★ Eric Hoffman/Ken Hatfield Trinity Lower East Side Lutheran Parish 6 pm
- ★ Mark Devine Trio; Anderson Brothers The Garage 6, 10:30 pm
- ★ Butch Morris and String Octet Whitney Museum 1, 5 pm
- ★ Champion Fulton Trio Saint Peter's 1 pm \$7
- ★ Ayako Shirasaki Bryant Park 12:30 pm

Thursday, September 9

- ★ Rene Marie with Kevin Bales, Rodney Jordan, Quentin Baxter Jazz Standard 7:30, 9:30 pm \$30
- ★ Christian Wolff with Ikue Mori, Robyn Schulkowsky; with Joey Baron, Thomas Morgan, Todd Neufeld, Robyn Schulkowsky The Stone 8, 10 pm \$10
- ★ Ambrose Akinmusire Quintet with Walter Smith III, Gerald Clayton, Harish Raghavan, Justin Brown Jazz Gallery 9, 10:30 pm \$20
- ★ Hans Glawischnig/Gilad Hekselman Duo; Danny Grissett Trio with Vicente Archer, Marcus Gilmore; Alex Hoffman Smalls 7:30, 9:30 pm 12 am \$20
- ★ Jeff Davis Band with Kirk Knuffke, Oscar Noriega, Jon Goldberg, Eivind Opsvik Comelia Street Café 8:30 pm \$10
- ★ Chihiro Yamanaka Trio with Vicente Archer, Gene Jackson The Kitano 8, 10 pm
- ★ Russ Lossing Trio with Masa Kamaguchi, Billy Mintz; The Two Bass Band: Aidan O'Donnell, Masa Kamaguchi, Clay Jenkins, Dave Scott, John O'Gallagher, Adam Kolker, Brian Drye, Rock Ciccerone, Billy Mintz and guests I-Beam 8, 9:30 pm \$10
- ★ Darius Jones Trio with Adam Lane, Jason Nazary; Iolus-Bolus Trio: Josh Sinton, Peter Bitenc, Mike Pride; Ben Gerstein Trio with Mat Maneri, Garth Stevenson Douglass Street Music Collective 8 pm \$10
- ★ SCRAM: Stephen Gauci, Nate Wooley, Todd Sicksafoose, Elizabeth Pupo-Walker, Tom Armstrong Tea Lounge 9, 10:30 pm
- ★ James Shipp Trio with Mike LaValle, Rogério Boccato Bar Next Door 8:30, 10:30 pm \$12
- ★ Ken Fowser; Greg Glassman/Stacy Dillard Quintet; Stacy Dillard Jam Fat Cat 7, 10 pm 1:30 am
- ★ Emilio Teubal Trio with Moto Fukushima, John Hadfield Inkwell Café 8 pm \$5
- ★ Daniel Bennett 5C Café 8 pm
- ★ Adam Smale; Fumi Tomita Miles' Café 7:30, 9:30 pm \$10
- ★ Aki Ishiguro Trio with Nicolas Letman-Burtinovic, Chris Carroll Solo Kitchen Bar 9 pm
- ★ Burt Eckoff Trio Cleopatra's Needle 7 pm
- ★ Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Iridium 8:30, 10:30 pm \$25
- ★ Steve Swell Band Roulette 8:30 pm \$15
- ★ Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden Village Vanguard 9, 11 pm \$30
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ Count Basie Orchestra with Ledisi Blue Note 8, 10:30 pm \$45
- ★ The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- ★ Bryan Carter Quintet with Donald Vega, Philip Kuehn, Jeremy Viner, Matthew Jodrell Dizzy's Club 11:30 pm \$10
- ★ Joe Truglio Shine 6 pm
- ★ Nick Moran Trio; David White Quintet The Garage 6, 10:30 pm
- ★ Butch Morris and Chorus of Poets Whitney Museum 1, 5 pm
- ★ Ayako Shirasaki Bryant Park 12:30 pm

Friday, September 10

- ★ Sonny Rollins @ 80 with Jim Hall, Roy Hargrove, Christian McBride Beacon Theatre 8pm \$35-120
- ★ Nasheet Waits with Abraham Burton, John Hébert; Lewis Nash The Stone 8, 10 pm \$10
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Matt Moran, Ted Reichman, Drew Gress and guest Matt Mitchell Comelia Street Café 9, 10:30 pm \$15
- ★ Undead Jazz: Vijay Iyer solo; Matana Roberts solo Le Poisson Rouge 7:30 pm \$25
- ★ Eddie Henderson Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Marc Copland/John Abercrombie The Kitano 8, 10 pm \$25
- ★ Julian Waterfall Pollack Trio with Noah Garabedian, Evan Hughes; Mark Turner Group with Avishai Cohen, Joe Martin, Marcus Gilmore; Eric McPherson Group Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Harris Eisenstadt September Trio with Ellery Eskelin, Angelica Sanchez; Steve Swell Trio with Garrison Fewell, Andrew Raffo Dewar I-Beam 9 pm \$10
- ★ Michael Webster's Leading Lines with guest Dick Oatts Saint Peter's 8 pm \$15
- ★ Warren Chiasson Trio with Joe Cohn Piano Due 8 pm
- ★ Victor Prieto Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Brandon Terzic Group Zinc Bar 7:30 pm \$10
- ★ Barbara King and Spirit of Jazz Lenox Lounge 9, 10:30 pm 12 am \$20
- ★ Asen Doykin Trio with Peter Slavov, Francisco Mela; Andrew Gould Quintet with Mat Jodrell, Eden Ladin, Desmond White, Jerad Lippi Miles' Café 7:30, 9:30 pm \$10
- ★ Tori Gee with Lucy Gallier, Bob Cunningham, Sam Gresham Sugar Bar 10 pm
- ★ Ben Meigners; Alex Hoffman Jam Fat Cat 10:30 pm 1:30 am
- ★ Fredrick Levore 5C Café 8 pm
- ★ Evan Schwamm Quartet Cleopatra's Needle 8 pm
- ★ Christian Finger Band with Nate Radley, Adam Armstrong Two Boots Brooklyn 10 pm
- ★ Rene Marie with Kevin Bales, Rodney Jordan, Quentin Baxter Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Ambrose Akinmusire Quintet with Walter Smith III, Gerald Clayton, Harish Raghavan, Justin Brown Jazz Gallery 9, 10:30 pm \$20
- ★ Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Iridium 8:30, 10:30 pm \$25
- ★ Adam Kromelow Trio with Raviv Markowitz, Jason Burger Iridium 12 am \$20
- ★ Steve Swell Band Roulette 8:30 pm \$15
- ★ Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden Village Vanguard 9, 11 pm \$35
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ Count Basie Orchestra with Ledisi Blue Note 8, 10:30 pm \$45
- ★ The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder Dizzy's Club 7:30, 9:30, 11:30 pm \$35

- ★ Bryan Carter Quintet with Donald Vega, Philip Kuehn, Jeremy Viner, Matthew Jodrell Dizzy's Club 1 am \$20
- ★ Tessa Souter/Dana Leong 55Bar 6 pm
- ★ Matt Robbins Shine 6 pm
- ★ Andrew Hadro Quintet; Dre Barnes Project The Garage 6:15, 10:45 pm
- ★ Butch Morris and String Octet; Steven Bernstein, Vincent Chancey, Frank London, David Taylor Whitney Museum 2, 7 pm
- ★ Ayako Shirasaki Bryant Park 12:30 pm

Saturday, September 11

- ★ Hank Roberts Trio with John Stetch, Jim Black The Stone 8 pm \$10
- ★ Donny McCaslin Group with Adam Benjamin, Tim LeFebvre, Antonio Sanchez 55Bar 10 pm
- ★ Joe Sanders' Infinity with Logan Richardson, Luis Perdomo, Rodney Green Jazz Gallery 9, 10:30 pm \$20
- ★ Lage Lund Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Matthew Silberman with Greg Ruggiero, Carlos Homs, Aidan Carroll, Tommy Crane Tea Lounge 9, 10:30 pm
- ★ Samir Zarif Quartet; Josh Evans Quintet; Carlos Abadie Jam Fat Cat 7, 10 pm 1:30 am
- ★ Jen Shyu solo and with Ben Monder; Trudy Silver and Friends 5C Café 8, 10:30 pm
- ★ Anthony Nelson, Allyn Johnson, Matthew Parish, Darrel Green Miles' Café 7:30, 9:30 pm \$10
- ★ Anke Helfrich; Charles Sibirsky Cleopatra's Needle 8 pm
- ★ Dale Kelepos Quartet Cleopatra's Needle 8 pm
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Matt Moran, Ted Reichman, Drew Gress and guest Matt Mitchell Comelia Street Café 9, 10:30 pm \$15
- ★ Eddie Henderson Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Marc Copland/John Abercrombie The Kitano 8, 10 pm \$25
- ★ Ralph Lalama Trio with Pat O'Leary, Clifford Barbaro; Mark Turner Group with Avishai Cohen, Joe Martin, Marcus Gilmore; Eric Wyatt Group Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Harris Eisenstadt September Trio with Ellery Eskelin, Angelica Sanchez; Ingrid Laubrock Trio with Liam Noble, Tom Rainey I-Beam 9 pm \$10
- ★ Rene Marie with Kevin Bales, Rodney Jordan, Quentin Baxter Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Iridium 8:30, 10:30 pm \$25
- ★ Jake Hertzog with Harvie S, Victor Jones Iridium 12 am \$20
- ★ Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden Village Vanguard 9, 11 pm \$35
- ★ The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond Birdland 8:30, 11 pm \$40
- ★ Count Basie Orchestra with Ledisi Blue Note 8, 10:30 pm \$45
- ★ Paris Troika: Misha Piatigorsky, Buster Hemphill, Chris Wabich Blue Note 12:30 am \$10
- ★ The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Bryan Carter Quintet with Donald Vega, Philip Kuehn, Jeremy Viner, Matthew Jodrell Dizzy's Club 1 am \$20
- ★ Daniel Glaude Shine 6 pm
- ★ Butch Morris and Chorus of Poets Whitney Museum 1, 5 pm
- ★ Gypsy Jazz Caravan; Brooks Hartell Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm



"Utterly unpredictable... never playing it safe... -Scott Yanow

Katie Bull-Joe Fonda Duo at Governor's Island Art Fair Music Festival Sep. 5 at 2 pm &

KATIE BULL (larynx) with LANDON KNOBLOCK (piano) - JOE FONDA (bass) GEORGE SCHULLER (drums) - JEFF LEDERER (tenor sax)

at The Local 269 Monday Sep. 27th 8pm ONE SET ONLY!

269 East Houston Street at Suffolk Street Presented by The RUCMA Series Fay Victor Curator

"...extending from the cool minimalism of Helen Merrill and Chet Baker to the boplicious ingenuity of Jon Hendricks and the bold vibrancy of Sheila Jordan" - JazzTimes

www.katiebull.com

Sunday, September 12

- Elliott Sharp's Flexagons; Marcus Gilmore
The Stone 8, 10 pm \$10
- ★Nate Wooley Quintet with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt
Brooklyn Lyceum 9, 10:30 pm \$10
- ★Ingrid Laubrock's Sleepthief with Liam Noble, Tom Rainey
Comelia Street Café 8:30 pm \$10
- Mika Hary Group with Nir Felder, Gilad Hekselman, Sam Minaie, Ziv Ravitz
Rose Live Music 9 pm
- Jonathan Goldberger Trio; Steve Cardenas Trio; Mika Hary Group with Nir Felder, Gilad Hekselman
Rose Live Music 8 pm
- Bruce Harris Quartet with Jack Glottman, Yasushi Nakamura, Aaron Kimmel
Miles' Café 7:30 pm \$10
- Peter Leitch/Ugonna Okegwo
Walker's 8 pm
- Sam Harris
5C Café 8 pm
- UseOtherDoor: Veranika Hryn/Dzmitry Zhyhki; Cassandra Burrows
ABC No Rio 7 pm \$5
- Tomoko Omura/Noriko Tomikawa
The Blue Owl 8 pm \$5
- Rene Marie with Kevin Bales, Rodney Jordan, Quentin Baxter
Jazz Standard 7:30, 9:30 pm \$30
- ★Kurt Rosenwinkel and Orquestra Jazz de Matosinhos
Iridium 8:30, 10:30 pm \$25
- ★Brian Blade Fellowship Band with Melvin Butler, Jon Cowherd, Chris Thomas, Myron Walden
Village Vanguard 9, 11 pm \$30
- Count Basie Orchestra with Ledisi
Blue Note 8, 10:30 pm \$45
- ★The Music Of Louis Armstrong: Victor Goines, Wycliffe Gordon, Aaron Diehl, James Andrews, Herman Burney, Marion Felder
Dizzy's Club 7:30, 9:30 pm \$30
- The Serious Trio: Steve Swell, Garrison Fewell, Andrew Raffo Dewar
Downtown Music Gallery 6 pm
- Ike Sturm Quintet + Voices
Saint Peter's 5 pm
- Gustavo Casenave
Blue Note 12, 2:30 pm \$24.95
- ★Hill Greene; Jay Rosen; Shayna Dulberger/Yuko Otomo; Darius Jones with Ben Gerstein
Hell's Kitchen Cultural Center 2 pm \$20
- Butch Morris and String Octet
Whitney Museum 1, 5 pm
- Michelle Walker Trio with Ron Affif, Michael O'Brien
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Bossa Brasil: Mauricio de Souza, Carl Viggiani, John Lenis
The Garage 12, 7, 11:30 pm

Monday, September 13

- ★Sidney Bechet Society: Byron Stripling, Wycliffe Gordon, Anat Cohen, Howard Alden, Dwayne Burno, Marion Felder
Kaye Playhouse 7:15 pm \$35
- ★Olli/ShalOM Project: Dave Liebman, Marty Ehrlich, Uri Caine, Scott Colley, Michael Stephans
Blue Note 8, 10:30 pm \$15
- Pat Martino; Eldar
Dizzy's Club 7:30, 9:30 pm \$20
- Adam Cruz Sextet with Chris Potter, Steve Wilson, Miguel Zenon, Steve Cardenas, Edward Simon, Ben Street
Jazz Gallery 9, 10:30 pm \$20
- Mike Stern with Bob Franceschini, Tom Kennedy, Obed Calvaire
55Bar 10 pm
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Nublu Orchestra conducted by Butch Morris
Nublu 9, 10:30 pm \$10
- Cynthia Toronto Group; Jane Electric Group with Albey Balgochian, Anders Nilsson; Brad Farberman Group; Sean Conly's High Low Brow with Mary Halvorson, Mike Pride
The Local 269 7 pm \$10
- Javier Arau Jazz Orchestra
Tea Lounge 9, 10:30 pm
- ★Deborah Latz
Comelia Street Café 8:30 pm \$10
- Jonathan Kreisberg solo; Ari Hoenig Group with Will Vinson, Jonathan Kreisberg, Danton Boller; Spencer Murphy
Smalls 7:30, 10:30 pm 12 am \$20
- Sara Serpa Trio with Andre Matos, Thomas Morgan
Bar Next Door 8:30, 10:30 pm \$12
- Chanda Rule
Zinc Bar 7 pm \$7
- Rich Savage; Nicholas Myers; Danielle Freeman
Spike Hill 8 pm
- Nicole Zuraitis Group
Shrine 11 pm
- Howard Williams Jazz Orchestra; Marsha Heydt Quartet
The Garage 7, 10:30 pm
- Mauricio de Souza Trio with Jerry Weir, John Lenis
Barnes and Noble 66th Street 6 pm
- Larry Ham
Bryant Park 12:30 pm

Tuesday, September 14

- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$30
- ★Helen Sung Trio with Dezzon Douglas, Donald Edwards
Dizzy's Club 11:30 pm \$10
- Nicholas Payton Sextet
Birdland 8:30, 11 pm \$40
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$30
- ★Marc Cary Focus Trio with Burniss Travis, Sameer Gupta
Jazz Standard 7:30, 9:30 pm \$20
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- Rosemary Loar
Iridium 8:30, 10:30 pm \$25
- Russ Kasso Orchestra with Catherine Dupuis
NYC Baha'i Center 8, 9:30 pm \$15
- Kyoko Oyobe
The Kitano 8 pm
- Champion Fulton; Grant Stewart Quartet with Ehud Asherie, Joel Forbes, Phil Stewart; Alex Stein Quintet with Keith Balla, Kelly Friesen, Marc Devine, Matt Brown
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Jon Irabagon Trio with Peter Brendler, Barry Altschul
Comelia Street Café 8:30 pm \$10
- ★Scott Robinson/Julian Thayer; Ken Ueno/Tim Feeney
The Stone 8, 10 pm \$10
- ★Joachim Badenhorst, Steve Swell, Ziv Ravitz
Douglass Street Music Collective 8 pm \$10
- Daniel Kelly with Chris Tarry, Jordan Perlson; James Carney
Korzo 9:30, 11 pm \$10
- George Petit Group with Mark Small, Jeremy Beck, Phil Palombi, Eric Halvorson
Miles' Café 9:30 pm \$10
- Adam Cruz Sextet with Chris Potter, Steve Wilson, Miguel Zenon, Steve Cardenas, Edward Simon, Ben Street
Jazz Gallery 9, 10:30 pm \$20
- Cecilia Coleman Big Band; Paul Francis Trio
The Garage 7, 10:30 pm
- CP3; Conun Pappas
Shrine 6, 7 pm
- Larry Ham
Bryant Park 12:30 pm

Wednesday, September 15

- ★The Bad Plus: Ethan Iverson, Reid Anderson, David King
Bowery Ballroom 8 pm \$25
- Jason Lindner Ensemble
Iridium 8:30, 10:30 pm \$20
- Herman Snertgart Trio with Greg Cohen, Joey Baron; Tim Keiper
The Stone 8, 10 pm \$10
- ★Marc Ribot's Silent Movies
Le Poisson Rouge 7 pm \$17
- Mike Stern with Bob Franceschini, Tom Kennedy, Obed Calvaire
55Bar 10 pm
- Ayako Shirasaki solo; Theo Hill Trio; Kevin Hsieh Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Audrey Silver Quartet with Joshua Wolff, Paul Beaudry, Steve Johns
The Kitano 8, 10 pm
- Mike Baggetta Quartet
Brooklyn Lyceum 8, 9:30 pm \$10
- Iris Omgig Quartet
Zinc Bar 7:30 pm \$10
- The Exposed Blues Duo: Fay Victor/Anders Nilsson
Barbes 8 pm \$10
- Paul Carlon Octet; Fourthought: Nick Biello, Kerong Chok, Cameron Kayne, Manuel Weyand
Miles' Café 7:30, 9:30 pm \$10
- Secret Architecture: Fraser Cambell, Ilan Bar-Lavi, Zach Mangan
Tea Lounge 9, 10:30 pm

- Melissa Stylianou Quintet
55Bar 7 pm
- Bolero Jazz
5C Café 8 pm
- Abby Smith
Greenwich Village Bistro 9 pm
- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$30
- ★Helen Sung Trio with Dezzon Douglas, Donald Edwards
Dizzy's Club 11:30 pm \$10
- Nicholas Payton Sextet
Birdland 8:30, 11 pm \$40
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$30
- ★Marc Cary Focus Trio with Burniss Travis, Sameer Gupta
Jazz Standard 7:30, 9:30 pm \$20
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- Eric Hoffman/Ken Hatfield
Trinity Lower East Side Lutheran Parish 6 pm
- Bernal/Eckroth/Ennis; Stan Killian Quartet with Benito Gonzalez, Bryan Copeland, Mac Hunter
The Garage 6, 10:30 pm
- Chris Gillespie
Saint Peter's 1 pm \$7
- Larry Ham
Bryant Park 12:30 pm
- Guy Klucsevsek; Elliott Sharp; Vernon Reid
Whitney Museum 1, 2:30, 4:30 pm

Thursday, September 16

- ★Steve Grossman Quartet with Larry Willis, John Webber, Joe Farnsworth
Jazz Standard 7:30, 9:30 pm \$25
- ★Allan Holdsworth Band with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$25
- ★Joey Baron, Ikue Mori, Robyn Schulkowsky, Jim Staley; Otis Brown III
The Stone 8, 10 pm \$10
- ★Greg Ward Quartet with David Bryant, Joe Sanders, Damien Reid
Jazz Gallery 9, 10:30 pm \$15
- Victor Lewis Quartet
Rue 57 8 pm
- Adam Kolker/Dan Tepper Duo; Tyler Blanton Trio with Massimo Biolcati, Ferenc Nemeth
Miles' Café 7:30, 9:30 pm \$10
- Ehud Asherie solo; Aruan Ortiz Group with Rashawn Carter, Eric McPherson; Carlos Abadie Quintet with Joe Suckato, Jonathan Lefcoski, Joe Lepore, Luca Santaniello
Smalls 7:30, 9:30 pm 12 am \$20
- Po'Jazz hosted by Golda Solomon with Kendra Shank, Alison Wedding, Nik Munson, Kate Richards
Comelia Street Café 6, 7 pm \$15
- Becca Stevens Vocal Series
Comelia Street Café 8:30 pm \$10
- Tomoko Miyata Trio with Romero Lubambo, Helio Alves
The Kitano 8, 10 pm
- Nate Birkey Quartet with Jim Ridl, Bill Moring, Tim Homer
55Bar 7 pm
- Pete McCann Trio
Bar Next Door 8:30, 10:30 pm \$12
- The Dymaxion Quartet: Mark Small, Mike Shobe, Dan Fabricatore, Gabriel Gloege
Tea Lounge 9, 10:30 pm
- Aki Ishiguro Trio with Matt Pavolka, Ronen Itzik
Solo Kitchen Bar 9 pm
- Justin Lees Trio
Cleopatra's Needle 7 pm
- Eric Paulin Quintet
Greenwich Village Bistro 9 pm
- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$30
- ★Helen Sung Trio with Dezzon Douglas, Donald Edwards
Dizzy's Club 11:30 pm \$10
- Nicholas Payton Sextet
Birdland 8:30, 11 pm \$40
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$30
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- Harlem Speaks: Lou Donaldson
Jazz Museum in Harlem 6:30 pm
- Rick Stone Trio
The Garage 6 pm
- Larry Ham
Bryant Park 12:30 pm
- Elliott Sharp, Jim Thirlwell, Kenny Wollesen; Guy Klucsevsek/Ned Rothenberg; Elliott Sharp
Whitney Museum 12, 2, 4 pm

Friday, September 17

- ★Ray Mantilla and Space Station with Willie Williams, Eddy Martinez, Cucho Martinez, Bill Elder
Lenox Lounge 9, 10:30 pm 12 am \$20
- ★Randy Weston
Rubin Museum 7 pm \$20
- ★Mulgrew Miller Trio with Ivan Taylor, Rodney Green
Smoke 8, 10, 11:30 pm \$30
- ★Dave Liebman Group with Vic Juris, Tony Marino, Marko Marcinko
55Bar 10 pm
- ★Jon Irabagon Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Warren Vaché Trio
Piano Due 8 pm
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando le Fleming
Comelia Street Café 9, 10:30 pm \$15
- Stephanie Nakasian and Hod O'Brien Trio with Lee Hudson, Jimmy Womworth
The Kitano 8, 10 pm \$25
- Robert Black; Son Of Flubba: Greg Cohen, Tatiana Maar, Ikue Mori
The Stone 8, 10 pm \$10
- Cameron Outlaw with Jonathan Greenstein, Jeff Miles; Chris Byars Octet with Mark Lopeman, Scott Wendholt, Andy Farber, John Mosca, Sacha Perry, Neal Miner, Stefan Schatz; Anthony Wonsey
Smalls 7:30, 9:30 pm 12:30 am \$20
- Fabian Almazan Trio
Jazz Gallery 9, 10:30 pm \$20
- Bruce Arnold with Dean Johnson, Tony Moreno; Gene Ess with Donny McCaslin, Thomson Kneeland, Gene Jackson
Miles' Café 7:30, 9:30 pm \$10
- Chris Chalfant's Looking Through Tree's with Joe Giardullo, Ken Yamazaki
Irdondale Center 8 pm \$45
- Nate Radley Band; Akiko Pavolka Band
I-Beam 8:30 pm \$10
- Tehran-Dakar Brothers: Sohrab Saadat Ladjevardi, Damon Banks, Swiss Chris, Alejandro Castellano and guest April Centrone
Nublu 9 pm \$10
- Kat Calvosa/Sean Fitzpatrick
5C Café 8 pm
- Nick Russo Trio
Cleopatra's Needle 8 pm
- ★Steve Grossman Quartet with Larry Willis, John Webber, Joe Farnsworth
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Allan Holdsworth Band with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$25
- Bob Malone
Iridium 12 am \$20
- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Helen Sung Trio with Dezzon Douglas, Donald Edwards
Dizzy's Club 1 am \$20
- Nicholas Payton Sextet
Birdland 8:30, 11 pm \$40
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$35
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- Champion Fulton Trio
The Garage 6:15 pm
- Larry Ham
Bryant Park 12:30 pm
- Jim Thirlwell, Kenny Wollesen and guest: Guy Klucsevsek, Ned Rothenberg, o.blaat; Thurston Moore
Whitney Museum 2, 4, 7 pm

Saturday, September 18

- ★Steve Kuhn solo; Judith Berkson
The Stone 8, 10 pm \$10-20
- ★Torbaby: Stacy Dillard, Orrin Evans, Eric Revis, Nasheet Waits
Jazz Gallery 9, 10:30 pm \$20
- ★Trophies: Alessandro Bossetti, Kenta Nagai, Tony Buck
Issue Project Room 8 pm \$10
- James Ilgenfritz
I-Beam 8:30 pm \$10
- Leonardo Cioglia Trio
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- This Sporting Life: Owen Stewart-Robertson, Jacob Wick, Josh Sinton, Myk Freedman
Pete's Candy Store 8 pm
- Spoke: Andy Hunter, Justin Wood, Dan Loomis, Danny Fischer
Tea Lounge 9, 10:30 pm
- ParlorJazz 9, 10:30 pm \$30
- Vanessa Rubin and Trio
ParlorJazz 9, 10:30 pm \$30
- Alicia Rau Quintet with Adam Lomeo, Marcus McLaurine, Bruce Cox; Oscar Perez Nuovo Comienzo
Miles' Café 7:30, 9:30 pm \$10
- Jeff Franzel; Hal Weary
5C Café 8, 10:30 pm
- Marc Devine Quartet
Cleopatra's Needle 8 pm

- Jon De Lucia Trio with Pete Rende, Tommy Crane
Tom Jazz 9:30, 11 pm
- ★Ray Mantilla and Space Station with Willie Williams, Eddy Martinez, Cucho Martinez, Bill Elder
Lenox Lounge 9, 10:30 pm 12 am \$20
- ★Mulgrew Miller Trio with Ivan Taylor, Rodney Green
Smoke 8, 10, 11:30 pm \$30
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando le Fleming
Comelia Street Café 9, 10:30 pm \$15
- Stephanie Nakasian and Hod O'Brien Trio with Lee Hudson, Jimmy Womworth
The Kitano 8, 10 pm \$25
- Mike Mullins Group; Chris Byars Octet with Scott Wendholt, Mark Lopeman, Andy Farber, John Mosca, Sacha Perry, Neal Miner, Stefan Schatz; Stacy Dillard with Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
- Chris Chalfant's Looking Through Tree's with Joe Giardullo, Ken Yamazaki
Irdondale Center 8 pm \$45
- ★Steve Grossman Quartet with Larry Willis, John Webber, Joe Farnsworth
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Allan Holdsworth Band with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$25
- Mike Rood Communication with Mike Bjella, Glenn Zaleski, Colin Stranahan, Aidan Carroll, Rogério Boccato
Iridium 12 am \$20
- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Helen Sung Trio with Dezzon Douglas, Donald Edwards
Dizzy's Club 1 am \$20
- Nicholas Payton Sextet
Birdland 8:30, 11 pm \$40
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$35
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- ★Shelley Hirsch; Guy Klucsevsek/Ned Rothenberg
Whitney Museum 2:30, 4 pm
- Larry Newcomb Trio; Akiko Tsuruga Trio
The Garage 12, 10:45 pm

Sunday, September 19

- ★Masada String Trio: Mark Feldman, Erik Friedlander, Greg Cohen; Erik Friedlander solo
The Stone 8, 10 pm \$10
- ★Jay Clayton with Jack Wilkins, Jay Anderson
Comelia Street Café 8:30 pm \$10
- Isabelle O'Connell; Simon Jemryn; Ned Rothenberg and MIVOS Quartet
Baryshnikov Arts Center 7 pm \$10
- Matt Herskowitz Trio with Mat Fieldes, David Rozenblatt and guests Lara St. John, David Gotay
Le Poisson Rouge 10 pm \$15
- Emilio Teubal Trio + 1 with Moto Fukushima, John Hadfield, Sam Sadigursky
Nublu 9 pm \$10
- Peter Leitch/Dwayne Burno
Walker's 8 pm
- Matt McDonald
Brooklyn Lyceum 9, 10:30 pm \$10
- Joy Dragland; Ladell McLin
Rose Live Music 9, 11 pm
- Akemi; Holger Scheidt Quartet
Miles' Café 7:30, 9:30 pm \$10
- Dustin Carlson's We Are the Financial Crisis; Rich Russo/Blaise Siwula
ABC No Rio 7 pm \$5
- Bob Petrucelli
Greenwich Village Bistro 9 pm
- Matt Snow
The Blue Owl 8 pm \$5
- ★Steve Grossman Quartet with Larry Willis, John Webber, Joe Farnsworth
Jazz Standard 7:30, 9:30 pm \$25
- ★Allan Holdsworth Band with Ernest Tibbs, Chad Wackerman
Iridium 8:30, 10:30 pm \$25
- Charles McPherson and Randy Brecker with New Jersey City University Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$30
- Renee Rosnes Quartet
Village Vanguard 9, 11 pm \$30
- Diane Schuur
Blue Note 8, 10:30 pm \$45
- Max Wild Band
Saint Peter's 5 pm
- Juilliard Jazz Brunch: The Music of John Coltrane
Blue Note 12, 2:30 pm \$24.95
- Albey Balgochian's Basscentric
Bowery Poetry Club 2 pm
- ★Downtown Music Gallery 20th Anniversary Celebration: Raoul Björkenheim, Bill Laswell, Morgan Agron
Bowery Poetry Club 6 pm
- ★Joe McPhee Tribute to Fred Anderson and Bill Dixon; Elise Wood Tribute to John Hicks; Dave Ross Group
Hell's Kitchen Cultural Center 2 pm \$20
- ★Red Hook Jazz Festival: Ideal Bread: Josh Sinton/Kirk Knuffke; Marco Cappelli Trio with Ken Filiano, Satoshi Takeishi; Ben Perowsky Trio with Chris Speed, Ben Street; Paul Kogut/Sheryl Bailey; Willie Martinez La Familia Sextet; Dan Loomis Quartet
Cabni Green Urban Meadow 12 pm \$5
- Guy Klucsevsek, Ned Rothenberg, o.blaat; Elliott Sharp Ensemble
Whitney Museum 12:30, 4 pm
- Roz Corral Trio with Gilad Hekselman, Boris Kozlov
North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quartet
The Garage 12, 7, 11:30 pm

Monday, September 20

- ★Sheila Jordan and Karrin Allyson with Bruce Barth, Cameron Brown, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$30
- Mingus Orchestra
Jazz Standard 7:30, 9:30 pm \$25
- Nublu Orchestra conducted by Butch Morris
Nublu 9, 10:30 pm \$10
- ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano, Michael TA Thompson; Patricia Spears Jones; Patricia Nicholson Parker; Steve Dalachinsky; Lisa Sokolov
The Local 269 7 pm \$10
- Ari Hoenig Trio with Jean-Michel Pilc, Francois Moutin; Spencer Murphy Jam
Smalls 10:30 pm 12 am \$20
- JC Sanford Orchestra
Tea Lounge 9, 10:30 pm
- Cecilia Zabalala/Andrea Carlson
Bar Next Door 8:30, 10:30 pm \$12
- Christelle Durandy
Zinc Bar 7 pm \$7
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm
- Linda Ciofalo/Tedd Firth
Barnes and Noble 66th Street 6 pm
- Douglas Bradford Group with John Beaty, Nicolas Letman, Nick Anderson
Shrine 6 pm

Tuesday, September 21

- ★Coltrane Revisited: Joe Lovano, Steve Kuhn, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$40
- ★Antonio Sanchez Quartet with Donny McCaslin, David Binney, Scott Colley
Jazz Standard 7:30, 9:30 pm \$20
- ★Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Eivind Opsvik; Curtis Hasselbring's The New Mellow Edwards with Chris Speed, Trevor Dunn, John Hollenbeck
Korzo 9:30, 11 pm \$10
- Ravi Coltrane Quartet
Village Vanguard 9, 11 pm \$30
- Carmen Lundy
Blue Note 8, 10:30 pm \$25
- Briggette Zaire Big Band
Iridium 8:30, 10:30 pm \$25
- Warren Chiasson Group
NYC Baha'i Center 8, 9:30 pm \$15
- ★Greg Cohen/Joey Baron; Wind Week I
The Stone 8, 10 pm \$10
- Kyoko Oyobe
The Kitano 8 pm
- ★Mary Halvorson/Weasel Walter
Bowery Poetry Club 10 pm \$10
- Marianne Solivan; David Budway Trio with Gianluca Renzi, Bruce Cox and guest Rob Schepps; Ken Fowser/Behn Gillice Group Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Sara Serpa Quintet with Andre Matos, Kris Davis, Ben Street
Comelia Street Café 8:30 pm \$10
- Evgeny Lebedev Trio with Haggai Cohen Milo, Lee Fish; Vitaly Golovnev
Miles' Café 7:30, 9:30 pm \$10
- ★Sheila Jordan and Karrin Allyson with Bruce Barth, Cameron Brown, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$30
- Kingdom of Swing
Dizzy's Club 11:30 pm \$10
- Lou Caputo's Not So Big Band; Alan Chaubert Trio
The Garage 7, 10:30 pm

Wednesday, September 22

- New York Philharmonic and Jazz at Lincoln Center Orchestra Avery Fisher Hall 7:30 pm \$73-249
- ★Darcy James Argue Secret Society Iridium 8:30, 10:30 pm \$20
- Wollesonics; Gary Smulyan Trio with Joey Baron The Stone 8, 10 pm \$10
- ★Madeline Eastman Quartet with Randy Porter, Rufus Reid, Ross Pederson The Kitano 8, 10 pm
- Theo Bleckmann with John Hollenbeck, Skuli Sverrisson, Henry Hey and guest Caleb Burhans Le Poisson Rouge 7 pm \$15
- Avishai Cohen's Triveni with Matt Penman, Nasheet Waits Le Poisson Rouge 10 pm \$15
- Toru Dodo's JAfro with Yasushi Nakamura, Keita Ogawa; Pete McCann Quintet with John O'Gallagher, Henry Hey, Thomson Kneeland, Mark Ferber Miles' Café 7:30, 9:30 pm \$10
- Numinous Brooklyn Lyceum 8, 9:30 pm \$10
- Dan Tepfer solo; Chris Crocco Group with Peter Slavov, Ian Froman; Corin Stiggall Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Craig Handy Quartet Rue 57 8 pm
- Atsushi/Tomoyasa Ikuta Greenwich Village Bistro 9 pm
- ★Coltrane Revisited: Joe Lovano, Steve Kuhn, Lonnie Plaxico, Andrew Cyrille Birdland 8:30, 11 pm \$40
- ★Antonio Sanchez Quartet with Donny McCaslin, David Binney, Scott Colley Jazz Standard 7:30, 9:30 pm \$20
- Ravi Coltrane Quartet Village Vanguard 9, 11 pm \$30
- Carmen Lundy Blue Note 8, 10:30 pm \$25
- ★Sheila Jordan and Karrin Allyson with Bruce Barth, Cameron Brown, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$30
- Kingdom of Swing Dizzy's Club 11:30 pm \$10
- Yvonnick Prene; Sara Holtzschue Shrine 6, 8 pm
- Michael O'Brien; Kurt Bacher The Garage 6, 10:30 pm
- Harmonie Jazz Ensemble with Lew Soloff, Jimmy Heath Saint Peter's 1 pm \$7
- Guy Klucsevsek, Shelley Hirsch/Christian Marclay Whitney Museum 1, 4:30 pm

Thursday, September 23

- Triumph of Trumpets: Jon Faddis, Terrell Stafford, Sean Jones with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$30
- Kingdom of Swing Dizzy's Club 11:30 pm \$10
- ★John Hollenbeck Large Ensemble Iridium 8:30, 10:30 pm \$20
- ★Michael Blake Quartet with Landon Knoblock, Michael Bates, Greg Ritchie Cornelia Street Café 8:30 pm \$10
- Taylor Eigsti Trio and Becca Stevens with Harish Raghavan, Eric Harland and guest Julian Lage Jazz Standard 7:30, 9:30 pm \$25
- ★Reggie Nicholson Brass Concept; Wind Week III The Stone 8, 10 pm \$10
- Mary Halvorson/Jessica Pavone; Jessica Pavone with Pete Fitzpatrick, Jonti Siman, Harris Eisenstadt, Teenage Burnout: Josh Sinton, Owen Stewart-Robertson, Tony Falco Douglass Street Music Collective 8 pm \$10
- ★John Coltrane Birthday Concert: Mark Feldman, Louie Belogenis, Andrew Bemkey, Dave Hofstra, Michael Wimberly Middle Collegiate Church 8 pm \$15
- Interpretations: Alexei Borisov/Olga Nosova; Thomas Buckner/Robert Dick Roulette 8 pm \$15
- Joris Roelofs Quartet with David Bryant, Matt Penman, Marcus Gilmore The Kitano 8, 10 pm
- Spike Wilner; Avishai Cohen Group; Dwayne Clemons with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth Smalls 7:30, 9:30 pm 12 am \$20
- Richard Bennett Trio with Gaku Takanashi; Pete Zimmer Quartet Miles' Café 7:30, 9:30 pm \$10

- Maria Neckam Sextet with Samir Zarif, Nir Felder, Aaron Goldberg, Zack Lober, Colin Stranahan Jazz Gallery 9, 10:30 pm \$15
- Brian Landrus with Jason Palmer, Frank Carlberg, Matthew Parish, Rudy Royston Tea Lounge 9, 10:30 pm
- Hendrik Meurkens Trio with Peter Mazza, Gustavo Amarante Bar Next Door 8:30, 10:30 pm \$12
- Burt Eckoff 5C Café 8 pm
- Aki Ishiguro Group with Joe Albano, Steve Whipple, Nick Anderson Solo Kitchen Bar 9 pm
- Napua Davoy Trio Cleopatra's Needle 7 pm
- Asako Takasaki Shrine 7 pm
- ★Coltrane Revisited: Joe Lovano, Steve Kuhn, Lonnie Plaxico, Andrew Cyrille Birdland 8:30, 11 pm \$40
- Ravi Coltrane Quartet Village Vanguard 9, 11 pm \$30
- Carmen Lundy Blue Note 8, 10:30 pm \$25
- Tine Bruhn Bohemian Hall 6:30 pm
- Nick Moran; David White The Garage 6, 10:30 pm
- Guy Klucsevsek Whitney Museum 1 pm

Friday, September 24

- ★Henry Threadgill's ZOODI with Christopher Hoffman, Stomu Takeishi, Liberty Ellman, Jose Davila, Elliott Kavee; Muhal Richard Abrams/George Lewis Duo Community Church of New York 8 pm \$30
- ★Frank Wess Trio with Joe Cohn Piano Due 8 pm
- ★Dee Dee Bridgewater's To Billie with Love: A Celebration of Lady Day with Edsel Gomez Metropolitan Museum of Art 7 pm \$45
- ★Houston Person Lenox Lounge 9, 10:30 pm 12 am \$25
- ★John McNeil/Bill McHenry Quartet with Jochen Rueckert, Matt Penman Cornelia Street Café 9, 10:30 pm \$15
- Henry Grimes/Marilyn Crispell Ruben Museum 7 pm \$20
- John Coltrane Birthday Celebration: Vincent Herring Quartet with Cedar Walton, David Williams, Willie Jones III Smoke 8, 10, 11:30 pm \$30
- ★Celebrating Ornette Coleman: Johnathan Blake Trio with Wayne Escoffery, Matt Brewer; Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore Jazz Gallery 9, 10:30 pm \$40
- Arturo Sandoval Blue Note 8, 10:30 pm \$35
- Gene Lake Band with Nick Rolfe, Alex Han, James Genus, Quenton Rubin Blue Note 12:30 am \$10
- Wind Week IV The Stone 10 pm \$10
- David Leonhardt Quintet Flushing Town Hall 8 pm \$20
- ★Cornell Dupree's Soul Survivors with Les McCann, Randy Brecker Iridium 8:30, 10:30 pm \$25
- Marianne Solivan Iridium 12 am \$20
- Mike Melvoin Trio with Jay Leonhart, Bill Goodwin and guest Theresa Russell The Kitano 8, 10 pm \$25
- Tobias Gebb Group with Ron Blake, Mark Gross, Eldad Zvulun, Ugonna Okegwo; Walt Weiskopf Group with Peter Zak, Paul Gill, Quincy Davis; Lawrence Leathers Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Nicole Henry Metropolitan Room 9:45 pm \$25
- David Ullmann Quintet with Chris Dingman, Karel Ruzicka Jr, Gary Wang, Vinnie Sperrazza I-Beam 8:30 pm \$10
- Thomson Kneeland Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Joonsam Lee Quartet Cleopatra's Needle 8 pm
- Triumph of Trumpets: Jon Faddis, Terrell Stafford, Sean Jones with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Kingdom of Swing Dizzy's Club 1 am \$20
- Taylor Eigsti Trio and Becca Stevens with Harish Raghavan, Eric Harland Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Coltrane Revisited: Joe Lovano, Steve Kuhn, Lonnie Plaxico, Andrew Cyrille Birdland 8:30, 11 pm \$40
- Ravi Coltrane Quartet Village Vanguard 9, 11 pm \$35

- Evan Schwam Quartet; Kevin Dom and the Big 72 The Garage 6:15, 10:45 pm
- Elliott Sharp; TILT Brass Quartet Whitney Museum 2, 7 pm

Saturday, September 25

- ★Roy Haynes Fountain of Youth Band; Roy Haynes with Kenny Garrett, Danilo Perez, Dave Holland, Wynton Marsalis Rose Theater 8 pm \$30-120
- ★Bobby Sanabria/Candido Camero York College Performing Arts Center 7 pm \$20
- ★John Zorn Improv Night with Joey Baron, Shanir Blumenkranz, Ned Rothenberg, Robyn Schulkowsky and guests The Stone 8, 10 pm \$20
- ★Tribute to John Coltrane: Azar Lawrence Quartet with Benito Gonzalez, Essiet Essiet, Billy Hart Sistas' Place 9, 10:30 pm \$20
- ★Andrea Centazzo solo; Nobu Stowe/Les Pembleton Project with Ross Bonadonna, Ray Sage, Alan Munshower Roulette 8:30 pm \$15
- Allen Lowe and The New Creole Orchestra with Roswell Rudd, Ray Anderson, Randy Sandke, Darius Jones, Lewis Porter, Ray Suhy, Jessie Hautala, Jake Millett Theatres at 45 Bleecker 8 pm \$15
- ★Russ Lossing Trio with John Hébert, Paul Motian Cornelia Street Café 9, 10:30 pm \$15
- ★Celebrating Ornette Coleman: Joel Frahm Trio; Kevin Hays Quartet; Ambrose Akinmusire/Logan Richardson Group Jazz Gallery 7, 9, 10:30 pm \$40
- Pauline Oliveros' Primordial/Lift with Andrew Deutsch, Tony Conrad, Anne Bourne, David Grubbs Issue Project Room 8 pm \$10
- Ben Syversen Trio; holus-Bolus: Josh Sinton/Mike Pride; Adam Schneit Quartet with Jacob Sacks, Eivind Opsvik, Flin von Hemmen Douglass Street Music Collective 8 pm \$10
- Freddie Bryant/Paul Meyers Duo Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Charles Sifirsky; Fredrick Levore 5C Café 8, 10:30 pm
- ★Wolf Johnson Tribute to Arthur Prysock The Triad 7 pm \$25
- Tribute to Miles Davis: Roberta Pike Trio Miles' Café 9:30 pm \$10
- Chuck Eckes Quartet Cleopatra's Needle 8 pm
- Dave Kardas Greenwich Village Bistro 9 pm
- ★Houston Person Lenox Lounge 9, 10:30 pm 12 am \$25
- John Coltrane Birthday Celebration: Vincent Herring Quartet with Cedar Walton, David Williams, Willie Jones III Smoke 8, 10, 11:30 pm \$30
- Arturo Sandoval Blue Note 8, 10:30 pm \$35
- Steve Cardenas Trio with Ben Allison, Rudy Royston Blue Note 12:30 am \$10
- ★Cornell Dupree's Soul Survivors with Les McCann, Randy Brecker Iridium 8:30, 10:30 pm \$25
- Amanda Sedgwick Quartet Iridium 12 am \$20
- Mike Melvoin Trio with Jay Leonhart, Bill Goodwin and guest Theresa Russell The Kitano 8, 10 pm \$25
- Sacha Perry Trio; Walt Weiskopf Group with Peter Zak, Paul Gill, Quincy Davis; Ian Hendrickson-Smith Jam Smalls 7:30, 10:30 pm 1 am \$20
- Triumph of Trumpets: Jon Faddis, Terrell Stafford, Sean Jones with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Kingdom of Swing Dizzy's Club 1 am \$20
- Taylor Eigsti Trio and Becca Stevens with Harish Raghavan, Eric Harland Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Coltrane Revisited: Joe Lovano, Steve Kuhn, Lonnie Plaxico, Andrew Cyrille Birdland 8:30, 11 pm \$40
- Ravi Coltrane Quartet Village Vanguard 9, 11 pm \$35
- Eve Silber Trio The Garage 6:15 pm
- Elliott Sharp and String Ensemble; Guy Klucsevsek; TILT Quartet Whitney Museum 1, 2:30, 4 pm
- Oren Etkin's Timbaloo Highline Ballroom 12 pm \$12
- David Leonhardt Quintet Flushing Town Hall 2:15 pm \$12

jazzwerkstatt
BERLIN ↔ NEW YORK
24.-28. NOVEMBER 2010, NEW YORK

Wed, 24. November, 8 p.m.
Goethe-Institut

PERRY ROBINSON TRIO
PERRY ROBINSON, ED SCHULLER,
ERNST BIER

Fri, 26. November, 8 p.m.
Irondale Culture Center
HYPERACTIVE KID
PHILIPP GROPPER, RONNY GRAUPE,
CHRISTIAN LILLINGER
DER MOMENT
GERHARD GSCHLÖSSL, JOHANNES FINK,
GÜNTER BABY SOMMER

Sat, 27. November, 4 p.m.
Irondale Culture Center
SQUAKK
CHRISTOF THEWES, JAN RODER,
MICHAEL GRIENER
**ULRICH GUMPERT &
GÜNTER BABY SOMMER**
ULRICH GUMPERT, GÜNTER BABY SOMMER

Sat, 27. November, 8 p.m.
Irondale Culture Center
PAUL BRODY'S SADAWI
PAUL BRODY, MATT DARRIAU, BRANDON
SEABROOK, JAN RODER, MICHAEL GRIENER
ROLF KÜHN & TRI-O
ROLF KÜHN, RONNY GRAUPE, JOHANNES
FINK, CHRISTIAN LILLINGER

Sun, 28. November, 8 p.m.
Irondale Culture Center
HENRIK WALSDORFF TRIO
HENRIK WALSDORFF, JONAS WESTERGAARD,
CHRISTIAN LILLINGER
**ULRICH GUMPERT
WORKSHOP BAND**
ULRICH GUMPERT, MICHAEL THIEKE,
BEN ABARBANEL-WOLFF, HENRIK
WALSDORFF, PAUL BRODY, CHRISTOF
THEWES, JAN RODER, MICHAEL GRIENER

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IRONDALE CULTURE CENTER • 85 SOUTH OXFORD STREET (BETWEEN LAFAYETTE AND FULTON STREET) FORT GREENE, BROOKLYN

Sunday, September 26

- ★Celebrating Ornette Coleman: Nasheet Waits' Equality with Logan Richardson, Stanley Cowell, Eric Revis; Joe Lovano Super Sonix with Cameron Brown, Joey Baron
Jazz Gallery 9, 10:30 pm \$40
Comelia Street Café 8:30 pm \$10
The Stone 8, 10 pm \$10
- ★Connie Crothers/Kevin Norton
- ★Wind Week V; Louie Belogenis
- ★Michael Dease Band with guest Mark Whitfield
- Chris Parello's Things I Wonder Fat Cat 9 pm
- Mark Small/Sebastian Noelle Group Joe's Pub 7 pm \$14
Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Charles Davis Walker's 8 pm
- Erika Matsuo with Freddie Bryant, Essiet Essiet, Willard Dyson; Simona Premazzi
Miles Café 7:30, 9:30 pm \$10
The Blue Owl 8 pm \$5
- Melvin Smith Blue Note 8, 10:30 pm \$35
- Arturo Sandoval
- ★Cornell Dupree's Soul Survivors with Les McCann, Randy Brecker
Iridium 8:30, 10:30 pm \$25
- Triumph of Trumpets: Jon Faddis, Terrell Stafford, Sean Jones with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$30
- Taylor Eigsti Trio and Becca Stevens with Harish Raghavan, Eric Harland and guests
Gretchen Parlato, Gerald Clayton
Jazz Standard 7:30, 9:30 pm \$25
- Ravi Coltrane Quartet Village Vanguard 9, 11 pm \$30
- Nabaté Isles Quartet Saint Peter's 5 pm
- Blurboxer: GL Diana/Lisa Dowling Downtown Music Gallery 6 pm
- ★Louise Rogers/Rick Strong Hudson View Gardens Lounge 5 pm
- Hendrik Meurkens Blue Note 12, 2:30 pm \$24.95
- ★Kali. Z. Fasteau's Qi Toning Ttribute to Abbey Lincoln; Ras Moshe Group
Hell's Kitchen Cultural Center 2 pm \$20
Joan LaBarbara
Whitney Museum 2:30, 4, 5 pm
- Michael Snow; Theo Bleckmann; Iris Ormig Quartet; David Coss and Trio; Nueva Encarnacion
The Garage 12, 7, 11:30 pm
Kingsborough Community College 3 pm
- Matt Herskowitz Trio
- Roz Corral Trio with Jonathan Kreisberg, Johannes Weidenmueller
North Square Lounge 12:30, 2 pm

Monday, September 27

- ★Sadao Watanabe Young Lions Quartet with Danny Grissett, Ben Williams, Johnathan Blake
Dizzy's Club 7:30, 9:30 pm \$30
- Jazzreach Benefit Blue Note 8, 10 pm
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Jamie Begian Big Band Tea Lounge 9, 10:30 pm
- ★Katie Bull with Landon Knoblock, Joe Fonda, Jeff Lederer; Gordon Beferman's Music for an Imaginary Band with Jacob Wick, Jon Irabagon, Evan Rapport, Josh Sinton, James Ilgenfritz, Michael Evans; Cracked Vessel: Ben Syversen, Xander Naylor, Jeremy Gustin
The Local 269 7 pm \$10
- Jon Davis/Gianluca Renzi Duo; Will Vinson Group with Lage Lund, Aaron Parks, Orlando Le Fleming, Kendrick Scott; Spencer Murphy Jam
Smalls 7:30, 10:30 pm 12 am \$20
- Nate Birkey Quartet with Jim Ridi, Bill Moring, Tim Horner
Miles Café 9:30 pm \$10
- Becca Stevens Trio Bar Next Door 8:30, 10:30 pm \$12
- Rebecca Vallejo Zinc Bar 7 pm \$7
- Howard Williams Jazz Orchestra; Kyoko Oyobe Trio
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- Kuni Mikami

Tuesday, September 28

- ★The Jazz Passengers: Roy Nathanson, Curtis Fowlkes, Sam Bardfeld, Bill Ware, Brad Jones, EJ Rodriguez and guest Marc Ribot
Jazz Standard 7:30, 9:30 pm \$25
- Stanley Clarke Band with Hiromi Blue Note 8, 10:30 pm \$45
- ★Sadao Watanabe Young Lions Quartet with Danny Grissett, Ben Williams, Johnathan Blake
Dizzy's Club 7:30, 9:30 pm \$30
- Paris Wright Quintet Dizzy's Club 11:30 pm \$10
- Gonzalo Rubalcaba Sextet Birdland 8:30, 11 pm \$30
- Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman
Village Vanguard 9, 11 pm \$30
Iridium 8:30, 10:30 pm \$25
- Terese Genecco Little Big Band NYC Baha'i Center 8, 9:30 pm \$15
- Mike Longo Trio
- Lainie Cooke with Tedd Firth, Martin Wind, Matt Wilson
Comelia Street Café 8:30 pm \$10
The Kitano 8 pm
- Kyoko Oyobe
- Lezlie Harrison; Joe Magnarelli Quartet with Ugonna Okegwo, Rick Germanson, Anthony Pinciotti; Alex Stein Quintet with Keith Bala, Kelly Friesen, Marc Devine, Matt Brown
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mary Foster Conklin and John DiPinto with Tony Romano, Skip Ward
Metropolitan Room 7 pm \$20
- Tom Thorndike Trio with Nathan Peck, Brian Wolfe
Miles Café 7:30 pm \$10
- David White Jazz Orchestra; Michika Fukumori Trio
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- Kuni Mikami

Wednesday, September 29

- Bobby Watson's Horizons with Terrell Stafford, Sean Jones, Ed Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$30
- Paris Wright Quintet Dizzy's Club 11:30 pm \$10
- Orrin Evans and The Captain Black Big Band
Iridium 8:30, 10:30 pm \$20
- Ted Poor; Loren Stillman and Bad Touch with Nate Radley, Gary Versace, Ted Poor
The Stone 8, 10 pm \$10
- ★Peter Bernstein solo; Bruce Barth Trio with Vicente Archer, Rudy Royston; Jeremy Manasia Group
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mayu Saeki Quartet with Brooks Hartell, Paul Sikivie, Lawrence Leathers
The Kitano 8, 10 pm
- Alexandra Grimal Quartet with Thomas Morgan, Todd Neufeld, Marcus Gilmore
Comelia Street Café 8:30 pm \$10
- Sachiko; Nora McCarthy Qu'ARTet with Jorge Sylvester, Richard Clements, Jeffrey Carney, Greg Bandy
Miles Café 7:30, 9:30 pm \$10
- ★The Jazz Passengers: Roy Nathanson, Curtis Fowlkes, Sam Bardfeld, Bill Ware, Brad Jones, EJ Rodriguez and guest Debbie Harry
Jazz Standard 7:30, 9:30 pm \$30
- Stanley Clarke Band with Hiromi Blue Note 8, 10:30 pm \$45
- Gonzalo Rubalcaba Sextet Birdland 8:30, 11 pm \$30
- Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman
Village Vanguard 9, 11 pm \$30
- Alex Hoffman Quartet; Mauricio de Souza Trio with Carl Viggiani, John Lenis
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- Kuni Mikami

Thursday, September 30

- ★Chick Corea Trio with Christian McBride, Brian Blade
Highline Ballroom 8 pm \$45
- ★Joshua Redman Trio with Matt Penman, Gregory Hutchinson
Jazz Standard 7:30, 9:30 pm \$30
- ★George Coleman Jr. Organ Quartet with George Coleman Sr.
Rue 57 8 pm
- ★Joey Baron, Robyn Schulkowsky, Kenny Wollesen Trio
The Stone 8, pm \$10
- ★Mary Halvorson Quintet with Kirk Knuffke, Jon Irabagon, John Hébert, Ches Smith
Barbès 10 pm \$10
- Chris Dingman's Waking Dreams with Loren Stillman, Fabian Almazan, Aidan Carroll, Eric McPherson
Comelia Street Café 8:30 pm \$10
- Alexis Cuadrado Trio with Donny McCaslin, Dan Tepfer
Bar Next Door 8:30, 10:30 pm \$12

- Ehud Asherie solo; Bruce Barth Trio with Vicente Archer, Rudy Royston; Carlos Abadie Quintet with Jonathan Lefcoski, Joe Sucato, Jason Stewart, Luca Santaniello
Smalls 7:30, 9:30 pm 12 am \$20
- Francesca Han Trio with Corcoran Holt, Jerome Jennings and guest Brian Hogans
The Kitano 8, 10 pm
- Adam Larson Sextet with Zubin Hensler, Can Olgun, Martin Nevin, Nils Weinhold, Bastian Weinhold
Jazz Gallery 9, 10:30 pm \$15
- Iris Ormig Quartet with Mike Rodriguez, Randy Ingram, Chris Benham; Brian Charette
Miles Café 7:30, 9:30 pm \$10
- Elad Muskatel with Eyal Maoz, Matt Meade
Tea Lounge 9, 10:30 pm
- Aki Ishiguro Trio with Chris Lightcap, Nick Anderson
Solo Kitchen Bar 9 pm
Cleopatra's Needle 8 pm
- Michika Fukumari Quartet Greenwich Village Bistro 9 pm
- Bob Leive/Pattie Graham Band
- Bobby Watson's Horizons with Terrell Stafford, Sean Jones, Ed Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$10
- Paris Wright Quintet Blue Note 8, 10:30 pm \$45
- Stanley Clarke Band with Hiromi Birdland 8:30, 11 pm \$30
- Gonzalo Rubalcaba Sextet
- Anat Cohen Quartet with Jason Lindner, Joe Martin, Daniel Freedman
Village Vanguard 9, 11 pm \$30
Jazz Museum in Harlem 6:30 pm
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- Harlem Speaks: Steve Wilson
- Austin Walker; Dave Kain
- Kuni Mikami

AYAKO SHIRASAKI
NEW CD - SOLO PIANO

FALLING LEAVES
LIVE IN HAMBURG
Official Release Date & Radio Add Date:
September 7, 2010
September 6 - 10, 2010, New York, Bryant Park, NY
CD Release Party September 15th at
Smalls Jazz Club, 183 West 10th St, New York, NY



SEPTEMBER SCHEDULE
SHOWTIMES - 9, 10:30 pm 12 am
WEEKEND COVER CHARGE - \$20
WEEKDAY COVER CHARGE - \$10

Fri & Sat, September 3rd - 4th
GERALD HAYES QUARTET

Fri, September 10th -
BARBARA KING W/
THE SPIRIT OF JAZZ

Fri, September 11th -
ANTHONY NELSON, ALLYN JOHNSON,
MATHEW PARISH, DARREL GREEN

Fri & Sat, September 17th - 18th
RAY MANTILLA & SPACE STATION

Fri & Sat, September 24th - 25th
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Wed. Nathan Lucas Organ Trio

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REGULAR ENGAGEMENTS

MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- 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
- John Farnsworth Jam Smoke 8, 9:30 pm \$8
- Mike Gamble Trio Bar 4 7, 9 pm \$5
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$10
- JFA Jazz Jam Local 802 7 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
- John McNeil Jam Session Puppet's Jazz Bar 9 pm
- Iris Ormig Jam Session The Kitano 8:30 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Stan Rubin All-Stars Charley O's 8:30 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Melvin Vines Kortet with Kay Mori St. Nick's Pub 10 pm
- Justin Wert Jam Vox Pop 10 pm

TUESDAYS

- 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 Nino's Tuscany 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$12
- George Gee Make Believe Ballroom Orchestra Swing 46 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet Smoke 7, 9, 10:30 pm
- Laurandrea Leguia Trio Tutuma Social Club 7, 9 pm
- Joey Morant Lenox Lounge 8 pm \$10
- Iris Ormig Quartet Crooked Knife 7 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
- Dred Scott Trio Rockwood Music Hall 12 am
- Slavic Soul Party Barbès 9 pm \$10

WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Frank Lacy St. Nick's Pub 10 pm
- Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Joonsam Lee Jam Cleopatra's Needle 11:30 pm \$10
- Patience Higgins Sugar Hill Quartet Minton's 9 pm \$5
- Jazz Jam Session Sucre Café 7:30 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Arturo O'Farrill solo Puppet's Jazz Bar 7 pm \$10
- 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 Swing 46 8:30 pm
- Bobby Sanabria Big Band FB Lounge 7:30, 9:30 pm \$10
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm

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
- Smoke Big Band Smoke 8, 10, 11:30 pm \$9
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

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

SATURDAYS

- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Johnny O'Neal and Trio Smoke 12 pm
- Wayne Roberts Duo City Crab 12 pm (ALSO SUN)
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm

SUNDAYS

- Toru Dodo Jam Cleopatra's Needle 8 pm \$19
- Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
- Marjorie Eliot/Rudel/ Drears/Sedric Choukroun Parlor Entertainment 4 pm
- Sean Fitzpatrick and Friends Ra Café 1 pm
- George Gee & The Make-Believe Ballroom Orchestra Swing 46 12:30 pm
- Enrico Granafesi solo Sora Lella 7 pm
- Lafayette Harris Lenox Lounge 7 pm \$10
- Stan Killian Trio Ocean's 8 8:30 pm
- Bob Kindred Grouo Café Loup 12:30 pm
- Lapis Luna Trio Bocca 7 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance/Hide Tanaka Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Zack O'Farrill Quartet Puppet's Jazz Bar 12 pm \$6
- Jeremy Siskind Trio Smoke 11:30 am
- TC III St. Nick's Pub 10:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Chris Washburne's SYOTOS Band Smoke 7, 9, 10:30 pm
- Brian Woodruff Jam Blackbird's 9 pm

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street [55bar.com](#)
- **ABC No Rio** 156 Rivington Street (212-254-3697)
Subway: J,M,Z to Delancey Street [abcnorio.org](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street [folkartmuseum.org](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Arte Restaurant** 20 E. 9th Street (212-473-0077)
Subway: 6 to Astor Place; N, R, W to Eighth Street
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street [arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **Avery Fisher Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5030) Subway: 1 to 66th Street [lincolncenter.org](#)
- **B. Smith** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street [bsmith.com](#)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue [bar4.net](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street [lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Barnes and Noble** 66th Street and Broadway
Subway: 1 to 66th Street
- **Baryshnikov Arts Center** 450 West 37th Street, 4th floor (212-279-4200) Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street [beacontheatre.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street [birdlandjazz.com](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street [bluenotejazz.com](#)
- **The Blue Owl** 196 Second Avenue (at 12th Street) (212-505-2583) Subway: L to First Avenue
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bohemian Hall** 29-19 24th Avenue (near 29th Ave) Astoria
Subway: N to Astoria Boulevard
- **Bowery Ballroom** 6 Delancey Street (212-533-2111) Subway: F to Delancey Street
- **Bowery Poetry Club** 308 Bowery (212-614-0505)
Subway: 6 to Bleecker Street [bowerypoetry.com](#)
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street [brooklynlyceum.com](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Cabrini Green Urban Meadow** President and Van Brunt Streets
Subway: 2, 3, 4, 5 to Borough Hall then B61 Bus
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **The Cake Shop** 152 Ludlow Street (212-253-0036) Subway: F, V to Second Avenue [cake-shop.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillenyc.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue [chezoskar.com](#)
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue
Subway: 6 to 51st Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street [cleopatrasneedlenyc.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street [clubasteak.com](#)
- **CoCo** 66 66 Greenpoint Avenue Subway: L to Greenpoint Avenue
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street [myspace.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway [downtownmusicgallery.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street
- **FB Lounge** 172 E. 106th Street (212-348-3929)
Subway: 6 to 103rd Street [fondaboricua.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **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 [flushingtowhall.org](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton 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, B, C, D to 125th Street [gospeluptown.com](#)
- **Greenwich Village Bistro** 13 Carmine Street (212-206-9777)
Subway: A, C, E, F, V to W. 4th Street
- **Hell's Kitchen Cultural Center** 458 West 57th Street, #4F (212-765-8446) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street [highlineballroom.com](#)
- **Hudson View Gardens Lounge** 183rd and Pinehurst Avenue
Subway: A to 181st Street
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue [ibeambrooklyn.com](#)
- **Ibiza Lounge** 220 W. 242nd Street, Bronx (646-256-9968) Subway: 1 to 242 Street [ibizany.com](#)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling
Subway: 5 to Sterling Street [plgarts.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2, 3 to 50th Street [iridiumjazzclub.com](#)
- **Irondale Center** 85 South Oxford Street
Subway: C Lafayette Street; G to Fulton Street [gimmearthirondale.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street [issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street [jalopy.biz](#)
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street [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](#)
- **Jules Bistro** 60 St Marks Place (212-477-5560)
Subway: 6 to Astor Place [julesbistro.com](#)
- **Kaye Playhouse** 695 Park Avenue at 68th Street (212-772-5207)
Subway: 6 to 68th Street [kayeplayhouse.hunter.cuny.edu](#)
- **Kingsborough Community College** 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach [kingsborough.edu](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **Korzo** 667 5th Avenue (between 19th and 20th streets), Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **LIC Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard. between 139th and 140th streets (212-234-6114) Subway: 1 to 145th Street [londelsrestaurant.com](#)
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [metmuseum.org](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [middlechurch.org](#)
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [MilesCafe.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)
Subway: F to Second Avenue [nublu.net](#)
- **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
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)
Subway: G to Clinton-Washington [parlorjazz.com](#)
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Piano Due** 151 West 51st Street (212-399-9400)
Subway: 1 to 50th Street [pianoduenyc.net](#)
- **Puppets Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)
Subway: F to 7th Avenue [puppetsjazz.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue [rockwoodmusicall.com](#)
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street [liveatrose.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street [roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [rmanyc.org](#)
- **Rue 57** 60 West 57th Street (212-307-5656)
Subway: F to 57th Street [rue57.com](#)
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Sagaponack Bar & Grill** 4 West 22nd Street (212-229-2226) Subway: F, V to 23rd Street [sagaponacknyc.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [shrinenyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [soralellanyc.com](#)
- **Spike Hill** 184 Bedford Avenue Subway: L to Bedford [spikehill.com](#)
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue [thestonenyc.com](#)
- **Sucre Café** 520 Dekalb Avenue (718-636-2000)
Subway: G to Bedford-Nostrand Avenues
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [swing46.com](#)
- **Symphony Space** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292)
Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **The Tank** 354 West 45th Street (212-563-6269) Subway: A, C, E, F to 42nd Street [thetanknyc.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street [tealoungeNY.com](#)
- **Theatres at 45 Bleecker** 45 Bleecker Street (212-260-8250) Subway: 6 to Bleecker Street
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street
- **The Triad** 158 West 72nd Street, 2nd floor (212-787-7921)
Subway: B, C to 72nd Street [triadnyc.com](#)
- **Trinity Lower East Side Lutheran Parish** 602 East 9th Street
Subway: F to Second Avenue
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **Two Boots Brooklyn** 514 2nd Street at 7th Avenue (718-499-3253) Subway: F to 7th Avenue
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Vox Pop** 1022 Cortelyou Road, Brooklyn
Subway: Q to Cortelyou/East 16th [voxpopnet.net](#)
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Whitney Museum** 1845 Madison Avenue at 75th Street (800-944-8639) Subway: 6 to 77th Street [whitney.org](#)
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center [york.cuny.edu](#)
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [zincbar.com](#)

(VISION CONTINUED FROM PAGE 13)

who made up the original trio). But his absence allowed them to revel in the unmediated communication afforded by the duet format. One of the reasons this pairing works so well is the use both make of silence, contrasting long pauses with intense eruptions of sound. Sommer added a theatrical presence, which enhanced the already top-quality musical impact. Restlessly varying his implements - at times he played with shaker in one hand and what looked like a broom head in the other - the German kept time for short stretches, demarcating structure. Smith, like Sommer, was very precise and deliberate in what he did, while simultaneously inspired and even impetuous. Their set boasted sensitive use of dynamics and demonstrated the cohesive invention that distinguishes the very best improvisers. A standing ovation was just reward for a standout set.

Further demonstrating that an extemporized session doesn't need to lack inner design, Dave Burrell announced the name of his Peace Out trio's set as Inner Earth, before laying down an opening gambit of repeated hammered chords. Burrell's flexible rhythmic style and command of historical jazz styles meant that a notable synergy developed between the pianist and Hamid Drake: when the drummer whipped up a flurry, Burrell responded with a glissando along the keys until Drake crescendoed and Burrell returned to plink-plonking at the treble end. Denied his customary outlet of infectious interplay with Drake, bassman William Parker concentrated on propulsion, not by the default route of walking, but his patented method of brief passages of skipping, hopping, sprinting, jumping pizzicato merged into an ongoing flow. By the end Drake was echoing Burrell's patterns back at him in what became a dizzying exhibition of seat-of-pants navigation.

Darius Jones trio's set at The Local 269, part of a series of shows at various downtown venues prior to the Festival proper, was another high spot. Leading off with multiphonic squeals, backed by Adam Lane's sonorous arco and Jason Nazary's polyrhythmic stuttering barrage, Jones indulged in all sorts of timbral variation, matching Lane and Nazary's liberties with time. The climax of their set was "I Wish I Had A Choice" - another of Jones' so-beautiful-it-hurts tunes - introduced by saying "When you choose to walk this path, then you are on it - this has a lot of relevance to me."

There were too many deserving sets to name check over the duration, but honorable mentions go to pianists Matthew Shipp, John Blum and Lafayette Gilchrist, Rob Brown's New Quartet, Perry Robinson's North South Ensemble, Ned Rothenberg's In Sync, Mark Helias' Open Loose and William Parker's In Order To Survive.

Though tinged with sadness the collective By Any Means, billed as a tribute to drummer Rashied Ali, provided one of the most effective sets, full of energy and soul and looking forward as much as back. That they did so by co-opting Rashied's brother Muhammad Ali onto the drum chair made the achievement particularly satisfying. Parker's bass solo on the first piece was a study in repeating riffs, gradually getting quieter and quieter, until Ali shouted out "Anybody ever heard of the freedom train?", before unleashing a crashing fusillade of percussion. Charles Gayle's reentry on tenor saxophone, heralded with a long held train whistle, quickly built into the extreme high registers, as he shook his horn up and down animatedly. Any concerns that Ali would struggle to fill his brother's shoes proved unfounded. He varied the tempos, propelled the band and evinced an unimpeachable dynamic sensibility. ♦

For more information, visit visionfestival.org

(KONFRONTATIONEN CONTINUED FROM PAGE 13)

On the Friday and Saturday of the festival, concerts were also held in the afternoons offsite, meaning in a real barn about five kilometers away in the middle of farmland. These portions of the festival were when the ridiculous heatwave passing through Europe became most apparent, ie it was difficult to focus on the precisely insectile vocals of Sofia Jernberg in duo with Raymond Strid. But moving outside to hear an unscheduled solo saxophone recital by Roscoe Mitchell was to experience the master with no walls to enclose him, his sharp inimitable lines radiating out like the buzzing of insects and chirping of birds.

The festival's highlights came in quick succession on the Friday night, with sets by the trio of pianist Agustí Fernández, bassist Ingebrigt Håker Flaten and drummer Paul Lovens, Swedish Azz and The Thing XL. The first was a debut but with none of the tentative feeling-out of so many improvised meetings. It was brutally expansive, with each musician pushing their textural boundaries in close cooperation. Fernández in particular was uncharacteristically bombastic, both inside and out of his piano. Swedish Azz put out a fascinating record on Not Two this year, a mashup of classic '50s Swedish bebop and modern Swedish free jazz as played by tubist Per-Åke Holmlander, vibist Kjell Nordeson, DJ DIEB 13, drummer Erik Carlsson and Gustafsson. Seeing it live made the often-impenetrable LP more understandable. The Thing XL brought the Pan-Nordic power trio of Gustafsson, Flaten and drummer Paal Nilssen-Love together with its own expanded horn section: Joe McPhee, Ken Vandermark and Johannes Bauer, plus The Ex guitarist Terrie Hassels. The set started at 2 am to a bleary-eyed audience and finished close to 3 to a rambunctious crowd screaming for more. They got a gently beautiful encore to ease them into sleep.

Saturday night's performances were of a more introspective variety with Vandermark in trio with laptopperist/vocalist Christof Kurzmann and drummer Martin Brandlmayr, what was in essence a quieter entry into the sax-drum duet pantheon, colorized by electronic effects. Andrea Neumann, Clare Cooper and Clayton Thomas demonstrated the varied sounds that can be gotten individually and collectively out of strings with inside piano (an instrument that approximates and reduces a piano's sound board), guzheng (Chinese plucked zither) and upright bass, respectively, an abstract trio that relied on the beaten, bent and scraped. And most beautifully and assertively, depending on the moment, American bassist John Lindberg and Dutch clarinetist Ab Baars presented a 90-minute set devoted to the music of the late John Carter.

Since the final day was on a Sunday, the proceedings moved in the afternoon to the church next door for two sets: the duo of Evan Parker and Sten Sandell and Joe McPhee solo. The first was recapitulation of the recent *Psalms* album where Parker's tenor was matched against Sandell's church organ. Parker set up in the pulpit across from Sandell and the pair gave a devotional set, the tonalities of the instruments meeting in the air across the nave. McPhee gave a nod to the recently completed World Cup by improvising a piece on vuvuzela. He also took advantage of the sacred surroundings to create music on trumpet and saxophone dedicated to the recently departed Bill Dixon and Fred Anderson.

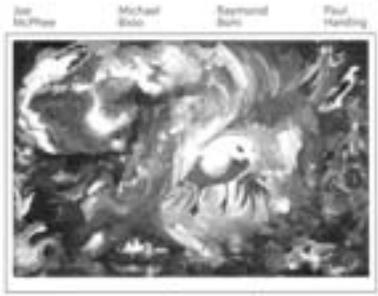
Among the final night's sets were one pleasant surprise and one slight disappointment. When this correspondent saw Hairy Bones (saxist Peter Brötzmann, trumpeter Toshinori Kondo, electric bassist Massimo Pupillo and drummer Paal Nilssen-Love) at Perspectives, it didn't quite live up to the album's ferocity, coming off as timid, if one can believe it. But at Konfrontationen, the quartet blasted through a lengthy set, Brötzmann and Kondo in particular

delving into a heady rapport the saxist has with few others. The penultimate Transatlantic Series band of Roscoe Mitchell, Evan Parker, bassist Joëlle Léandre, pianist Tony Hymas and trumpeter Hugh Ragin suffered somewhat from allstar syndrome. None of the players seemed to want to take over the proceedings, tiptoeing around each other, and thus the first 45 minutes or so was frustratingly disconnected. But after it almost wafted into nothingness, Ragin began a solo trumpet fanfare and the rest of the group, perhaps resigned to an underwhelming set, came back strong to add another 20 minutes that cleansed the palate. ♦

For more information, visit konfrontationen.at

CJR-5: Remembrance

Joe McPhee / Michael Bisio
Raymond Boni / Paul Harding



Remembrance

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IN MEMORIAM

by Andrey Henkin

EUGENE AMARO - A Canadian jazz legend, the saxophonist/flutist, nicknamed The Owl, led his own groups, worked with Rob McConnell's The Boss Brass and played with Benny Goodman and Duke Ellington. Amaro died Mar. 23rd at 74.

KENNY BALDOCK - The British bassist's most famous association was with John Dankworth and Cleo Laine but the Ronnie Scott's regular also played with Stan Tracey and Bobby Wellins as well as visiting Americans. Baldock died Mar. 22nd at 79.

BRENTON BANKS - The longtime Nashville session violinist worked with Elvis Presley, led his own jazz quartet and was part of the Chet Atkins group whose 1960 Newport performance was cancelled due to rioting. Banks died Jan. 2nd at 86.

EDGAR BATEMAN - Appearances on '60s albums by Walt Dickerson, John Handy, Ken McIntyre and Eric Dolphy solidified the drummer's reputation but he spent decades not performing, reappearing only recently with Michael Marcus and Khan Jamal. Bateman died May 18th at 81.

HARRY BECKETT - If there was a large ensemble in Britain in the '60s-70s, the Barbados-born trumpeter was probably in it. One of the original voices that spurred modern British jazz as both a sideman and occasional leader, Beckett died Jul. 22nd at 75.

WILLEM BREUKER - The Dutch multi-reedist helped found the Instant Composers Pool collective and participated in Peter Brötzmann's *Machine Gun* and Alexander von Schlippenbach's *Globe Unity* recordings in the '60s. In the '70s he founded BVHAAS Records and the Kollektief big band, his prime vehicle for the subsequent decades. Breuker died Jul. 23rd at 68.

DIZ DISLEY - The Django-inspired guitarist was a notable figure in British jazz from the '40s onwards. He brought Stephane Grappelli back to performing in the '70s and also worked with Biréli Lagrène. Also an accomplished painter, Disley died Mar. 22nd at 78.

JESSE DRAKES - The trumpeter appeared with a wide range of jazz artists in the '40s-50s such as Sid Catlett, Sarah Vaughan, Gene Ammons, Duke Ellington and most famously Lester Young before moving into R&B and dance music in the '60s. Drakes died May 10th at 83.

MARTIN DREW - Alongside the late bassist Niels-Henning Orsted Pedersen, the British drummer made up pianist Oscar Peterson's rhythm section since the late '70s. Once the house drummer at Ronnie Scott's, the saxist with whom he also played extensively, Drew died Jul. 29th at 66.

EDDIE JOHNSON - Though the tenor saxophonist stopped performing in 2004 due to emphysema, the beloved Chicago player worked with a number of important figures in the '40s, especially Louis Jordan, and backed Sarah Vaughan. Johnson died Apr. 7th at 89.

HAROLD KAUFMAN - The pianist, who not only owned the DC spot Harold's Rogue & Jar but was also a trained lawyer and psychiatrist, had his biggest moment of jazz fame playing with Lester Young in the late '50s. Kaufman died Mar. 10th at 77.

ABBEY LINCOLN - The vocalist got her start in the mid '50s, fronting bands that included drummer Max Roach. It was with him, her future husband, that Lincoln had her most famous session, *We Insist! Max Roach's Freedom Now Suite* (1960), a politically-charged work featuring Oscar Brown Jr.'s lyrics, cementing her reputation as a civil rights activist. Lincoln died Aug. 14th at 80.

JACKIE MILLS - Considered one of the top drummers during the Big Band era, Mills worked with Charlie Barnet, Harry James, Tommy Dorsey and Dizzy Gillespie before moving into production work at labels such as Columbia, MGM, Mainstream and Liberty. Mills died Mar. 22nd at 88.

MITCH MILLER - The producer's *Sing Along With Mitch* TV series was a huge hit in the '60s but that came after a decade of making the names of such vocalists as Tony Bennett, Rosemary Clooney, Doris Day, Patti Page and Frankie Laine. Miller died Jul. 31st at 99.

STEVE NEIL - The bassist's relatively small discography included albums by Marvin Hannibal Peterson, Pharoah Sanders and Gil Evans in the '70s and Michael Marcus, Carlos Garnett and Frank Lowe in the '90s. Neil died Mar. 14th at 56.

MIKE PACHECO - The percussionist could be seen on television with Desi Arnaz and Peggy Lee but also worked with Stan Kenton's orchestra and released a handful of bongo-themed albums as a leader in the late '50s. Pacheco died May 11th at 81.

JOHNNY SCOTT - Born in Buffalo, the tenor saxist/vocalist moved north of the border in the '60s, spending his career in Montreal and working with Eddie Thompson, John Dankworth, Woody Herman and Ted Heath. Scott died Apr. 10th at 72.

GEORGE WEBB - Responsible for the British revival of New Orleans jazz in the '40s, the pianist gave Humphrey Lyttelton his first gig and founded the Hot Club of London. Called "The Father of British Traditional Jazz", Webb died Mar. 11th at 92.

BIRTHDAYS

September 1

†Art Pepper 1925-82
Willie Ruff b. 1931
†Gene Harris 1933-2000
Essiet Essiet b. 1956

September 2

†Laurindo Almeida 1917-95
Horace Silver b. 1928
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b. 1953
Jonas Kullhammar b. 1978

September 3

Mickey Roker b. 1932
Larry Ridley b. 1937
Onaje Allan Gumbs b. 1949
Peter Bernstein b. 1967
David Sanchez b. 1968

September 4

Gerald Wilson b. 1918
Dave Liebman b. 1946
Lonnie Plaxico b. 1960
Kenny Davis b. 1961

September 5

†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
Charles "Bobo" Shaw b. 1947
Karen Borca b. 1948

September 6

Eddie Duran b. 1925
†Clifford Thornton 1936-89
Ron Blake b. 1956

September 7

†Max Kaminsky 1908-94
†Ken McIntyre 1931-2001
Bruce Barth b. 1958

September 8

†Specs Wright 1927-63
†Wilbur Ware 1932-79
Marion Brown b. 1935
†James Clay 1935-95
Butch Warren b. 1939

September 9

†Elvin Jones 1927-2004
†Walter Benton 1930-2000
Sonny Rollins b. 1930
George Mraz b. 1944

September 10

†Raymond Scott 1908-94
†Joe Deniz 1913-1994
†Cliff Leeman 1913-86
†Ken Rattenbury 1920-2001
†Prince Lasha 1929-2008
Tony Bazley b. 1934
Roy Ayers b. 1940
Dave Burrell b. 1940
Craig Harris b. 1954
Steve Davis b. 1958

September 11

†Charles Moffett 1929-97
Baby Face Willette b. 1933
Oliver Jones b. 1934
†Hiram Bullock 1955-2008

September 12

Steve Turre b. 1948
Joëlle Léandre b. 1951
Scott Hamilton b. 1954
Adam Rudolph b. 1955
Brian Lynch b. 1956

September 13

†"Chu" Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Mel Torme 1925-99
Joe Morris b. 1955
Moppa Elliott b. 1978

September 14

Jay Cameron b. 1928
†Bill Berry 1930-2002
†Joseph Jarman b. 1937
Eddie Moore b. 1940
Oliver Lake b. 1942

September 15

†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian "Cannonball" Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b. 1956

September 16

†Joe Venuti 1903-78
Jon Hendricks b. 1921
†Charlie Byrd 1925-99
Gordon Beck b. 1938
Lisle Atkinson b. 1940
Hamiet Bluiett b. 1940
Graham Haynes b. 1960
Chris Cheek b. 1968

September 17

†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b. 1930
David Williams b. 1946

September 18

†Steve Marcus 1939-2005
John Fedchock b. 1957
†Emily Remler 1957-90

September 19

Muhai Richard Abrams b. 1930
Lol Coxhill b. 1932
Tatsu Aoki b. 1957
Bruce Cox b. 1959
Cuong Vu b. 1969

September 20

†John Dankworth 1927-2010
†Red Mitchell 1927-92
Joe Temperley b. 1929
Billy Bang b. 1947
Steve Coleman b. 1956

September 21

†Slam Stewart 1914-87
Chico Hamilton b. 1921
Sunny Murray b. 1937
John Clark b. 1944

September 22

†Fletcher Smith 1913-93
Ken Vandermark b. 1964
Alex Kontorovich b. 1980

September 23

†John Coltrane 1926-67
Frank Foster b. 1928
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Gerd Dudek b. 1938
Norma Winstone b. 1941
Jeremy Steig b. 1943
George Garzone b. 1950

September 24

†"Fats" Navarro 1923-50
†John Carter 1929-91
Wayne Henderson b. 1939
Jay Hoggard b. 1954
Ingrid Laubrock b. 1970

September 25

Sam Rivers b. 1923
†Roland Alexander 1935-2006
Horace Arnold b. 1937
Mike Gibbs b. 1937
John Taylor b. 1942
Craig Handy b. 1962

September 26

†Dick Heckstall-Smith 1934-2005
Gary Bartz b. 1940
Nicholas Payton b. 1973

September 27

†Bud Powell 1924-66
†Red Rodney 1927-94
†Hank Levy 1927-2001
Mike Nock b. 1940
Matt Wilson b. 1964

September 28

†John Gilmore 1931-95
Ray Warleigh b. 1938
†Sirone 1940-2009
Rod Mason b. 1940
†Mike Osborne 1941-2007
†Kenny Kirkland 1955-98

September 29

Rolf Kühn b. 1929
Malcolm Griffiths b. 1941
Jean-Luc Ponty b. 1942
Roy Campbell b. 1952
Dave Kikoski b. 1961

September 30

†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b. 1968



MARION BROWN
September 8th, 1958

The alto saxophonist was one of the most probing of the New Thing musicians in the '60s. Moving to New York from Atlanta via Washington DC's Howard University, Brown played with Bill Dixon and Archie Shepp before receiving his imprimatur as a member of the band on John Coltrane's 1965 album *Ascension*. Many leader discs followed, including the soundtrack to Marcel Camus' film *Le Temps Fou*. Brown became an active composer and educator in the '70s and made several notable duo sessions with Leo Smith, Gunter Hampel and Mal Waldron. Health problems have limited Brown's recent playing to only a few guest spots.
-Andrey Henkin

ON THIS DAY

by Andrey Henkin



Wheelin' And Dealin'
The Prestige All Stars (Prestige)
September 20th, 1957

This band name is very apt: John Coltrane and Paul Quinichette (tenors), Mal Waldron (piano) and Art Taylor were all active leaders for the label while Frank Wess (tenor and flute) was soon to be and bassist Doug Watkins was all over albums of the period. The idea for these kind of jam sessions began in 1956 and this was the ninth edition, with two tunes by Waldron making up the title of the disc and the staples "Things Ain't What They Used To Be" and "Robbins' Nest" filling out the program, all taken in long versions.



Gesprächsfetzen
Marion Brown (Calig)
September 20th, 1968

Alto saxist Marion Brown had a fruitful period in Europe from late 1967 through 1971, yielding a number of compelling albums. This album, for the short-lived-but-highly-significant Calig label, featured Brown's band of the time: vibist/bass clarinetist Gunter Hampel, trumpeter Ambrose Jackson and drummer Steve McCall, the bass played by German legend Buschi Niebergall. The tunes, three by Brown and one each by Hampel and McCall, were the perfect mix of early '60s Blue Note and late '60s Impulse, still sounding modern today.



Firebirds
Prince Lasha (Birdseye)
September 20th, 1970

The Cry, the 1962 collaborative debut of flutist Prince Lasha and saxist Sonny Simmons, remains one of the high-water marks of the burgeoning New Thing. The pair would go on to record with Eric Dolphy and Elvin Jones/Jimmy Garrison the next year before recording 1967's *Firebirds*. This album is a live date taken from the Monterey Jazz Festival featuring the same band (vibist Bobby Hutcherson, bassist Buster Williams and drummer Charles Moffett) playing two extended Lasha pieces: "Scarlet Ibis Birds" and "Journey To Zoar".



Peitzer Grand Mit Vieren
Sommer/Schoof/Trovesi/Phillips (Jazzwerkstatt) September 28th, 1989

One of the countless one-off sessions birthed at various European free jazz festivals, this meeting between elder statesmen Manfred Schoof (trumpet) and Barre Phillips (bass) and the next generation of improvisers (reedist Gianluigi Trovesi and drummer Günter Baby Sommer) was taken from the Jazzwerkstatt Peitz, a massive festival in East Germany. All the players either had or would continue to work together, making this document, only released decades after the fact, a fascinating snapshot of a period.



Explorations...to the Mth Degree
Max Roach/Mal Waldron (SLAM)
September 20th, 1995

Drummer Max Roach and pianist Mal Waldron were first documented together on disc as part of a 1955 Charles Mingus session. They would play with Abbey Lincoln in 1961 and the pianist would be a part of the drummer's band from 1961-62. Then no recorded collaborations until this duo session some 30+ years later. The two discs are the complete record of a concert celebrating Mal Waldron's 70th birthday (Roach was almost 72). Both contribute music but more importantly share a lifetime's worth of musical experience.



**Brian
Blade**

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