



THE NEW YORK CITY JAZZ RECORD

August 2011 | No. 112

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Part of what has kept jazz vital over the past several decades despite its commercial decline is the constant influx of new talent and ideas. Jazz is one of the last renewable resources the country and the world has left. Each graduating class of musicians, each child who attends an outdoor festival (what's cuter than a toddler gyrating to "Giant Steps"?), each parent who plays an album for their progeny is another bulwark against the prematurely-declared demise of jazz. And each generation molds the music to their own image, making it far more than just a dusty museum piece.

Our features this month are just three examples of dozens, if not hundreds, of individuals who have contributed a swatch to the ever-expanding quilt of jazz. Guitarist Mike Stern (On The Cover) has fused the innovations of his heroes Miles Davis and Jimi Hendrix. He plays at his home away from home 55Bar several times this month. Drummer Billy Martin (Interview) is best known as one-third of Medeski Martin and Wood, themselves a fusion of many styles, but has also worked with many different artists and advanced the language of modern percussion. He will be at the Whitney Museum four times this month as part of different groups, including MMW. And JD Allen (Artist Feature) has been making more and more of a reputation for himself over the past several years, continuing the saxophone tradition in both his own groups and as a sideman. Among his appearances this month, Allen leads his trio at Village Vanguard for a week.

There's also features on longtime Philip Glass saxophonist Dickie Landry (Encore); the recently departed pianist Ray Bryant (Lest We Forget); avant garde Russian imprint SoLyd (Label Spotlight) and festival reports from Canada, Denmark and Poland.

There's lot of talk of reducing our carbon footprint. That's fine but how about increasing your jazz footprint at the same time?

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

On the cover: Mike Stern (photo by Clay Patrick McBride)

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Photo by Jim Anness

Rez Abbasi Trio @ Bar Next Door

To this point, guitarist **Rez Abbasi** has focused overwhelmingly on original material and although his work could be said to sit within the modernist mainstream of jazz, he's spent little time in public playing standard tunes. That changed when he appeared in a trio setting with bassist Johannes Weidenmueller and drummer Adam Cruz at Bar Next Door (Jul. 2nd). Revisiting the bop and postbop canon might have been unexpected, but it was perfectly logical - Abbasi's fluid, rhythmically buoyant lines have always shown a rootedness in swing, even when he's drawing on South Asian musics in the company of Vijay Iyer, Rudresh Mahanthappa, Dan Weiss and others. The trio led off with a brisk "What Is This Thing Called Love" and Abbasi chewed up the changes with laid-back precision, forming long strings of ideas with the benefit of a deep, resonant electric guitar sound. No bold-stroke arrangements here: "Alone Together", "Solar" and Joe Henderson's angular blues "Isotope" found the group sticking to simple solo rotations and trading of eights and fours. If there was hesitancy at times during the first of three sets, it was due to the newness of the lineup and the casual nature of the gig. But for a warmup, this was strong and searching music. Abbasi ventured some backwards effects on his intro to Alec Wilder's ballad "Moon and Sand" and Cruz found just the right vibe for the tiny room, keeping the volume low without sacrificing intensity.

- David R. Adler



Photo by Scott Friedlander

Ghost Train Orchestra @ Barbès

Trumpeter **Brian Carpenter's Ghost Train Orchestra** was founded way back in 2006 to play music from way back in the '20s-30s for a vaudeville show in Massachusetts. Carpenter may not at the time have expected the project to carry on for five years, but here they were (Jul. 15th) for a semi-regular engagement at Barbès and with an album to promote no less. They opened with fanfare of harmonica through megaphone and bowed tenor banjo, which quickly gave way to an eruption of brass and reeds and Tiny Parham's 1929 "Mojo Strut". With a nine-piece band that included Rob Garcia, Curtis Hasselbring, Brandon Seabrook and Mazz Swift - all of whom appear on the record - as well as Marty Ehrlich subbing for Matt Bauder, there was plenty of versatility crammed onto the stage. The set list, nicely introduced by Carpenter with city and year of origin, was comprised largely of obscurities but included a take on "Gee Baby, Ain't I Good to You?" with wonderfully lazy vocals by Swift. They by and large kept the faith, if with outré moments: a quick conduction here, an unlikely solo there. A round robin of single-chorus fills was faithfully and passionately delivered, Seabrook wasn't entirely revisionist but retrofitted nevertheless. The out moments didn't seem anachronistic within Barbès' confined classiness. Instead, it was as if the band had been caught on some crazy speakeasy night, less disciplined than what might usually have been captured on cylinder or celluloid.

- Kurt Gottschalk

It's impressive in itself that bassist **John Hébert** could gather pianist Fred Hersch, altoist Tim Berne, cornetist Taylor Ho Bynum and drummer Ches Smith under one roof for a Charles Mingus tribute at The Stone (Jul. 2nd). This was Hersch's debut at the club, his first-ever gig with Berne and a golden opportunity to hear the pianist grapple with the legacy of his mentor Jaki Byard, a key Mingus sideman. Berne, for his part, was no slouch in the implicit role of Eric Dolphy (perhaps also Jackie McLean or Charles McPherson). But it was Hébert's achievement that stood out: his way of featuring these unique voices from across the aesthetic spectrum of jazz while still capturing the swinging integrity of Mingus' ingenious works. There was a suite-like structure to the set and a good deal of reading involved, as the band made its way through Hébert's arrangements of "Sue's Changes", "What Love", "Duke Ellington's Sound of Love" and "Remember Rockefeller at Attica". Melodies sang out beautifully, as did Hersch's richly voiced chords, although there was plenty of unvarnished bite and snarl. Hébert gave everyone, including himself, room to roam unaccompanied. He tacked on clever sonic details, including a glockenspiel line (played by Smith) matching Berne's alto during "What Love". The music flowed in and out of defined meter and seemed to revel in its messy, multi-stylistic flux, echoing something Mingus once said to Nat Hentoff: "Why tie yourself to the same tempo all the time?" (DA)

Saxophonist **Matana Roberts** is only halfway through her ambitious Coin Coin project and already it's more than can easily be gathered and put in a single basket. At The Jazz Gallery (Jul. 9th) she presented Chapter Six of her musical family history, *Papa Joe*, based on the words and compositions of her great grandfather. Roberts has a way of using musical styles that seem vaguely period, something like what Rahsaan Roland Kirk did at times, which work well to advance her story settings. Such deft craftsmanship is more apparent on *Coin Coin Chapter One: Les Gens de Couleur Lebres*, released in May on Constellation Records and to a lesser degree in *Papa Joe*. Brief "hallelujah" interludes were interspersed throughout, along with recitations that seemed two parts poem to one part sermon, eventually rousing into a gospel. She stripped it down to bass and her tambourine, with audience and band [Shoko Nagai (piano), Thomson Kneeland (bass), Daniel Levin (cello) and Tomas Fujiwara (drums)] repeating the "hallelujah" while she raised the rafters. Roberts can seem a bit hesitant in her spoken word, but has a powerful singing voice when the material calls for it. She brought the band back in slowly, then from the back of the room (and this 45 minutes into the set) Montreal trumpeter Ellwood Epps came in and played his way to the stage, aiding in a fiery climax. With that peak crossed, the band carried on with a half-hour epilogue, the story told and the music now playing them off. (KG)

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The **Holus-Bolus** and **Cylinder** quartets are compatriots, even if they come from opposite sides of the country. Unlike the East Coast-West Coast rap wars of the '80s, both groups peacefully coexist in the compelling realm of composed avant garde music. At Douglass Street Music Collective (Jul. 9th), each played a set to a damp audience. The final third of the evening was a joining of both groups, a potentially tantalizing prospect given the musicians involved: Josh Sinton and Aram Shelton (saxes and clarinets), Darren Johnston (trumpet), Jonathan Goldberger (guitar), Peter Bitenc and Lisa Mezzacappa (basses) and Mike Pride and Kjell Nordeson (drums). What was a great relief was the now-octet's ambitious plan. Rather than just blow, which was probably what most of the crowd was expecting, three pieces by members of the groups were performed, a good opportunity to appreciate simultaneously their similarities and contrasts. Shelton's "It's a Tough Grid" slowly layered its instruments and felt like something from a BYG-Actuel LP, with Pride and Nordeson invoking Sunny Murray and Claude Delcloo and frontline soloists supported by counterpart rhythm sections. Sinton's "Late at Night with 30 Minutes To Go" was finished the day before and was a moody dirge for most of its spacious duration. Mezzacappa's closing "The Deep Disciplines" had perhaps the most conventional approach, a perky melody swept up by a forceful hurricane but still breaking up against musical levees. - *Andrey Henkin*



Holus-Bolus & Cylinder @ Douglass Street Music Collective

Despite, or perhaps because of, having the highest population density of jazz musicians in the world, many players have never worked together, even those of the same generation. Trying to fix this 'problem' are the folks from Search & Restore, the non-profit group that helps bring New York the annual Undead Jazz Festival. Each Friday late night, a quartet of artists who have never played together take the Blue Note stage for an unplanned set of music. The first-time aggregation that took place Jul. 8th included alto saxist **David Binney**, bassist **Jason Roebke** and drummer **Mike Pride**. Pianist **Orrin Evans** was nowhere to be found so the group started out as a trio, but hardly as lead voice and rhythm section. Roebke and Pride actually play together quite frequently so it was their combined efforts with/against Binney, creating tension in what seemed like a lengthy prelude to some obscure standard. Right after Roebke's solo, Evans snuck in and with a few broad chords completely changed the dynamic of the music. The improvisation continued in loose fashion, following the typical peaks and valleys of most open music but never (d)evolving into textural displays or free-for-squalls. If Evans molded the first piece in his own image despite having missed half of its 30-minute duration, for the second and final 14-minute number, he took control immediately, laying out the foundations of a balladic excursion, Binney unfurling licks as the group morphed a bit too easily into a typical saxophone-piano quartet. (AH)

The rare jazz musician who has managed to achieve a popular following without compromising his artistic integrity, it is the intensely honest passion inherent in his music that would seem to be the key to the success of **Kenny Garrett**. Opening his second Saturday night set at Dizzy's Club (Jul. 2nd) with an incendiary saxophone duet ignited by the fiery drumming of Ronald Bruner, the former Art Blakey and Miles Davis sideman pushed his thick-toned alto to its limits with a sound and fury more often associated with the avant garde of the lower east side than a premier midtown jazz club. By the time bassist Nat Reeves and pianist Benito Gonzalez joined the pair on the original "2 Down & 1 Across", the driving music was in high gear, with Gonzalez' unabashedly McCoy Tyner-influenced piano underscoring the piece's Trane-ish intensity. On the Eastern-tinged "Qing Wen" the foursome played with an appealing sweetness that was enthusiastically directed by Bruner's shifting rhythms. The band swung "Chief Blackwater" with hardbopping precision and got bluesy on the soulful Shorter tribute "Wayne's Thang", which had the audience clapping in funky time. Garrett took out his all-too-rarely-heard soprano sax for "Asian Medley", the acappella recital showcasing his beautiful sound and heightening the music's spiritual references, resolving in Gonzalez' idyllic hymnlike accompaniment. The closing "Sounds of The Flying Pygmies" brought the set full circle to a fiery conclusion. - *Russ Musto*



Kenny Garrett Quartet @ Dizzy's Club

The Museum of Modern Art (MoMA) Summergarden series of free outdoor concerts, now in its 40th year, was a fitting setting for the presentation of **The Fringe**, as the cooperative trio entered its fourth decade of creating cutting-edge, collectively improvised music. George Garzone, arguably the most renowned saxophone instructor in the field of jazz education today, has sadly never achieved the recognition as a player on the level of some of his more famous students, such as Branford Marsalis and Joshua Redman. Best known for his triadic chromatic approach to composition, the saxophonist revealed his considerable skills as a writer premiering a new work, "Art, Music and Life", commissioned by MoMA specifically for the performance (Jul. 17th). Beginning with a unison line for tenor sax and John Lockwood's bowed bass, the piece promptly evolved into an unbounded extended improvisation, typifying the unit's "twin ideals of openness and free expression". With drummer Bob Gullotti alternately coloring his colleagues' melodic lines and soloing with forceful originality, the trio conversed at length with inspired abandon, Garzone's dark tenor cutting through the steamy night air as he traversed the cool marble stage to spotlight his colleagues' contributions. The new work was complemented by a moving reading of the Coltrane-associated ballad "I Want to Talk About You", which showcased the traditionalist roots of the band, before they ended with a terse uptempo encore. (RM)

WHAT'S NEWS

The final class of **National Endowment for the Arts Jazz Masters** has been announced (the honor has been eliminated due to budget cuts, jazz musicians now eligible for the more generic Artist of the Year Awards). The recipients are drummer Jack DeJohnette, saxophonist Von Freeman, bassist Charlie Haden and vocalist Sheila Jordan. The recipient of the 2012 AB Spellman NEA Jazz Masters Award for Jazz Advocacy is trumpeter Jimmy Owens. For more information, visit arts.gov.

The National Trust for Historic Preservation has announced that **John Coltrane's** final home, located in Dix Hills, NY, is among the 11 most endangered historic places in the country. The house, owned by the town, is badly in need of repair but thus far no funds have been made available. For more information, visit preservationnation.org.

Jim McNeely, longtime pianist and Musical Director of the Vanguard Jazz Orchestra, has been named the new Musical Director of the Frankfurt-based hr Bigband in Germany. For more information, visit hr-online.de.

Continuing the saga of the recently-cut categories in the **Grammy Awards**, a boycott of CBS and a lawsuit against the National Academy of Recording Arts and Sciences (NARAS) has been announced, spearheaded by percussionist Bobby Sanabria. In related news, pianist Marc Levine, in protest of the actions of NARAS, has returned his 2003 Grammy Nomination medal and plaque and 2010 Latin Grammy Nomination parchment. For more information, visit grammywatch.org.

The Jazz Gallery is offering \$35 Summer Passes, which will allow entry for the entire month's concerts. Additionally, the pass can be upgraded to a membership at the end of the summer. For more information, visit jazzgallery.org.

It has been announced that saxophonist **Branford Marsalis** has joined the creative team for the upcoming Broadway play *The Mountaintop* by Katori Hall starring Samuel L. Jackson and Angela Bassett. Marsalis will compose music for the production, which will open Sep. 22nd at Bernard B. Jacobs Theatre. Tickets go on sale Aug. 11th. For more information, visit katorihall.com.

The **Jazz Education Network**, what rose from the ashes of the International Association for Jazz Education, is planning its third annual conference for Jan. 4th-7th in Louisville, KY and is calling for submission of research papers related to its theme "Developing Tomorrow's Jazz Audiences Today". Submission guidelines require a short abstract by Aug. 15th. For more information, visit jazzednet.org/1/en/Research_Papers.

Submit news to info@nycjazzrecord.com



Billy Martin

by Anders Griffen

Best known as the drummer for the successful, often genre-defying group Medeski Martin and Wood (MMW), as an artist Billy Martin came up during the '80s in New York City. Immersed in the downtown scene he intermingled with visual art, Brazilian music, jazz, punk and hip-hop and was inspired in creative interactions with Bob Moses, John Lurie, John Zorn, Bill Frisell, Calvin Weston and Ikue Mori, among others. He went on to work with John Scofield, Chuck Mangione, Dave Burrell, Iggy Pop, Chris Whitley, DJ Olive, Eyvind Kang, Marty Ehrlich, Maceo Parker and many others. After some 30 years as a performer, education plays an increasingly vivid role in his work.

The New York City Jazz Record: What's coming up? Who are you rehearsing with today?

Billy Martin: Medeski Martin and Wood and Bill Evans and Randy Brecker. We're going to Brazil with Bill, then Bill and Randy have a thing called "Soul Bop", where they collaborate with other musicians, so they asked us to join them this year for the Europe jazz festival tour in July. Bill's doing a couple gigs in Rio and São Paulo and then we'll go to Europe for two and a half weeks, so we're just getting together and playing a little bit to develop some material. Then when we get back, we get right into the Camp MMW, up in the Catskills, Little Indian, New York. This will be our fourth or fifth year. It's six days and we do a full schedule of workshops, ensembles and master classes.

TNYCJR: Working on music every day...

BM: Yeah! And then every Friday in August there's a Medeski Martin and Wood-related performance at the Whitney Museum, celebrating our 20th anniversary. Camp MMW is going to have Bob Moses and Vernon Reid, they're going to be our guests and they'll do master classes and workshops with us and then we have a really special surprise kind of thing happening: these two musicians from the Master Musicians of Joujouka, in Morocco - this is a long tradition, I mean thousands of years tradition, they live in the Atlas mountains - but, they've done a lot of stuff, with Ornette Coleman, the Rolling Stones and all these people and they wanted to do something with Medeski Martin and Wood! So, they're flying over to come to the camp and do a master class, but the first Friday in August [at the Whitney], we'll be performing with John Scofield and then the Master Musicians of Joujouka! And then, every other Friday we begin with a DJ, the second Friday is with Wicked Knee ...

TNYCJR: Your new group, it's a brass band concept?

BM: Yeah, small brass band, pocket brass concept: trumpet, trombone, tuba and drums. I'm contributing my own compositions. And then the third Friday, Chris Wood, Charlie Burnham the violinist and myself. The second week, with Wicked Knee, the DJ is going to be

DJ Val. She's really interesting. And then the last week of August is Medeski Martin and Wood again, celebrating our 20th Anniversary, at the Whitney music series.

TNYCJR: Speaking of the camp, I guess Bob Moses was a huge creative influence. You hooked-up with him pretty quick when you came to town after high school.

BM: I went to the Manhattan School of Music in the last year of high school, the program through the preparatory division and I studied with Paul Price. He's a celebrated percussion teacher that's not around anymore, but he was close to John Cage, so I had a little bit of that influence. I would take classes and studied privately with a lot of different teachers and I eventually discovered the Drummer's Collective had a Brazilian music program, samba classes and that's really where it all happened. That's where I met Bob Moses, he was in that class as well. He took me under his wing right away because he saw I was just really into it and he wasn't teaching me or anything but I was learning along the way. He would use me on projects in the recording studio, gigs and, you know, I was just this little kid.

TNYCJR: Soaking it up...

BM: My teacher at the time was Manuel Montero, who's back in Brazil now, we were partners at that point. I became his student but we both were part of Bob Moses' percussion section. I stayed on with Bob through all his projects for a decade or so and I think what rubbed off was that individual vision that inspired me. Bob Moses is where it all started for me, the creative aspect. The Brazilian music introduced me to percussion instruments, it wasn't just drumset anymore and that really got me into African music and Bob was this bandleader who was writing music, playing drums and being very creative, doing his own album covers and that all inspired me to keep going.

TNYCJR: I have this vague idea of the downtown scene in the early '80s and I sort of assume that you were around whatever was going on with John Lurie and, actually, that movie *Blue in the Face*...

BM: Yeah, we're in there.

TNYCJR: And you and Calvin Weston are playing, I feel like it's somehow representative, with Jim Jarmusch in there as well, of everybody interested in this sub-cultural thing in the '80s.

BM: Yeah, that was an incredible time and [the movie] definitely captured the feeling of what was happening in a certain sense. A neighborhood, whether it be the Village or Brooklyn, it really felt like that in the

community. There weren't a lot of musicians in that film, but if you could replace all those actors as characters with musicians that were... Marc Ribot and Arto Lindsay and like whoever we would see on the street, Cibo Matto and all these groups... such a variety that was in the East Village. That was a great time.

TNYCJR: Have you taught for a long time?

BM: I would say it's been about 10 years I've really gotten serious about it and since the book [*Riddim: Claves of African Origin*] came out it's really developed.

(CONTINUED ON PAGE 31)

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Photo by crushboone



JD Allen

by Martin Longley

The accustomed onstage approach of Detroit-born tenorman JD Allen is to ram the breath out of his audience, winding them in with a reeling display of sheer professionalism, blooded by a completely uncompromising attention to visceral spontaneity. Over the course of a set, his regular trio will refuse to pause between compositions, or talk to the audience. There's no time for such niceties when there's hard-blowin' to be done. The scope of this trio's invention is enthralling. Even though the sonic formula usually doesn't alter too much, mainly taken at high-density, in full-tilt, the vibrant relationship between the threesome never allows repetition to enter the proceedings. Allen's toughened solos are so electric that he impels a constant interest in his grapplings, his thorny, even old-fashioned, tone organically welcoming as opposed to studiously academic. Allen is usually the focus, but his partners, bassist Gregg August and drummer Rudy Royston, are almost his equals, making this a democracy that's won through internal fisticuffs.

Meeting up with Allen in a Greenwich Village café, the first question asked was what lurks behind the initials. It's John Daniel Allen III. "People who've known me for 20 years call me John," he says. "JD is since I came to New York. It's a stage name. People heard some other people call me JD and it just stuck. I started performing professionally in Detroit. It was kinda vibrant. I started at the age of 14, 15, that was my job. So, I've spent my entire adult life in New York. I left Detroit when I was 18. The first professional job I had here was with [singer] Betty Carter. She actually brought me here. I played the Blue Note, The Village Vanguard, all the major clubs."

Allen now dwells in Fort Hamilton, Brooklyn. "It's a good time to be in NYC," he smiles. Back in the mid '90s, Allen was gigging with the likes of Wallace Roney and Winard Harper. "We all wanted to be a part of the Downtown scene, but we couldn't seem to get in it! I couldn't figure out where to get involved," he laughs. Before too long, he resolved to become a bandleader himself. "I woke up at the age of 29 and I decided, okay, if this shit's gonna get done that I want to do, I'm gonna have to do it!"

Allen has devoted himself to the tenor saxophone. "I started out on clarinet, then I switched to alto and I found myself on tenor and decided to stick with that. It's my voice, it's my favorite lady. I tried the other ones. She's the prettiest one in the box." He is, however, eyeing a soprano, for sheer practicing portability.

Why has he chosen a trio setting as his primary outlet for the last five or six years? "That's where I'm the most comfortable, when I've got my own shoes on," says Allen. "It was a format that always felt fresh and I felt like I could change on a dime." This is much easier when there's no pianist or guitarist to engage with, although ironically the tenorman is set on changing this situation in the near future. He's now found the right pianist to enter the fray. Shimrit Shoshan was born in Israel, but now lives in NYC. "She

does a lot of her own recordings. I've known her for the last two or three years and she's been in town for maybe five or six. I haven't played in her band, but we've done a couple of rehearsals and I get a good feeling about her." Allen's not sure what will happen. "She won't be a piano, that's for certain." By this, Allen means that Shoshan won't be interested in any comping traditionalism. Allen will be encouraging her towards perpetually untethered soloing, an equal voice in a band of individualists. He doesn't want to call this new band a quartet. He's currently mulling over the right name.

The trio's formation more-or-less coincided with Allen's signing by the Sunnyside label, which has now issued three of his albums, each one gaining greater levels of acclaim. "A year prior to that I'd decided to form a band and just work on my own music, not knowing where it was going to land, but I knew something was gonna happen. I just wanted to be ready."

Allen has travelled in the opposite direction to most folks, in terms of his musical influences. "One of the first guys I really sat down and listened to was Albert Ayler and he's always in the back of my head. I went from Ayler to Frank Lowe, David Murray, then I got into Ornette and made my way to Sonny and Trane. When I was growing up in Detroit, you had to walk a fine line between playing changes and free or, rather, open: I don't believe in using that word. At a jam session, there could be a cat playing 'Confirmation' and then the next tune is someone taking it totally out. I walk into a room and wherever the hell I want to sit, I sit. That's how I feel about music. We all play the same notes, it's just how we choose to present them. I reserve the right to present it any damn way I want to, at any particular time and I can do that with my trio."

I suggest that both Ayler and Ornette are less free and maybe more folk than most people choose to admit. "I'm happy you're using the word folk, first of all, because that's really what this music is, the music of the people of a particular country, that's what jazz is: all these different factions that are going on in the music are all really the same thing. I feel that you should be able to play open or play changes, there shouldn't be any difference between the two. The trio makes it a lot easier. Recently, I played the Washington DC Jazz Festival and I had two different players, bass and drums. I just told them, look, all mistakes are welcome. Whatever's gonna happen, do anything but stop."

Amongst Allen's favorite non-stoppers are Miles, Sonny and Coltrane. "They were so immersed in the music that it didn't stop. You build up a momentum and if you stop and talk, it kinda destroys it. I try to keep a thread going on, we like to play the running game. I would love to be in the audience just to see how that is: it must be just plain weird, to have a guy not talk to you and just play his fucking horn," he laughs. ❖

For more information, visit jaldallenow.com. Allen is at Dizzy's Club Aug. 2nd with Rufus Reid, Smalls Aug. 11th with Visionfugitive! and Village Vanguard Aug. 23rd-28th with his trio. See Calendar.

Recommended Listening:

- JD Allen - *In Search Of...* (Red, 1998)
- Cindy Blackman - *Works on Canvas* (HighNote, 1999)
- JD Allen - *Pharaoh's Children* (Criss Cross, 2001)
- JD Allen Trio - *I Am I Am* (Sunnyside, 2008)
- David Weiss & Point of Departure - *Snuck In/Snuck Out* (Sunnyside, 2008)
- JD Allen - *Victory!* (Sunnyside, 2010)

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4:15 PM **James Farm**
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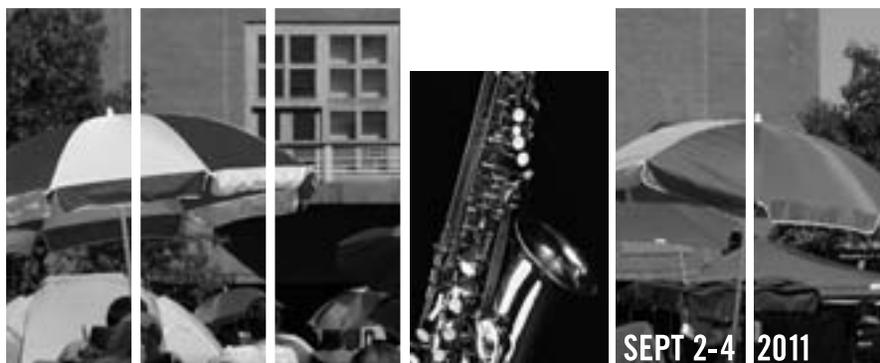
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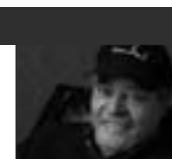


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Mike Stern

The Singing Guitar

by Laurel Gross



Photo by Clay Patrick McBride

Mike Stern had plenty of opportunity to observe Miles Davis when the master tapped him for his comeback band in the early '80s, catapulting his career forward. One thing that sticks in the mind of the electric guitarist still is how Davis would wax enthusiastic about seemingly disparate musical pleasures.

"In the morning he'd be talking about Charlie Parker and how great he was," says Stern. Switching off his own slightly airy, more lyrical voice he imitates the earthy textures of his former employer: "Yeah, Bird did this and that, he brought in some changes; JJ Johnson brought in these changes and he said, you're not gonna believe what he's doing now and he'd show me the music. And I said, aw shit." Adds Stern, "It was like some new stuff that Bird had written that they had to learn... And then in the afternoon Miles would be talking about the first time he heard Jimi Hendrix, that kind of thing." Channeling the great creator's speaking voice again, he emits Davis' next words as a deep-throated hiss that sounds like car tires slowly grinding over gravel or maybe the elongated purr of some whale-sized talking cat: "That motherfucker knocked me out!"

It's Miles; we laugh. Stern seems to enjoy making the legend live if only for a few heartbeats through the magic of imagination. But just as seamlessly he returns to the higher pitch and flow of his natural voice. It's easy to think you're hearing inflections of a once-awestruck kid resonating amid the more experience-weathered, darkened tones of this still youthful 58-year-old. Even now he seems to admire the way "Miles had equal intensity for two totally different kinds of music and he would hear, feel some kind of common passion and excitement with both of them."

In fact, Stern could be describing himself. This rocker-jazzman, or, if you like jazzman-rocker, is not that different from Davis in finding something to love in different kinds of music and using it if it suits him. And it's a process that started early, long before his destiny collided with Planet Davis. Perhaps that's one reason the famed trumpeter's penchant for Hendrix and Parker registered so strongly for him.

After more than 30 years of work as sideman to folks like Davis, Jaco Pastorius, Michael and Randy Brecker, Billy Cobham, David Sanborn, Blood Sweat & Tears, Steps Ahead and many others and then as a leader of his own bands, his heart belongs to jazz (in its various incarnations, he says, venturing to use the word "traditional" to describe some of these first loves) as well as to rock and the blues. And his musical ideas are evolving and involving, as evidenced on his highly enjoyable Grammy-nominated CDs *Big Neighborhood* and the earlier *Who Let the Cats Out* (both on Heads Up).

"I loved Jimi [Hendrix]," said Stern, caught in rare stillness for an interview in the midst of an engagement at New York's Iridium Jazz Club with his band, including Grammy-winning "New Artist" bassist/vocalist Esperanza Spalding, a pairing that began on *Big Neighborhood*. Stern has been non-stop on the road,

these gigs sandwiched between tours of Japan and France and then a July marathon hitting Spain, Germany, Belgium, Austria, with several swings to France and Italy, Denmark, Sweden and the Ukraine. But residents and visitors will be able to catch him in New York City again for several nights this month at 55Bar. He's been a fixture at that homey local haunt, named for its address on Christopher Street in Greenwich Village, for so many years that somehow the rumor got started that he and wife Leni Stern (also a guitarist) live "above the store". (They did once reside at another "55" address but it wasn't this one.)

Hendrix was amazing and an early influence, Stern continues. "Still is." He was 16 in 1969 during the fabled Summer of Love but didn't get to the famed Woodstock festival to see Hendrix stun the survivors of the rain-drenched, mud-encrusted multi-day event with his dazzlingly improvised rendition of "The Star Spangled Banner". Stern was otherwise engaged, dealing with drug problems that he says he eventually overcame, though quite some time after. (He's frank about these things but that's another story). But he did get to see his idol in performance - twice.

"One time was at the Baltimore Civic Center and I was like 14 years old. Wow, it was really smoking. He was real loose and he played his ass off. Sound effects and all that stuff, which were really special in those days. But the main thing is he just really played the instrument incredibly well. And he was a great blues player. He was definitely coming from blues and Motown." The other time Hendrix blew him away? "At an event that also had Jeff Beck [another hero] and Rod Stewart was the singer in that band. That was before anybody knew who Rod Stewart was. Sly Stone. And then Johnny Winter came out and he knocked everybody out too."

Hendrix "was a natural for the instrument. And that vocal kind of thing that he had happening... A lot of rockers had a more vocal, legato kind of thing going. And a lot of blues guys too, because they used to sing... And then they wanted the guitar to sound like they were singing, so they'd bend more strings and sound more vocal. So being in love with horn lines it was a natural thing to get that kind of a sound and that kind of sensibility on the guitar."

That last comment leads to an important preoccupation and passion of Stern's, when it comes to the genesis of his own personal sound. It won't surprise anyone that this terrific, impressive "rocking swinger" has listened to a lot of guitar playing. Jim Hall and Wes Montgomery are among his heroes. Early encouragement came from Pat Metheny, whose reference got Stern a gig with Blood Sweat & Tears straight out of graduation from Berklee College of Music. John Scofield and Bill Frisell rank high as colleagues and friends.

But it may surprise some to hear that it wasn't - and isn't - guitarists Stern listens to most. For him, there's much to be harvested from the 'man with the horn'. And not just the one you think of first. When he was a child, Stern's mother used to play jazz records

around the house all the time and she listened to a lot of things.

"Miles always got my heart because of that singing kind of quality in his playing and also that he plays from his heart. That singing quality is something that I've always liked - and I've tried to get the guitar to sound that way. I've learned a lot from him and other horn players." Sonny Rollins and John Coltrane are two jazz favorites whom he listened to and whose lines he worked at trying to play on the guitar.

It's funny about the impact of early influences and preferences and where they can lead. Stern, also a bebop listener who landed on milestone Davis albums *The Man With The Horn* and *We Want Miles*, credits his rock leanings to hearing a lot of that as a child growing up in Washington, DC in the '60s. His mother, a classically trained pianist, started him on piano ("when I was 10 or 11"), until he took his feet off the pedals at 12, determined to choose his own instrument.

"But singing," says Stern, was "actually my first instrument. My parents weren't religious but they knew I wanted to do something with music because I was always yelling around the house. So they got me in this really hip church choir. So I was singing a little bit. I was actually in an opera when I was nine years old, in Puccini's *Tosca*, a production of the Opera Society of Washington. I'd been in this really good choir and they wanted 'choir boys' for the opera... I had two Italian words; I don't know what they mean even to this day. But it was a real opera so I got to see the tenor and baritone and the soprano...so singing was part of my stuff. So that draws me to a certain taste in how I want to sound on the guitar and also has drawn me to horn players. Which is a kind of singing thing - there's a lot of 'air' so I love that aspect. I check out horn playing probably, well definitely more than guitar players nowadays. For the last 20 years it's more saxophone lines, or trumpet lines, that I try to cop, or piano too, which I think has in a way a singing quality."

Jim Hall, Stern points out, has that "vocal quality" he loves. "He wants to sound like a tenor player too. So I've always been attracted to his playing. He told me one time, 'If I had to do it all over again, I'd come back as a tenor player.'" Maybe Stern too? Or perhaps next time it will be another kind of tenor. In opera. ❖

For more information, visit mikestern.org. Stern is at 55Bar Aug. 1st, 3rd, 15th, 17th and 22nd. See Calendar.

Recommended Listening:

- Miles Davis - *We Want Miles* (Columbia, 1981)
- Lew Soloff - *Yesterdays* (Paddle Wheel-Pro Jazz, 1986)
- Bob Berg/Mike Stern - *Games* (Jazz Door, 1990)
- Mike Stern - *Standards (and Other Songs)* (Atlantic, 1992)
- George Coleman/Mike Stern/Ron Carter/Jimmy Cobb - *4 Generations of Miles* (Chesky, 2002)
- Dave Liebman/Anthony Jackson/Mike Stern/Tony Marino/Marko Marcinko/Vic Juris - *Back on the Corner* (Tone Center, 2006)

Dickie Landry

by Clifford Allen



'70s



'10s

In improvised music history, it is a common occurrence that a heretofore little-heard sax heavyweight is rediscovered, fleshing out an understanding

of the creative music canon. Enter saxophonist and flutist Richard "Dickie" Landry, whose little-heard 1977 LP *Fifteen Saxophones* has recently been reissued by avant garde label Unseen Worlds. Landry was born Nov. 16th, 1938 in Cecilia, Louisiana, a small farming community outside of Lafayette in Cajun country. Landry started playing reeds as a result of brotherly influence. "Before he left for the service he gave me his saxophone. I was ten years old and in the fifth grade so I joined the beginning band." By the time Landry went to Louisiana State University, he was making summer trips to New York and checking out Birdland. But his musical studies in college were diverse and mostly self-directed and he sourced copies of contemporary post-serial music on record and ordered scores from New York and Europe.

In addition to the saxophones and clarinet, Landry studied flute with Toscanini's principal flutist, Arthur Lora, during 1963 on a recommendation, with no idea at the outset who Lora was. "After taking the lessons with Mr. Lora I decided that it was time to move and that January 1964 was the date," Landry recalled. "However, back in Louisiana I was growing a lot of marijuana and I got busted big time in November 1963." Luckily he got five years of probation, which he skirted "playing acoustic bass with a jazz trio at the Playboy Club in New Orleans and performing in night clubs with the Swing Kings." He made his official move to New York in January 1969, though upon arrival lost everything - including his horn - after his car was broken into. "The Village Gate was around the corner and I saw that Ornette Coleman was performing that evening. We walk in and there is Ornette, so I immediately started talking to him. After a while he said, "Your accent, where you from?" I told him Lafayette. He said "Oh, I got beat up in that town once" and I told him my story of getting robbed. He didn't hesitate to give me his number and told me to call him if I needed a saxophone or anything else while in the city. We have been friends ever since."

Landry's primary association is as part of the

Philip Glass Ensemble, of which he was a member from 1969-81. Along with fellow Louisianans Richard Peck, Steve Chambers and Robert Prado, who made up the rest of the ensemble with composer Jon Gibson, the group had a special, nearly unhinged energy at times that belied the music's minimal means. "I know we had a huge impact on that early music; it was fluid, whereas his music now is pretty rigid," said Landry of Glass. "We would make mistakes but the music kept going on. It required a lot of attention, concentration and physical endurance. I always felt like I was going to a workout or run a marathon. I had to meditate before each concert to get ready for what was coming. Here I am playing music that I really enjoyed, had a bunch of my friends with me, traveling the world and getting paid. This was not how I expected it would be in New York."

Starting around 1972, Landry began organizing his own concerts and recording LPs for the Chatham Square label, which he shared with Glass and engineer Kurt Munkacsi. "It was the byproduct of the musicians who were jamming and living with me at 10 Chatham Square. We jammed free from 10 pm until 6 am. When [gallerist] Leo Castelli offered me a concert, I went back to the loft and told the guys 'we've got a concert.' 'What are we going to do?' I said, 'well, we'll do what we always do - we're just gonna start playing.' That's the way I liked to work, just turn the tape on." Released as the *Solos* LP (1973) and edited down from six hours, it is a fierce slice of electrifying free improvisation with people like Prado, Peck, saxophonist Alan Braufman and drummer David Lee, Jr.

Solo playing for Landry involves the use of tape delays to create an overlaid sonic field, though the energy of Ayler, Coleman and other like minds comes through strongly. "I asked Munkacsi how many delays I could have and he said that we could have as many delays as we had tape recorders. I suggested that we use four delays. I'd never rehearsed or played with this setup. It was awesome - a quartet of saxophones. I fell into it immediately, a complete turn-on and I wanted to keep doing it. I use four speakers and put one in each corner of the room. The live sound of the saxophone is run through the mixing board and a special effect module, creating a quartet of saxophones and a vortex of sound." Embracing genres, Landry went on to write a Latin mass, work with artists like David Byrne and Laurie Anderson and eventually returned to Cajun country at the start of the last decade to focus on painting and performing in a well-regarded swamp-pop band, the Lil' Band o' Gold. A renaissance man of the artists' lofts rather than the Ladies' Fort, Landry's stone deserves upturning. ❖

For more information, visit myspace.com/dickielandry

Recommended Listening:

- Richard Landry - *4 Cuts Placed in A First Quarter* (Chatham Square, 1972)
- Richard Landry - *Solos* (Chatham Square, 1973)
- Richard Landry - *Fifteen Saxophones* (Northern Lights-Unseen Worlds, 1977)
- Philip Glass - *Einstein on the Beach* (Tomato, 1979)
- Dickie Landry - *Mass for Pentecost Sunday* (s/r, 1987)
- Dickie Landry - *Solo* (Way Down In Louisiana, 2006)



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LEST WE FORGET

Ray Bryant (1931-2011)

by Ken Waxman

Everything played by pianist Ray Bryant, who died at 79 in early June, was suffused with the blues. In fact, his best-known composition, "Little Susie", is a blues while the LP that first brought him to national attention was 1958's *Alone With The Blues* (New Jazz). Nonetheless Bryant was a lot more than a contemporary Jimmy Yancey. He was as comfortable playing with modernists as swing masters and even had a charted R&B hit with "Madison Time" in 1960.

Born Raphael Homer Bryant in Philadelphia in 1931, he was initially taught piano by his mother, an ordained minister, which explains his affinity for gospel styling as well as blues. Following classical piano studies, he was playing jazz in his teens. He jammed with locals such as drummer Philly Joe Jones

and tenor saxophonist Benny Golson and was later part of the house band at Philly clubs, backing visiting stars, including such older musicians as trumpeter Charlie Shavers and saxophonist Coleman Hawkins (both of whom he would record with in the early '60s) plus younger ones like trumpeter Miles Davis and saxophonist Sonny Rollins. Davis and Rollins each brought Bryant to New York to record and he's featured on the tenor saxophonist's *Worktime* (Prestige) and the trumpeter's *Miles Davis and Milt Jackson Quintet/Sextet* (Prestige) LPs. During that time he played on other allstar sessions, such as Dizzy Gillespie's *Sonny Side Up* (Verve) and Max Roach's *Jazz In 3/4 Time* (EmArcy)

Similarly in demand as an accompanist for singers such as Betty Carter, Aretha Franklin and Carmen McRae, Bryant further proved his versatility when Jo Jones, the legendary drummer from the original Count Basie band, hired the pianist and his bass-playing older brother Tommy (1930-82), to fill out his trio. Bryant's late '50s stint with Jones not only taught him

pace, but a then unnamed theme he wrote became "Little Susie", which established his solo career. Another Bryant line that has become a jazz standard is "Cubano Chant", subsequently recorded by groups as different as Art Blakey's Jazz Messengers and Cal Tjader's AfroCuban combo. "Madison Time" was composed after Columbia record producer John Hammond asked the pianist for a tune based on the Madison, a popular Baltimore dance. The 1988 film *Hairspray* included his version of the song. Oddly enough, Bryant's only other chart success was an instrumental version of "Ode to Billie Joe" in 1967.

Bryant will best be remembered as a rooted jazzman and versatile pianist who could play with everyone from traditionalists to modernists without altering his individual style. Besides *Alone With The Blues*, his artistry is captured on 1966's *Slow Freight* (Cadet), 1972's *Alone At Montreux* (Atlantic), 1978's *All Blues* (Pablo) and his final solo recording, *In The Backroom* (Evening Star, 2004 and 2008). ❖

Overcoming Bandleader Obstacles

by Sabir Mateen

I've been asked to write this at the last minute and since I usually do things at the last minute, I decided to write this month's Megaphone. I won't have time to really think about what I write so this will be completely spontaneous.

I chose this topic because being a leader (and a natural leader, if you're lucky) is not easy. It takes a lot of work, patience and humility. Even though most of my work is known to be that of a sideman, I have been leading my own bands since the late '70s.

When I was playing with the late great pianist Horace Tapscott, I didn't have a real working band until I returned to my hometown of Philadelphia in the early '80s. We all know that a leader should have a knowledge somehow of this business but that doesn't mean that they will get the gigs (more on this later), radio play (this one too) or recognition that they deserve.

You see, there are two kinds of leaders, natural leaders and industry-made ones. The natural type are leaders before they were in charge of a band (which this whole topic is about) but always had a following around them. That always used to happen to me and still does at times ever since I was a teenager in Philly. Even when I toured in some people's bands with the leader present, they would ask me what time did the band start. Of course I would refer them to the leader.

That's when I realized about presence. When I started to play music I knew I was going to be a bandleader. I always stop short of calling myself as a natural bandleader and I let you, the people, decide that. But it is pure fact that a natural and great leader must have presence. You know and people can tell if you have presence. That can't be explained. A natural leader and a great leader usually does most of their talking at rehearsal, but when it comes to the gig, usually a natural and great leader will let the music lead the band and their instruments do the talking and directing. When conducting they are moving the music but still allowing the music to drive and direct itself. A good, great and natural leader will have little to say on the bandstand.

On the other hand, an industry-made leader is usually chosen by some record company or industry promoter to be the next big thing. Our greatest heroes - Louis Armstrong, King Oliver, Jelly Roll Morton, Coleman Hawkins, Lester Young, Charlie Parker, Thelonious Monk, Bud Powell, Jimmy Blanton, Duke

Ellington, Count Basie, Chick Webb, Fletcher Henderson, Mary Lou Williams, Miles Davis, Clifford Brown, Max Roach, Sonny Rollins, John Coltrane, Sun Ra, Jackie McLean, Albert Ayler, Bill Dixon, Lee Morgan, Freddie Hubbard, Archie Shepp, Pharoah Sanders, Alice Coltrane, Billie Holiday, Sarah Vaughan, etc. - were not chosen by some executives or recording company, but these innovators forced the industry to recognize their greatness. Nowadays, the companies find these people, most fresh out of college and tell them lies and pay to promote their music. No names need to be mentioned but most of us know who they are. They tell them how to form bands. If you're a good bandleader you know how to do this. You know that you choose the musicians who complement your sound, whether it be duo, trio, quartet, quintet, sextet, big band or whatever. I've been fortunate that in my Drum Duos, Sunny Murray, Hamid Drake, Tom Bruno, Ben Karetnick and William Hooker all chose me, not any record label or promoter. I always loved their music so I was honored to do them. The same with my duos with Matthew Shipp and Hill Greene - we chose each other and they're great too as well as my duets with Italian bassist Silvia Bolognesi.

I would say the main thing about being a bandleader is to hang in there because it can become very frustrating when you promote your gigs very hard and your audience is little to none; or the gig is a door gig for some greedy venue while they make a killing selling liquor or your recording never gets played on jazz radio (since they're too busy playing classic jazz, which is great but this music is still being created, recorded and released every day).

My last comment is that great leaders are those who create a situation where their sidemen and sidemen can be and play themselves and the first thing needed to accomplish this is patience and humility. People will have their own opinions and concepts of what a bandleader should be and that's cool because a concept is the most important thing if you want to create your own music. ❖

For more information, visit sabirmateen.com

Originally from Philadelphia, multi-reedist Sabir Mateen moved to Los Angeles and played with Horace Tapscott and his Pan-Afrikan Peoples Arkestra and other bands. He moved back to Philadelphia in the '80s and played with two musicians with whom he still collaborates: Sunny Murray and Raymond A. King while pursuing studies with Byard Lancaster. Mateen moved to New York in 1989 and has performed with the greats such as Cecil Taylor, William Parker, Alan Silva, Wilber Morris, Jemeel Moondoc, Charles

Downs (Rashid Bakr), Marc Edwards, Mark Whitecage, Raphe Malik, Dave Burrell, Butch Morris, Henry Grimes, Kali Z Fasteau, Tom Bruno, Roy Campbell, Daniel Carter, Steve Swell, The Sun Ra Arkestra, Frode Gjerstad, William Hooker and many others. Mateen has performed in Europe, Japan, and Africa. He leads his own bands: Sabir Mateen Ensemble, Omni-Sound, Trio Sabir and Juxtapositions and is also involved in collective bands such as TEST, The Downtown Horns and The East 3rd St. Ensemble. Mateen also performs in solo and duo configurations with Matthew Shipp and Hilliard (Hill) Greene.



VOXNEWS

by Suzanne Lorge

No question, **Sheila Jordan's** is a life well sung. As a young woman, she learned to sing bebop by hanging out with Charlie Parker and Charles Mingus. She's recorded more than 20 albums for leading jazz labels and is still actively performing, recording and teaching well into her eighth decade on the planet, with no apparent diminution in energy or inspiration.

This January, Jordan will enter the pantheon of the National Endowment for the Arts (NEA) Jazz Masters. Only a handful of jazz singers have received this lifetime honor, which the NEA has awarded every year since 1982. Jordan will be the last singer ever to receive it; earlier this year the White House announced that after the January 2012 ceremony the NEA Jazz Masters program will end. A loss, but perhaps not a material one. Jazz musicians who rack up lifetime achievements - like Jordan - are probably motivated by something other than prizes. (Still, we're happy she got the prize.)

You can hear Jordan perform with longtime collaborator bassist Cameron Brown at Saint Peter's Jazz on the Plaza Aug. 4th.

Grammy/Tony winner **Dee Dee Bridgewater's** new album, *Midnight Sun*, is a "love letter of sorts", her press kit says, composed of remastered love songs from previous albums, including last year's Grammy pick, *Eleanora Fagan (1915-1959): To Billie With Love From Dee Dee*. Both discs are on DDB Records, Bridgewater's label through Emarcy, a division of Decca Label Group, owned by Universal Music Group, the monolithic music megacompany. Even with such industry firepower behind her, Bridgewater keeps her performances intimate and accessible - a love letter indeed. Bridgewater will appear at Blue Note Aug. 16th-21st as part of a tribute to late bassist Ray Brown.

We lost spoken-word innovator Gil Scott-Heron this past May, shortly after the release of his first album in 13 years. **Giacomo Gates** may not be the first choice for a tribute album to the raw-voiced urban poet -

Gates owns a mellifluous baritone put to best effect on flowing melodic lines - but somehow Scott-Heron's compositions keep their integrity in the smoother musical environment. Gates will celebrate the release of *The Revolution Will Be Jazz: The Songs of Gil Scott-Heron* (Savant) at Smoke Aug. 23rd.

Like many nominal jazz singers, **Madeleine Peyroux** experiments with other genres of music. Her latest release for Emarcy-Decca features several of Peyroux' own songs - folksy, funky, pop-ish tunes that defy classification and appeal for the way that Peyroux' distinctive vocal sound lays against the unfamiliar background. Peyroux will appear at the Charlie Parker Jazz Festival in Tompkins Square Park Aug. 28th.

Two winners: The day before Peyroux' show, exciting newcomer **Cecile McLorin Salvant** will headline at the Charlie Parker Festival; Salvant won the Thelonious Monk Vocals Competition last year. **Jane Monheit**, who placed in the same competition in 1998, sings at Blue Note Aug. 9th-14th. ❖

SoLyd Records

by Ken Waxman

Like many successful endeavors, ranging from mass production of the feature-length cartoon, automobile or the personal computer, SoLyd Records' driving force is one person. While Andrei Gavrilov may or may not like the comparison to Walt Disney, Henry Ford or Steve Jobs, it's his ideas, taste and finances that keep the Moscow-based label afloat and are responsible for its massive, (more than 400 releases) somewhat idiosyncratic catalogue. "Sometimes, when I look over the catalogue I get confused myself," he admits.

Founded in 1993 and named for his daughters Sonia (So) and Lydia (Lyd), SoLyd counts Gavrilov not only as "head, president, owner, director, you name it" but also the label's entire staff. A freelance journalist/broadcaster/translator since 1983, one of whose more unusual jobs is supplying Russian translation for the TV broadcast of the Academy Awards, Gavrilov initially worked for independent Russian publishing houses. He often wrote about art and music, which put him in contact with many musicians who subsequently appeared on SoLyd.

"I've known Andrei Gavrilov since the early '70s when he used to attend all of the concerts when our Trio [Ganelin, Tarasov, Chekasin] played in Moscow," recalls percussionist Vladimir Tarasov. "He is a good friend to all jazz musicians in Russia. When the Sonore label, which published many CDs from our trio, my solo and other projects went out of business, he bought

the publishing rights and the sound archive." Plans to reissue these sessions on SoLyd haven't yet been realized. But in 2006 Gavrilov allowed Leo Records to include Tarasov's Sonore material in its 11-CD Tarasov box set.

Reissues don't play too large a part in the SoLyd catalogue. In fact, says Gavrilov, "SoLyd releases only the music that I personally am interested in at the moment and tastes can change with the time," he notes. "But even though tastes change, the main principle remains - the project must be something new, something unorthodox and off the beaten track." SoLyd has never concentrated on a single musical genre. So while jazz fans may know its CDs featuring improvisers, the catalogue also includes contemporary classical music, Russian rock and blues and local, radical 'singing poets'. However the majority of rock releases are from bands either initially unknown or are side projects of more popular bands. The few pop CDs that became best-sellers - by Russian standards - also turn enough of a profit to help subsidize so-called avant garde sessions.

Although SoLyd releases a combination of newly created and already recorded sessions, one fact remains constant: Gavrilov pays all costs involved and each CD is marketed the same way. This decision was crucial during the late '90s when the value of the American dollar to the ruble skyrocketed. With many recording firms bankrupt, disc pirating became rampant. To counter this and still sell CDs, legitimate companies such as SoLyd put out budget versions of their discs. Not surprisingly no improvised music was released as these budget "best-of" compilations. While SoLyd

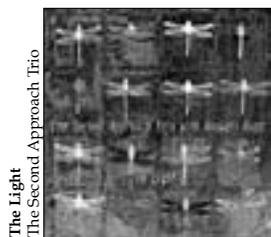
hung on to its artists and distributors, earnings suffered. That situation finally rectified itself by 2008, but another irritant remains. As Gavrilov states, "Western distribution is the main problem for Russian labels."

Today SoLyd discs are available for download and distribution through outlets such as CD Baby, Qualiton, Downtown Music Gallery and Amazon.de, but "for more than 10 years I bombarded European and US distributors with e-mail proposals for different kinds of collaborations. I sent out hundreds of samples with minimal results," he recalls. "Many absolutely great, wonderful Russian musicians and recordings remain unknown in the West because Western distributors do not want to deal with Russian labels."

That many of these "great, wonderful Russian musicians" released on SoLyd are part of the so-called avant garde, concentrating on this music wasn't a conscious decision, reports Gavrilov. It's just that for him improv became more interesting over the years and other music less so. Many of the first avant efforts had nothing to do with jazz. One consisted of spontaneous improvisations by contemporary composers Vyacheslav Artyomov and Sofia Gubaidulina; another was by rocker Boris Grebenshikov. Ganelin Trio saxophonist Vladimir Chekasin's *Bolero-2* was the first jazz-improv session. Today the catalogue includes discs by pianist Alexey Lapin, bassist Vladimir Volkov and saxophonist Alexey Kruglov, among many others.

"Gavrilov was a person who told me that a generation of musicians had arrived in Russia who

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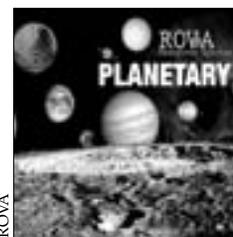
The Light
The Second Approach Trio



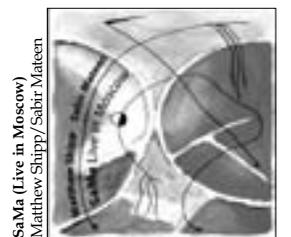
Improvisations (Duo) 2008
Anthony Braxton/Mirral Yakshieva



We All Feel The Same Way
Jones/Jones



Planetary
ROVA



SaMa (Live in Moscow)
Matthew Shipp/Sabir Mateen

LISTEN UP!

TOM ZLABINGER was raised in the Southern US, went to high school in Vienna, Austria, attended college in Iowa and started performing professionally in Minneapolis before moving to New York in 2000 to attend graduate school. He is a bass player who loves to groove.

Teachers: Terry Burns, Anthony Cox, Sir Roland Hanna, Antonio Hart, Michael Mossman and Ralph Russell.

Influences: Louis Armstrong, The Beatles, Ludwig van Beethoven, Paul Chambers, John Coltrane, Miles Davis, Duke Ellington, Dizzy Gillespie, Charles Mingus, William Parker, Stevie Wonder and more.

Current Projects: MACROSCOPIA, Spontaneous River, Stalker and various ensembles with Ras Moshe. I am also Artistic Director of the Illinois Jacquet Performance Space in Jamaica, Queens.

By Day: Director of the York College Big Band and the York College Blue Notes & Summer Jazz Program, plus instructor of other music courses at York College/City University of New York (CUNY).

I knew I wanted to be a musician when... I saw a documentary on the making of the 1985 recording of *West Side Story*. Seeing Leonard Bernstein work with musicians and what he got out of them made me fall in love with the process.

Dream Band: Any group that truly celebrates the moment!

Did you know? I am completing a Ph.D. in ethnomusicology at the CUNY Graduate Center and my dissertation is on jazz and improvised music in Vienna, Austria.

For more information, visit tomzlabinger.com. Zlabinger leads the York College Summer Jazz Program at University of the Streets Aug. 4th and Louis Armstrong House Aug. 6th. See Calendar.



Tom Zlabinger



Jonah Parzen-Johnson

JONAH PARZEN-JOHNSON is a baritone saxist living in Brooklyn. Growing up on the South Side of Chicago, he was nurtured by members of the Association for the Advancement of Creative Musicians and since moving to New York has emerged as a unique voice in acoustic improvised music.

Teachers: Mwata Bowden, Joe Lovano, Lenny Pickett, Brian Lynch, Ron Blake, Ralph Lalama, Joe Temperley,

George Garzone.

Influences: Bill Callahan, Cecil Payne, Jimmy Giuffre 3, Art Ensemble of Chicago, Joanna Newsom, Colin Stetson, Pepper Adams, Smithsonian Folkways, Leo Parker, Neil Young's solo recordings, Frank Sinatra.

Current Projects: My solo saxophone project *Michiana For Saxophone Alone*; Brooklyn AfroBeat band Zongo Junction; collective trio Reed's Bass Drum; Eyal Vilner Big Band; Tiffany Chang's Free Association.

By Day: Completing my Masters in Jazz Performance at Manhattan School of Music, freelance music archiving and trying to compose melodies that make people smile.

I knew I wanted to be a musician when... I heard the Art Ensemble of Chicago perform their Second Mandel Hall Concert in Chicago when I was 15.

Dream Band: I would love to see more collaboration between different bands. It would be wonderful to share a bill with Dave King Trucking Company, The Vandermark 5 or Matana Roberts' Coin Coin.

Did you know? I discovered the saxophone by listening to a recording of it on the *Grolier Encyclopedia* CD-ROM when I was eight years old.

For more information, visit jonahpj.com. Parzen-Johnson is at *The Stone* solo Aug. 24th. See Calendar.

Suoni Per Il Popolo

by Mathieu Bélanger



Last Seen Headed

Montréal, city of festivals they say. Unfortunately, for those interested in adventurous music, it has become less and less common to find any in the festivals that earned the city this title. Indeed, in recent years, to mention but two, the Festival International de Jazz de Montréal appears to have abandoned more progressive forms of jazz while MUTEK did the same with electronic music. It appears that the Suoni Per Il Popolo is now the only one truly interested, which makes it even more important to Montréal's musical life.

As has been the case since the first edition in 2001, the festival occurred throughout June and concerts took place at Casa del Popolo and La Sala Rossa. On the heels of the first ten editions, the 2011 edition featured music from a great diversity of horizons. Indeed, very few festivals, if any, allow one to hear Bill Orcutt, Stockhausen's "Stimmung", Charles Gayle, Volcano the Bear, Martin Tétreault and Borbetomagus within the same week. While most of the jazz and improvised music concerts were concentrated in the second and third weeks of the festival, the first week featured some memorable performances.

One of those was the Lost Orchestras, a large ensemble led by William Hesselink featuring musicians from both Montreal's improvised music community and so-called indie rock scene, which performed Bernard Herrmann's score to Hitchcock's *Vertigo*. Of course, as with many large-scale unfunded projects, the performance could have been tighter and some of the arrangements were becoming slightly redundant by the end of the 70-minute performance. But this was not enough to distract from the beauty of the music and the sheer enjoyment of hearing the 20-piece ensemble play acoustically in La Sala Rossa.

Guitarist Keiji Haino's solo concert was another one to have quite an impact. His performances are known to be powerful and intense and the stage set-up itself was intimidating. At the back of the stage were four guitar amplifiers on the right side and one bass amp on the left. At the forefront were two microphones and a table filled with electronic devices. Still, the 95-minute continuous assault to come was more than anyone could have imagined. The sound of the guitar, electronic theremins and electronic percussion was pure loudness and may best be described as the musical equivalent of the shock-and-awe strategy. Like most of Haino's music, its intrinsic quality is subject to debate, but one can't negate that the Japanese musician is a master at his craft.

Regarding the jazz side of things, the best moments of the festival came courtesy of Scandinavia. First, on Jun. 12th, the trio Last Seen Headed composed of French contrabassist Joëlle Léandre, Swedish

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Copenhagen

by Laurence Donohue-Greene



John Tchicai

For 10 days (Jul. 1st-10th) the 33rd edition of the Copenhagen Jazz Festival (CJF), one of the most impressive modern-day jazz festivals, featured more than 1,150 concerts at over 125 venues. Weather - customarily sunny and clear at festival time - unfortunately took centerstage opening weekend. Relentless afternoon hale, torrential rain and thunderstorms such as the city had rarely seen (nearly two feet of rain in as many hours and reportedly 5,000 lightning strikes) brought much of the festival and city to a standstill. Consequently five major shows and countless others were cancelled.

The festival persevered, however, in some cases utilizing different spaces as was the case with Finland's Juhani Aaltonen Quartet, which moved from the downstairs venue of the Copenhagen Jazzhouse (filled with several inches of water) to the significantly smaller but drier upstairs bar area for a single set. Aaltonen had not played Copenhagen for around 35 years but quickly proved why he is still one of the most underrated and inspired tenor saxophonists (and flutists), treating those who made the trek to a more welcomed musical storm inside, with the one outside subsiding before the group's second encore, pianist Iro Haarla's "Shimmer of Fallen Stars".

The CJF's first week spotlighted many other strong tenormen, including familiar names to locals like veterans John Tchicai, Bernt Rosengren and Jesper Thilo, all performing on numerous occasions. Tchicai, who gets the Most Valuable Sideman award, immediately made his presence felt in an array of strong and varied projects. With Ok Nok...Kongo, his blistering runs noticeably inspired several selections on which he guested during the band's second set at Frue Plads, one of Copenhagen's main outdoor venues. Taking on more of a leader role with ELEkTRO, Tchicai was a central voice at both Ofelia Beach sets. And he dared Brooklyn-based multi-reedist Andrew D'Angelo to match wits with him at a packed Huset Teater, their bass clarinet duo a set - and festival - highlight.

Of Denmark's younger generation of tenors, Jesper Lovdal was quite active, from leading an organ trio at the quaint Argentinean Tango & Vinos bar around the corner from the scenic Nyhavn canal of outdoor cafés to his blues-drenched tenor/piano duo of standards with American expat pianist Butch Lacy at Cafeteatret's upstairs KafCafeen. Tenors of the American variety ranged from youngster Stephen Riley (co-leading late night Copenhagen Jazzhouse jam sessions and being featured with Pierre Dørgé's New Jungle Orchestra at the Royal Garden) to George Garzone and octogenarian Frank Tiberi (the latter two teaming up at Copenhagen's primo CD store Jazzcup and at Sofie's Jazz Club

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Krakow

by Tom Conrad



Tomasz Stanko

Rynek Główny, the market square in the Old Town of Krakow, Poland, was the largest square in medieval Europe. It is still one of Europe's grandest public spaces. In the southwest corner, deep down a stone staircase, is Piwnica pod Baranami. Piwnica (pronounced "peev-NEET-sa") means basement. It is a dimly lit stone and brick cavern with low vaulted ceilings and has been a nerve center of Krakow counter-culture since the '50s. On this planet, there may be no hipper place to kick off a jazz festival.

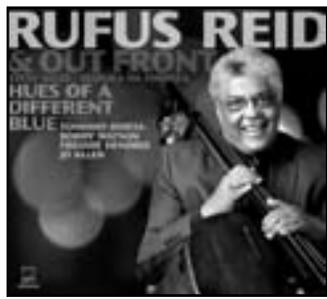
The 16th Summer Jazz Festival in Krakow ran from Jul. 3rd-31st. I was there for the first five days. All month, a different band played the Piwnica at 9 pm. On the first night the Adam Pieronczyk Trio performed two austere, unrelenting sets without amplification. This cerebral ensemble (Pieronczyk, tenor and soprano saxophones; Andrzej Swies, bass; Dawid Fortuna, drums) comes out of the great tenor trio tradition (Rollins, Henderson, Lovano), but is edgier. Pieronczyk played his own insidious little rolling anthems and stark versions of "After The Catastrophe" and "Roman Tune" by Krzysztof Komeda, Poland's greatest jazz composer. Coltrane's "26-2" and Monk's "Green Chimneys" were onslaughts of expletives, hard as the Piwnica's stone.

On Jul. 5th, Return To Forever IV (RTF) made their fifth stop on a 22-city European tour. They played Hala Wisly, a sports arena not acoustically ideal for music but the only venue in Krakow big enough to hold a RTF crowd. Chick Corea, Jean-Luc Ponty, Frank Gambale, Stanley Clarke and Lenny White threw a raucous party for 1,700. Corea's electric keyboards squealed their iconic little hooks and ditties and Ponty's violin shrieked. Beneath the deluge of treble, Clarke's bass hammered and boomed. White's groove was the best part, a force of nature, rolling and surging. RTF is about grandiose recreations of the familiar, not solos. But Ponty's sweet sawing pierced the thick air of the gymnasium on his own "Renaissance". "Concierto de Aranjuez", hovering and rapt, was briefly surprising, but it was only a clever intro to Corea's "My Spanish Heart" and more orgiastic ebullience.

A very different kind of heart song was *My Polish Heart*, a new concerto for jazz big band, symphony orchestra, piano and trumpet, composed by Wolf Kerschek, arranged by Stefan Sendeki. It was performed in Filharmonia Krakowska, Krakow's elegant Philharmonic Hall. On the stage were the NDR Big Band of Hamburg, Germany, the Polish National Radio Symphony Orchestra, pianist Vladyslav Sendeki and Poland's greatest living jazz musician, Tomasz Stanko.

The piece began with a held note whispered by

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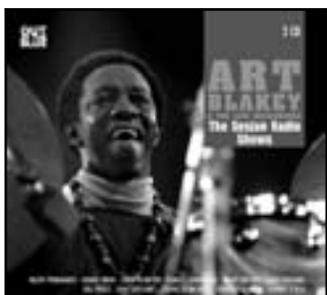
Hues of a Different Blue
Rufus Reid & Out Front (Motéma Music)
 by Elliott Simon

Veteran acoustic bassist Rufus Reid has a reputation for being an excellent accompanist, but as a leader recordings have been sporadic. Thankfully, Motéma Music has been documenting Reid in this role in recent years and *Hues of a Different Blue* is a pleasing demonstration of Reid's capability when he is in the driver's seat. This postbop recording finds Reid leading the same cohesive group he led on 2007's *Out Front*: the Out Front Trio of pianist Steve Allee and Brazilian drummer Duduka Da Fonseca. And yet, *Hues of a Different Blue* isn't strictly a trio album; the leader is also joined by guests like guitarist Toninho Horta (like Da Fonseca, another Brazilian musician), saxophonists Bobby Watson and JD Allen and the big-toned trumpeter/flugelhornist Freddie Hendrix (who has a strong Hubbard/Shaw/Morgan influence). The personnel differ from one song to the next, but whichever musicians might be joining Reid on a particular track, this 74-minute CD doesn't disappoint.

Reid wrote six of the selections, including the bossa nova-ish "When She Smiles Upon Your Face", the mysterious "The Eloquent One" (for pianist Hank Jones), the reflective "Mother and Child" (which features Horta and is another Brazilian-influenced offering), the gentle "I Can't Explain", the cerebral title track and opener "It's the Nights I Like" (which does, in fact, have a dusky quality). There are also three well-known standards (Jack Strachey's "These Foolish Things", Harold Arlen's "Come Rain or Come Shine" and Eubie Blake's "Memories of You") while Allee contributed the samba-influenced "Candango" and the haunting "Summer's Shadow" and Horta wrote the delicate "Francisca" (yet another Brazilian-tinged piece).

Reid, who turned 67 earlier this year, has backed everyone from Stan Getz and Barney Kessel to JJ Johnson and Helen Merrill. Given how much he has accomplished as a sideman, it is understandable that his own catalogue isn't nearly as large as it could be. But it's great to see Reid embracing this part more in recent years and he is in fine form as both a bassist and a composer on *Hues of a Different Blue*.

For more information, visit motema.com. Reid is at Apple Store Upper West Side Aug. 1st and Dizzy's Club Aug. 2nd. See Calendar.



The Sesjun Radio Shows
Art Blakey & The Jazz Messengers (Out of the Blue)
 by Russ Musto

The year 1978 marked the onset of the resurgence of Art Blakey & the Jazz Messengers as one of the music's most popular and influential bands. A number of factors - including the rise of rock 'n' roll and a shift in critical focus towards the avant garde - contributed to

what could have been the demise of one of jazz' most enduring institutions. But Blakey's persistent dedication to the music and his unrelenting search for new talent was eventually rewarded with renewed renown for the ensemble. With the introduction of tenor saxophonist David Schnitter, trumpeter Valery Ponomarev and bassist Dennis Irwin, the drummer had the beginnings of a consistent lineup. But it was arguably the addition of altoist Bobby Watson and pianist James Williams, exceptional composers who revitalized the band's songbook and a new golden age for the group.

The first six tunes of this two-CD set culled from three live Dutch club broadcasts features the sextet with the above mentioned players - an initial wave of youth that presaged the "Young Lions" generation. The 1978 music begins with two classic Watson compositions - the optimistic anthem "Time Will Tell" and the brightly swinging "E.T.A.". The former, a characteristically appealing melody, features incendiary horn solos, beginning with the composer, followed by Ponomarev and Schnitter, whose Clifford Brown and Dexter Gordon-inspired styles begin showing some more modernist inclinations. Williams and Irwin follow, offering soulful statements reflecting their southern roots (valuable additions to the two prematurely deceased artists' recorded output). Blakey is in fine form here and throughout, incessantly propelling his charges with a powerful rhythmatism that was uniquely his own.

The drummer opens "E.T.A." with a two-minute solo that displays his tonal sophistication and extraordinary four-limbed coordination. The band comes out charging with the underrated Schnitter leading things off on the uptempo tour de force, followed by Ponomarev and Watson with Blakey relentlessly prodding the hornmen with thunderous interjections, then quietly accompanying Williams. Ponomarev shines brightly, playing muted trumpet on the set's ballad feature, "My One And Only Love", with Williams briefly demonstrating a Phineas Newborn-inspired virtuoso touch on his half-chorus. The pianist's pen is represented by his "Doctor J.", a funky line that has the band digging deeply into its hardbop roots over their leader's trademark shuffle. Blakey is credited as composer of "Evaline" (actually "Evelyn"), a reworking of the band's classic theme dedicated to his vocalist daughter. The set concludes with the almost obligatory performance of Benny Golson's classic "Along Came Betty".

The end of Disc One and beginning of Disc Two has Billy Pierce and Charles Fambrough replacing Schnitter and Irwin in a previously unrecorded 1980 unit. Watson's horn is heard exclusively, wailing on his arrangement of "Stairway To The Stars" over a Blakey bossa beat. The drummer then opens Wayne Shorter's "Free For All" with an incredible solo that flows into a relentless outing that fires up the whole band and clearly identifies him as one of the greatest drummers of all time. The rousing rendition of "Blues March" that follows has the Dutch crowd clapping and shouting for joy. Pierce starts the soloing with a well-constructed improvisation that begins down and dirty and explosively builds to a logical conclusion. Ponomarev displays a deep affection for the song's original trumpeter, Lee Morgan, with Watson following, quoting Wayne Shorter's "Blues On The Corner" to launch his solo, prior to Williams' Bobby Timmons-esque outing. The set ends with the pianist's burner "1977 A.D.", which finds the group bringing the heat, Blakey fervently stoking the flames.

The final session finds the master drummer leading a new band in 1983 featuring then-virtually-unknown soloists Terrence Blanchard, Donald Harrison, Jean Toussaint and Johnny O'Neal, with only Fambrough remaining from previous groups (including the unit with the Marsalis brothers that preceded this one). The recently departed bassist's "Little Man"

kicks off the set dynamically, with Toussaint firing on soprano (an instrument rarely heard in Blakey bands) between Harrison and Blanchard. The latter is featured muted, playing beautifully, on "Polka Dots And Moonbeams" before the album closes with the two mainstays of the Messenger repertory, Bobby Timmons' classic "Moanin'" and signature closer "The Theme".

For more information, visit t2entertainment.nl. Bobby Watson is at Dizzy's Club Aug. 2nd with Rufus Reid. Valery Ponomarev is at The Garage Aug. 2nd. Terrence Blanchard is at Birdland Aug. 2nd-6th. Johnny O'Neal is at Smoke Saturdays and Smalls Sundays. See Calendar and Regular Engagements.

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The Bouncer Cedar Walton (HighNote)
Source Benny Green (Jazz Legacy Productions)
Freedom Orrin Evans (Posi-Tone)
Inside In Simona Premazzi and The Intruders (s/r)
 by Marcia Hillman

When people think about jazz, one of the first images that comes to mind is that of the pianist - from Fats Waller to Duke Ellington to Thelonious Monk. In keeping with this tradition, here are four new releases by pianist-leaders in trios and/or larger groupings.

Cedar Walton is just about the neatest pianist around - in ideas, form, structure and taste, proven again on *The Bouncer*. Joined by bassist David Williams and drummer Willie Jones III plus Vincent Herring (saxophones and flute), Steve Turre (trombone) and Ray Mantilla (percussion), Walton plays a collection of his own compositions along with a JJ Johnson selection ("Lament") and a Williams original ("Got To Get to The Island"). The title track is a buoyant number with a full sound provided by Herring and Turre. Walton's command of the keys is exhibited on the aforementioned "Lament", where he builds a masterful solo backed up only by the rhythm section. There is a sweet little waltz ("Halo") with Herring on flute and some tapdancing from Jones' drums. The bossa "Underground Memoirs" inspires Herring and Turre to take flight with the added flavor of Mantilla's congas. Notable is Williams and Jones' workouts on "Willie's Groove" but every track on this CD is a gem.

West Coast pianist Benny Green joins forces with bassist Peter Washington and drummer Kenny Washington for *Source*, his first CD as trio leader in ten years. The fun starts off with Sonny Clark's "Blue Minor", which features a double-time piano chorus and is followed by '50s jazz pianist Carl Perkins' "Way Cross Town" in an energetic treatment full of piano runs. The seldom-heard ballad by Dizzy Gillespie "I Waited For You" is a change of pace built around the melodic basswork of Washington, who also shows off his skills on "Cool Green". A typically fast version of Bud Powell's "Tempus Fugit" finds both Washingtons trading fours. Green plays the blues on Benny Golson's "Park Avenue Petit" and also on a soulful "Born To Be Blue", exhibiting a 'less is more' aesthetic.

Pianist Orrin Evans leads a group of fellow Philadelphians on *Freedom* - Dwayne Burno (bass), Byron Landham and Anwar Marshall alternating on drums and guest Larry McKenna (tenor saxophone) - an exploration of mostly original compositions. The opener, "One For Honor", is a high-energy trio statement (Marshall on drums and Burno prominent). The bassist is represented as a composer with his "Gray's Ferry", a ballad that draws out a deep conversation between McKenna and Evans. The leader's "Dita" is quietly introspective while Jule Styne's "Time After Time" has McKenna taking the melody, Evans' single piano note for two measures leading into his expansive solo and some smoking trades between Burno and Landham. Both drummers are featured on Shirley Scott's "Oasis", which has a compelling rhythm figure. Another excellent track is the heartfelt take on Herbie Hancock's ballad "Just Enough".

On pianist Simona Premazzi's second album as a leader *Inside In*, she plays both acoustic and electric piano while directing her group The Insiders - Stacy Dillard (tenor sax), Ryan Berg (acoustic and electric basses) and Rudy Royston (drums). As a pianist, Premazzi has many world music and jazz influences, with a fluid style that suits her compositions well while adding interest to the outside material. With the exception of "Blue Moon" and "Brazil", the selections are all Premazzi originals. The latter tunes are the album's standouts - the former notable for Premazzi and Royston playing the tune's melody against each other and the latter displaying strong work by Berg and great trio interaction. Of the originals, "Humph" is the most interesting, a pretty ballad with soulful commentary by Dillard and the pianist.

For more information, visit jazzdepot.com, jazzlegacyproductions.com, posi-tone.com and simonapremazzi.com. Walton is at Dizzy's Club Aug. 3rd-7th and 9th-14th. Green is at Blue Note Aug. 16th-21st as part of a Ray Brown Tribute. Evans is at Smalls Aug. 18th with Stafford Hunter and Cornelia Street Café Aug. 31st with Duane Eubanks. Premazzi is at The Bar on Fifth Aug. 1st-7th and Fat Cat Aug. 23rd. See Calendar.



Out of This World's Distortions
 Farmers by Nature (AUM Fidelity)
 by Marc Medwin

Coltrane's classic quartet's rhythm section played 'around' pulse, creating a unique kind of swing. Farmers by Nature (FBN) bring it to the next level. Some groups ride the pulse, hanging off the back or propelling it like a rocket. FBN floats over it, skirts it, brings it in and out of hazy focus. There's no empty virtuosity on this second effort, but does it ever groove!

Pianist Craig Taborn, bassist William Parker and drummer Gerald Cleaver are masters of rhythmic intrigue, of those subtle gradations of pulse and time out of which the best music is hewn. FBN's chemistry is evident from the first notes of the peaceful and wistful "For Fred Anderson", the late tenor saxophonist to whom the entire album is also dedicated. As wonderful and haunting as that spacious tribute is, it's only a prelude to the disc's epic, "Tait's Traced Traits". It would be folly to attempt a description of how this 18-minute study in controlled freedom flows so organically from first to last. The title rolls off the tongue with the alliterative beauty of the track's recurrent synchronicities. Beyond these, Cleaver and Parker hold the proceedings in a loose but firm grip, allowing Taborn the room to dance, with increasing speed, over the nearly-meterless shards and fragments they continually reassemble.

Then there are the melodies. They twist, turn, turn back again, writhe and shift places in glorious counterpoint. If it isn't Parker and Taborn creating these interweavings, Cleaver's well-tuned percussion (some of it possibly overdubbed?) is providing the melody. Listen to his malletted ostinato opening the final track "Mud, Mapped"; check out the luminous rolled chords Taborn interjects, Parker's razor-sharp arco swells adding light to the darker textures and you have one of the disc's finest moments.

For more information, visit aumfidelity.com. Gerald Cleaver is at Cornelia Street Café Aug. 3rd with SIM Faculty and 6th with Ellery Eskelin. See Calendar.

UNEARTHED GEM



Elton Dean's
Ninesense Suite
 &
Harry Beckett/Harry
Miller/Louis Moholo
(Jazzwerkstatt)



Spiritual Knowledge
and Grace
 (with Rev. Frank Wright)
Louis Moholo-Moholo/
Dudu Pukwana/Johnny
Dyani (Ogun)

by Fred Bouchard

Thanks to the tireless efforts of labels like Ogun (and more recently, Cuneiform and Fledg'ling), the work of South African musicians in the orbit of the Blue Notes and the Brotherhood of Breath has been quite well-documented, mostly culled from the festival circuit where these bands made their bread.

Alto saxophonist Elton Dean (1945-2006) was a regular member of the Brotherhood from 1975 onwards. Ninesense was his take on merging the sensibilities gleaned from working with the Brotherhood with his progressive modern-jazz roots. For this 1981 Berlin performance Dean is joined by saxist Alan Skidmore, trumpeters Marc Charig and Harry Beckett, trombonists Nick Evans and Radu Malfatti, pianist Keith Tippett, bassist Harry Miller and drummer Louis Moholo in 40 minutes of collective ebb and flow. As with the Brotherhood, the rhythm section keeps the improvisations rhythmically grounded, constantly in bright motion. Dean's piquant saxes are only one part of the equation, as bullish tenor and slushy and incisive brass make for a riotous exploration of group listening. Cutting away the other six musicians for a 1982 performance, the trio of Harry Beckett (1923-2010), Miller and Moholo are in brilliant and unfettered form on the extended improvisation "Natal". One would be prepared to liken it to the Osborne-Miller-Moholo power trio of the '70s, but Beckett's expansive huffs and gleams share enough with Bill Dixon that this performance has more in common with the latter's trumpet-and-rhythm small groups of the early '80s.

The Blue Notes convened again from the late '70s into the '80s, made especially poignant following the untimely deaths of trumpeter Mongezi Feza in 1975 and Johnny Dyani in 1986. For a 1979 performance in Eindhoven, Holland, pianist Chris McGregor was absent, though itinerant saxophonist Frank Wright proved a fascinating substitute for this 70-minute performance. Though it had been circulating as a private tape, this brand-new Ogun issue is the music's first authorized appearance anywhere, with the two extended improvisations aptly titled "Ancient Spirit" and "Contemporary Fire". Sketchy themes give occasional guidance to flywheeling alto, orchestral arpeggios and tenor preaching, Moholo's rolling bash offering support for a rather volatile ensemble. Alto saxist Dudu Pukwana and Wright make a well-matched pair, as both draw from popular and folk musics in their phrasing with R&B, soul and post-Ayler free squall merged and complementary over a taut vamp. This is a jubilant and powerful set, comprising a one-off meeting that works very well and is in clear sound.

For more information, visit jazzwerkstatt.eu and cadillacjazz.co.uk

GLOBE UNITY: ETHIOPIA



FLAMINGOH (Pink Bird Dawn)
Debo Band (s/r)
Mulatu Steps Ahead
Mulatu Astatke (Strut)
Ethiopian Urban Modern Music, Vol. 5
Getatchew Mekurya (L'Arôme Production)
 by George Kanzler

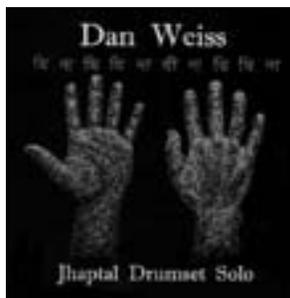
The influence of American music - jazz, funk, soul, AfroCuban - on African musicians in the post-World War II and independence movement era in Africa was evident to anyone who spent time there. Although I never went to Ethiopia, I did spend over two and half years in the Congo and Nigeria, where very different American influences were palpable. And all music was played for people to dance.

Debo Band, an Ethio-groove collective based in Boston (as is Either/Orchestra, another Boston band that collaborates with Ethiopian musicians and whose members appear on some tracks of Mulatu Astatke's CD), recorded the four tracks on their EP *FLAMINGOH* live in Ethiopia, with local guests. It is definitely groove music, full of muscular, rolling horn riffs with AfroBeat roots, but also incorporating vocals with a mid-east influence and Arabic scales, as well as solos from electric violin (sounding uncannily like a traditional African bowed instrument), accordion and saxes. Rhythms range from funky to a tango-like shuffle with quavering vocals and saxes on "Lantchi Biye". It's all infectious music that invites you to move.

Vibraphonist Mulatu Astatke is the father of Ethiopian jazz and a musical auteur obviously influenced by early fusion Miles Davis as well as Gil Evans. AfroBeat riffs on some of *Mulatu Steps Ahead's* tracks give way to Congolese rumba on others and some are in straight 4/4 swing with the textures of cool jazz ensembles, with such mellow solo voices as bass clarinet, wood flute, low brass (trombone, flugelhorn) and his marimbas/vibes. There's also a kora and violin on "Motherland", an Astatke 'classic' he's revamped to make more traditional.

There's a trance element to the hypnotically repetitious rhythm and sway of Astatke's "Assosa", derived from the traditional music of a tribe of the same name in Northwest Ethiopia. It must be one of the areas from whence Getatchew Mekurya's source material originates. His entire album *Ethiopian Urban Modern Music, Vol. 5* is trance music, his saxophones (tenor, alto, soprano) with a high, reedy timbre intoning Arabic scales over repeating beats - mostly triplets in 3/4 or straight 8 from a piano - and ostinato riffs from an organ (sounding more farfisa than B3) and a steady trap set played with brushes more than sticks. There's an ululating, snake charmer quality to the music and you can hear some of the same Arabic and Eastern scales that Coltrane explored. Unlike Debo Band or Astatke, it is less jazz- or soul-influenced.

For more information, visit deboband.com, strut-records.com and forcedexposure.com. Debo Band is at Damrosch Park Aug. 11th. See Calendar.



Jhaptal Drumset Solo
Dan Weiss (Chhandayan)
 by Tom Greenland

Jazz musicians with extensive training in Western European classical music are somewhat common, but far rarer are those who can perform Southeast Asian classical music with authority. On *Jhaptal Drumset Solo*, a follow-up effort to his *Tintal Drumset Solo*, Dan Weiss delivers a Hindustani (North Indian) tabla solo on trap drums, adhering to the formal constraints of raga music, transferring the various timbres of the tabla to snare, toms, bass drum and cymbals.

Opening with an alap played by guitarist Miles Okazaki to establish the mode (E Mixolydian) of the piece, followed by a cycling lehera (accompaniment melody), Weiss chants the bols (tabla handstrokes) of jhaptal, a ten-beat rhythm divided into 2+3+2+3 pulse groups. What follows is a succession of themes and variations over this fixed pattern, usually introduced by chanted bols, followed by a translation of these syllables to drum sounds.

Following raga form, the overall tempo accelerates, shifting to medium (madha) on the ninth track and fast (drut) on the 21st. The various short compositional forms include a peshkar and a series of kayedas, gats, relas and tukras, each credited to its composer, with two improvised sections, a laykaari and a laggi. Many compositions include tihais, thrice-repeated rhythmic motifs that cadence on sam (first beat of jhaptal cycle); towards the end of the performance, more complex chakradars are introduced, each phrase of these extended tihais itself containing a tihai.

Weiss generally delegates strokes played on the right-hand, higher-pitched tabla drum to the snare, orchestrating parts played on the lower-pitched drum across the kit, concluding tihai motifs with crash cymbal. The highly repetitive guitar pattern and pedantic presentation of each variation may be a stretch for some jazz fans while raga aficionados may not respond to the harsher sounds of the sticked snare drum, but Weiss is to be commended for seeking a bridge between the two classical music cultures.

For more information, visit tabla.org. Weiss is at Korzo Aug. 2nd with Pete Robbins, Seeds Aug. 3rd in duo with Anupam Shobhakar, 17th with Miles Okazaki and 31st with Curtis Macdonald. See Calendar.



Learning to Count
Brian Charette (SteepleChase)
 by Terrell Holmes

Brian Charette's second SteepleChase album is a vibrant and eclectic collection of originals and standards culled from various points on the musical compass. This burgeoning master of the Hammond B3 organ and his trio play with an élan that's infectious and exhilarating. On boogaloo tunes like "Lawrence of Detroit" and "Partita Boy" and timeless classics like

"Juju" and "Milestones", the trio grooves wickedly. Alto saxophonist Mike DiRubbo's ideas and energy are seemingly inexhaustible, drummer Jochen Rueckert displays an impressive polyrhythmic complexity within the elemental framework of keeping time and Charette expresses his boundless creativity through cyclonic runs and stinging single-note articulation.

DiRubbo jumps out of the box throwing haymakers on "Air on a Sunny String", soloing with fire as Charette and Rueckert percolate beneath him. The saxist then cools down for the solemn ballad "Hungarian Bolero", Charette initially growling softly beneath him then surfacing with an understated solo while Rueckert's soft mallet work augments the somber mood.

There's a small venture into rock 'n' roll with Steve Winwood's Traffic-era tune "Empty Pages" but Charette has arranged the song with plenty of room for some badass jazz improvisation while keeping true to the song's pedigree. "Two Slightly Different Indian Scales" features uncluttered East Indian-styled alto, intense organ and a barehanded message to the village drum pater. Rueckert stretches out on the electrically charged "Good Tipper", particularly during an incendiary exchange with Charette. The title cut, with its high-energy turns, is in the same neighborhood as Coltrane's "Countdown".

This is a tight, swinging trio that cooks in any genre and makes some dynamite music on *Learning to Count*. The nature of jazz groups lately is somewhat transient due to economic factors; let's hope that Charette's trio somehow manages to stay together for a long while.

For more information, visit steeplechase.dk. Charette is at Smalls Aug. 4th. See Calendar.

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Ugetsu (At Birdland) (OJC Remasters)
Art Blakey's Jazz Messengers (Riverside-Concord)
First Light Freddie Hubbard (CTI-Masterworks Jazz)
Pinnacle (Live & Unreleased from Keystone Korner)
Freddie Hubbard (Resonance)
 by George Kanzler

In the notes for *Pinnacle*, Todd Barkan (who ran Keystone Korner) recalls a conversation at the club where Miles Davis told trumpeter Freddie Hubbard that "you may never realize it, but you are the baddest motherfucker on the planet right now." These three albums, offering snapshots of Hubbard at 25, 33-34 and 42, trace the trajectory of his style and career, from sideman to star.

By the time he joined drummer Art Blakey's Jazz Messengers at 23, Hubbard was already being hailed in some jazz circles as the next Clifford Brown. The 1963 Messengers, the band recorded live at Birdland on *Ugetsu*, also featured tenor saxist (and musical director) Wayne Shorter, trombonist Curtis Fuller, pianist Cedar Walton and bassist Reggie Workman. With Blakey stimulating and pressing the band in constantly scintillating fashion, these Messengers turn out a paragon set of soulful hardbop here, featuring four early Shorter pieces among the 10 tracks. Hubbard still reveals a strong Brownie influence and he hadn't yet developed trademark aspects of his later style, but his solos, brimming with ideas and swinging creativity, stand up admirably as part and parcel of a terrific working band of emerging jazz greats.

If Blakey incubated jazz stars, then Creed Taylor, through his CTI label, made them bona fide recording stars. And Hubbard was the star of CTI. 1971's *First Light* was his second CTI album and on it he was given the deluxe packaging of a full woodwinds and strings orchestra, arranged and conducted by Don Sebesky, as well as a topflight rhythm section and, sharing a bit of the solo space, guitarist George Benson and flutist Hubert Laws. The ballads are gorgeous, from Hubbard's (mostly) flugelhorn lyricism to the diaphanous orchestrations, but the Paul McCartney medley ("Uncle Albert/Admiral Halsey") is too clever and dated. The title track, a Hubbard tune heard in both studio and live versions, became one of his signatures, a slinky rhythm foreshadowing smooth jazz but redeemed by Hubbard's then-virtuosic style, encompassing circular breathing, trills and fleet runs.

"First Light" also appears on the previously unreleased *Pinnacle*, in a faster tempo, with Hubbard's style by 1980 having become much more bravura and spectacular, as he climbed to stratospheric heights while still reeling off virtuosic strings of notes, coming to breathless climaxes and, rather than stopping, just dropping down a couple of octaves and continuing the solo. Hubbard was a phoenix in the '80s, playing with a daring bravado that challenged (and a decade later all but destroyed) his lip and endurance. Even on ballads at the Keystone he managed to throw in some stratospheric runs (on flugelhorn no less) and his long, incredibly exciting solos dominate the CD, leaving little space for his sidemen. Of special note to Hubbard completists is the only version of "Giant Steps" he recorded.

For more information, visit concordmusicgroup.com, sonymasterworks.com and resonancerecords.org. A Hubbard tribute is at Iridium Aug. 4th-6th. See Calendar.

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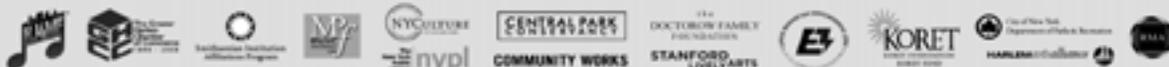
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Community Immunity
Curtis Macdonald (Greenleaf Music)
 by Matthew Miller

From the opening notes of the labyrinthine title track, it's clear that *Community Immunity* is much more than your average modern jazz album by a group of gifted young musicians. The 30-second piano intro, performed flawlessly by remarkable pianist David Virelles, is a brilliant encapsulation of the tune itself. It - and the entire album - is a study in compression and expansion, compositional detail and improvisational freedom. Following the serpentine melody, Curtis Macdonald delivers a beautifully concise alto statement that speaks volumes without rising above a bell-like whisper, after which Virelles tests the rhythmic and harmonic bounds with long brushstrokes of arpeggiated color. Bassist Chris Tordini and drummer Greg Ritchie provide flexible yet solid backing, navigating often-treacherous rhythmic terrain with ease, sounding equally assured on dreamy ballads like "The Imagineer" to hurtling flagwaver "The Living Well".

Macdonald's deep grasp of topics as seemingly diverse as mathematics, linguistics, sound and graphic design and philosophy and his irrepressible interest in tracing those pursuits to a common origin with music and all creative endeavors, play a vital role in his composing. The saxophonist examines these ideas at length on his blog, but leaves it to his meticulously beautiful tunes and gifted bandmates to pose answers in the form of infinitely more questions.

Compositions like "Second Guessing" - a rhythmic and improvisational tour de force - uses the imagination as an "empirical, scientific" foundation for exploration, as Macdonald describes on his blog. The piece's melody sounds like a series of spontaneous ideas worked and refined through a meticulous creative process, but still retaining their freshness. Pianist Michal Vanoucek solos memorably on the tune's brisk, syncopated form, but it is Macdonald's spirited back-and-forth with tenor saxophonist Jeremy Viner's muscular, emotive lines that is the high point - one of many on this important album.

For more information, visit greenleafmusic.com. Macdonald is at Rubin Museum Aug. 5th and Seeds Aug. 31st. See Calendar.



Trio New York
Ellery Eskelin (Prime Source)
 by Kurt Gottschalk

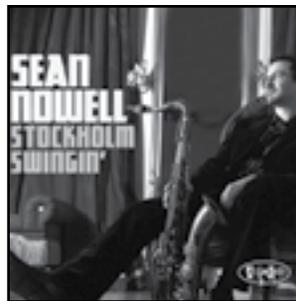
Ellery Eskelin has been circling around the organ trio for years. His excellent and overlooked 1996 release *The Sun Died* (Soul Note), a bass-free trio on which Marc Ribot's thick distorted guitar almost functioned as an organ, was a loving homage to soul jazz tenor great Gene Ammons, who often had a Hammond in his bands. He inched closer with the great trio he fronted for a decade featuring Andrea Parkins on accordion and keyboards and drummer Jim Black. And in fact,

Eskelin grew up under the influence: his mother worked the Baltimore circuit playing organ under the name "Bobbie Lee".

Ever keen to play with forms and turn style inside out, Eskelin hasn't been one to take an obligingly reverential approach to the sax/organ/drum lineup. But he's come closer still with a new band he's been woodshedding around town for a couple years. *Trio New York* finds him at last taking on the classic instrumentation, with Gary Versace on the mighty Hammond B3 and Gerald Cleaver behind the drums. And not only is the personnel on spot, but the track list is proper organ-trio as well, with Irving Berlin, Eubie Blake and Thelonious Monk complementing the lesser-known Cy Coleman and Sigmund Romberg (although their "Witchcraft" and "Lover Come Back to Me" are certainly familiar choices). This may be Eskelin's first release that doesn't feature any of his own compositions since 1988's *Setting the Standard* and the purpose is clear. He's here to play.

Eskelin and Versace (whose many credits include work with Lee Konitz, John Hollenbeck and Maria Schneider) conjure a luxuriously swirling richness throughout, the latter doing double duty keeping an easy bass swing alongside the drums. Cleaver's pedigree may lean more toward the heavy improv, having worked with Roscoe Mitchell, Joe Morris and Mat Maneri, but sessions with Ralph Alessi and Mario Pavone have demonstrated his grasp of tradition. And the summed interplay is just wonderful. They're not trying to meet expectations, but they're not trying to challenge them either. They are just, in this modern world, in this big city, grooving.

For more information, visit home.earthlink.net/~primesource. This trio is at Cornelia Street Café Aug. 6th. See Calendar.



Stockholm Swingin'
Sean Nowell (Posi-Tone)
 by Donald Elfman

How delightful to hear a jazz group simply groove on smart tunes. This album is the result of a productive meeting between musicians from the United States and Sweden - tenor saxophonist Sean Nowell and drummer Joe Abba came from New York to do a two-week tour with pianist Leo Lindberg, bassist Lars Ekman and guitarist Fredrik Olsson, culminating with this recording at Stockholm's Glenn Miller Café in November of 2010. The time spent together makes them sound like a seasoned ensemble and the intimate recording is perfect for this in-the-moment quintet.

The tunes are a fine collection of standards from the jazz world - including the appropriate folk tune "Dear Old Stockholm", originals from Nowell and Abba and two co-written by Lindberg and Olsson. The recording kicks into gear immediately with a version of the great McCoy Tyner tune "Blues on the Corner". The quintet does just the right read on the sinuous shuffle blues and Nowell is somehow both cool and hot, finding the passion in this dance without resorting to showboating or cliché. Lindberg shows he knows that the language of the blues is best revealed with simplicity.

What makes the sound of Nowell's tenor saxophone so appealing and refreshing is that he doesn't seem to push it to squeeze out emotion but rather lets the horn and his powerful personality speak direct emotional truths. This is immediately clear on

Billy Strayhorn's "Chelsea Bridge", where Nowell lets the beautiful melody speak for itself and plays through its changes darkly without mawkish emotion.

The quintet can wail too - Nowell's "NY Vibe" is a slick but powerful contemporary line that invites the group to step out with hearty passion and fiery zeal. But, again, it's direct emotion that counts - Nowell squawks and howls but with intelligence and logic, followed by Olsson continuing the theme of thought mixed with ardor.

For more information, visit posi-tone.com. This group is at Miles' Café Aug. 7th, Shrine Aug. 8th, 55Bar Aug. 9th and Smalls Aug. 17th. See Calendar.

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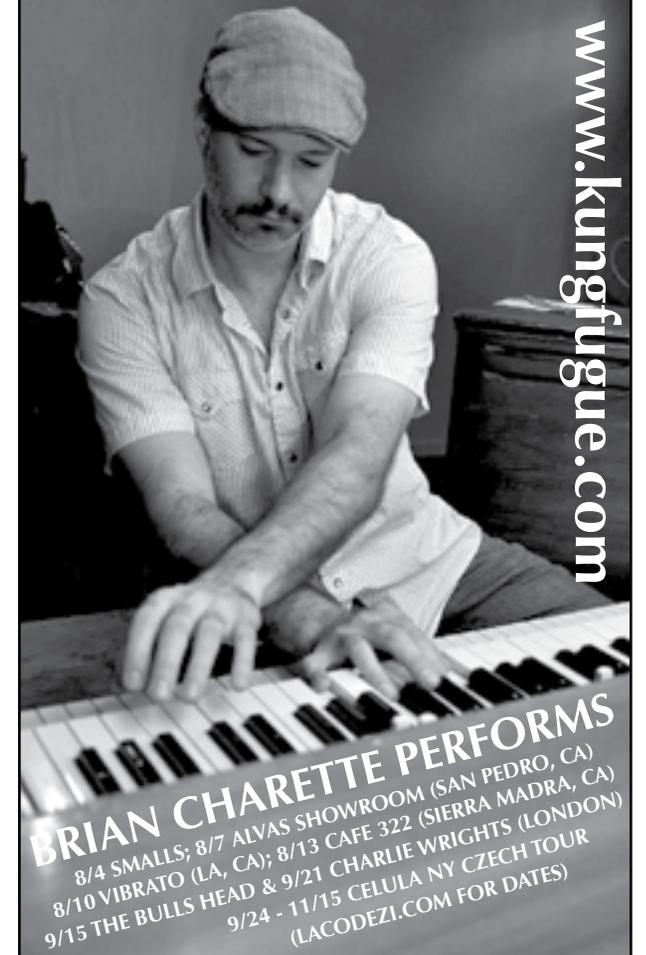
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Voyager (Live By Night)
Eric Harland
(Space Time-Sunnyside)



Drum Lore
Owen Howard
(BJU)

by David R. Adler

There's no one way for a drummer-bandleader to approach a recording project and these two highly dissimilar outings make it plain. Eric Harland, one of today's most celebrated sidemen, debuts as a leader with *Voyager*, a furiously energetic concert document recorded in Paris over the course of four nights, featuring his writing almost exclusively. Owen Howard, an underrated figure, devotes his fifth album *Drum Lore* to his forebears, paying homage to great drummer-composers of the past and present.

One can't doubt the big heart and often jaw-dropping interplay of Harland's quintet and in particular the eloquent fire of Walter Smith III on tenor saxophone. Harland's tunes have a visceral appeal, with anthemic melodies and charging, rhythmically off-center vamps that bassist Harish Raghavan locks down with impressive force. The set has a suite-like narrative shape, with seamless segues between a few tracks, as well as three "Intermezzos" - mainly drum solos - to serve as connective devices. Only "Cyclic Episode", by Sam Rivers, seems not to fit the mold; a partial take, it fades out right after the tenor solo. (Smith's ripping uptempo performance makes clear enough why it was included.)

Voyager does have its flaws. At 78 minutes it's too long and after a point, the huge crescendoing climaxes seem redundant and overly busy. The mix is also uneven: Taylor Eigsti's piano is too far back and Julian Lage's guitar sound isn't captured at its beautiful best. There's a certain warts-and-all character to the product.

Howard's more satisfying *Drum Lore* could be seen as a historical primer on the achievements of drummer-composers, from Chick Webb's widely known feature "Stompin' at the Savoy" to some fairly obscure modernist works: Jack DeJohnette's "Zoot Suite", Billy Hart's "Duchess", Al Foster's "The Chief", Ed Blackwell's "Togo" and others. Howard's arrangements bristle with creativity, the band swings and burns and, most important, none of this sounds like an assignment or a backward-looking tribute. It would be easy to mimic Tony Williams' stop-time breaks on "Arboretum", but Howard does no such thing. His vivid interaction with the soloists and solid rapport with bassist Johannes Weidenmueller and pianist Frank Carlberg would be a strong sell whatever the material.

Apart from trombonist Alan Ferber's appearances on four tracks, *Drum Lore* is saxophone-centric, with altoist John O'Gallagher, tenor/soprano man Andy Middleton and multi-reedist Adam Kolker assuming varied roles. Smartly, Howard expands and contracts the ensemble throughout, giving Middleton a chance to shine in tenor trio mode on Denzil Best's "45° Angle" (a gem from the repertoire of Herbie Nichols). "Flip", a piece of classic '50s cool by Shelly Manne, closes out the disc with bass clarinet, muted trombone and drums - an inspired departure from the original with Shorty Rogers and Jimmy Giuffre. Clearly Howard knows his stuff, but even better, he plays the hell out of it.

For more information, visit space-time.believeband.com and bjurecords.com. Harland's group is at 92Y Tribeca Aug. 9th. Howard is at Cornelia Street Café Aug. 7th with Alon Nehushtan. See Calendar.



Shreveport Stomp
Allan Browne/Marc
Hannaford/Sam Anning
(Jazzhead)

by Fred Bouchard

Australian jazz musicians are nearly as rare in New York as kangaroos at the Bronx Zoo (which has no 'roo compound at present). Makes you wonder why: recordings from Down Under, with few exceptions, impress favorably with their originality, invention, humor - and the musicians' sheer prickly cussedness. They really insist on playing their own way. Pianists exhibit as widely varied approaches and singular intent as architects in Chicago's urban neighborhoods. (Among the deservedly better known are Mike Nock [New Zealander, famed in US, 1961-85], Paul Grabowsky and Joe Chindamo).

Here we meet up with two younger, quixotic keyboard exponents on lively Melbourne's Jazzhead label. Both ear-fetching dates boast young Sam Anning on bass, serving as sterling timekeeper, plucker of relaxed cantabile blues and abettor of 'out' ideas, written and/or freely imagined. (Word has it that Mr. Anning will soon up Manhattan's Aussie jazz musician quotient by one.)

Pianist Marc Hannaford dissects classics by Monk, Parker, Jelly Roll Morton and Ornette Coleman on *Shreveport Stomp*; his manner is not so dainty as thorough, but his modus operandi is a bit back-door, sorta "look-what-I-found!" He sets listeners at Bennett's Lane (Melbourne club) puzzles as he builds "Bemsha Swing" from the ground up, hinting at the melody eventually. "Cheryl" begins ruminatively, arrives full-blown, then gets a chorus of pure Monk before an easy slide into "C-Jam Blues". Hannaford enticingly ravel the Morton threads, so by 2:10 we can pick out the stride and melody and by 3:00 when the rhythm, courtesy of Anning and drummer Allan Browne, kicks in, we get it: a Ralph Sutton reconstruction, with Jaki Byard asides and full-bore Jason Moran, too! Hellishly entertaining, what? "Body and Soul" and "Humpty Dumpty" get the twice-over, too, but he eases off on "Light Blue", played sorta straight if slo-mo.

Pianist Ben Winkelman opts for all originals for *Odysseys*, mostly impressive, quirky and a tad wild - even if carefully structured. They seem true musical adventures, even if the studio setting spotlights them as stark studies of contemplation. Latin vernacular is spoken throughout, with notes to Eddie Palmieri and Danilo Perez as well as nods to Herbie Hancock and Kenny Barron. Bookends to the album are 11+-minute through-composed odd-metered romps. "The Seven Odyssey" ventures through taut mazes of mambo, ragtime, bop, ricky-tick and salsa while "The Five Odyssey" opens with Ben Vanderwal's ominous drum figures underpinning a bold staccato unison theme, periodically relieved by smoother statements and fine solos by Anning and the leader. Edgy balladry ("Dislocation"), Olivier Messaien homage ("Symmetry") and a compendium of Stevie Wonder chords set to street samba (poignantly yummy Anning solo) are among Winkelman's other eclectic offerings.

For more information, visit jazzhead.com. Anning is at Miles' Café Aug. 9th with Ben Winkelman and 11th with Daniel Jamieson. Winkelman is also at The Garage Aug. 7th with Mauricio DeSouza. See Calendar.



Odysseys
Ben Winkelman
Trio
(Jazzhead)



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The thirteen tracks on *Ron Carter's Great Big Band* include several fine Carter originals that stood sturdily beside fresh new interpretations of "Con Alma," "Line For Lyons," and "Footprints." In the liner notes, Dan Ouellette quoted Ron ruminating about a live performance with the group expressing: "If we could play this live, the music would become even better. If we had a week to work on this material in front of an audience, it would be different every night. That would be something." Here it is!

JERRY DODGON, STEVE WILSON, WAYNE ESCOFFERY, SCOTT ROBINSON, JAY BRANFORD (REEDS) / TONY KADLECK, JON OWENS, GREG GIBERT, ALEX NORRIS (TRUMPETS) / JASON JACKSON, STEVE DAVIS, JAMES BURTON, DOUGLAS PURVANCE (TROMBONES) / MULDREW MILLER (PIANO) / RON CARTER (BASS) / WILLIE JONES III (DRUMS)



The *New York Times*' Nate Chinen heard "saxophonists Miguel Zenón and Chris Cheek exchanging meticulous phrases and vibrant solos" while "the full ensemble, with Matt Penman on bass and Eric Harland on drums, often shifts gears during a song, according to a sleek calculus of rhythmic modulation favored by Mr. Klein... The music is complex but never cold."

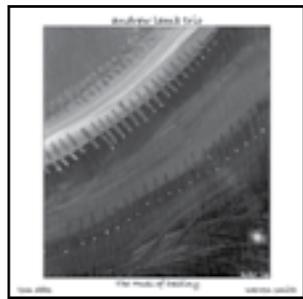
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Guillermo Klein - piano, vocals
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Reuben Rogers - bass
Eric Harland - drums



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The Hues of Destiny
Andrew Lamb Trio (CIMP)
 by Jeff Stockton

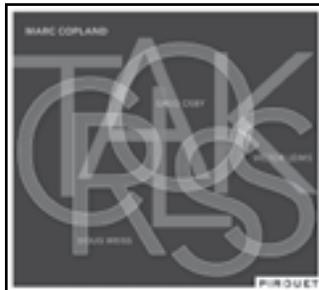
The Hues of Destiny, released in 2011 but recorded in 2008, is tenor saxist Andrew Lamb's first recording as a leader since 2006, reuniting him with drummer Warren Smith, on whose *Natural/Cultural Forces* Lamb played on in 2006. Lamb has spent the past decades performing and woodshedding in Brooklyn, keeping artistically and creatively active while somehow managing to remain relatively obscure.

Lamb's trio is rounded out by bassist Tom Abbs (a big part of Lamb's music in the last decade). Somehow while playing, Abbs manages his tuba, a little violin, hits a shaker and groans and gurgles on a didgeridoo. For his part, Lamb's tone is urgent, ranging from tender-but-tough to harrowingly intense, as on the opener "Song of the Miracle Lives". "Sonnet for Madaha" is gentle by comparison but by "Conversation with My Father" Lamb is back to wrestling with his tenor while Abbs croaks and bleats, takes his bass solo while accompanying himself with sounds of the wind and bells, then hands it off to Smith for a brief drum solo before Lamb rushes back to restate the melody.

On the title track, Abbs supplies a rugged, anarchic counterpoint by pulling notes from his violin, as if

inspired by Lamb's energy and controlled abandon. "Festival di Mama" hints at this trio's flexibility by following a violin/drum duet with tuba and Lamb on flute, like a fife-drum-tuba corps. The last cut features Lamb on pundjit, described as resembling a gourd with small flutes/recorders coming out of its bottom. It delivers a wailing hysterical buzz, engendering feelings of nervousness and anxiety not previously roused by this otherwise exhilarating, life-affirming and captivating CD.

For more information, visit cimprecords.com. Lamb is at NYC Baha'i Center Aug. 9th with Warren Smith and Brecht Forum Aug. 14th as a leader. See Calendar.



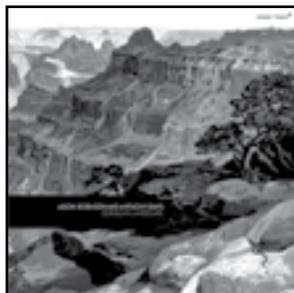
Crosstalk
Marc Copland (Pirouet)
 by Ken Dryden

Marc Copland began his career in his early 20s as an alto saxophonist but abandoned the instrument to study piano. Returning in the '80s, Copland has become known for his lyrical, inventive approach.

For *Crosstalk*, Copland is joined by alto saxist Greg Osby, bassist Doug Weiss and drummer Victor Lewis. Copland's turbulent "Talkin' Blues" is hardly a standard blues; his angular descending lines and Osby's rapid-fire, piercing alto blend into a powerful force. His sophisticated title track suggests the hustle and bustle of big city during the day, featuring potent solos by both Weiss and the composer. The pianist's deliberate "Slow Hand" has a dark, sorrowful flavor, with a haunting theme. The sole standard of the session is "Tenderly", which Copland plays at a remarkably subdued tempo as a sparse, imaginative background for Osby's rich alto. Gigi Gryce's "Minority" has long been a favorite of jazz musicians, though neither Copland nor Osby take the conventional path in the quartet's potent interpretation, barely touching on snippets of its famous theme.

The pianist is not a one-man show; instead he invited each of his sidemen to bring original compositions: Osby's turbulent "Diary of the Same Dream" captures the feeling of less-than-restful sleep, adding a subtle, unresolved conclusion; Lewis penned the hardbop vehicle "Hey, It's Me You're Talking To" and Weiss composed the quirky, playful "Ozz-thetic", a pulsating dissonant piece that gives Osby and Copland plenty of freedom.

For more information, visit pirouet.com. Copland is at Village Vanguard Aug. 9th-14th with Greg Osby and Birdland Aug. 30th-31st. See Calendar.



Cerulean Landscape
Jason Robinson/Anthony Davis (Clean Feed)
 by Ken Waxman

Back to the future for pianist Anthony Davis, this CD is a reminder that the improvising skill he first

exhibited in the '70s still lurks within the composer now best-known for his chamber, choral and symphonic work. Co-leader of the band Cosmologic, multi-reedist Jason Robinson renews the on-again-off-again relationship he has had with Davis since 1998 for a series of duo numbers, most composed by either man.

Nevertheless, "Someday I'll Know", written by musical theater composer Jason Sherbundy, is the tune closest to a standard and both so-called avant-gardists handle it exquisitely. Robinson's moderato flutter tonguing quivers comfortably alongside low-frequency keyboard tinkles from Davis. Delicately emphasizing the tune's contours as it unspools, the pianist turns to comping when the saxophonist reenters with a conclusive andante cadenza.

Not that the experimental fire has been smothered. Harsher interface on "Of Blues and Dreams" finds the pianist nearly upsetting the balanced tension of the piece when his metronomic strums and soundboard resonations turn to harder syncopation in contrast with reed-biting and screechy triple-tonguing from the saxophonist. Finally, underlying chords are exposed from both sides for melodic intertwining.

Earlier modal jazz-era tremolos from Davis and Robinson, proving that his attack on flute can be as rough and staccato as it is on saxophone(s), produces the duo's ultimate definition on the title track. Davis' deliberately paced, pseudo-classical lines turn to key-ringing in order to match the smears and finger vibrations from Robinson's tenor. Initially unaccompanied, the reedist's glide to legato classicism from overblowing variations on distinct sets of reed tones ingeniously connects with the piano work.

For more information, visit cleanfeed-records.com. Robinson is at Korzo Aug. 9th. See Calendar.

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Natural Selection
Rez Abbasi Acoustic Quartet (Sunnyside)
 by Gordon Marshall

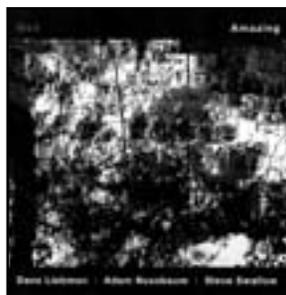
Rez Abbasi's *Natural Selection* travels in many directions, rhythmically and melodically, but somehow stays balanced and collected. Sticking to acoustic guitar, Abbasi leads a quartet of vibraphone (Bill Ware), bass (Stephan Crump) and drums (Eric McPherson), featuring mostly original tunes with the exception of four numbers by Nusrat Fateh Ali Khan, Keith Jarrett, Joe Henderson and Bill Withers. The care that went into the selection of all this is patent and neatly extrapolated into the style and details of the improvising. Abbasi's own playing bares sitar-like inflections on the one hand and the niceties of soul and Blue-Note style hardbop on the other.

In keeping with the Darwinian dimension of natural selection, a certain degree of controlled wildness and musical competition is at play. McPherson circles the beat with riptides and forays into abstraction but always comes back to it at pivotal moments. His rhythmic palette is wide, at times hinting at hip-hop, elsewhere veering toward bossas and even combining them in newfangled, hybrid forms. Ware is a star as always, bright and vibrant and inventive yet never showy. Abbasi contours his solos tactfully with firm

but subtle jabs on his own instrument. Crump helms the ensemble swiftly and effectively, with swinging lines that knit the others' flights into coherent wholes.

Tame at first, this is an effort that engages the ear progressively, like a ballgame that relies on the niceties of running and defense. Or, like a bonsai tree, its tiny details evoke something much larger in the way of formal grandeur. Abbasi's liner notes cite a statement by Darwin concerning the mystery of the apparent purposelessness of the human faculties of making and appreciating music, as he perceived it. Even if Darwin's belief is on target, Abbasi gives us reason to be glad music is not reducible to a conventional need, but rather is an end unto itself.

For more information, visit sunnysiderecords.com. This group is at Iridium Aug. 11th. See Calendar.



Amazing
We3 (Kind of Blue)
 by Robert Iannapolo

The members of We3 (Dave Liebman: saxophones and flutes; Steve Swallow: electric bass and Adam Nussbaum: drums) are all veterans willing to step out of their comfort zones. Saxophonist Dave Liebman in particular has always seemed game for mixing things

up. His big burly tenor sound and unique airy soprano have been among the strongest voices in jazz over the past 40 years. From playing with free jazzers such as Evan Parker to dueting with tabla player Badal Roy, Liebman seems more than open to new experiences.

We3, however, is very much in the wheelhouse of all three of these players. But in the case of this disc, that's not a bad thing. The trio have played together on and off for over 40 years. They all made their mark in the post-Coltrane era and their music reflects this. And if one thinks there's not much left to be said in this vein, then check out this disc.

Unlike their debut disc, which featured a number of jazz and popular standards, the only outside composition here is Cole Porter's "Get Out Of Town". Everything else is either composed by a member of the trio or a free improvisation. Liebman focuses equally on his two saxes but also finds time for flute on "Get Out Of Town" and bansuri (a wooden Indian flute) on Nussbaum's "Sure Would, Baby". Swallow's fluency on electric bass is always impressive and he functions as a co-lead voice with Liebman as well as working hand-in-glove with Nussbaum in the rhythm section. His guitar-like lines give Liebman a strong counterpoint off which to play and his compositions lift the band as well, particularly on the Monk-ian "Bend Over Backwards". Nussbaum, a tasteful yet powerful drummer, adds just the right amount of prodding to the music to assure drive and forward momentum.

We3's music has the relaxed amiability that comes with decades of familiarity, three friends who good-naturedly push each other to go a little further.

For more information, visit kindofbluerecords.com. Liebman and Swallow are at Birdland Aug. 16th-20th. Nussbaum is at Iridium Aug. 26th-28th with John Abercrombie. See Calendar.

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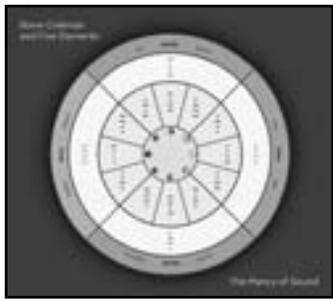
Bill Milkowski, JazzTimes Magazine

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The Mancy of Sound
Steve Coleman and Five Elements (Pi)
 by Stuart Broomer

Composer and alto saxophonist Steve Coleman has never shied away from complexity in his work, happily integrating polyrhythmic and polytonal elements into his compositions since the early '80s. As his work has developed, he's increasingly derived structural components from systems of divination. His compositions here reference two such systems, the *I Ching* and the Ifá system of the Yoruba-speaking peoples of West Africa.

The centerpiece here is the four-part *Ifá Suite*, originally composed for Cassandra Wilson and debuted at The Stone in 2007. Each part of the suite invokes a different element and a different point in the compass and each in turn is broken up into three different patterns of dots from the Ifá system that Coleman has employed to create the rhythmic patterns of the suite's movements. It may take a while to figure out just how the patterns are working, but it won't take long to become involved in the remarkable confluence of lines and rhythms that Coleman's group negotiates and develops with seeming ease.

The current edition of the Five Elements includes trumpeter Jonathan Finlayson, trombonist Tim Albright and bassist Thomas Morgan. Singer Jen Shyu is particularly impressive for the way in which she moves so readily from lyric-based to wordless vocals, always flowing with the instruments around her. The rhythmic impetus is supplied here by the drumkits of Tyshawn Sorey and Marcus Gilmore, with Ramon García Pérez adding percussion and occasional chants. Most remarkable is the kind of transparency the group possesses, all of its interlocking parts meshing smoothly, always clearly audible and articulated.

Coleman's *The Mancy of Sound* may not contain any major surprises, but it maintains the continuous conceptual expansion of his work, knitting together diverse systems of organization into a highly personal compositional style that resonates far afield, finding common ground in the midst of cultural difference.

For more information, visit pirecordings.com. Coleman is at The Stone Aug. 19th-21st. See Calendar.



The Revolution Will Be Jazz
(The Songs of Gil Scott-Heron)
Giacomo Gates (Savant)
 by Joel Roberts

An album dedicated to the music of the late Gil Scott-Heron, who died in New York in May at the age of 62, seems, at least on the surface, an odd choice for singer Giacomo Gates. A straightahead jazz performer with a husky baritone and a style rooted in the bebop vocalese of Jon Hendricks and Eddie Jefferson, Gates doesn't share a lot of stylistic ground with Scott-Heron, a street poet, proto-rapper and soul/R&B artist known

primarily for his politically charged albums of the '70s.

But Scott-Heron's music, while not strictly jazz, is infused with the spirit of jazz, most clearly in tunes like "Lady Day and John Coltrane" and "Is That Jazz", both covered by Gates here. Scott-Heron's focus was always on the lyrics and his compositions are relatively simple musically. But Gates and co-arranger/pianist John di Martino build on the basic funk vamps that provided a springboard for Scott-Heron's message-based songs and turn them into full-fledged jazz numbers, ranging from the gritty, hard-swinging opener "Show Bizness" to the expansive closer "It's Your World", both of which feature Gates' trademark scatting. Scott-Heron also had a biting sense of humor, which Gates brings to the fore in his treatment of tunes like "Legend in His Own Mind".

Backed by a first-rate quartet (also including guitarist Tony Lombardozi, bassist Lonnie Plaxico and drummer Vincent Ector, with Claire Daly added on baritone sax and flute on a few selections), Gates shows a strong affinity for Scott-Heron's socially conscious lyrics, which target perennial problems like crime, violence and greed and remain remarkably relevant 30 years after they were written. An important artist who combined the militancy of Amiri Baraka with the playfulness of Mose Allison, Gil Scott-Heron is given a worthy tribute here.

For more information, visit jazzdepot.com. This group is at Smoke Aug. 23rd. See Calendar.



Caym: Book of Angels, Vol. 17
Cyro Baptista's Banquet of the Spirits (Tzadik)
 by Sean Fitzell

Composer John Zorn continues to harvest the fecund Masada Book 2 on *Caym: Book of Angels, Vol. 17*. For enlivened interpretations, he enlisted two close collaborators: percussionist Cyro Baptista and bassist Shanir Ezra Blumenkranz. The former, a fixture throughout Zorn's history, provides his band Banquet of the Spirits with its broad sonic palette and ebullient vibe. The latter, a more recent contributor and Banquet member, arranged the music and produced the CD.

A swath of world musical traditions is referenced, highlighting the adaptability of Zorn's compositions while retaining their identity. The effort is ably abetted by drummer Tim Keiper and keyboardist Brian Marsella. All four members play multiple instruments - often multi-tracking within songs - and add vocals to create a lush sonic density. A percussive cushion on "Chamiel" ushers in an archetypical Masada bass backbone supporting the melody played by Blumenkranz doubling on oud and later mirrored by the shimmering keys of Marsella.

The leader's vocalizing joins the oud to form the theme of "Matafiel", with Marsella's accordion-like sound imparting a Middle Eastern flavor. A familiar rhythmic vocal from Baptista and the responding percussion set a Brazilian backdrop for the theme passed between Marsella and Blumenkranz on "Briel". Southeast Asia is up next on "Zaphaniah", as gongs and a hypnotic repeating kulintang create the less insistent atmosphere anomalous in Masada's oeuvre.

Marsella channels prog-rock on his sci-fi introduction and solo on "Tzar Tak", nestling within the strong groove, while Blumenkranz' solo oud reading of "Flaef" offers respite from the percussive flurry. On "Hutriel", the oud contrasts the jazzy feel

from the piano and drums, Marsella's gliding solo spurred by Keiper's punches. The drowsy loping of "Yecon" finds the melody played by a variety of instruments, such as harpsichord, toy piano and electric guitar. Brazilian street percussion opens "Yahel" before giving way to a strident piano solo while "Tahariel" boasts a Cuban rhythm and call-and-response between keys and strings.

Using Zorn's flexible compositions as a catalyst, the sincerely eclectic Baptista effects an enjoyably omnivorous addition to the series.

For more information, visit tzadik.com. Baptista is at Whitney Museum Aug. 26th with MMW. See Calendar.

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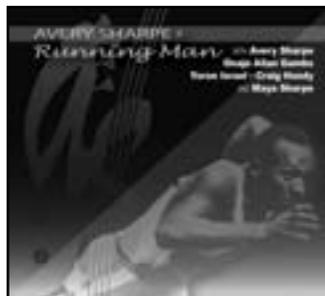
End of the Tunnel
David Gibson (Posi-Tone)
by Sean O'Connell

Any group that employs an organist, regardless of the bandleader's instrument, becomes an organ band. In a way that no other instrument can dominate, except perhaps for a set of bagpipes, the Hammond B3 possesses the power of a freight train that can be hard to tone down. On his newest album *End of the Tunnel* trombonist David Gibson, along with saxophonist Julius Tolentino and drummer Quincy Davis, give ample room to organist Jared Gold, who provides two of his own tunes and plenty of soul.

The album opens with Herbie Hancock's "Blind Man, Blind Man", quickly setting the tone for a straightforward blowing date with Gibson taking the first of several gurgling solos. The following track, "Wasabi", one of five Gibson compositions on the album, takes a stylistic Hancock leap ten years forward with a more Headhunters-ish feel - punctual horn unisons ride over Davis' popping drum line. Davis also carries Gibson's title track to its abrupt ending, which features the horns in fluttering harmonies before they rocket off into a pair of impassioned solos. Gibson's "The In-Whim" is decidedly out. What starts slow and modal grows as Tolentino wails away over Gold's sharp chordal jabs, growing more manic with each passing measure. "Preachin'", Gold's blues-inflected contribution, finds Gibson loping through a building solo while the organist does his best to summon the spirits of the chicken shack. The last track, a take on Jackie McLean's "Blue Rondo", brings the album back to where Gibson started: Englewood Cliffs, 1963. The horns exchange 12-bar bouts while Davis' cymbal drives the battle into a solo of his own.

Over nine tunes Gibson and his cohorts display their love of a solid groove, rarely straying too far from the center of the pocket. The soloists swing hard with a dominating organ presence looming just behind them at all times. Gibson has taken the classic organ quartet and injected just enough dissonance to create a finger-snapping dose of 21st century soul-jazz.

For more information, visit posi-tone.com. This group is at Fat Cat Aug. 26th. See Calendar.



Running Man
Avery Sharpe (JKNM)
by Elliott Simon

Like track and field legend Jesse Owens, from whom it draws inspiration, bassist Avery Sharpe's latest release high-steps its way through an uplifting program of original modern jazz. Owens' ethos, who in cogently summing up his success once remarked, "I let my feet spend as little time on the ground as possible" is most in evidence early on. The title and opening cut starts somewhat leisurely but increases in intensity as Sharpe combines with drummer Yoron

Israel and pianist Onaje Allan Gumbs to propel the music forward until lift-off occurs courtesy of Craig Handy's soaring soprano sax. "Jump!", a Gumbs-penned tune, follows up and likewise gets its spring from Handy who, this time on tenor, hurdles the band through the hardbop burner.

There is also a delicate side to this release. "Breathe Again", featuring engagingly honest vocals from his daughter Maya, has Sharpe combining pathos with pure innocence for a tender exhortation. The charm of "Cheri's Smile" is artistically described and Handy's rich tenor joins soulfully with Gumbs' flowing lines to illustrate "Her All" while Handy's soprano sweetly sings his "Lexi's Song". The remaining three cuts form yet a third, more political aspect of the band's canon. "Silent War" combines arco bass with cantorial vocals for an intense presentation while "Ancestry Delight" features Sharpe extending his instrument's upper register for a guitar-like feel. "Rwandan Escape" uses a herky-jerky bebop structure that finds freedom through Israel's drumming and Handy's wailing tenor.

Sharpe is a versatile bassist and while these compositions showcase his and the band's funkiness and improvisational skill, they also reveal tenderness and a surprisingly strong lyrical side. This band can certainly blow, but Sharpe is a first-class storyteller.

For more information, visit jknmrecords.com. Sharpe is at Tompkins Square Park Aug. 28th with Archie Shepp as part of the Charlie Parker Jazz Festival. See Calendar.



1,2,4,3
Anne LeBaron (Innova)
by Seth Watter

"Heat Wave" is an odd title for the composition that introduces Anne LeBaron's double-disc opus. While Martha & the Vandellas could rightly lay claim to such a phrase, LeBaron's solo harp performance (mediated by live electronics) is a cold, icy affair that one might better associate with the barren plains of Utah, a walk on the moon or Porky Pig's first trip to Wackyland. The composition begins with a repetition of four chords - the 1,2,4,3 of the title? - both recognizable and somehow 'off', familiar and alien like the American landscape itself. The artist inhabits her massive instrument as if it were a continent; she fords its rivers of strings and discovers new worlds in the crevices of tonality. After all, a harp is roughly the shape of Idaho.

1,2,4,3 is comprised of recordings made over eight years, mostly live. The personnel includes, among others, Wolfgang Fuchs, George Graewe, Earl Howard and the late Paul Rutherford and Leroy Jenkins. The tracks with Jenkins' violin are bittersweet indeed, his flights of unrestrained lyricism on "Rippling With Leroy" perfectly complementing LeBaron's cerebral explorations until both settle into an almost-bluesy rhythmic pulse. The trio of songs with Rutherford's trombone are a different affair, pure English-style free improvisation, lots of audible breath, sudden brass ejaculations, seemingly aimless percussion - it's all very nervous and hoarse and brilliant. Whatever its relation to Deleuzian concepts (as evinced by titles like "Principles of the Rhizome"), it is clear that both harpist and philosopher have an interest in geographic-geologic metaphors; LeBaron is a true "stratigrapher" in her layering of material, where new vistas seem to unfold endlessly behind others. A more literal sense of geography is at work on Disc Two, which features five

performances with shakuhachi player Kiku Day and koto player Kanoko Nishi. The trio constructs a delicate space of inhalation and exhalation, bold strokes and micro-gestures, melody and tremolo.

The generally acknowledged giant of avant garde harpdom is Zeena Parkins; in recent performances, however, her amplified bowing techniques have pushed the harp far beyond its distinctive sound. LeBaron's modifications and deconstructions of her instrument still retain the notional sound of a harp, its simultaneously frail and crystalline sonorities opening onto a world of mystery.

For more information, visit innova.mu

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Sextet (OJC Remasters)
Cal Tjader/Stan Getz (Fantasy-Concord)
 by Alex Henderson

The ambitious ideas of record company A&R people sometimes end up sounding much better on paper they do in practice. But for Fantasy Records, uniting vibist Cal Tjader and tenor saxophonist Stan Getz back in 1958 was an excellent notion. Both were important contributors to cool jazz, which was essentially bop played in a manner that was subtle, restrained and understated - and their compatibility is never in question on *Sextet*, which Concord has reissued for the Original Jazz Classics series. *Sextet* has been reissued on CD in the past, but this nicely-assembled version offers new liner notes from Doug Ramsey in addition to the original liner notes of the late Ralph J. Gleason. And these performances hold up impressively well 43 years later. Tjader and Getz enjoy a strong rapport throughout the album, which contains three standards ("I've Grown Accustomed to Her Face", "For All We Know" and "My Buddy") as well as three Tjader pieces ("Liz-Anne", "Crow's Nest" and "Big Bear") and Vince Guaraldi's "Ginza Samba". The co-leaders are not only in sync with one another but also with the sidemen: pianist Guaraldi, guitarist Eddie Duran, bassist Scott LaFaro and drummer Billy Higgins.

The Lester Young-influenced Getz was always a magnificent ballad player and that holds true on lyrical interpretations of "I've Grown Accustomed to Her Face" and "For All We Know". Getz, Tjader and Guaraldi aren't any less melodic on "My Buddy" (taken at a medium tempo), the waltz "Liz-Anne" or Charlie Parker-ish "Crow's Nest"; nor are they any less expressive. *Sextet* underscores the fact that '50s cool jazz, for all its subtlety, was not cold jazz.

"Ginza Samba" is a Brazilian-flavored offering that came several years before Getz' legendary bossa nova encounters with Antonio Carlos Jobim, Charlie Byrd and João & Astrud Gilberto. It is clear that even in 1958, Getz saw the value of combining cool jazz and Brazilian music. And it should be noted that while Tjader was known for his contributions to AfroCuban jazz in the '50s-60s, he fares equally well on this Brazilian-minded performance.

For more information, visit concordmusicgroup.com. A Getz tribute is at Dizzy's Club Aug. 16th-21st and 23rd-28th. See Calendar.



Solo Piano
 (Piano Improvisations/Children's Songs)
 Chick Corea (ECM)
Forever
 Chick Corea/Stanley Clarke/Lenny White (Concord)
 The Definitive on Stretch and Concord
 Chick Corea (Stretch-Concord)
 by Tom Greenland

With seven decades under his belt, five of them in the jazz biz, Chick Corea remains a restless experimenter,

a triple-threat improviser-composer-accompanist whose widespread appeal hasn't compromised his artistic integrity. Three recent compilations offer cross-sections of his remarkable career.

ECM's three-disc collection of solo acoustic piano performances contains *Piano Improvisations Vols. 1-2*, recorded over two days in April 1971, and *Children's Songs* from 1983, presenting Corea at his most intimate and unadorned. Following closely after Corea's short stint with Circle, an avant garde quartet with Anthony Braxton, the first two discs are far more audience-friendly in comparison and represent a new compositional approach: "I took the next idea that came to mind and played it down - then titled it later," he writes in the liner notes. Despite their spontaneous production, the pieces exhibit organic logic, balancing varying degrees of tension and release, density and space, anarchy and control. "Song for Sally" (the seed that would grow into "Spain"), "Sometime Ago", "Picture 8" and Wayne Shorter's "Masqualero" display Corea's penchant for 'flamenco' harmonies and Latin ostinatos while other pieces veer towards contemporary classical, folk and free music. The children's songs are similarly sophisticated and eclectic, a little less self-conscious perhaps, with many persuasive performances, particularly the romping 6/8 meter of #4, the Baroque minimalism of #6, the fairylike lyricism of #12, the spooky music-box ambiance of #13, capped by "Addendum", an uncanny amalgam of Bach, Bartók and Turkish folk dance.

Forever contains highlights from Corea's 2009 acoustic trio tour featuring bassist Stanley Clarke and drummer Lenny White, the heartbeat and backbone of the classic (and recently rejuvenated) Return to Forever fusion group, plus a studio session from the same year augmented by original RTF guitarist Bill Connors, violinist Jean-Luc Ponty and vocalist Chaka Khan. Disc 1 plus the final track on Disc 2 represent the live tour, a long-time dream of the trio to revisit their musical roots, playing standards on acoustic instruments. Both Corea and Clarke display dazzling chops, perfect sparring partners who trade a torrent of musical punches without hurting each other, the bassist's ideas coming so fast, fluid and seemingly effortlessly that it's easy to take for granted how good he really is. Corea plays an explosive solo on "Windows", mixing rapid-fire lines and claustrophobic chords with expansive phrases; on "No Mystery" he mounts his solo on thick sustained chords, lifting-off into interstellar musical space to earn a rousing hand from the crowd, followed by Clarke's equally exciting solo of crackling harmonics and bass-body slaps. Disc 2 may remind listeners of *Hymn of the Seventh Galaxy*, revisiting three of its tunes, Connors' 'sleeper' guitar style once again providing a gentle but forceful foil to Corea's stabbing statements, a juxtaposition of space and innuendo with rampant extroversion. Khan's scatted pyrotechnics and Ponty's fluid bowing add excitement to this relaxed but stimulating session.

The Definitive Chick Corea on Stretch and Concord assembles tracks from 18 different albums, four from the early '80s, the rest from the late '90s through the next decade. Without providing comprehensive coverage, the anthology nevertheless contains many brilliant cuts, hand-picked by Corea himself. High spots include Michael Brecker's scalding solo on "Quartet No. 1"; Joe Henderson's smoky tones over "Folk Song"; a mutually intuitive duet with Gary Burton on "Armando's Rumba"; a jaw-dropping, roof-raising live solo rendition of "Spain"; an infectious joyful duet cover of "Blue Monk" with Bobby McFerrin and the funky Carnival flavor of Jorge Pardo's flute on "North Africa". Corea's compositions are compelling throughout, not only for their memorable themes over provocative chord progressions, but also in the highly effective transitional sections that move listeners through each piece and launch the soloists. His improvisations too are impeccable, replete with natural

phrasing, nuanced ornamentation, varied tonality and texture and dynamic climaxes. Corea's accompaniment is extremely active, creative counterpoint to other soloists that shines without overshadowing. The artistic depth and breadth of this and the previous collections - demonstrating consistently high standards of musicianship, exciting solos and cohesive group work - collectively document and reaffirm Corea's stature as Renaissance music man of the highest caliber.

For more information, visit ecmrecords.com and concordmusicgroup.com. Corea is at Beacon Theatre Aug. 12th-13th with *Return to Forever IV*. See Calendar.

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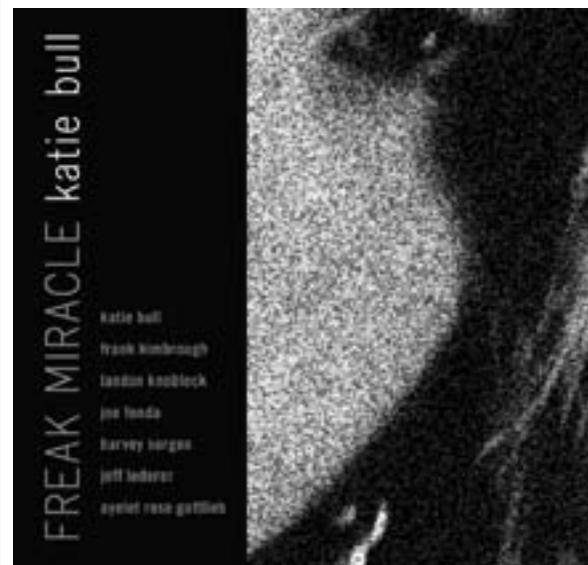
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Flashpoint

David White Jazz Orchestra (Mister Shepherd)
by Terrell Holmes

Trombonist David White has made a wonderful contribution to the big band genre with *Flashpoint*, an album of mostly originals that taps the wells of orchestral jazz with imagination, cleverness and style.

White says in the liner notes that Duke Ellington is one of his biggest influences and this is evident throughout the album. The scampering brush intro by drummer Paul Francis underscores the tap dance pedigree of the rousing opener, Ellington's "David Danced Before the Lord With All His Might", the hyperactive sibling of "Come Sunday". The bragging brass of alto saxist Omar Daniels and trumpeter Michael Irwin highlight White's fine arrangement. With its brass regality, hip swing tempo and shifting textures, White's "Love in a Blue Time" is right out of Duke's playbook. Trombonist Melissa Gardiner contributes her strong voice to "Mister Shepherd's Blues", Sam Dillon adds his brand of bluesy tenor, followed by an inventive trumpet solo by Miki Hirose.

White shows a sophisticated compositional sense on ballads as well. His dramatic trombone intro and the solos of pianist Nick Consol and Dillon augment the serenity of "Eyes Closed". The soulful tenor of Sam Taylor drives "First Light"; the lush "Pandora" has a considerable amount of Wayne Shorter in its DNA and the orchestra shines collectively on the symphonically layered "Secrets".

White also has a biting sense of humor. The gutbucket grittiness of Stephen Plekan's baritone sax plays off Volker Goetze's light touch on the flugelhorn on the darkly comedic "I Have a Bad Feeling About This". The satirical "I'll See You in Court" recalls many of jazz' past masters - Consol's pulsating piano opening sounds like it could come from Jelly Roll Morton, the brass salvos are straight out of Basie's big band and the overall edginess recalls Mingus' "Fables of Faubus". *Flashpoint* is a winner because of the way that the stellar musicianship brings out the best in White's excellent composing and arranging.

For more information, visit cdbaby.com/cd/dworchestra. This group is at Miles' Café Aug. 19th. See Calendar.



Band of Bones

Dave Chamberlain (BB Prod.)
Phonotaxis Ou Le Genome De La Vache
Daniel Casimir & Yolk En Cuisine (YOLK Music)
My Funny Detective
Giancarlo Vulcano (Distant Second)
by George Kanzler

Trombones are prominent on all of these albums, with nine in *Band of Bones* and two each in the quintets featured on the other two CDs. But the music is hardly similar, as *Band of Bones* is a trombone-centric big band playing in the modern swing tradition while Yolk En

Cuisine is a drum-less chamber jazz quintet that ranges across contemporary musical genres and Giancarlo Vulcano brings us a hip, moody soundtrack from a film still on the drawing board.

New York has quite a few rehearsal and day-a-week big bands, but *Band of Bones* is unique for a couple of reasons. First, it is in the mold of Slide Hampton's World of Trombones or Kai Winding's multi-trombone bands: just trombones and a rhythm section. But this one doesn't feature jazz names you're likely to have heard of before. Dave Chamberlain started the trombone band rehearsals doing classical music and only recently expanded into jazz charts, although you'd never know it from the self-assured playing of the participants. Arrangements come from multiple sources, but trombonists JJ Johnson accounts for three charts, Wayne Andre two and Winding one. The charts take full advantage of the polished sonorities and brassy power of massed and/or harmonized trombones, including two bass trombones, as well as the versatility that allows a trombone ensemble (with the help of mutes) to mimic a full-range big band, a supremely polished one at that.

The music is in the comfort zone of post-Swing Era, modern large ensemble music, with a balanced emphasis on charts and solos. Besides the trombonists, Chamberlain (who doesn't solo on trombone) takes a couple of flute solos and pianist Kenny Ascher and bassist Dick Sarpola make contributions. JJ's arrangements are highlights, from the contrasting open and tight-muted bone sections and rhythmic momentum of "Four Plus Four" (Max Seigal's muted bass trombone solo adding a note of whimsy) to "A Night in Tunisia" eschewing the famous repeated kicker and a bright "No Moon At All" making atmospheric use of a variety of muted bones. Andre's hardly sentimental "I'm Getting Sentimental Over You" is refreshing; "Dear Old Stockholm" reaffirms its place as a jazz standard and Frank Wess' "Segue in C" shows off the band's Basie chops.

Phonotaxis features a French quintet with leader Daniel Casimir (alto trombone), Jean-Louis Pommier (tenor trombone), Alban Darche (alto and baritone saxes), Matthieu Donarier (tenor sax, clarinet and bass clarinet) and Sebastien Boisseau (bass). In addition to the core album, all pieces by the leader, there are remixes by DJs who add electronic sounds, distortions and loops to three of the tracks. There are stabs at avant garde free jazz, but except for the honking baritone and tongue-slapping tenor saxophones of "Garotaxis" the musicians remain firmly in the confines of consonance. The music, with often-intricate interplay and fugue-like devices, recalls the Third Stream and chamber-jazz sounds of the mid-20th Century, as well as - in the tones of the reeds and melodic complexities - the Lennie Tristano school. Horn interactions suggest both the Gerry Mulligan Quartet and Jimmy Giuffre's trios while the multiple parts and strains of pieces recall the Modern Jazz Quartet and George Russell. The trombones are often employed in contrapuntal lines and textures (various mutes). Occasionally the saxes will join the bass as rhythm keepers, reminiscent of World Saxophone Quartet. Much of the improvising comes in horn duets with the bass. The episodic nature of the music, with its sudden shifts and juxtapositions, suggest post-modernism, but the musicians seem anchored in a much earlier era as soloists.

My Funny Detective is a novelty conceit that nevertheless captivates. Guitarist Giancarlo Vulcano presents his soundtrack for an unproduced movie with the help of trombonists Brian Drye and Ryan Keberle, bassist Ian Riggs and drummer Vinnie Sperrazza. Six of the dozen tracks are under two minutes, only two over five. So impressions are often fleeting, yet manage to be indelible. The trombones bring a gravitas, either warm or ominous, to the proceedings, demonstrating their importance to the overall sound. Vulcano cannily exploits soundtrack clichés with a creativity that makes

it hard to fathom how far, and when, his tongue is in his cheek. Short pieces can be extremely evocative: "Theme for a Hangover" with just guitar and bones; "Driving Lesson (Car Chase)" breathlessly rushed; "Killing Time" paced by a martial beat. The trombones get to break out with solos on three longer cuts (although the notes incorrectly credit bassist Riggs on "Heartache in the Dark") plus "Reflections in a Bathroom Mirror", a piece with Mingus momentum and tangled bones soloing together.

For more information, visit bandofbones.com, yolkrecords.com and distantsecondrecords.com. *Band of Bones* is at Zinc Bar Aug. 24th. See Calendar.

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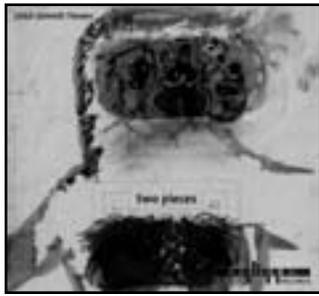
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Two Pieces
Ulrich/Schmidt/Thewes (Gligg)
by Kurt Gottschalk

The German mandolin player Martin Schmidt and trombonist Christof Thewes had an easy decision to make when approaching their American tour with cellist and New York resident Tomas Ulrich. According to Schmidt, it came down to whether or not they were going to deal with the hassles of flying with electronic devices. Making the reasonable decision to go it acoustic, they opted to appear as Tomas Ulrich's TransAtlantic Quartet, the name under which they made the 2010 record *Clear Horizons* even if the lineup (the same trio less a drummer and with the effects) was behind their subsequent release, *Two Pieces*.

At University of the Streets last month, in the guise of TransAtlantic (and with Jay Rosen subbing for Michael Griener on drums), they took the form of a slightly obtuse jazz quartet. They opened with the boppy "A New Day" followed by "The Last to Know" and growing progressively outré with "Favorite Walker", running asynchronous lines with carefully timed unison refrains. With "Oblique Departures" they pushed into a joyous swing, with sawed cello and roaring trombone. "If You Should Go" was a lovely ballad with Italianate filigrees on the mandolin.

With the exception of Thewes' "Favorite Walker", everything they played was from *Clear Horizons* and was composed by Ulrich. On the other hand, Thewes' piece - here given an acoustic read - dominates *Two Pieces*. Presented in two parts on the disc, it fills 33 of the disc's 47 minutes. The electronics on the album, it's worth noting, are not light. There's always one acoustic voice present, but often only one, as playfully thin organ sounds, synthetic arpeggios and cartoon voices move through and sometimes dominate the staging ground. It's easy, however, to be led astray by the palette of sounds. Within (and sometimes without) the processed sounds, there's some beautiful, and often quite delicate, playing.

For more information, visit gligg-records.com



Bienestan
Aaron Goldberg/Guillermo Klein (Sunnyside)
by David R. Adler

As pianists, Aaron Goldberg and Guillermo Klein couldn't be less alike. Goldberg is a leading virtuoso soloist of our day. Klein's chops are far more modest and his main artistic canvas is his extraordinary little big band Los Guachos. On *Bienestan*, these Sunnyside labelmates generate sparks as co-leaders, offering

Klein's compositional and arranging smarts alongside Goldberg's spellbinding execution. Klein plays Fender Rhodes while Goldberg sticks to piano, bassist Matt Penman and drummer Eric Harland provide inspired backup and saxophonists Miguel Zenón and Chris Cheek beef up the ensemble on a number of tracks.

Rhythmic ingenuity is a big part of Klein's aesthetic and his arrangements of Charlie Parker's "Moose the Mooche" and "Blues for Alice" are staggering. Speeding up and slowing down according to some confounding logic, the beat undulates in perfectly natural sync thanks to the players' sheer skill. It's not merely bebop in an odd meter, but something far more intricate. The two Rhodes-piano duo pieces, "Implacable" and "Airport Fugue", are tours de force of a more intimate type, with labyrinthine cross-rhythms that seem to filter Bach and Terry Riley through some alien computerized prism.

Bienestan also includes the common standards "All the Things You Are" and "Manhã de Carnaval", but as you can count on with Klein, something else is afoot. Both these tunes appear in two versions, with intriguing reharmonization and subtle contrasts in ensemble makeup. They're as integral to the mood and design of the album as the Klein originals.

Tucked away amid these thematic elements are a number of compelling standalone originals by Klein. Harland seizes hold of "Human Feel" for a fine drum feature while Cheek shines on soprano during "Yellow Roses" and Penman lays the melodic foundation for "Impresion de Bienestar". As much as it revolves around its two principals, *Bienestan* is very much a full-band record.

For more information, visit sunnysiderecords.com. This group is at Jazz Standard Aug. 17th-21st. See Calendar.



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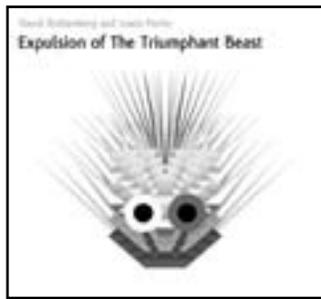


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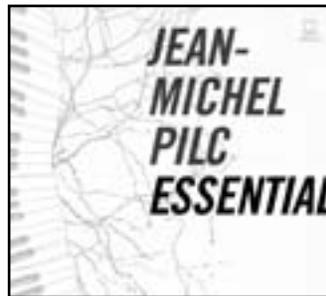
Expulsion of The Triumphant Beast
David Rothenberg/Lewis Porter (Terra Nova Music)
by Fred Bouchard

Giordano Bruno, Renaissance philosopher (1548-1600), is seldom quoted as a source of inspiration among today's musicians. Rare, too, is a jazz album bookended with songs by America's ur-tunesmith, Stephen Foster (1828-64). But here pianist Lewis Porter and clarinetist (and natural historian) David Rothenberg - no garden-variety postboppers - invoke Bruno, Foster, Bennie Maupin's gruff moods, Jimmy Giuffre's Eastern bent and '60s free jazz. These authors and educators mull long and deep views on matters musical and both have enjoyed other stunning collaborations: Porter with fellow pianist Marc Rossi and Rothenberg with humpback whales. Porter plays grand piano and spooky Roland Fantom X7 while Rothenberg plays clarinets (more Bb than bass) and daubs pointillist electronics.

The Foster melodies - "Massa's in the Cold, Cold Ground" and "Hard Times Come Again No More" - do sound familiar and receive respectful (if somewhat eldritch) treatments. In fact, the set is overall relaxed, companionable, melody-driven, pedal-point focused; tempos are low-key - arch and cool, the moods tense and colorful. "Massa" flows into Ornette's "Lonely

Woman" with dense chords, keening clarinet and electronica suggesting tabla, tambura-bass lines and prickly percussion, then into the wobbly title track, the title of Bruno's philosophical tract, possibly for exorcising a slithery devil! Thence it's Debussian impressions of New Jersey painters, a technical hike up a rocky Hudson Riverside ridge, a leisurely (Sunday curry brunch?) commute to Newark and Surmanesque, overtone-blown whale-song. "Nature Boy" gets a pungent, hardly halcyon, workout; indeed, these nature boys weave a meditative, admirable crazy-quilt for the scarce annals of accessible avant garde.

For more information, visit davidrothenberg.net. Porter is at Cornelia Street Café Aug. 17th. See Calendar.



Essential
Jean-Michel Pilc (Motéma Music)
by Ken Dryden

Since his career took off around the turn of the century, pianist Jean-Michel Pilc has shown himself to be a gifted performer and composer. The Paris native, who is self-taught, moved to New York City in 1995 and, in addition to his work as a soloist and leader, has played with Roy Haynes, David Liebman, Martial Solal, Michel Portal, Daniel Humair, Michael Brecker, Chris

Potter, John Abercrombie and the Mingus Dynasty and Big Band, among others.

Essential is Pilc's first CD for an American label and second solo piano session. Budding jazz pianists should take note of the veteran's diverse offerings, including his inventive arrangements of familiar works and forgotten gems, in addition to his striking originals. "Caravan" has been frequently recorded over the decades, but Pilc's quirky interpretation has a mysterious introduction that incorporates thunderous chords and manipulation of the strings. Once he plays its familiar theme, but with unusual bass chords, he detours into a playful performance that rarely takes the expected path, even slipping in dissonant references to "My Funny Valentine". His jagged approaches to "Take the A Train" and "Mack the Knife" have the wit of Jaki Byard while his setting of "Someday My Prince Will Come" initially has an ominous air then develops a mischievous streak. Pilc's arrangement of "Blue in Green" dances around its modal theme in a shimmering fashion. The pianist also does justice to overlooked standards, offering a poignant take of the lovely "Too Young to Go Steady" and a wild "I Remember You" that mixes sentiment with plenty of fireworks.

Pilc's compositions also shine. "J & G" has a nostalgic air, a spacious ballad with a hint of impressionism. The title track is a subtle blues with angular twists while "Sam" sounds like a pastoral requiem for a good friend. The six-part "Etude" delves into a wide range of Pilc's musical interests, one of which is also interpreted in a bonus video track in an alternate take. This is easily one of the pianist's best recordings.

For more information, visit motema.com. Pilc is at Blue Note Aug. 30th-31st. See Calendar.

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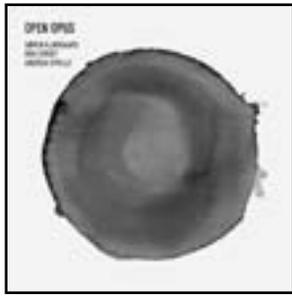
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Archie Shepp Quartet appearing at Charlie Parker Festival Aug. 28th Tompkins Square Park



Open Opus
Søren Kjaergaard/Ben Street/Andrew Cyrille
(ILK Music)
by Ken Waxman

Deepening the partnership established with *Optics* a couple of years ago, pianist Søren Kjaergaard, bassist Ben Street and drummer Andrew Cyrille function as three parts of an interlocking mechanism on this CD.

The pianist, who composed all the tracks here except for two group improvs, has an authoritative style that mixes framed single notes with expressive passages that expand into steady chording. The bassist advances a systematic ostinato that steadies the rhythm while Cyrille, best-known for backing pianist Cecil Taylor, colors the tunes with percussive asides.

That strategy signals the finale of "Places Birds Fly From", which otherwise unfolds as Kjaergaard's economic comping accelerates into lightly paced patterning. More than twice and one-third the age of his compatriots, Cyrille, 70, reinforces the beat with a sort of unselfconscious swing. Eventually his rattling patterns on this track make room for tinkling grace notes from the pianist.

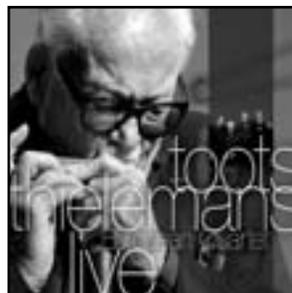
Other Kjaergaard compositional and playing strategies bend mainstream allusions to make new statements. On "Floating World (Ukiyo)", for instance, he languidly caresses a downward running line, keeping it askew by appending allusions to beginner's piano exercises. Meanwhile "Fatha" mixes a magisterial legato intro with a low-frequency detour into what could be "Autumn Leaves". The overall relaxed feel finally leads to gentle keyboard musings.

Throughout the CD, Street's full-out plucks, Cyrille's cantering bops and shaded accents plus Kjaergaard's isolated single notes to swirling classicism and passing chords cement the trio interaction.

For more information, visit ilkmusic.com. Cyrille is at The Stone Aug. 28th with David Virelles. See Calendar.



The Sesjun Radio Shows
Bill Evans
(Out of the Blue)



Live
Toots Thielemans European
Quartet (Challenge)

by Joel Roberts

Any chance to hear previously unreleased material by pianist Bill Evans should be relished and a new two-disc collection of late-period Evans culled from Dutch radio broadcasts is a cause for celebration indeed.

The Sesjun Radio Shows compiles sessions recorded by Evans in a variety of settings between 1973-79. Disc One features the cerebral, yet highly emotional pianist in a duo with one of his most likeminded cohorts, the bassist Eddie Gomez, and a trio with Gomez and drummer Eliot Zigmund. The duos are remarkable for their empathy; they improvise intricate lines around each other on a series of Evans originals and Leonard Bernstein's gorgeous "Some Other Time".

Disc Two, dating from 1979, just a year before

Evans' death, captures the pianist and what would turn out to be his final trio, with Marc Johnson and Joe LaBarbera. Though some recordings from this period show evidence of Evans' deterioration from a longtime drug habit, he's in superb form here, as the trio performs standout renditions of "My Romance" and "Nardis". Harmonica virtuoso Toots Thielemans joins the group for five tracks, which are among the collection's most rewarding, adding some gently swinging runs to Evans' "Blue in Green" and a melancholy touch to a Paul Simon tune, "I Do It For Your Love". Thielemans is especially in sync with Evans on an invigorating take of his own "Bluesette".

Thielemans has been the preeminent performer on his instrument for more than 50 years. No other artist has come close to his mastery of the chromatic harmonica. A new album of live material, *European Quartet Live*, recorded between 2006-08 when Thielemans was in his mid 80s, shows his playing unimpeded by age. The setlist is unsurprising, filled with tasteful, familiar standards and decidedly mainstream arrangements. But Thielemans (joined by Karel Boehlee on piano and synthesizers, Hein Van de Geyn on bass and Hans van Oosterhout on drums) delights with the sheer artistry and beauty of his performance. Gershwin's "Summertime" is given an inventive treatment, with tidbits of "All Blues" and "Footprints" tossed in. "Les Feuilles Mortes" (also known as "Autumn Leaves") showcases Thielemans' warm, passionate side while "On Green Dolphin Street" swings the hardest. But the highlight is an inspired solo harmonica take on "Round Midnight".

For more information, visit t2entertainment.nl and challengerecords.com. *Thielemans* is at Marcus Garvey Park Aug. 27th as part of the Charlie Parker Jazz Festival. See Calendar.



Standin' on the Rooftop
Madeleine Peyroux (Decca)
by Sean O'Connell

Vocalist Madeleine Peyroux, with her Eleanora Fagan croon and marquee-ready name, is the perfect songstress for quiet rooms and even quieter thoughts. Since her debut 15 years ago Peyroux has built a comfortable niche that peaked in 2004 with the million-selling album *Careless Love*. Peyroux' fifth album, *Standing on the Rooftop*, contains a balance of original songs and covers that should easily satisfy her fanbase and record label, with A-list contributions from guitarist Marc Ribot, drummer Charley Drayton, pianist Allen Toussaint and violinist Jenny Scheinman.

The album opens with a sedate, countrified cover of The Beatles' "Martha My Dear". The only thing missing is the sound of crickets to capture that front-porch feel. Considering that she sold millions of records by singing other people's songs it is curious that the album's sequencing is set up to put the hit first and pray that listeners stick around. Should the listener invest they will be treated to a solid collection of tunes that rarely raises the blood pressure. "Fickle Dove", her first of back-to-back co-writes with Scheinman, finds Peyroux channeling Santo & Johnny while the title song and closer "The Way of All Things" adopt an ethereal boogie that provide the most uptempo moments of the album. Dylan's "I Threw It All Away" gets a choppy reading while the original "Don't Pick a Fight with a Poet" has a nice bouncy refrain with

Peyroux' lilting vibrato carrying the weight.

Looking as barefoot and bemused on the cover of this record as she was on *Careless Love* can't be a mistake. Although she is often referred to as a jazz vocalist, Peyroux rarely swings on this record and the soloing space is fairly limited. She is simply an excellent vocalist who can be a country singer, a cabaret chanteuse or a misty-eyed crooner. It is not a wide range but it is always well done - whether she sells a million records or not.

For more information, visit deccarecords-us.com. Peyroux is at Tompkins Square Park Aug. 28th as part of the Charlie Parker Jazz Festival. See Calendar.

IN PRINT



Conversations
William Parker (Rogue Art)
by Kurt Gottschalk

William Parker is a man of many hats: Bassist, bandleader, composer and if "ambassador" is too grand then we could at least add "interviewer" to the list. At 450 pages, *Conversations* is just what it purports to be - 30+ informal chats with other artists about themselves, other artists, international affairs and living as what he terms "multi-dimensional survivalists". The open nature of the exchanges, and that Parker more often than not is well-acquainted with his subjects, allows for an easy flow of ideas. Milford Graves and Sunny Murray both speak candidly about racial dynamics within the jazz community and Paul Rogers provides an informed viewpoint on arts funding in America and Europe.

In a respect, too, the book becomes a portrait of Parker reflected in a mirror. The people he chooses to include, and what he chooses to ask them, necessarily shows Parker's predilections: Music as a healing and uniting force is a recurring subject, as is the late, great Albert Ayler.

The inadvertent self-portrait continues on a CD included in the weighty tome. With tracks alternating between solos played by Parker and excerpts from his audio recordings of the interviews. It makes for a great listen, the richness of the string bass intermingling with the musings of Fred Anderson, Han Bennink, Cooper-Moore, Charles Gayle and others also included in the text. The audio quality of the spoken segments, seemingly recorded on a handheld cassette recorder, makes the document all the more endearing.

Parker's intimate knowledge of most (if not all) of his subjects allows an incisive focus that leads to insightful discussions with Murray about growing up with Bill Cosby or with Alan Silva about working with Bill Dixon and Cecil Taylor in the '60s. But one hat he doesn't wear is that of a journalist and as a result what is often lacking in the interviews is enough background to help the unfamiliar reader along. It is true, of course, and perhaps sadly so, that few readers would be unfamiliar with Billy Bang, Dave Burrell or Joëlle Léandre, but at the same time the book just misses the opportunity to be a textbook on five decades of free improvisation.

For more information, visit roguart.com

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Midnight Sun

Dee Dee Bridgewater (DDB-Emarcy)

by Tom Greenland

In the course of a long, peripatetic career, Dee Dee Bridgewater has emerged as one of the preeminent jazz vocalists of her time, part sultry sophisticated ingénue, part earthy soul sister. Following a two-decade string of critically acclaimed releases, *Midnight Sun*, the fourth on her own DDB label, is a remastered anthology of favorite love songs.

The title track, "My Ship" and "Speak Low" are torchy ballads lushly arranged for full orchestra, providing a velvet cushion for Bridgewater's jewel-like voice, resplendent in its contrasting facets: lofty and low-down, tremulous and poised, child-like and world-wise. "Que Reste-t-il?" and "L'Hymne à l'Amour" evoke an *ambiance provençal* attributable to Marc Berthoumieux' romantic accordion on the first cut, Louis Winsburg's intimate guitar on the second and Bridgewater's charming French on both. "Lonely Woman" finds her in close simpatico with pianist Thierry Eliez; "Good Morning Heartache" is relaxed and bluesy, Bridgewater's loose vibrato sassing back at James Carter's groping bass clarinet while closer "Here I'll Stay" maintains a cool restraint. "I'm a Fool to Want You/I Fall in Love Too Easily" is a clever mashup of two standards, slipping seamlessly between the verse and bridge sections of each song to create a through-composed melody with novel juxtapositions of lyric. Each item in this 11-course meal stands alone, but together they represent a satisfying summation of love's themes in various moods and modalities.

For more information, visit emarcy.com. Bridgewater is at Blue Note Aug. 16th-21st as part of a Ray Brown Tribute. See Calendar.



Rebirth of New Orleans Rebirth Brass Band (Basin Street)

by Tom Greenland

If you haven't watched New Orleans' Rebirth Brass Band in the opening scene of HBO's *Treme* then *Rebirth of New Orleans* will at least give you an idea of the parties you've missed. Their music is brass parade bands, Mardi Gras Indian chants, rhythm and blues, funk, jazz and hip-hop, all simmered into a unique Crescent City gumbo, a loud proud sound that gives voice to the city's rich musical heritage and undying spirit in the wake of Hurricane Katrina.

Most songs were written by band members or local musicians, with covers of Dorothy Fields' "Exactly Like You" and Jermaine Jackson's "Feelin' Free". Saxophonist Vincent Broussard takes a lion's share of the solos, joined by a three-trumpet, two-trombone horn section that layers up call-and-response counterlines to create a *mélange* of Count Basie and Tower of Power. The band's backbone is its backline: founder Phil Frazier on sousaphone (sounding like bassist Bootsy Collins), brother Keith on bass drum

and cymbal and snare drummer Derrick Tabb, whose busy sticking relentlessly pumps the pulse.

At Rebirth's 90-minute set at South Street Seaport last month, the vibes were loose but the groove was tight. Working the semi-sober crowd with call-outs, chants, past hits and most of the tunes from the new album, the emphasis was clearly on Phunk- and Phun-with-a-capital-Ph. At one point the hornmen began pulling dancing beauties onstage - trombonist Stafford Agee even performed a bump-&-grind with a willing youngster in the midst of his solo - until the stage itself became a big party.

For more information, visit basinstreetrecords.com

ON DVD



Icons Among Us: Jazz in the Present Tense (IndiePix Films)

by Terrell Holmes

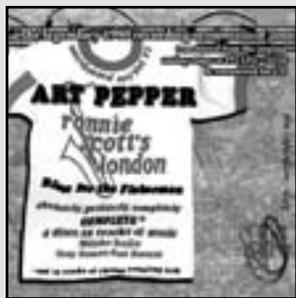
Jazz is a palimpsest whose glorious past is constantly being written over without being totally obscured. Today's artists have developed a new vocabulary for playing and composing, thus expanding jazz past the boundaries the word seems to have set for its definition. This excellent documentary examines the key issues involved in contemporary jazz, doing so in an imaginative and enlightening way.

This four-part series looks at diverse and germane issues such as the perils and thrills of improvisation, which musicians embrace not only musically but as a way of life; the comparison of American and European jazz styles and audiences; working within the limits and inequities of jazz' perpetually soft economy; the importance of community among jazz bands and musicians and how that support is vital in the face of calamity. The most compelling and contentious segment of the series, though, concerns the simple issue of the past versus the present. The general belief is that tradition must be embraced, and then released, for jazz to grow. Some musicians express this sentiment without vehemence; others, however, sneer in their contempt for any adherence to the past. (There's a special disdain for the so-called "Young Lions" renaissance of the mid '80s, although begrudging passes are given to Wynton and Branford Marsalis)

The trio of directors here, Michael Rivoira, Lars Larson (also the Director of Photography) and Peter J. Vogt, does an excellent job of capturing the energy of the music and the personalities of those who play it. With all of the clever editing it's like the camera is improvising. Moreover, they do a fine job in balancing the voices of the wise elders and the self-assured, defiant acolytes. Despite their differences, everyone in the films seems to understand that jazz isn't played for personal gain but to serve and perpetuate the music itself, to establish an original voice and find a place for it, whether it's in the chaos of a hip-hop big band or an African-influenced improv with an empty plastic bucket on a porch. Whatever its forms, wherever its locales, jazz will always grow and, consequently, endure.

For more information, visit indiepixfilms.com

BOXED SET



Blues for the Fisherman
Art Pepper (Widow's Taste)
by Jeff Stockton

Was alto saxist Art Pepper brilliant on the bandstand every night? Probably not. But his unreleased tapes have proven to be extremely worthwhile. However, in *Jazz*, cowritten by Gary Giddins and Scott DeVeaux and published in 2009, not only does Pepper not warrant a spot on their list of 100 recommended recordings, he doesn't even earn an entry in the index. Did his unreliability prevent him from performing with players of equal brilliance? Did his recording sessions suffer from being done on the fly for quick, but desperately needed, payouts? Did the time away from the music world damage his place in the history of jazz?

Spearheaded by Pepper's widow Laurie, *Blues for the Fisherman* is Volume 6 on her Widow's Taste label, devoted to releasing what she has titled "Unreleased Art", a series that makes a strong case for correcting Giddins and DeVeaux' historical oversight. Preternaturally talented and handsome in

his youth, in many respects Art Pepper epitomizes the image of the tortured jazz artist. His demons eventually overcame his angels, sent him down the road of addiction, got him involved with the wrong crowd and shady characters and landed him in and out of prison and rehab. A deeply emotional player who married technical proficiency, interpretive ability and aching soulfulness, Pepper never turned his back on his gift. And if you were to say that every drug bust and each incarceration constituted neglect of his talent, Pepper's gift never gave up on him.

Blues for the Fisherman reissues the contents of two albums previously released by Mole Jazz, a tiny British label (and record store) that wanted to have Pepper's quartet be their first release. This CD, however, expands the two initial offerings to four discs, including every recorded performance from the band's last two nights at Ronnie Scott's in London in June 1980, interspersed with Pepper's comments before and after some of the songs. The result is four complete sets of raw but clear concert sound, a few repeated versions of tunes played across sets and an intimate look inside Pepper's creative process. It's a complex portrait. Pepper the perfectionist is on display as he cuts off performances in order to restart them. In his comments to the audience his deep-seated insecurity comes through, as well as his humility, generosity of spirit, gratitude and sense of humor.

The quartet plays hard and softly: the fastest of uptempo tunes; the slowest, most moving ballads; swinging standards and deep-in-the-pocket blues. At this stage in his career, everything Pepper played was an adventure, a distillation of his artistry up to that precise moment. At Ronnie Scott's, he was

supported by contrabassist Tony Dumas, who achieves an almost fretless electric sound on his instrument; drummer Carl Burnett, said to be Pepper's favorite, who handles burners, ballads and blues with equal aplomb, and pianist Milcho Leviev, a Bulgarian emigrant whose playing evinces classical training, familiarity with Eastern European folk music and a burning desire to play American jazz.

Due to contractual obligations, Pepper was prohibited from recording and releasing any song that had been issued by Galaxy, his record label. In addition, he couldn't even be listed as the leader on these sessions. That honor was given to Leviev, but anyone listening to this music wouldn't doubt the band was Pepper's. For him, living every moment as if it were his last was a very real possibility. If every performance was an adventure in self-discovery and self-revelation, then every solo was a reason to lay it all on the line, a constant demand to turn that demand in on himself.

On two pieces off *Blues for the Fisherman*, Pepper steps off the edge of the cliff by taking up the clarinet, his original instrument. The first time, on a version of Charlie Parker's "Anthropology", he stops midway and grabs his alto as if clutching a security blanket. The next night, however, contrary to what everyone told him (according to Pepper's comments), he assays a smooth version of Duke Ellington's "In a Mellow Tone", grooving on the excellence of a night that included a transcendent version of "The Trip", a peppy "I'll Remember April" followed by an achingly beautiful "Goodbye" and culminating with the sublime 12 bars that gives this collection its title.

For more information, visit artpepper.net

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AUG 16-21
THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ
with Trio Da Paz, Joe Locke, Harry Allen & Maucha Adnet
After Hours: Kenny Shanker Guitar Quartet
(Aug 16-17) Michael Rodriguez Trio (Aug 18-20)

AUG 22
NICOLE HENRY
with Julian Lage, Larry Grenadier, Eric Harland & Aaron Goldberg

AUG 23-28
THE MUSIC OF ANTONIO CARLOS JOBIM & STAN GETZ
with Trio Da Paz, Joe Locke, Harry Allen & Maucha Adnet
After Hours: Laura Ann Boyd & Quatro na Bossa

AUG 29-30
DOUG CARN & JEAN CARN
with Stacey Dillard, Duane Eubanks, Rahsaan Carter & Russell Carter, Jr.,

AUG 31-SEP 4
DION PARSON & THE 21ST CENTURY BAND
with special guest Marcus Printup
After Hours: Nabate Isles Organ Quartet



Lou Caputo "Not So Big Band"

New CD. Featuring the "Not So Big Band"
With some of New York's Finest: Bill Crow, Geoffrey Burke, John Eckert, Leopoldo Fleming, Billy Hart, Jason Ingram, Howard Johnson, Virginia Mayhew, Rudy Petchasauer, Dave Smith, Don Stein, Chris White, Joel Perry plus vocalist Jann Parker.

A dynamic Cd from a small band with a big sound, featuring an eclectic repertoire with plenty of room for blowing and arrangements by some of New York's finest talents.



Check out the Band live at our home base
The Garage 7th Ave South NYC
August 16th, September 20th, October 18, November 15th

Lou can also be heard with his Quartet at The Garage
Sunday Brunch Noon-4pm
August 28th, September 11th, October 9th, November 13th

CD available at CDbaby, Amazon And Itunes

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: I've seen the original notation you use in your book, the Xs and dots. It seems very intuitive, but then I was wondering how you would take one of those patterns and apply it in terms of four-way independent coordination. The Xs and dots are one pattern, how do you then build around that?

BM: That is exactly what the book does. It starts with the single-line clave, so the beginning of each chapter - there are four chapters of the book, each to deal with a certain family of claves - you see the single-line claves, Xs and dots, you learn them and then you start adding a second part, a third part and a fourth part. The graphic notation changes because we're having more than one, so you have to look at the book and see that.

TNYCJR: And then there's your DVD, *Life on Drums*. Your original drum teacher, Allen Herman is a big part of that...

BM: He taught me how to hold the sticks and set up this foundation for technique. He was a really good teacher. He was a student of Joe Morello and so he's carrying on that lineage - Joe Morello is a student of George Lawrence Stone and there's that "Stick Control" lineage. The last couple of years Allen's been in touch, interested in what I was doing and it turned into this partnership where he became my executive producer and then I asked him to be in it and have conversations with me. ...I'm very proud of the DVD and the book and I feel like it's time now to get out there and try and push it a little further, go to schools if I can. I just did a percussion camp in Florida that was really great. And I'm writing, I have a column in this Japanese drum magazine called *Rhythm & Drums*; at the end of this year it will be three years [for it]. It's just published over there in Japanese; it's translated and it's enabled me to sort of really develop my writing, my philosophy and my concept. It's forcing me to...

TNYCJR: Focus and articulate ...

BM: Yeah and it's been a long time coming for me. The whole educational thing, it's something I really like to do, I'm learning from it and I see it as a creative outlet now. I've done some Percussion Arts Society master classes where all these different schools and students come around and sometimes you get to work with a percussion ensemble and that's really exciting to me because, as a composer, it's a good place to experiment and work with younger kids. So, I'm excited about that too and I feel like developing new material that way. I think it's healthy, not just go to school and open the book to [smack]. It's a creative process.

TNYCJR: What is that exchange, working on new material with students?

BM: Well, I'll come in with compositions or a basic idea and I always leave a good amount to improvisation. Certain players will bring out different things. That's the exchange. You're giving them a chance to interact and that's where the learning experience is and that's like being on a job. When we get together with these guys, or we get together with anybody to collaborate, you learn so much about, "What do we need to do here?" You need to listen and you need to know when to come in and out, how to play a melody, those are the things that come out with these students.

TNYCJR: It gives you direction, from the feedback you get you learn where to go next.

BM: Yeah, this one needs rhythm, this one needs to go outside of general harmony and we may discover

something together.

TNYCJR: So this band, MMW, is still going strong, always something to do?

BM: Yeah, for us, it's about kind of reinventing ourselves.

TNYCJR: Keeping it fresh.

BM: Keeping it fresh, trying to just find different ways of approaching what we do. This year we're releasing 20 singles in celebration of our 20-year anniversary. ❖

For more information, visit billymartin.net. Martin is at Whitney Museum Fridays. See Calendar.

Recommended Listening:

- Bob Moses/Billy Martin - *Drummingbirds* (Mozown/Amulet, 1986)
- Medeski Martin and Wood - *The Dropper* (Blue Note, 1999-2000)
- Billy Martin - *illyB Eats Vol. 1-3* (Amulet, 1999-2005)
- Billy Martin - *Solo Live Tonic 2002* (Amulet, 2002)
- Medeski Martin and Wood - *Radiolarians: The Evolutionary Set* (Indirecto, 2008-2009)
- Medeski Martin and Wood - *Zaebos (Book of Angels, Vol. 11)* (Tzadik, 2008)

(LABEL CONTINUED FROM PAGE 12)

are young, play well and think for themselves," remembers Tarasov. "He told me about Alexey Kruglov, rented a studio and asked me to record two CDs [*Dialogos* and *In Tempo*] with him. Playing with Kruglov I realized what Gavrilov had said was true. The saxophonist doesn't play behind or ahead, he plays together with me and that's great."

Happenstance also accounted for SoLyd releasing CDs by non-Russians. Among the first was a CD of a Moscow concert by American pianist Joshua Pierce, followed by efforts like the Russian Second Approach trio's disc with Roswell Rudd. Other SoLyd releases include ROVA's *Planetary*, Anthony Braxton/Marel Yakshieva *Improvisations (duo) 2008*, Matthew Shipp/Sabir Mateen *Sama Live in Moscow* and Jones/Jones (Larry Ochs, Mark Dresser and Tarasov) *We All Feel The Same Way*. Some sessions were even recorded in the United States. "It doesn't really matter where the recording is made - you obtain the rights, you pay for them - what's the difference between Moscow and New York?" asks Gavrilov.

"I only met Gavrilov once in May 2010, but working with him as an artist is a breeze," says Ochs. An admirer of Tarasov's playing the SoLyd owner was so impressed with a mix Ochs had done of music from a Jones/Jones mini-tour, that "he accepted the master immediately and released it in September 2009 on the occasion of our performance during the Moscow Biennale." A Moscow recording the trio made is now set for release later this year. As for the ROVA connection, the saxophonist recalls: "Somewhere between the mixing of Jones/Jones CD 1 and the recording of CD 2 I suggested a ROVA recording for his label. I thought the connection ROVA had with Russia, because of its two tours there in the '80s, might interest him. Sure enough he decided that a ROVA CD, our first release on a Russian label, would be cool."

Besides the second Jones/Jones set, other future SoLyd improvised music releases include Tarasov playing with pianist Matthew Goodheart and ROVA saxophonist Jon Raskin. It's sessions like this that make jazz fans hope that distribution deals will soon make all SoLyd CDs easier to access. ❖

For more information visit solyd-records.ru



Mon Aug 1 **MONOLOGUES & MADNESS 6PM** Tulis McCall, host
JON IRABAGON, BARRY ALTSCHUL DUO 8:30PM
MOTPTK 10PM
Peter Evans, Jon Irabagon, Moppa Elliot, Kevin Shea

Tue Aug 2 **SUMMER AND THE CITY 6PM**
David Baker, Carol Muske-Dukes, Kathleen Ossip, Page Hill Starzinger
RUSS LOSSING ORACLE TRIO CD RELEASE 8:30PM
Masa Kamaguchi, Billy Mintz

Wed Aug 3 **SIM FACULTY CONCERT 8:30PM**
Ralph Alessi, Tim Berne, Kris Davis, Michael Formanek, Gerald Cleaver

SAX FESTIVAL
Thu Aug 4: **FUGU 8:30PM**
Michael Attias, Ralph Alessi, Jacob Sacks, Thomas Morgan, Nasheet Waits
Fri Aug 5: **MARC MOMMAAS: LANDMARC, THE GUITAR PROJECT 9PM & 10:30PM**
Nate Radley, Vic Juris, Tony Moreno
Sat Aug 6: **ELLERY ESKELIN TRIO 9PM & 10:30PM** Gary Versace, Gerald Cleaver

Sun Aug 7 **OPERA OPEN-STAGE 6PM** Malesha, Jessie, Ellen Mandell
ALON NECHUHSTAN CD RELEASE: WORDS BEYOND 8:30PM
Donny McCaslin, Michael Bates, Owen Howard

Mon Aug 8 **CHRISTOPHER TORDINI'S "TIGER BLOOD" 8:30PM**
Jeremy Viner, Sasha Brown, Kris Davis, Jim Black
AIDAN CARROLL'S "CONCENTRIC TRIO" 10PM
Sam Harris, Bram Kincheloe

BRAZILIAN FESTIVAL
Tue Aug 9: **CLARICE ASSAD 8:30PM** Keita Ogawa, Billy Newman, Host, host.
Wed Aug 10: **ADRIANO SANTOS BRAZILIAN JAZZ QUARTET 8:30PM**
Hélio Alves, Alex Han, David Ambrosio, Adriano Santos, Billy Newman, Host
Thu Aug 11: **BROOKLYN BRAZIL BOP 8:30PM**
Billy Newman, Eric Schugren, Ben Holmes, Leco Reis, Conor Meehan

VOCAL FESTIVAL
Fri Aug 12: **SEUNG-HEE QUINTET 9PM** Adam Koller, Ike Sturm, George Schuller, Toru Dodo
NINA MOFFITT QUARTET 10:30PM Chris Pattishall, Jackson Hill, Alex Ritz
Sat Aug 13: **OH THE SHARK HAS PRETTY TEETH DEAR,**
SONGS OF THE WEIMAR ERA 9PM Sandra Weigl, Anthony Coleman
TAMMY SCHEFFER SEXTET 10:30PM Andrew Urbina, Matt Silberman, Julian Shore, Ronen Itzik
Sun Aug 14: **STEPHANIE CARLIN 8:30PM** Josh Mease, Alan Hampton, Nate Wood, Guests
TALIA BILLIG 10PM Francois Rousseau, Dan Parra, Marc Beland

CARNATIC FESTIVAL: SANGEETH UTSAV
Mon Aug 15: **PRASANT RADHAKRISHNAN 8:30PM**
Arun Ramamurthy, Akshay Anantapadmanabhan
VIDYA 10PM Prasant Radhakrishnan, Sameer Gupta
Tue Aug 16: **ASHVIN BHOGENDRA 8:30PM** Arun Ramamurthy, Akshay Anantapadmanabhan
Wed Aug 17: **JAZZ + POETRY 6PM** Sean Singer, Lewis Porter
KARAVIKA 8:30PM Trina Basu, Anjali Premawardhana, Perry Wortman, Sameer Gupta
ARUN RAMAMURTHY QUARTET 10PM
Perry Wortman, Akshay Anantapadmanabhan, Sameer Gupta

Sat Aug 20 **MIMI JONES BAND 6PM**
Camille Thurman, Luis Perdomo, Justin Faulkner

MANO-A-MANO PIANO FESTIVAL
Sun Aug 21: **JEROME KUDERNA 8:30PM** Jed Distler, Host, host.
Mon Aug 22: **WILLIAM KOMAIKO & DICK SARPOLA 8:30PM** Jed Distler, Host
Tue Aug 23: **JUNG LIN & JED DISTLER 8:30PM** Jed Distler, Host

MIKE + RUTHY'S FOLK CITY FESTIVAL
Wed Aug 24: **LAURA CORTESE + JEFFERSON HAMER 8:30PM**
Thu Aug 25: **ANAIS MITCHELL 8:30PM**
Fri Aug 26: **MICHAEL DAVES 9PM**

Sat Aug 27 **JEFF DAVIS TRIO 9PM & 10:30PM**
Russ Lossing, Eivind Opsvik

SUMMERTIME CLASSICAL MUSIC FESTIVAL
Sun Aug 28: **WASHINGTON SQUARE WINDS 8:30PM**
Caryn Freitag, Amy Yamashiro, Elyssa Plotkin, Anna Morris, Casey Cronan
Mon Aug 29: **MELODY FADER AND FRIENDS 8:30PM**
Emily Pogham Gillins, Hamilton Berry
Tue Aug 30: **NEOLIT ENSEMBLE 8:30PM**

Wed Aug 31 **DUANE EUBANKS QUINTET 8:30PM**
Abraham Burton, Orrin Evans, Eric McPherson, Corcoran Holt

For our full schedule check out our website
www.corneliastreetcafe.com

CORNELIA STREET CAFE
29 Cornelia Street
New York, NY 10014
(212) 989-9319

Monday, August 1

- Mike Stern 55Bar 10, 11:30 pm
- Bucky Pizzarelli, Freddy Cole, Terrell Stafford with The Harry Allen Quartet Feinstein's 8 pm \$20
- Rufus Reid Out Front Trio with Steve Allee, Duduka Da Fonseca Apple Store Upper West Side 7 pm
- Eric Person with John Esposito, Corcoran Holt, McClenty Hunter Blue Note 8, 10:30 pm \$15
- Etienne Charles' Folklore with Jacques Schwarz-Bart, Sullivan Fortner Jr., Ben Williams, Obed Calvaire, Brian Hogans, Pedro Martinez Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Big Band: Scott Robinson, Brandon Wright, Vincent Herring, Mark Gross, Jason Marshall, Ku-umba Frank Lacy, Conrad Herwig, Earl McIntyre, Kenny Rampton, Alex Sipiagin, Earl Gardner, Helen Sung, Luques Curtis, Johnathan Blake Jazz Standard 7:30, 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$10
- Ches Smith and These Arches with Tony Malaby, Tim Berne, Mary Halvorson, Andrea Parkins University of the Streets 8, 10 pm \$10
- Jon Irabagon/Barry Altschul; Mostly Other People Do The Killing: Peter Evans, Jon Irabagon, Moppa Elliot, Kevin Shea Cornelia Street Café 8:30 pm \$10
- Overseas: Eivind Opsvik, Jacob Sacks, Kenny Wollesen, Brandon Seabrook Nublu 9 pm
- Stuart Popejoy/Chris Dingman; Sarah Bernstein/Satoshi Takeishi; Daniel Kelly/Satoshi Takeishi Douglass Street Music Collective 8 pm \$10
- Davy Mooney solo; Joel Frahm; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Nathan Parker Smith Large Ensemble Tea Lounge 9, 10:30 pm
- Camila Meza Trio with Pablo Menares, Joris Roelofs Bar Next Door 8:30, 10:30 pm \$12
- Jimmy Alexander and Legacy; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- Hajime Yoshida Quartet Tomi Jazz 9 pm \$10
- Marianne Solivan Zinc Bar 7 pm \$8
- Simona Premazzi The Bar on Fifth 8 pm
- Howard Williams Jazz Orchestra; Ben Cines Trio The Garage 7, 10:30 pm
- Amber Doss; Mitch Perrins Shrine 7, 8 pm
- Roy Eaton Bryant Park 12:30 pm

Tuesday, August 2

- Jazzmobile: Randy Weston Brooklyn Bridge Park 7 pm
- McCoy Tyner Quartet with Ravi Coltrane Blue Note 8, 10:30 pm \$35
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Terence Blanchard Quintet Birdland 8:30, 11 pm \$30-40
- Rufus Reid and Out Front Sextet with Bobby Watson, JD Allen, Freddie Hendrix, Steve Allee, Duduka Da Fonseca Dizzy's Club 7:30, 9:30 pm \$30
- Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ed and George Schuller Dizzy's Club 11 pm \$10
- Robert Hurst Quartet with Rafael Statin, Jeff "Tain" Watts Jazz Standard 7:30, 9:30 pm \$25
- Cameron Brown and Dannie's Calypso with Russ Johnson, Jason Rigby, Lisa Parrott, Tony Jefferson University of the Streets 8, 10 pm \$15
- Mingus Orchestra Washington Square Park 8 pm
- Brooklyn Big Band: Craig Bailey, Tim Armacost, Terry Goss, Peter Brainin, Paul Nédzela, Shawn Edmonds, Riley Mullins, Waldron Ricks, Vitaly Golovnev, Isrea Butler, Sam Burtis, Mark Williams, Erick Storckman, Mike Eckroth, Bill Moring, Steve Johns Iridium 7, 9 pm \$25
- Cecilia Coleman Big Band NYC Baha'i Center 8, 9:30 pm \$15
- Russ Lossing Oracle Trio with Masa Kamaguchi, Billy Mintz Cornelia Street Café 8:30 pm \$10
- Matana Roberts/Ryan Sawyer; Peter Evans/Nate Wooley Zebulon 9:30 pm
- Barbara Rosene/Jesse Gelber; Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Ken Fowser/Behn Gillece Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Don Dietrich/C. Spencer Yeh; Yellow Tears: Frank Ludovico, Jeremy Nissan, Ryan Woodhall The Stone 8, 10 pm \$10
- Tony Malaby/James Carney; Pete Robbins' Reactance Quartet with Jacob Sacks, John Hébert, Dan Weiss Korzo 9, 10:30 pm \$10
- Saul Rubin; Don Hahn; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Sean Smith Quartet with John Ellis, John Hart, Russ Meissner 55Bar 7 pm
- Yayoi Filipski Miles' Cafe 8:30 pm \$19.99
- Mika Trio Tomi Jazz 9 pm \$10
- Oren Bloedow/Jennifer Charles Doma 8 pm
- Jack Wilkins/Howard Alden Bella Luna 8 pm
- Jesse Elder Duane Park 7 pm
- Kyoko Oyobe solo The Kitano 8 pm
- Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm
- Quentin Angus Quintet with Chad Lefkowitz-Brown, Matthew Sheens, Scott Colberg, Kyle Rowland Shrine 7 pm
- Simona Premazzi The Bar on Fifth 8 pm
- Roy Eaton Bryant Park 12:30 pm

Wednesday, August 3

- Mike Stern 55Bar 10, 11:30 pm
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ed and George Schuller Dizzy's Club 11 pm \$10
- Ed Palermo Big Band with guest Napoleon Murphy Brock Iridium 8, 10 pm \$30
- Jazzmobile: Ray Mantilla Good Vibration Band Grants Tomb 7 pm
- Pedrito Martinez Group with guest Brian Lynch Madison Square Park 7 pm
- SIM Faculty Concert: Ralph Alessi, Tim Berne, Kris Davis, Michael Formanek, Gerald Cleaver Cornelia Street Café 8:30 pm \$10
- Nancy Valentine Quintet with Harry Allen, John di Martino, Ed Howard, Victor Jones The Kitano 8, 10 pm
- Ben Holmes Quartet with Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza Barbès 8 pm \$10
- Lafayette Harris/Elias Bailey; Jill McCarron Trio with Lee Hudson, Tom Melito; Anthony Wonsey Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- Steven Ruel Quartet with Carlos Homs, Nick Jozwiak, Tyshawn Sorey University of the Streets 8, 10 pm \$10
- Alan Licht, Samara Lubelski/Marcia Bassett The Stone 8, 10 pm \$10
- Anupam Shobhakar/Dan Weiss Seeds 9 pm \$10
- Trey McIntyre Project; Preservation Hall Jazz Band Damosrosch Park 7:30 pm
- Rafi D'lugoff; Groover Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- NY Youth Orchestra; The ORchestra Zinc Bar 6:30, 8, 10, 11:30 pm
- Travis Sullivan Quartet Miles' Cafe 8:30 pm \$19.99
- Sam Hoyt Duo Tomi Jazz 9 pm \$10
- Nick Russo Flute Bar Gramercy 8 pm
- Brian Villegas Flute Bar 8 pm
- William Tatge Trio Caffè Vivaldi 8:30 pm

- Matt Grossman; Manhattan Nocturne; Overcast Shrine 7, 8, 10 pm
- McCoy Tyner Quartet with Ravi Coltrane Blue Note 8, 10:30 pm \$35
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Terence Blanchard Quintet Birdland 8:30, 11 pm \$30-40
- Robert Hurst Quartet with Rafael Statin, Jeff "Tain" Watts Jazz Standard 7:30, 9:30 pm \$25
- Simona Premazzi The Bar on Fifth 8 pm
- Asphalt Orchestra Lincoln Center Plaza 6:30 pm
- Marc Devine; Randy Johnston The Garage 6, 10:30 pm
- Andrea Wolper, Michael Howell, Ken Filiano Saint Peter's 1 pm \$7
- Roy Eaton Bryant Park 12:30 pm

Thursday, August 4

- Dr. Lonnie Smith Nonet with John Ellis, Kyle Wilson, Logan Richardson, Keyon Harrold, Max Seigel, Corey King, Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30 pm \$30
- Jazzmobile: Cecil Bridgewater Louis Armstrong House 7 pm
- Freddie Hubbard Tribute: Nicholas Payton XXX Band Iridium 8, 10 pm \$35
- Fugu: Michaël Attias, Ralph Alessi, Jacob Sacks, Thomas Morgan, Nasheet Waits Cornelia Street Café 8:30 pm \$10
- Spike Wilner/Abigail Riccards; Brian Charette Group with Joel Frahm, Brian Landrus, Mike DiRubbo, Itai Kriss, Jochen Rueckert; Carlos Abadie Quintet with Joe Suckato, Carlos Abadie, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9:30 pm 12:30 am \$20
- Okkyung Lee/Carlos Giffoni; Laurel Halo The Stone 8, 10 pm \$10
- Susie Meissner Quintet with John Shaddy, Greg Riley, Martin Wind, Tim Horner The Kitano 8, 10 pm
- Hendrik Muerkens Trio with Gustavo Amarante, Misha Tsiganov Bar Next Door 8:30, 10:30 pm \$12
- Gregorio Uribe Big Band Zinc Bar 9:30, 11 pm 1 am
- JC Sanford Quartet with Mike Baggetta, Dave Ambrosio, Russ Meissner Tea Lounge 9, 10:30 pm
- Alan Palmer; Saul Rubin Fat Cat 7, 10 pm
- Laura Hull and Her Jazz Gems with Janice Friedman, Steve LaSpina; Tom Tallitsch; Isaac Darche with Jon Irabagon, Sean Wayland, Linda Oh, Jochen Rueckert Miles' Cafe 7, 8:30, 10 pm \$19.99
- Jo-Yu Chen Trio Tomi Jazz 9 pm \$10
- York College Summer Jazz Program '11 University of the Streets 8 pm
- JC Styiles Showman's 8:30 pm
- Eric Kurimiski Terraza 7 8 pm
- Burt Eckoff Trio Cleopatra's Needle 7 pm
- Alex Lopez Quartet Tutuma Social Club 7 pm
- Quentin Angus Quintet with Chad Lefkowitz-Brown, Matthew Sheens, Scott Colberg, Kyle Rowland Thalia Café 7 pm
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ed and George Schuller Dizzy's Club 11 pm \$10
- McCoy Tyner Quartet with Ravi Coltrane Blue Note 8, 10:30 pm \$35
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Terence Blanchard Quintet Birdland 8:30, 11 pm \$30-40
- Simona Premazzi The Bar on Fifth 8 pm
- Ben Perowsky Moodswing Orchestra with Velez Moore Fort Greene Park 6 pm
- Michika Fukumori Trio; Alex Stein/Matt Brown Quartet The Garage 6, 10:30 pm
- Cameron Brown and The Hear & Now with Sheila Jordan, Don Byron Citigroup Center Plaza 12:30 pm
- Roy Eaton Bryant Park 12:30 pm
- Susan Winthrop and Her Chicks Battery Park Plaza 12:30 pm

Friday, August 5

- John Medeski, John Scofield, Billy Martin, Chris Wood; Bachir/Mustapha Whitney Museum 7 pm
- Billy Harper Quintet Smoke 8, 10, 11:30 pm \$30
- Reuben Wilson Lenox Lounge 8:30, 10:30 pm \$20
- Gil Scott-Heron Tribute: Meshell Ndegeocello with Charles Haynes, Mark Kelley, Mike Moreno, Marc Cary Blue Note 8, 10:30 pm \$35
- Curtis Macdonald Quintet with Jeremy Viner, David Virelles, Chris Tordini, Adam Jackson Rubin Museum 7 pm \$20
- Fred Hersch/Nico Gori Duo The Kitano 8, 10 pm \$25
- Randy Johnson Trio with Pat Bianchi, Carmen Intorre; Pete Malinverni Quintet with Scott Wendholt, Rich Perry, Lee Hudson, Tom Melito; Lawrence Leathers Jam Smalls 7:30, 10 pm 1 am \$20
- Marc Mommaas' Landmarc with Nate Radley, Vic Juris, Tony Moreno Cornelia Street Café 9, 10:30 pm \$15
- Sam Harris Group with Martin Nevin, Craig Weinrib The Jazz Gallery 9, 10:30 pm \$20
- Patrick Cornelius Trio with Ben Wolfe, Johnathan Blake Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Mike Shiftet; Metalux: MV Carbon/J. Graf The Stone 8, 10 pm \$10
- Tina Phillips with Jim Ridl, Steve Varner, Steve Holloway Metropolitan Room 7 pm \$15
- Shimrit Shoshan Trio; Lawrence Clark; Avi Rothbard Jam Fat Cat 6, 10:30 pm 1:30 am
- Mamiko Watanabe Quartet Cleopatra's Needle 8 pm
- Martin Seiler Quartet with Chad Lefkowitz-Brown, Mike Prad, Chris Davidson; Cindy Devereaux with Charles Dougherty, Naoko Ono; Matthew Fries Miles' Cafe 7, 8:30, 10 pm \$19.99
- Kayo Hiraki Duo Tomi Jazz 9 pm \$10
- Johnny James III Quartet with Richard Clements, Chris Haney, Will Terrell Triad 9 pm \$15
- Cheap Landscapes Trio Terraza 7 10:30 pm
- Ann Mary Nacchio Trio Alor Café 8 pm
- Dr. Lonnie Smith Nonet with John Ellis, Kyle Wilson, Logan Richardson, Keyon Harrold, Max Seigel, Corey King, Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Freddie Hubbard Tribute: Nicholas Payton XXX Band Iridium 8, 10 pm \$35
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$35
- Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ed and George Schuller Dizzy's Club 11:30 pm \$20
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Terence Blanchard Quintet Birdland 8:30, 11 pm \$30-40
- Simona Premazzi The Bar on Fifth 8 pm
- Hide Tanaka Trio; Kevin Dorn and the Big 72 The Garage 6:15, 10:45 pm
- Roy Eaton Bryant Park 12:30 pm

Saturday, August 6

- Ellery Eskelin Trio with Gary Versace, Gerald Cleaver Cornelia Street Café 9, 10:30 pm \$15
- Greg Ward's Phonic Juggernaut with Joe Sanders, Damien Reid The Jazz Gallery 9, 10:30 pm \$20

- Russ Lossing Oracle Trio with Masa Kamaguchi, Billy Mintz; Billy Mintz Two Bass Band with Rock Ciccerone, Dave Scott, John O'Gallagher, Brian Drye, Clay Jenkins, Adam Kolker I-Beam 8:30 pm \$10
- Lage Lund Trio with Orlando Le Fleming, Marcus Gilmore Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Louie Belogenis, Dan Fabricatore, Federico Ughi; Ray Anderson/Mark Helias University of the Streets 8, 10 pm \$10
- Spectre Folk; FORMA: Mark Dwinell, Sophie Lam, George Bennett The Stone 8, 10 pm \$10
- Leron Thomas 92Y/Tibeca 9 pm \$12
- Mauricio Zottarelli with Rodrigo Ursoia, Oriente Lopez, Gustavo Assis-Brasil, Itaiguara Brandão Blue Note 12:30 am \$10
- Donald Malloy Quartet Cleopatra's Needle 8 pm
- Jeff Platz, Daniel Carter, Ras Moshe, Dave Miller Café Orwell 11 pm

- Steve Blum; Raphael D'Lugoff Quintet Fat Cat 7, 10 pm
- Kenji Yoshitake Trio Tomi Jazz 11 pm \$10
- Charles T. Turner III and Jazzmeia Horn with Mamiko Watanabe, Hill Greene, Bernard Linette Nuyorican Poets Café 9 pm \$15
- On Ka' Davis and The Famous Original Djuke Music Players Shine 11 pm
- Billy Harper Quintet Smoke 8, 10, 11:30 pm \$30
- Reuben Wilson Lenox Lounge 8:30, 10:30 pm \$20
- Gil Scott-Heron Tribute: Meshell Ndegeocello with Charles Haynes, Mark Kelley, Mike Moreno, Marc Cary Blue Note 8, 10:30 pm \$35
- Fred Hersch/Nico Gori Duo The Kitano 8, 10 pm \$25
- Steve Slagle Quartet with Dave Demotta, Chris Higgins, McClenty Hunter; Pete Malinverni Quintet with Rich Perry, Scott Wendholt, Lee Hudson, Tom Melito; Eric Wyatt Group Smalls 7:30, 10 pm 1 am \$20
- Dr. Lonnie Smith Nonet with John Ellis, Kyle Wilson, Logan Richardson, Keyon Harrold, Max Seigel, Corey King, Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30, 11:30 pm \$30

- Freddie Hubbard Tribute: Nicholas Payton XXX Band Iridium 8, 10 pm \$35
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$35
- Yard Byard: Jamie Baum, Adam Kolker, Jerome Harris, Ed and George Schuller Dizzy's Club 11:30 pm \$20
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Terence Blanchard Quintet Birdland 8:30, 11 pm \$30-40
- Simona Premazzi The Bar on Fifth 8 pm
- Caleb Curtis/Chris Pattishall Duo; Faustina Abad Quintet; Amir Rubinshtein; Alexander Clough Miles' Cafe 5:30, 7, 8:30, 10 pm \$19.99
- York College Summer Jazz Program '11 Louis Armstrong House 2 pm
- Larry Newcomb Trio; Evgeny Lebedev The Garage 12, 6:15 pm

Sunday, August 7

- Joe Diorio 75th Birthday Tribute with Pat Martino, Jimmy Bruno, Vic Juris, Paul Bollenback Birdland 9, 11 pm \$30
- Robben Ford Renegade Creation Iridium 8, 10 pm \$30
- White Out: Tom Surgall/Lin Culbertson and guest; Joachim Nordwall The Stone 8, 10 pm \$10
- Stephen Gauci Quartet with Kenny Wessel, Ken Filiano, Lou Grassi The Local 269 8 pm \$10
- Daniel Kelly Emerge Trio with Chris Tarry, Ziv Ravitz Sycamore 8:30 pm \$10
- Sean Nowell Group with Fredrik Olsson, Leo Lindberg, Lars Ekman, Joe Abba Miles' Cafe 7 pm \$19.99
- Alon Nechushtan with Donny McCaslin, Michael Bates, Owen Howard Cornelia Street Café 8:30 pm \$10
- Matt Lavelle's Dusk; Ideal Bread: Josh Sinton, Jonathan Finlayson, Richard Giddens, Tomas Fujiwara; On Ka Davis and The Famous Original Djuke Music Players Nublu 9 pm
- Ryan Ferreira Brooklyn Lyceum 9, 10:30 pm \$10
- John Marshall with Ehud Asherie, David Wong, Jimmy Wormworth; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 12:30 am
- Peter Leitch/Harvie S Walker's 8 pm
- GL Diana/Ben Gerstein Downtown Music Gallery 7 pm
- Marion Cowings with Tardo Hammer, Jon Roche; Ned Goold Quartet Smalls 7:30, 10 pm \$20
- Jeff Platz, Blaise Siwula, David Miller; Omar Tamez/Ratzo B. Harris ABC No Rio 7 pm \$5
- Matthew McDonald and the Good Times; Justin Rothberg Trio; Itai Kriss Band Shine 8, 9, 10 pm
- Dr. Lonnie Smith Nonet with John Ellis, Kyle Wilson, Logan Richardson, Keyon Harrold, Max Seigel, Corey King, Jonathan Kreisberg, Jamire Williams Jazz Standard 7:30, 9:30 pm \$30
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$30
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 9, 11 pm \$25
- Simona Premazzi The Bar on Fifth 8 pm
- Ike Sturm Band + Voices Saint Peter's 5 pm
- Grady Tate and Trio Riverbank State Park 5 pm
- Tribute to Carter Jefferson and John Stubblefield - Latin Jazz Brothers with Jerry and Andy Gonzalez, Edsel Gomez, Joe Ford, Victor Jones Creole 5 pm \$25
- Rich Perry Trio Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Paul Meyers North Square Lounge 12:30, 2 pm
- Elli Fordyce and Trio; David Coss and Trio; Mauricio DeSouza Trio with Ben Winkelman, Debbie Kennedy The Garage 11:30 am 7, 11:30 pm

Monday, August 8

- Bobby Broom Deep Blue Organ Trio with Chris Foreman, Greg Rockingham Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Big Band: Scott Robinson, Wayne Escoffery, Vincent Herring, Craig Handy, Lauren Sevan, Ku-umba Frank Lacy, Conrad Herwig, Earl McIntyre, Kenny Rampton, Greg Gisbert, Avishai Cohen, Helen Sung, Boris Kozlov, Adam Cruz Jazz Standard 7:30, 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$10
- Danny Grissett The Bar on Fifth 8 pm
- Walter Smith III Quartet with Gerald Clayton, Joe Sanders, Justin Brown The Jazz Gallery 9, 10:30 pm \$20
- Christopher Tordini's Tiger Blood with Jeremy Viner, Sasha Brown, Kris Davis, Jim Black; Aidan Carroll Trio with Sam Harris, Bram Kinchele Cornelia Street Café 8:30, 10 pm \$10
- Adam Birnbaum solo; Ari Hoening Quartet with Gilad Hekselman, Matt Penman, Shai Maestro; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Omar Tamez, Jonathan Golove, Steve Swell, Joe Fonda; Max Johnson Trio with Kirk Knuffke, Ziv Ravitz University of the Streets 8, 10 pm \$10
- Ned Goold; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- Pete McGuinness Jazz Orchestra Tea Lounge 9, 10:30 pm
- Nancy Harris Trio with Peter Mazza, Rogerio Boccata Bar Next Door 8:30, 10:30 pm \$12
- Joelle Lurie Zinc Bar 7 pm \$8
- Tom Tallitsch Trio Tomi Jazz 9 pm \$10
- Howard Williams Jazz Orchestra; Mayu Saeki Quartet The Garage 7, 10:30 pm
- Sean Nowell Group with Fredrik Olsson, Leo Lindberg, Lars Ekman, Joe Abba Shine 8 pm
- Jon Weber Bryant Park 12:30 pm

Tuesday, August 9

- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry Trio with Pat Bianchi, McClenty Hunter
Dizzy's Club 11 pm \$10
- Kurt Rosenwinkel and Orquestra Jazz de Matosinhos
Birdland 8:30, 11 pm \$30-40
- Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott
Village Vanguard 9, 11 pm \$25
- Jane Monheit with guest Mark O'Connor
Blue Note 8, 10:30 pm \$35
- Marcus Strickland Group; Eric Harland Group
92Y Tribeca 8 pm \$15
- Maurice Brown Effect with Derek Douget, Chris Rob, Solomon Dorsey, Joe Blaxx
Jazz Standard 7:30, 9:30 pm \$20
- ★ Rebecca Kilgore
Feinstein's 8:30 pm \$40-60
- Norm Hathaway Big Band with Liza Moran, Tony Cuoco
Iridium 7, 9 pm \$25
- ★ Warren Smith and the Composer's Workshop Orchestra
NYC Baha'i Center 8, 9:30 pm \$15
- Vanderlei Pereira and BlindFold Test
Zinc Bar 9, 10:30 pm 12 am
- Somi with Morley, Teju Cole, Michael Olatuja, Dave Eggar, Jeff Haynes, Liberty Ellman, Jaleel Shaw
Le Poisson Rouge 7 pm \$22
- Gregory Generet
Metropolitan Room 7 pm \$25
- Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black
University of the Streets 8, 10 pm \$10
- Nancy Garcia; John Blum/Weasel Walter
The Stone 8, 10 pm \$10
- Sean Nowell Group with Fredrik Olsson, Leo Lindberg, Lars Ekman, Joe Abba
55Bar 7 pm
- Nancy Valentine/John di Martino; Matthew Fries' TRI-FI with Phil Palombi, Keith Hall; Ken Fowser/Behn Gillette Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Clarise Assad/Keita Ogawa
Cornelia Street Café 8:30 pm \$10
- Noah Garabedian, Loren Stillman, Kenny Warren, Kyle Wilson, Jared Weinstock, Evan Hughes; James Ilgenfritz, Dave Ballou, Jason Robinson, George Schuller
Korzo 9, 10:30 pm \$10
- Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- Deb Berman with Sean Harkness; Ben Winkelman Trio with Sam Anning, Henry Cole; Matt Baker
Miles Cafe 7, 8:30, 10 pm \$19.99
- Yuto Kanazawa Trio
Tomi Jazz 9 pm \$10
- Jon De Lucia/Flin Van Hemmen
Thalia Café 7 pm
- Adam Levy
Doma 8 pm
- Kyoko Oyobe solo
The Kitano 8 pm
- Danny Grissett
The Bar on Fifth 8 pm
- Eyal Vitner Big Band; Paul Francis Trio
The Garage 7, 10:30 pm
- Yvonnick Prene
Pier 45 6:30 pm
- Joseph Kiernan; Pablo Masis
Shrine 6, 7 pm
- Jon Weber
Bryant Park 12:30 pm

Wednesday, August 10

- Jazzmobile: Geri Allen
Grant's Tomb 7 pm
- ★ Ralph Peterson Fo'tet with Tia Fuller, Bryan Carrott, Beldon Bullock
Iridium 8, 10 pm \$25

- ★ Jay Hoggard Quintet with Dwight Andrews, James Weidman, Belden Bullock, Pheeroan AkLaff
Creole 7, 9 pm \$20
- ★ Donny McCaslin Quartet with Uri Caine, Fima Ephron, Mark Guiliana
55Bar 10 pm
- SIM Faculty Band: Ralph Alessi, Andy Milne, Drew Gress, Tyshawn Sorey
The Jazz Gallery 9, 10:30 pm \$20
- Kelley Sutfenfield Band with Michael Cabe, Tony Romano, Matt Aronoff, Brian Adler
The Kitano 8, 10 pm
- ★ Gene Bertoncini solo; Todd Herbert Quartet with Jason Brown; Craig Wuepper Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- Akiko Pavolka's House of Illusion with Loren Stillman, Nate Radley, Matt Pavolka, Bill Campbell and guest Guillermo Klein
Barbès 8 pm \$10
- Adriano Santos Quartet with Hélio Alves, Alex Han, David Ambrosio
Cornelia Street Café 8:30 pm \$10
- ★ Ben Gerstein/GianLuigi Diana; Jacob Garchik solo
Seeds 8:30, 10 pm \$10
- Big Bang Ensemble: Eddy Rollin, Max Johnson, Glenn Johnson, Louise Devery and guest; Adam Antine Vehicle: Will Connell, Chris Forbes, Max Johnson, Warren Smith
University of the Streets 8, 10 pm \$10
- ★ Lawrence Clark Quartet with Greg Murphy, Eric Wheeler, Chris Beck
Zinc Bar 7:30 pm
- Sickness; Sarah Lipstate
The Stone 8, 10 pm \$10
- Sarah Elizabeth Charles Trio
Duane Park 8:30 pm
- Melissa Stylianou Quartet with Jamie Reynolds, Gary Wang, Rodney Green
55Bar 7 pm
- Hairy Messiah: Joe Moffett, Matt Plummer, Wes Matthews, Kevin McFarland with guest Dana Jessen
Douglass Street Music Collective 8:30 pm
- Karavika
Brooklyn Lyceum 8, 9:30 pm \$10
- Rafi D'Iugoff; Alan Jay Palmer; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am
- Bob Rodriguez Trio with Steve Varner, Bill Tesar; Erika Matsuo with Carlton Holmes, Patrice Blanchard, Willard Dyson; Deborah Latz
Miles Cafe 7, 8:30, 10 pm \$19.99
- Yuko Okamoto Quartet
Tomi Jazz 9 pm \$10
- Brian Villegas
Flute Bar Gramercy 8 pm
- Marianne Solivan
Flute Bar 8 pm
- Sarah Manning
Caffe Vivaldi 8:30 pm
- The Quiet Project: Ileana Santamaria, Chikako Iwahori, Pete Smith
Terraza 7 8 pm
- Alistair Sim Trio; Jeremy Danneman
Shrine 7, 8 pm
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry Trio with Pat Bianchi, McClenty Hunter
Dizzy's Club 11 pm \$10
- Kurt Rosenwinkel and Orquestra Jazz de Matosinhos
Birdland 8:30, 11 pm \$30-40
- Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott
Village Vanguard 9, 11 pm \$25
- Jane Monheit with guest Mark O'Connor
Blue Note 8, 10:30 pm \$35
- ★ Rebecca Kilgore
Feinstein's 8:30 pm \$40-60
- Maurice Brown Effect with Derek Douget, Chris Rob, Solomon Dorsey, Joe Blaxx
Jazz Standard 7:30, 9:30 pm \$20
- Gregory Generet
Metropolitan Room 7 pm \$25
- Danny Grissett
The Bar on Fifth 8 pm
- NJMH Afro-Cuban All-Stars with Chocolate, Ray DePaz, Jimmy Bosch
Leather Lounge 6 pm \$15

- Ben Gillece; Hot House
The Garage 6, 10:30 pm
- Kevin Dorn and the Big 72 with Simon Wettenhall, J. Walter Hawkes, Jesse Gelber, Kelly Friesen
Saint Peter's 1 pm \$7
- Jon Weber
Bryant Park 12:30 pm

Thursday, August 11

- Rez Abbasi Acoustic Quartet with Bill Ware, Stephan Crump, Eric McPherson
Iridium 8, 10 pm \$25
- Carla Cook Quartet with Darryl Ivey, Lonnie Plaxico, Bruce Cox
Jazz Standard 7:30, 9:30 pm \$25
- ★ Debo Band with guests Fendika
Damrosch Park 7 pm
- Chris Corsano; Mark Morgan/Brian Sullivan
The Stone 8, 10 pm \$10
- Bill Cantrall's Axiom with Stacy Dillard, Rick Germanson, Gerald Cannon, Montez Coleman
The Kitano 8, 10 pm
- Ehud Asherie solo; Visionfugitive!: JD Allen, Shmirit Shoshan, Gregg August, Abedy Kush; Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Timba Project: John Benitez, Gerardo Contino, Axel Tosca, Francis Benitez, Mauricio Herrera
Terraza 7 9 pm
- Sebastian Noelle Trio with Thomson Kneeland, Tony Moreno
Bar Next Door 8:30, 10:30 pm \$12
- Brooklyn Brazil Bop: Billy Newman, Eric Schugren, Ben Holmes, Leco Reis, Conor Meehan
Cornelia Street Café 8:30 pm \$10
- Omar Tamez, Steve Swell, Joe Fonda, Lou Grassi
University of the Streets 8 pm \$10
- Helix Nebula Sound System: Eyal Maoz/Elad Muskatel
Tea Lounge 9, 10:30 pm
- Adam Caine
Cafe Orwell 8:30 pm
- Tim Ferguson; Greg Glassman/Stacy Dillard
Fat Cat 7, 10 pm
- John Doing Trio with Dan Cray, Mike Fienberg; Aaron Ward NuGen Jazz Quintet with Sky Readick, Andrew Letterman, Jim Bloom
Tutuma Social Club 7, 10:30 pm
- Aline Almeida; Daniel Jamieson with Matt Holman, Jarrett Chernet, Sam Anning, Manuel Wayand; Brad Linde
Miles Cafe 7, 8:30, 10 pm \$19.99
- Scot Albertson Trio
Tomi Jazz 9 pm \$10
- ★ Jay Hoggard Quintet with Dwight Andrews, James Weidman, Belden Bullock, Pheeroan AkLaff
Creole 7, 9 pm \$20
- ★ Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry Trio with Pat Bianchi, McClenty Hunter
Dizzy's Club 11 pm \$10
- Kurt Rosenwinkel and Orquestra Jazz de Matosinhos
Birdland 8:30, 11 pm \$30-40
- Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott
Village Vanguard 9, 11 pm \$25
- Jane Monheit with guest Mark O'Connor
Blue Note 8, 10:30 pm \$35
- ★ Rebecca Kilgore
Feinstein's 8:30 pm \$40-60
- Gregory Generet
Metropolitan Room 7 pm \$25
- Danny Grissett
The Bar on Fifth 8 pm
- Harlem Speaks: Paul West
Jazz Museum in Harlem 6:30 pm
- Dave Kain Group; Dylan Meek Trio
The Garage 6, 10:30 pm
- Sachal Vasandani Ensemble
Citigroup Center Plaza 12:30 pm
- Jon Weber
Bryant Park 12:30 pm
- Jeff Newell New Trad New Orleans Brass Band
Battery Park Plaza 12:30 pm

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Sept. 10, 2011
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• Associate Professor of Music, Jazz Studies, University of Michigan
• Score Composer "Brown Sugar"
• Lead Bassist: Good Night & Good Luck
• Oceans 11, 12 & 13 Soundtracks
• Bassist, Diana Krall
• Bassist, Tonight Show with Jay Leno, 1992-1999
• NEA Presidential Scholar Awardee
• Awards: 6 Grammys & 4 Emmys

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Friday, August 12

- **Return to Forever IV: Chick Corea, Stanley Clarke, Lenny White, Jean-Luc Ponty, Frank Gambale**
Beacon Theatre 8 pm \$49.50-129.50
- ★ **Mulgrew Miller/Steve Nelson Quintet**
Smoke 8, 10, 11:30 pm \$30
- ★ **Billy Martin's Wicked Knee; Val-Inc Duos**
Whitney Museum 7 pm
92Y Tribeca 9 pm \$15
- ★ **Colin Stetson**
- **Ted Nash Quartet with Ron Horton, Paul Sikivie, Ulysses S. Owens Jr.**
The Kitano 8, 10 pm \$25
- **Adam Rogers' DICE with Fima Ephron, Nate Smith**
The Jazz Gallery 9, 10:30 pm \$20
- **Aidan Carroll Quartet with John Ellis, David Bryant, Justin Brown; John Marshall Quintet with Grant Stewart, Tardo Hammer, David Wong, Jimmy Wornworth; Spike Wilner Trio with Adam Cote, Brian Floody**
Smalls 7:30, 10 pm 1 am \$20
The Stone 8, 10 pm \$10
- **Ikue Mori; Rat Bastard**
- **Gilad Hekselman Trio with Joe Martin, Marcus Gilmore**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Seung-Hee Quintet with Adam Kolker, Toru Dodo, Ike Stumm, George Schuller; Nina Moffitt Quartet with Chris Pattishall, Jackson Hill, Alex Ritz**
Cornelia Street Café 9, 10:30 pm \$15
- **Masami Ishikawa Quartet**
- **Nu Soif; Alan Palmer**
- **Radjulani Barnes Band**
- **Alexander McCabe; Adam Larson; Christian Nourjianian Trio + 2 with Kavita Shah, Tom Finn, Gray Hackelman, Rick Cragin**
Miles' Cafe 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
Lenox Lounge 8:30, 10:30 pm \$20
- **Jane Stuart Trio with Rave Tesar, Rick De Kovessey**
New Leaf Café 7:30 pm
Alor Café 8 pm
- **Bob Kaiser and Friends**
- **Carla Cook Quintet with Darryl Ivey, Kenny Davis, Bruce Cox, Steve Kroon**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$35
- **Ed Cherry Trio with Pat Bianchi, Pete Van Nostrand**
Dizzy's Club 11:30 pm \$20
- **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos**
Birdland 8:30, 11 pm \$30-40
- **Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott**
Village Vanguard 9, 11 pm \$25
- **Jane Monheit with guest Mark O'Connor**
Blue Note 8, 10:30 pm \$35
- ★ **Spontaneous Construction: Jim Black and guests**
Blue Note 12:30 am \$10
Feinstein's 8:30 pm \$40-60
Metropolitan Room 7 pm \$25
The Bar on Fifth 8 pm
- **Rebecca Kilgore**
- **Gregory Generet**
- **Danny Grissett**
- **Evan Schwam Quartet; Jean Caze Trio**
The Garage 6:15, 10:45 pm
- **Jon Weber**
Bryant Park 12:30 pm

Saturday, August 13

- **Herbie Hancock Tribute**
Iridium 8, 10 pm \$27.50
- **Lage Lund 4 with Aaron Parks, Ben Street, Marcus Gilmore**
The Jazz Gallery 9, 10:30 pm \$20
- **Adam Larson Trio with Chris Talio, Jason Burger**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Oneotrix Point Never; Nautical Almanac: Carly Ptak/Twig Harper**
The Stone 8, 10 pm \$10
- **Sanda Weigl/Anthony Coleman; Tammy Scheffer Sextet with Andrew Urbina, Matt Silberman, Julian Shore, Ronen Itzik**
Cornelia Street Café 9, 10:30 pm \$15
- **Vinnie Knight and The Night Riders**
Lenox Lounge 8:30, 10:30 pm \$20
- **Daniel Carter, Max Johnson, Federico Ughi; Fedrico Ughi Quartet with David Schnug, Kirk Knuffke, Max Johnson**
University of the Streets 8, 10 pm \$10
- **Welf Dorr's Underground Homs**
Nublu 11:30 pm
- **Todd Herbert Quartet; Samba De Gringo; Alexi David Cypriot Sandman Jam**
Fat Cat 7, 10 pm 1:30 am
Cleopatra's Needle 8 pm
- **Satchamo Mannan Quartet**
- **Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai; Kavita Shah with Integrity Reeves, Ben Williams; Dee Cassella**
Miles' Cafe 5:30, 7, 8:30 pm \$19.99
Tomi Jazz 8 pm \$10
- **Gilad Edelman Quartet**
- **Tomas Janzon/Curtis Lundy Duo**
Garden Café 7 pm
- **Return to Forever IV: Chick Corea, Stanley Clarke, Lenny White, Jean-Luc Ponty, Frank Gambale**
Beacon Theatre 8 pm \$49.50-129.50
- ★ **Mulgrew Miller/Steve Nelson Quintet**
Smoke 8, 10, 11:30 pm \$30
- **Ted Nash Quartet with Ron Horton, Paul Sikivie, Ulysses S. Owens Jr.**
The Kitano 8, 10 pm \$25
- **Chris Massey's Nue Jazz Project; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wornworth; John Marshall Quintet with Grant Stewart, Tardo Hammer, David Wong, Jimmy Wornworth; Brooklyn Circle: Stacy Dillard, Diallo Hoose, Ismail Lawal**
Smalls 4, 7:30, 10 pm 1 am \$20
- **Carla Cook Quintet with Darryl Ivey, Kenny Davis, Bruce Cox, Steve Kroon**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$35
- **Ed Cherry Trio with Pat Bianchi, Pete Van Nostrand**
Dizzy's Club 11:30 pm \$20
- **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos**
Birdland 8:30, 11 pm \$30-40
- **Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott**
Village Vanguard 9, 11 pm \$25
- **Jane Monheit with guest Mark O'Connor**
Blue Note 8, 10:30 pm \$35
Feinstein's 8:30 pm \$40-60
The Bar on Fifth 8 pm
- **Rebecca Kilgore**
- **Danny Grissett**
- **Dissident Arts Festival: Upsurge! Secret Architecture; Radio Noir; Gwen Laster Ensemble**
Brecht Forum 4 pm
- **Daniela Schaechter; Champion Fulton Trio; Akiko Tsuruga Trio**
The Garage 12, 6:15, 10:45 pm

Sunday, August 14

- **Tommy Igoe Sextet**
Birdland 9, 11 pm \$30
- **Maya Miller/Mike Bernstein; C. Spencer Yeh/Weg Cixby**
The Stone 8, 10 pm \$10
- ★ **Ras Moshe, Daniel Carter, Larry Roland, Rashid Bakr; Will Connell Ensemble; Andrew Lamb Ensemble**
Brecht Forum 7 pm \$10
- **Noah Preminger, Masa Kamaguchi, Rob Garcia**
Sycamore 8:30 pm \$10
- ★ **Jessica Lurie Group with Brian Drye, Michael Bates; Baudolino's Dilemma: Warren Smith, Ken Filiano, Michael TA Thompson; Brad Farberman's Stringful Souls with Jason Kao Hwang, Sarah Bernstein, Marco Cappelli, Ken Filiano, Dominic Lash and guest Steve Dalachinsky; Pet Bottle Ningen: Nonoko Yoshida, Dave Scanlon, Dave Miller**
The Local 269 7 pm \$10
- **Ruth Brisbane and Jon Roche Trio with Roman Ivanoff, Clifford Barbaro**
Smalls 7:30 pm \$20
- **Hiroshi Uenohara**
- **Stephanie Carlin with Josh Mease, Alan Hampton, Nate Wood and guests; Talia Billig with Francois Rousseau, Dan Parra, Marc Beland**
Cornelia Street Café 8:30, 10 pm \$10

- **Marc Edwards Slip Stream Time Travel; Nick Gianni's Evolution**
Nublu 9 pm
- **Terry Waldo's Gotham City Band; Jon Davis; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6, 8:30 pm 12:30 am
- **Yuko Kimura with Roberta Piket, Johannes Weidenmueller; Emily Elizabeth**
Miles' Cafe 7, 8:30 pm \$19.99
Walker's 8 pm
- **Peter Leitch/Sean Smith**
- **Biggi Vinkelo, Cheryl Pyle, Nick Gianni; Jorge Espinal/Maria Chavez**
ABC No Rio 7 pm \$5
Caffe Vivaldi 7:15 pm
The Garage 11:30 pm
- **Raphaelle Brichet/Carmen Staaf**
- **Joonsam Lee Trio**
- **Rodrigo Bonelli Group with Erin Blatti**
Shrine 8 pm
Iridium 8, 10 pm \$27.50
- **Herbie Hancock Tribute**
- **Carla Cook Quintet with Darryl Ivey, Kenny Davis, Bruce Cox, Steve Kroon**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Cedar Walton Quintet with Steve Turre, Vincent Herring, David Williams, Willie Jones III**
Dizzy's Club 7:30, 9:30 pm \$30
- **Greg Osby Five with Melissa Aldana, Marc Copland, Steve LaSpina, Kendrick Scott**
Village Vanguard 9, 11 pm \$25
- **Jane Monheit with guest Mark O'Connor**
Blue Note 8, 10:30 pm \$35
The Bar on Fifth 8 pm
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
- **Danny Grissett**
- **David Aaron solo**
- **Ken Simon Quartet**
- **Fatum Brothers' Jazz Orchestra with Dave Pietro, Ted Taforo, Matt DiGiovanna, Levi Saelua, Owen Broeder, Gabe Medd, Tyler Kaneshiro, Josh Gawel, Ray Mason, Sam Crittenden, David Binder, Jeff Koch, Adam Kromelow**
Blue Note 12:30, 2:30 pm \$24.50
- **Mary Foster Conklin Trio with Tony Romano, Marco Panascia**
North Square Lounge 12:30, 2 pm

Monday, August 15

- ★ **Mike Stern**
55Bar 10, 11:30 pm
- ★ **Project Fukushima Benefit: John Zorn, Ned Rothenberg, Uri Caine, Shoko Nagai, Karl Berger, Ikue Mori, Ha Yang Kim, Nels Cline, David Watson, Yuka Honda, Satoshi Takeishi, Shayna Dunkelman, Chuck Bettis, Michael Carter, Kato Hideki and guests**
The Stone 6, 8, 10 pm \$20
- ★ **Jerry Gonzalez and the Fort Apache Band with Joe Ford, Larry Willis, Andy Gonzalez, Steve Berrios**
Blue Note 8, 10:30 pm \$20
- **Derrick Gardner and The Jazz Prophets with Vincent Gardner, Rob Dixon, Anthony Wonsey, Donald Edwards, Dezron Douglas**
Dizzy's Club 7:30, 9:30 pm \$20
- ★ **Mingus Orchestra: Ku-umba Frank Lacy, Greg Gisbert, Michael Rabinowitz, John Clark, Dingus Yates, Freddie Bryant, Boris Kozlov, Adam Cruz**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Peter Bernstein solo; Ari Hoenig with Gilad Hekselman, Matt Penman, Shai Maestro; Spencer Murphy Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Prasant Radhakrishnan, Arun Ramamurthy, Akshay Anantapadmanabhan; Prasant Radhakrishnan/Sameer Gupta**
Cornelia Street Café 8:30, 10 pm \$10
- **Chris Forbes Trio with Hill Greene, Michael TA Thompson; Paper Snakes: Kenny Warren, Mariel Berger, Scott Colberg, Martin Urbach**
University of the Streets 8, 10 pm \$10
- **Adam Larson; Billy Kaye Jam**
- **Peter Mintun**
- **Mike Fahie Jazz Orchestra**
- **Matthew Silberman and Press Play with Ryan Ferreira, Greg Ruggiero, Chris Tordini, Tommy Crane**
- **Roz Corral Trio with Dave Stryker, Orlando Le Fleming**
Bar Next Door 8:30, 10:30 pm \$12
- **Aimee Allen**
- **Abe Ovardia Trio**
- **Daniela Schächter**
- **Howard Williams Jazz Orchestra; Kenny Shanker Quartet**
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- **Victor Lin**

Tuesday, August 16

- ★ **The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond**
Birdland 8:30, 11 pm \$30-40
- ★ **Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater**
Blue Note 8, 10:30 pm \$35
- ★ **Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black**
Village Vanguard 9, 11 pm \$25
- **The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- **Kenny Shanker Guitar Quartet**
- **Manuel Valera and The New Cuban Express with Yosvany Terry, Adam Rogers, John Benitez, Dafnis Prieto**
Jazz Standard 7:30, 9:30 pm \$20
- **Mike Longo Funk Band with Bob Magnusson, Nabate Isles, Sam Burtis, Christian Fabian, Rat Marchika**
NYC Bahai Center 8, 9:30 pm \$15
- **Helio Alves Quartet with Nilson Matta, Duduka Da Fonseca, Vic Juris**
Zinc Bar 9, 10:30 pm 12 am
- **Mike Pride's From Bacteria to Boys with Jon Irabagon, Alexis Marcelo, Peter Bitenc; Jason Ajernian and the High Life**
Cake Shop 9:30 pm
- ★ **Satoshi Takeishi/Shoko Nagai; James Carney Quartet with Oscar Noriega, Drew Gress, Tom Rainey**
Korzo 9, 10:30 pm \$10
- **Marianne Solivan/Michael Kanan; Sarah Jane Cion Trio with Ratzo Harris, Scott Lutzky; Alex Hoffman Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Ashvin Bhogendra, Arun Ramamurthy, Akshay Anantapadmanabhan**
Cornelia Street Café 8:30 pm \$10
- **Saul Rubin; Don Hahn; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
- **Paul Carlon with Christelle Durandy, Alex Norris, Anton Denner, Mark Miller, Rob Edwards, John Stenger, Dave Ambrosio, William 'Beaver' Bausch; Michael Webster**
Miles' Cafe 8:30, 10 pm \$19.99
- **Joonsam Lee Trio**
Tomi Jazz 9 pm \$10
- **Jerome Harris**
- **Jack Wilkins/Paul Bollenback**
- **Kyoko Oyobe solo**
- **Lou Caputo Not So Big Band; Joe Saylor and Friends**
The Garage 7, 10:30 pm
The Bar on Fifth 8 pm
Duane Park 7 pm
Bryant Park 12:30 pm
- **Antonio Ciacca**
- **Jesse Elder**
- **Victor Lin**

Wednesday, August 17

- ★ **Mike Stern**
55Bar 10, 11:30 pm
- **Aaron Goldberg/Guillermo Klein's Bienestan with Miguel Zenon, Reuben Rogers, Eric Harland**
Jazz Standard 7:30, 9:30 pm \$25
- **Fieldwork: Vijay Iyer, Steve Lehman, Tyshawn Sorey**
The Stone 8, 10 pm \$10
- **Lynette Washington Quartet with Dennis Bell, Alex Blake, Victor Jones**
The Kitano 8, 10 pm \$10
- **Dave King/Matt Mitchell**
- ★ **Miles Okazaki/Dan Weiss; Ingrid Laubrock, Tom Rainey, Trevor Dunn**
Seeds 8:30, 10 pm \$10
- **Kirk Knuffke Quartet with Brian Drye, Mark Helias, Jeff Davis; 2's & 4's: Julio Monterrey, Matt Parker, Mikkel Hess, David Mason, Ariel de la Portilla**
University of the Streets 8, 10 pm \$10
- **Mike Kanan/Pete Bernstein Duo; Sean Nowell Group with Fredrik Olsson, Leo Lindberg, Lars Ekman, Joe Abba; Bruce Harris Quartet with Jack Glotman, Yasushi Nakamura, Aaron Kimmel**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Janet Planet**
Feinstein's 8:30 pm \$40-60

- **Pean Singer/Lewis Porter; Karavika: Trina Basu, Amali Premawardhana, Perry Wortman, Sameer Gupta; Arun Ramamurthy Quartet with Perry Wortman, Akshay Anantapadmanabhan, Sameer Gupta**
Cornelia Street Café 6, 8:30, 10 pm \$10
- **Rafi D'Ugoff; Jonathan Lefcoski Quintet; Ned Good Jam**
Fat Cat 7, 9 pm 12:30 am
- **Aki Ishiguro Quartet with William Tatge, Joe Martin, Jochen Rueckert**
55Bar 7 pm
- **Elly Hoyt Band; Max Cudworth**
Miles' Cafe 7, 8:30 pm \$19.99
- **Vince Villanueva Trio**
Tomi Jazz 9 pm \$10
- **Rome Neal with Richard Clements, Murray Wall, Ya Ya**
Moldy Fig 8, 10 pm \$5
- **Edy Martinez Quartet with Samuel Torres, Ricky Rodriguez, Ludwig Afonso**
Terraza 7 9 pm
Flute Bar Gramercy 8 pm
- **Greg Diamond**
- **Justin Rothberg Trio**
- ★ **The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond**
Birdland 8:30, 11 pm \$30-40
- ★ **Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater**
Blue Note 8, 10:30 pm \$35
- ★ **Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black**
Village Vanguard 9, 11 pm \$25
- **The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
The Bar on Fifth 8 pm
- **Kenny Shanker Guitar Quartet**
- **Antonio Ciacca**
- **Antoine Dowell; Holger Scheidt Quartet**
Shrine 6, 8 pm
- **Bernal/Eckroth/Ennis; Beck Burger Trio**
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- **Victor Lin**
- **Jane Stuart Trio with Rave Tesar, Rick De Kovessey**
Saint Peter's 1 pm \$7

Thursday, August 18

- **Lucky Peterson and Friends**
Iridium 8, 10 pm \$27.50
- **Spike Wilner solo; Stafford Hunter Group with Todd Bashore, Orrin Evans, Alex Hernandez, Chris Brown; Carlos Abadie Quintet with Joe Sucasato, Carlos Abadie, Jonathan Lefcoski, Jason Stewart, Luca Santaniello**
Smalls 7:30, 9:30 pm 12:30 am \$20
The Kitano 8, 10 pm
- **Victor Prieto Trio**
Terraza 7 9 pm
- **Mike Baggetta Trio with Cameron Brown, Jeff Hirschfeld**
Bar Next Door 8:30, 10:30 pm \$12
Cleopatra's Needle 7 pm
- **Cameron Mizell Trio with Brad Whiteley, Kenneth Salters**
Tea Lounge 9, 10:30 pm
- **John Doing Trio with Dan Cray, Mike Fienberg**
Tutuma Social Club 7 pm
Cafe Orwell 8:30 pm
Fat Cat 7, 10 pm
- **Danny Sher Quartet**
- **Alan Palmer Trio; Jojo**
- **Rodrigo Bonelli Group with Carras Paton, Isamu McGregor, Alex Goumas; Napua Davoy Heavenly Trio with David Moreno, Gaku Takahashi; Mark Miller**
Miles' Cafe 7, 8:30, 10 pm \$19.99
- **Aaron Goldberg/Guillermo Klein's Bienestan with Miguel Zenon, Reuben Rogers, Eric Harland**
Jazz Standard 7:30, 9:30 pm \$25
- **Fieldwork: Vijay Iyer, Steve Lehman, Tyshawn Sorey**
The Stone 8, 10 pm \$10
Feinstein's 8:30 pm \$40-60
- **Janet Planet**
- ★ **The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond**
Birdland 8:30, 11 pm \$30-40
- ★ **Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater**
Blue Note 8, 10:30 pm \$35
- ★ **Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black**
Village Vanguard 9, 11 pm \$25
- **The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- **Michael Rodriguez Trio**
- **Antonio Ciacca**
- **Harlem Speaks: Vincent Gardner**
Jazz Museum in Harlem 6:30 pm
- **Rick Stone Trio; Ryan Anselmi Quintet**
The Garage 6, 10:30 pm
Shrine 6, 8 pm
Citigroup Center Plaza 12:30 pm
Bryant Park 12:30 pm
Battery Park Plaza 12:30 pm
- **Speed of Three; Moth To Flame**
- **Alex Brown Band**
- **Victor Lin**
- **Jazz Forum Allstars**

Friday, August 19

- ★ **Steve Coleman Duos and Trios**
The Stone 8, 10 pm \$10
- **Celebrating Gene Ammons & Sonny Stitt: Eric Alexander and Vincent Herring, Smoke 8, 10, 11:30 pm \$30**
- ★ **Chris Wood with Billy Martin, Charlie Burnham; Mister Rourke Duos with Chris Wood, Charlie Burnham**
Whitney Museum 7 pm
- ★ **George Cables Trio with Peter Washington, Lewis Nash**
The Kitano 8, 10 pm \$25
- **The Outlaw Collective: Cameron Outlaw, Jeff Miles, Jonathan Greenstein; Kevin Hays Group with Jeremy Pelt, Ben Street, Rodney Green; Lawrence Leathers Jam**
Smalls 7:30, 10 pm 1 am \$20
- ★ **Jon Irabagon Trio with Yasushi Nakamura, Rudy Royston**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
iBeam 9 pm \$10
- ★ **Darius Jones Quartet**
- **Chris Morrissey Quintet with Jason Rigby, Nir Felder, Aaron Parks, Mark Guiliana**
The Jazz Gallery 9, 10:30 pm \$20
Fat Cat 10:30 pm 1:30 am
- **Brandon Lewis; David Weiss Jam**
- **Evan Schwam Quartet**
- **Rob Silverman Trio**
Lenox Lounge 8:30, 10:30 pm \$20
- **David White Jazz Orchestra with Andrew Gould, Omar Daniels, Sam Taylor, Sam Dillon, Stephen Plekan, Miki Hirose, Volker Goetze, Alicia Rau, Michael Irwin, Melissa Gardiner, Rick Parker, Barry Cooper, Rob Statel, Nick Consol, Doug Drewes, Paul Francis; Jazz Hom's Silhouette Quintet with Rafael Statin, Lafayette Harris, Paul Beaudry, David Gibson; Joe Benjamin**
Miles' Cafe 7, 8:30, 10 pm \$19.99
- **Jo-Yu Chen Duo**
- **Abraham Ovadia Trio with Michael Feinberg, Noel Brennan**
Tutuma Social Club 7 pm
Alor Café 8 pm
- **Christian Corrao and Friends**
- **Lucky Peterson and Friends**
- **Aaron Goldberg/Guillermo Klein's Bienestan with Miguel Zenon, Reuben Rogers, Eric Harland**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond**
Birdland 8:30, 11 pm \$30-40
- ★ **Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater**
Blue Note 8, 10:30 pm \$35
- **Spontaneous Construction: John Ellis/Gerald Clayton**
Blue Note 12:30 am \$10
- ★ **Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black**
Village Vanguard 9, 11 pm \$25
- **The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo, Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
The Bar on Fifth 8 pm
- **Michael Rodriguez Trio**
- **Antonio Ciacca**
- **Austin Walker Trio; Dre Barnes Project**
The Garage 6:15, 10:45 pm
Bryant Park 12:30 pm
- **Victor Lin**

Saturday, August 20

- Liberty Ellman Quintet with Vijay Iyer, Mat Maneri, Stephan Crump, Damion Reid; Jonathan Finlayson Trio with David Virelles, Joe Sanders
The Stone 8, 10 pm \$10
- Pheeroan akLaff's Brooklyn Mime Troop with Jerome Harris, Shu Nakamura, Adegoke Steve Colson, Alisha Zebulon Sow, Kamillah akLaff, Brian Jarawa
Jalopy 8, 10 pm \$10
- Smart Growth Zone: Christopher Hoffman, Jeremiah Cymerman, Brian Chase
University of the Streets 10 pm \$10
- Jerome Sabbagh Trio with Joe Martin, Eliot Zigmund
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Etienne Charles
Jackie Robinson Park 7 pm
- Barbara King and the Spirit of Jazz
Lenox Lounge 8:30, 10:30 pm \$20
- Patrick Cornelius; Diallo House
Fat Cat 7, 10 pm
- Richard Benetar Quartet
Cleopatra's Needle 8 pm
- Sharel Cassity; Dave Kain; Jonathan Parker
Miles Cafe 7, 8:30, 10 pm \$19.99
- Daniel Bennett Group; Nat Janoff Trio
Tomi Jazz 8, 11 pm \$10
- John Raymond Quintet with Nils Weinhold, Javier Santiago, Cory Cox
Tutuma Social Club 7 pm
- Celebrating Gene Ammons & Sonny Stitt: Eric Alexander and Vincent Herring,
Smoke 8, 10, 11:30 pm \$30
- George Cables Trio with Peter Washington, Lewis Nash
The Kitano 8, 10 pm \$25
- David Weiss Quintet with EJ Strickland; Kevin Hays Group with Jeremy Pelt,
Ben Street, Rodney Green; Ian Hendrickson-Smith Group
Smalls 7:30, 10 pm 1 am \$20
Iridium 8, 10 pm \$27.50
- Lucky Peterson and Friends
Iridium 8, 10 pm \$27.50
- Aaron Goldberg/Guillermo Klein's Bienestan with Miguel Zenon, Reuben Rogers,
Eric Harland
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater
Blue Note 8, 10:30 pm \$35
- Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black
Village Vanguard 9, 11 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
The Bar on Fifth 8 pm
- Michael Rodriguez Trio
The Bar on Fifth 8 pm
- Antonio Ciacca
The Bar on Fifth 8 pm
- Mimi Jones Band with Camille Thurman, Luis Perdomo, Justin Faulkner
Cornelia Street Cafe 6 pm \$10
- Larry Newcomb Trio; Kyoko Oyobe Trio; Joey Morant Trio
The Garage 12, 6:15, 10:45 pm

Sunday, August 21

- Steve Coleman Duos and Trios
The Stone 8, 10 pm \$10
- Particle Accelerator: Scott Robinson, Rob Garcia
Sycamore 8:30 pm \$10
- Matt Bauder; Arun Ramamurthy Quartet; On Ka' Davis and The Famous Original Duke
Music Players
Nublu 9 pm
- Ruth Brisbane and Jon Roche Trio with Roman Ivanoff, Clifford Barbaro;
Grant Stewart Quartet with Mike Ledonne, Joel Forbes, Phil Stewart
Smalls 7:30, 10 pm \$20
Walker's 8 pm
- Peter Leitch/Charles Davis
Birdland 9, 11 pm \$30
- Borislav Streljev and Friends
Birdland 9, 11 pm \$30
- Terry Waldo's Gotham City Band; Carlos Abadie; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- Jeremy Quick with Justin Meyer, JungHo Kang; Kuni Mikami with Steve Little,
David Hofstra, Kyoko Saegusa
Miles Cafe 4, 5:30 pm \$5-19.99
- Omar Tamez/Dom Minasi
ABC No Rio 8 pm \$5
- Mike Serrano Band
University of the Streets 8 pm \$10
- JQ and the Xtra Time Orchestra; Federico Ughi Trio
Shrine 8, 9 pm
- Lucky Peterson and Friends
Iridium 8, 10 pm \$27.50
- Aaron Goldberg/Guillermo Klein's Bienestan with Miguel Zenon, Reuben Rogers,
Eric Harland
Jazz Standard 7:30, 9:30 pm \$25
- Tribute to Ray Brown: Christian McBride, Dee Dee Bridgewater
Blue Note 8, 10:30 pm \$35
- Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black
Village Vanguard 9, 11 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$30
- Thomas Heberer solo
Downtown Music Gallery 6 pm
- KLABOR!: Karolina Strassmayer, Droni Mondlak, Stefan Bauer, Phil Palombi
Saint Peter's 5 pm
The Bar on Fifth 8 pm
- Antonio Ciacca
The Garage 7, 11:30 pm
- David Coss and Trio; Joel Perry Trio
Caffe Vivaldi 6 pm
- Isamu McGregor
Caffe Vivaldi 6 pm
- Tribute to Wayne Shorter: Willie Williams, Bruce Harris, Danny Mixon, Kenny Davis,
Emanuel Harrold
Creole 5 pm \$25
- Noriko Ueda Jazz Orchestra
Blue Note 12:30, 2:30 pm \$24.50
- Cynthia Soriano Trio with Saul Rubin, Jonathan Michel
North Square Lounge 12:30, 2 pm

Monday, August 22

- Mike Stern
55Bar 10, 11:30 pm
- Patty Ascher
Blue Note 8, 10:30 pm \$15
- Nicole Henry with Julian Lage, Aaron Goldberg, Larry Grenadier, Eric Harland
Dizzy's Club 7:30, 9:30 pm \$20
Jazz Standard 7:30, 9:30 pm \$25
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra
The Stone 9 pm \$10
- George Braith; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Dida Pelled solo; Dwayne Burno Group with Sebastian Chames, Jeremy Pelt,
Justin Robinson, Willie Jones III; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Josh Deutsch's Pannonia with Zach Brock, Brian Drye, Ronen Itzik
Branded Saloon 8, 10 pm
- Travis Sullivan's Bjorkestra
Tea Lounge 9, 10:30 pm
- Marianne Solivan/Peter Bernstein
Bar Next Door 8:30, 10:30 pm \$12
- Emily Braden
Zinc Bar 7 pm \$8
- Anna Elizabeth Kendrick Trio
Tomi Jazz 9 pm \$10
- Antonio Ciacca
The Bar on Fifth 8 pm
- Howard Williams Jazz Orchestra; Masami Ishikawa Trio
The Garage 7, 10:30 pm
- Kuni Mikami
Bryant Park 12:30 pm

Tuesday, August 23

- Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart
Birdland 8:30, 11 pm \$30-40
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Giacomo Gates with John diMartino, Tony Lombardo, Lonnie Plaxico, Vincent Ector,
Claire Daly
Smoke 7, 9, 10:30 pm
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$30
- Laura Ann Boyd Quatro na Bossa
Dizzy's Club 11 pm \$10

- Edmar Castaneda Trio with Marshall Gilkes, David Silliman and guest Andrea Tierra
Jazz Standard 7:30, 9:30 pm \$25
- Antoinette Montague Group with Mike Longo
NYC Bahai Center 8, 9:30 pm \$15
- Laura Brunner/Victor Gutierrez; Peter Zak Trio with Paul Gill, Jason Brown;
Alex Hoffman Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Steve Lehman Trio with Matt Brewer, Damion Reid; Rafiq Bhatia Group
The Stone 8, 10 pm \$10
- Jason Rigby, Jonathan Goldberger, Jeff Davis; Slow Jam: Sam Kulik,
Jeremiah Cymerman, Dan Peck, Tom Blancarte, Doron Sadjia, Michael Evans
University of the Streets 8, 10 pm \$10
- Matt Pavolka, Ben Monder, Pete Rende, Ted Poor
Korzo 10:30 pm \$10
- Saul Rubin; Simona Premazzi; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- Jacob Melchior Trio with Tadataka Unno, Hassan JJ Shakur; Revolution V
Miles Cafe 7, 8:30 pm \$19.99
- Yukari's Spicepot
Tomi Jazz 9 pm \$10
- Scott Bradlee
Duane Park 7 pm
- Jack Wilkins/Randy Johnston
Bella Luna 8 pm
- Tamar Korn
Doma 8 pm
- Kyoko Oyobe solo
The Kitano 8 pm
- Cecilia Coleman Big Band; Aaron Burnett Quartet
The Garage 7, 10:30 pm
- Antonio Ciacca
The Bar on Fifth 8 pm
- Julia Chen Quartet; Yvonnick Prene Group
Shrine 6, 9 pm
- Kuni Mikami
Bryant Park 12:30 pm

Wednesday, August 24

- Nicky Parrott/Allan Harris
Iridium 8, 10 pm \$25
- Dave Chamberlain's Band of Bones
Zinc Bar 7 pm
- Brian Drye/Kirk Knuffke
Seeds 8:30 pm \$10
- Mike Hashim/Spike Wilner Duo; Rob Garcia 4 with Noah Preminger, Dan Tepfer,
John Hébert; Josh Davis Trio
Smalls 7:30, 9:30 pm 12:30 am \$20
- Jon Leeborn and Big Five Chord with Jon Irabagon, Bryan Murray, Moppa Elliott,
Jeff Davis
Brooklyn Lyceum 8, 9:30 pm \$10
- Little Women: Travis Laplante, Darius Jones, Andrew Smiley, Jason Nazary
Zebulon 8 pm
- Ras Moshe, David Amer, Max Johnson, Lou Grassi; Phat Chance: Vincent Chancey,
Steve Bloom, Jeremy Carlstedt
University of the Streets 8, 10 pm \$10
- Takako Ines Asahina Trio with David Ruffels, Russ Meissner
The Kitano 8, 10 pm
- Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Jochen Rueckert
Barbés 8 pm \$10
- Amanda Monaco Three with Ben Cliness
M Bar 7 pm
- Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, Darrell Green
55Bar 7 pm
- Rafi D'Iugoff; Val Shaffer; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- Chad McLoughlin Trio; Matthew Fries Trio; John Yao with Jon Irabagon, Randy Ingram,
Leon Boykins, Will Clark
Miles Cafe 7, 8:30, 10 pm \$19.99
- Ted Kooshian Quartet
Tomi Jazz 9 pm \$10
- MLS Trio
Flute Bar Gramercy 8 pm
- Melanie Marod
Flute Bar 8 pm
- Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart
Birdland 8:30, 11 pm \$30-40
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$30
- Laura Ann Boyd Quatro na Bossa
Dizzy's Club 11 pm \$10
- Edmar Castaneda Trio with Marshall Gilkes, David Silliman and guest Andrea Tierra
Jazz Standard 7:30, 9:30 pm \$25
- Steve Lehman Trio with Matt Brewer, Damion Reid; Jonah Parzen-Johnson solo
The Stone 8, 10 pm \$10
The Bar on Fifth 8 pm
- Antonio Ciacca
The Bar on Fifth 8 pm
- Le Pompe Attack; The Anderson Brothers
The Garage 6, 10:30 pm
Saint Peter's 1 pm \$7
- Alex Leonard/Jay Leonhart
101 Park Avenue 12:30 pm
- Nelson Riveros Quartet
Bryant Park 12:30 pm
- Kuni Mikami
Bryant Park 12:30 pm

Thursday, August 25

- Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith
Jazz Standard 7:30, 9:30 pm \$25
- Chris Dingman Trio with Loren Stillman, Ryan Ferreira; Mark Dresser
The Stone 8, 10 pm \$10
- Alex Skolnick, Nathan Peck, Matt Zebroski
Iridium 8, 10 pm \$25
- Ehud Asherie solo; Shimrit Shoshan Trio with John Hébert, Marcus Gilmore;
Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Brandon Wright Quartet with Dave Kikoski, Boris Kozlov, Donald Edwards
The Kitano 8, 10 pm
- Katie Bull Project with Landon Knoblock, Joe Fonda, George Schuller, Jeff Lederer
University of the Streets 8 pm \$10
- Nick Moran Trio with Brad Whitley, Chris Benham
Bar Next Door 8:30, 10:30 pm \$12
- Billy Kaye; Greg Glassman/Stacy Dillard
Fat Cat 7, 10 pm
- Justin Lees Trio
Cleopatra's Needle 7 pm
- Joey Berkley with Sarah Cion, Gene Torres, Tony Jefferson; Carl Fischer Organic
Groove Ensemble with Bob Franceschini, Jay Azolina, Ron Oswanski,
Dave Throckmorton; Dan Willis
Miles Cafe 7, 8:30, 10 pm \$19.99
- Eric Divito Trio with Danile Foose, Nadav Snir-Zelniker; Victor Sawyer's Rev 5 with
Paul Jones, Sean Richey, Leon Boykins, Michael Mitchell
Tutuma Social Club 7, 10:30 pm
- Nina Shanker
Caffe Vivaldi 9:45 pm
- Eric Kurimski
Terraza 7, 9 pm
- Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart
Birdland 8:30, 11 pm \$30-40
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$30
- Laura Ann Boyd Quatro na Bossa
Dizzy's Club 11 pm \$10
- Antonio Ciacca
The Bar on Fifth 8 pm
- Champion Fulton Trio; Alan Chabert Trio
The Garage 6, 10:30 pm
- Westpoint US Army Band
Citigroup Center Plaza 12:30 pm
- Kuni Mikami
Bryant Park 12:30 pm
- Joel Zelnik Quartet
Battery Park Plaza 12:30 pm

Friday, August 26

- Medeski Martin and Wood with Cyro Baptista; DJ Logic Duos
Whitney Museum 7 pm
- Bucky Pizzarelli 85th Birthday Celebration with Howard Alden, Jack Wilkins
Bargemusic 8 pm \$25

- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum
Iridium 8, 10 pm \$30
- Charlie Parker Tribute
Smoke 8, 10, 11:30 pm \$30
- Mark Murphy Trio
The Kitano 8, 10 pm \$25
- TK Blue Charlie Parker Tribute
Lenox Lounge 8:30, 10:30 pm \$20
- Amir ElSaffar's Two Rivers Ensemble with Ole Mathisen, Zafer Tawil, Nasheet Waits;
Shahzad Ismaily Trio
The Stone 8, 10 pm \$10
- Ralph Lalama and Bop Juice with David Wong, Clifford Barbaro; Otis Brown III Group;
Spike Wilner Trio with Adam Cote, Brian Floody
Smalls 7:30, 10 pm 1 am \$20
- David Gibson Quartet with Jared Gold
Fat Cat 10:30 pm
- Ben Miller, Denman Maroney, Josh Sinton; Ben Miller's Sensorium Saxophone
Orchestra; Dan Peck
Douglass Street Music Collective 8 pm \$10
- Rick Stone Trio with Marco Panascia, Tom Pollard
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Rudi Mwongogi Quartet
Cleopatra's Needle 8 pm
- Meaghan Burke/Ches Smith
Cafe Orwell 8:30 pm
- Violette with Ami Nakazono, Andreas Arnold, Petros Klambanis, Jun Nishijima;
Chris Bakriges Trio with Rich Mollin, Brian Kornfeld; Abe Ovadia
Miles Cafe 7, 8:30, 10 pm \$19.99
- Michika Fukumori Duo
Tomi Jazz 9 pm \$10
- Cyrille Aimée
Alor Cafe 8 pm
- Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart
Birdland 8:30, 11 pm \$30-40
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Laura Ann Boyd Quatro na Bossa
Dizzy's Club 11 pm \$10
- Daniela Schächter
The Bar on Fifth 8 pm
- Enoch Smith Jr. Trio; Tim Price/Ryan Anselmi's Tenor Madness
The Garage 6:15, 10:45 pm
- Chuck Braman Quintet
600 Park Avenue 12:30 pm
- Kuni Mikami
Bryant Park 12:30 pm

Saturday, August 27

- Charlie Parker Jazz Festival: Toots Thielemans/Kenny Werner; James Carter;
Tia Fuller with Sharnie Royston, Mimi Jones, Rudy Royston; Cécile McLorin Salvant
Marcus Garvey Park 3 pm
- Mark Dresser Trio with Ingrid Laubrock, Tom Rainey
University of the Streets 8, 10 pm \$15
- John Zorn Improv Night
The Stone 8, 10 pm \$20
- Patience Higgins Sugar Hill Quartet Tribute to Andy McLeod and Bryan Grice
Lenox Lounge 8:30, 10:30 pm \$20
- Jeff Davis Trio with Russ Lossing, Eivind Opsvik
Cornelia Street Cafe 9, 10:30 pm \$15
- David Weiss' Point of Departure
Fat Cat 10 pm
- Dimitry Baevsky Trio with David Wong, Joe Strasser
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Champion Fulton Quartet
Cleopatra's Needle 8 pm
- Hyungjin Choi; Chris Bakriges Trio with Rich Mollin, Brian Kornfeld;
Camille Thurman 4TeT with Anthony Wonsley, Corcoran Holt, Lawrence Leathers
Miles Cafe 7, 8:30, 10 pm \$19.99
- Aaron Irwin's Vicious World
Tomi Jazz 8 pm \$10
- Tomas Janzon/Gene Perla Duo
Garden Cafe 7 pm
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum
Iridium 8, 10 pm \$30
- Charlie Parker Tribute
Smoke 8, 10, 11:30 pm \$30
- Mark Murphy Trio
The Kitano 8, 10 pm \$25
- Bajram Istrefi; Nick Hempton Quartet with Art Hirahara, Marco Panascia, Dan Aran;
Otis Brown III Group; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10 pm 1 am \$20
- Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Richie Beirach Quintet with Randy Brecker, Gregor Huebner, George Mraz, Billy Hart
Birdland 8:30, 11 pm \$30-40
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Laura Ann Boyd Quatro na Bossa
Dizzy's Club 11 pm \$10
- Daniela Schächter
The Bar on Fifth 8 pm
- Marsha Heydt Quartet; Andrew Atkinson Trio; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, August 28

- Charlie Parker Jazz Festival: Archie Shepp Quartet; Madeleine Peyroux;
Anat Cohen Quartet; Gerald Clayton Trio
Tompkins Square Park 3 pm
- David Virelles Continuum with Andrew Cyrille; Amir ElSaffar's Within/Between with
Jen Shyu, Liberty Ellman, Tomas Fujiwara
The Stone 8, 10 pm \$10
- Sketchy Black Dog; Misha Piatigorsky, Chris Wabich, Danton Boller, Katie Kresek,
Christiana Liberis, Surai Balbeisi, Agnes Nagy
Iridium 9, 11 pm \$30
- Matt Pavolka Band with Ben Monder, Pete Rende, Ted Poor
Sycamore 8:30 pm \$10
- Snehashish Mozumder and SOM; Nick Gianni's Evolution
Niabli 9 pm
- Bucky Pizzarelli/Ed Laub Duo; Joe Magnarelli Quartet
Smalls 7:30, 10 pm \$20
- Post Charlie Parker Festival Jam with Richard Clements Quartet
University of the Streets 7 pm \$15
- John Yao
Brooklyn Lyceum 9, 10:30 pm \$10
- Terry Waldo's Gotham City Band; Alexi David; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- Chad Coe Duo
Walker's 8 pm
- John Abercrombie Organ Trio with Gary Versace, Adam Nussbaum
Iridium 8, 10 pm \$30
- Cyrus Chestnut Trio with Dezzon Douglas, Neal Smith
Jazz Standard 7:30, 9:30 pm \$25
- JD Allen Trio with Greg August, Rudy Royston
Village Vanguard 9, 11 pm \$25
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
and guest Sean Jones
Blue Note 8, 10:30 pm \$25
- The Music of Antonio Carlos Jobim and Stan Getz: Trio Da Paz: Romero Lubambo,
Nilson Matta, Duduka Da Fonseca and Joe Locke, Harry Allen, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$30
- Antonio Ciacca
The Bar on Fifth 8 pm
- Andrea Pensado/Adriana de los Santos
Downtown Music Gallery 6 pm
- Ben Walzer Group
Saint Peter's 5 pm
- Kobi Arad Band with Tucker Yaro, Ray McNaught
Blue Note 12:30, 2:30 pm \$24.50
- Vicki Burns Trio with Saul Rubin, Boris Kozlov,
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Ryan Anselmi Quintet
The Garage 12, 7, 11:30 pm

Monday, August 29

- Jean and Doug Cam with Stacey Dillard, Duane Eubanks, Rahsaan Carter, Russell Carter, Jr. Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$10
- David Berkman solo; Ari Hoenig Trio with Aaron Goldberg, Matt Penman; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Jen Shyu with Satoshi Haga, Ivan Barenboim, Chris Dingman, Mat Maneri, Ches Smith; Didrik Ingvaldsen with Steve Swell, Max Johnson University of the Streets 8, 10 pm \$10
- Frank Carlberg/Nicholas Urie Big Band with Jeremy Udden, Douglas Yates, Kenny Pexton, Brian Landrus, Albert Leusink, Ben Holmes, John Carlson, Alan Ferber, Max Seigal, Gary Wang, Mark Ferber Tea Lounge 9, 10:30 pm
- Tal Ronen Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- Mika Hary Trio with Nir Felder, Sam Minaie Bar Next Door 8:30, 10:30 pm \$12
- Nancy Harms Zinc Bar 7 pm \$8
- Scot Albertson/Dr. Joe Utterback Tomi Jazz 9 pm \$10
- Howard Williams Jazz Orchestra; Neuva Encarnacion The Garage 7, 10:30 pm
- Antonio Ciacca The Bar on Fifth 8 pm
- Frank Owens Bryant Park 12:30 pm

Tuesday, August 30

- Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III Jazz Standard 7:30, 9:30 pm \$30
- Gary Peacock, Marc Copland, Victor Lewis Birdland 8:30, 11 pm \$30-40
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder Village Vanguard 9, 11 pm \$30
- Jean-Michel Pilc, Francois Moutin, Ari Hoenig with guest Chris Potter Blue Note 8, 10:30 pm \$20
- Terese Genecco Little Big Band with Nicolas King Iridium 7, 9 pm \$25
- Ches Smith and These Arches with Tim Berne, Mary Halvorson, Andrea Parkins; Shahzad Ismaily solo The Stone 8, 10 pm \$10
- Jean and Doug Cam with Stacey Dillard, Duane Eubanks, Rahsaan Carter, Russell Carter, Jr. Dizzy's Club 7:30, 9:30 pm \$30
- Nabate Isles Quartet with Michael Dease, Adam Klipple, Gregory Hutchinson Dizzy's Club 11 pm \$10
- Santi Debriano Quartet with Roni Ben-Hur NYC Bahá'í Center 8, 9:30 pm \$15
- Darius Jones Korzo 10:30 pm \$10
- Chris Stover with Alan Ferber, Steve Swell, Chris Washburne; Perry Robinson, Diane Moser, Max Johnson University of the Streets 8, 10 pm \$10
- Yaala Ballin/Ari Roland; Noah Haidu Trio with Corcoran Holt, McClerty Hunter; Ken Fowser/Behn Gillette Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Saul Rubin; Itai Kriss Salsa All-Stars; Greg Glassman Jam Fat Cat 7, 9 pm
- Yudai Ueki and the Improvisators with Brad Mulholland, Ben Baker, Jeff Fowler, Andrea Veneziani Miles' Cafe 8:30 pm \$19.99
- German Gonzalez Trio Tomi Jazz 9 pm \$10
- Stoneboat Doma 8 pm
- Jack Wilkins/Bucky Pizzarelli Bella Luna 8 pm
- Scott Bradlee Duane Park 7 pm
- Kyoko Oyobe solo The Kitano 8 pm
- Mike Dease Big Band; Big Beat 4tet The Garage 7, 10:30 pm
- Antonio Ciacca The Bar on Fifth 8 pm
- Mural: Kim Myhr, Jim Denley, Ingar Zach Downtown Music Gallery 6 pm
- Frank Owens Bryant Park 12:30 pm

Wednesday, August 31

- Jazzmobile: Jimmy Heath Grant's Tomb 7 pm
- Dion Parson and The 21st Century Band with Ron Blake, Marcus Printup, Victor Provost, Carlton Holmes, Reuben Rogers, Alione Faye Dizzy's Club 7:30, 9:30 pm \$30
- Nabate Isles Quartet with Michael Dease, Adam Klipple, Gregory Hutchinson Dizzy's Club 11 pm \$10
- Duane Eubanks Quintet with Abraham Burton, Orrin Evans, Eric McPherson, Corcoran Holt Comelia Street Café 8:30 pm \$10
- Mikarimba: Miika Yoshida, Stefan Karlsson, Eddie Gomez, Steve Gadd Drom 7:30, 10 pm \$40
- Matt Savage Iridium 8, 10 pm \$20
- Jen Shyu; Tyshawn Sorey The Stone 8, 10 pm \$10
- Carl Bartlett Jr. Quartet with Sharp Radway, Eric Lemon, Emanuel Harrold The Kitano 8, 10 pm
- Matt Pavolka Band with Kirk Knuffke, Jacob Garchik, Loren Stillman, Mark Ferber; Curtis Macdonald Group with David Virelles, Chris Tordini, Dan Weiss Seeds 7:30, 9 pm \$10
- Kyoko Kitamura with Russ Lossing Barbès 8 pm \$10
- Jimmy Bruno solo; Sean Smith Quartet with John Ellis, John Hart, Russ Meissner; Jeremy Manasia Trio with Barak Mori, Charles Ruggiero Smalls 7:30, 9:30 pm 12:30 am \$20
- Rafi D'lugoff; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am
- Chieko Honda; Ahreum Hanyou/Jesse Choy Miles' Cafe 7, 8:30 pm \$19.99
- Asako Takasaki Duo Tomi Jazz 9 pm \$10
- The JT Project Flute Bar Gramercy 8 pm
- Matt Briere Group Flute Bar 8 pm
- Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III Jazz Standard 7:30, 9:30 pm \$30
- Gary Peacock, Marc Copland, Victor Lewis Birdland 8:30, 11 pm \$30-40
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder Village Vanguard 9, 11 pm \$30
- Jean-Michel Pilc, Francois Moutin, Ari Hoenig with guest Chris Potter Blue Note 8, 10:30 pm \$20
- Antonio Ciacca The Bar on Fifth 8 pm
- Nick Moran Trio; Josh Lawrence Trio The Garage 6, 10:30 pm
- Helen Sung, Reuben Rogers, Rudy Royston Saint Peter's 1 pm \$7
- Charlie Lagond and Friends 101 Park Avenue 12:30 pm
- Frank Owens Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Sedic 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
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- Patience Higgins Sugar Hill Quartet Lenox Lounge 9:30 pm \$10
- JFA Jazz Jam Local 802 7 pm
- Piers Lawrence Sprig 6:30 pm (ALSO FRI)
- Long Island City Jazz Alliance Jam Session Domaine 8 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
- Iris Orniq Jam Session The Kitano 8 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30

TUESDAYS

- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- Ben Allison Trio Kush 8 pm \$10
- Evolution Series Jam Session Creole 9 pm
- Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
- Joel Frahm Bar Next Door 8 pm \$12
- George Gee Swing Orchestra Swing 46 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet; Dan Christensen Trio Smoke 7, 9, 10:30, 11:30 pm
- Iris Orniq 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

- Melissa Aldana Trio Caffè Vivaldi 9:45 pm
- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Bill Cantrall Trio 718 Restaurant 8:30 pm
- Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
- Eve Cornelious; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Jake K. Leckie Trio Kif Bistro 8 pm
- Les Kurz Trio Cleopatra's Needle 7 pm \$10
- 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)
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- Stan Rubin Big Band Swing 46 8:30 pm
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Vocal Wednesdays Zeb's 8 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
- Jordan Young Group Bflat 8:30 pm

THURSDAYS

- Jason Campbell Trio Perk's 8 pm
- Sedic Choukroun Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
- Curtis Brothers B. Smith's 9 pm
- Jazz Vocal Workshop University of the Streets 8:30 pm \$5
- Gregory Porter; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- Gabriel Alegria Afro-Peruvian Sextet Tutuma Social Club 8:30, 10:30 pm
- Deep Pedestrian Sintir 8 pm
- Charles Downs' Centipede The Complete Music Studio 7 pm
- Ken Fowser Quintet Smoke 12:30 am
- George Gee Swing Orchestra Swing 46 9:30 pm
- Greg Lewis Organ Trio Night of the Cookers 10 pm
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Brian Newman Quartet Duane Park 10:30 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 9, 11 pm \$15

SATURDAYS

- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Candy Shop Boys Duane Park 8, 10:30 pm
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Johnny O'Neal Smoke 12:30 am
- Wayne Roberts Duo City Crab 12 pm (ALSO SUN)
- Freddie Bryant Brazilian Trio Smoke 11:30 am, 1, 2:30 pm
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm

SUNDAYS

- Bill Cantrall Trio Crescent and Vine 8 pm
- Barbara Carroll/Jay Leonhart Algonquin Oak Room 1 pm
- Marc Devine Trio TGIFriday's 6 pm
- Noah Haidu Jam Cleopatra's Needle 8 pm \$19
- Ear Regulars with Jon-Erik Kello The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
- Sean Fitzpatrick and Friends Ra Café 1 pm
- Nancy Goudinaki's Trio Kellari Taverna 12 pm
- Enrico Granafel solo Sora Lella 7 pm
- Lafayette Harris Lenox Lounge 7 pm \$10
- Stan Killian Trio Ocean's 8 8:30 pm
- Bob Kindred Group Café Loup 12:30 pm
- Lapis Luna Trio Bocca 7 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance/Hide Tanaka Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Tony Middleton Trio The Kitano 11 am
- Prime Directive; Jason Teborek Quartet Smoke 7, 9, 10:30, 11:30 pm
- Johnny O'Neal Smalls 12:30 am \$20
- Lu Reid Jam Session Shrine 4 pm
- Rose Rusciani Alor 11 am
- Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
- Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
- Secret Architecture Caffè Vivaldi 9:45 pm
- Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Brian Woodruff Jam Blackbird's 9 pm

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WED. AUGUST 3
NANCY VALENTINE QUINTET
NANCY VALENTINE, JOHN DI MARTINO
ED HOWARD, VICTOR JONES
SPECIAL GUEST HARRY ALLEN

THURS. AUGUST 4,
SUSIE MEISSNER QUINTET
SUSIE MEISSNER, JOHN SHADY
GREG RILEY, MARTIN WIND, TIM HORNER

FRI. & SAT. AUGUST 5 & 6
FRED HERSCH/NICO GORI DUO
FRED HERSCH, NICO GORI
\$25 COVER + \$15 MINIMUM

WED. AUGUST 10
KELLEY SUTTENFIELD BAND
KELLEY SUTTENFIELD, MICHAEL GABE
TONY ROMANO GUITAR, MATT ARONOFF
BRIAN ADLER

THURS. AUGUST 11
BILL CANTRALL & AXIOM
BILL CANTRALL, STACY DILLARD
RICK GERMANSON, GERALD CANNON
MONTEZ COLEMAN

FRI. & SAT. AUGUST 12 & 13
TED NASH QUARTET
"INSPIRED BY ORNETTE"

TED NASH, RON HORTON
PAUL SIKIVIE, ULYSSES S. OWENS JR.
\$25 COVER + \$15 MINIMUM

WED. AUGUST 17
LYNETTE WASHINGTON
QUARTET
LYNETTE WASHINGTON, DENNIS BELL
ALEX BLAKE, VICTOR JONES

THURS. AUGUST 18
AYAKO SHIRASAKI TRIO
AYAKO SHIRASAKI, YASUSHI NAKAMURA
SHINNOSUKE TAKAHASHI

FRI. & SAT. AUGUST 19 & 20
GEORGE CABLES TRIO
GEORGE CABLES, PETER WASHINGTON
LEWIS NASH
\$25 COVER + \$15 MINIMUM

WED. AUGUST 24
TAKAKO INES ASAHINA TRIO
TAKAKO INES ASAHINA, DAVID RUFFELS
RUSS MEISSNER

THURS. AUGUST 25
BRANDON WRIGHT QUARTET
BRANDON WRIGHT, DAVE KIKOSKI
BORIS KOZLOV, DONALD EDWARDS

FRI. & SAT. AUGUST 26 & 27
MARK MURPHY
TRIO
\$25 COVER + \$15 MINIMUM

WED. AUGUST 31
CARL BARTLETT JR. QUARTET
CARL BARTLETT JR., SHARP RADWAY
ERIC LEMON, EMANUEL HARROLD

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- **101 Park Avenue** Subway: 6 to 33rd Street
- **5C Café** 68 Avenue C (212-477-5993) Subway: F to Second Avenue **5ccc.com**
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street **55bar.com**
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars **718restaurant.com**
- **92Y Tribeca** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street **92y.org**
- **ABC No Rio** 156 Rivington Street (212-254-3697) Subway: J,M,Z to Delancey Street **abcnorio.org**
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) **alorcafe.com**
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street
- **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
- **Anyways Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Apple Store Upper West Side** 1981 Broadway at 67th Street (212-209-3400) Subway: 1 to 66th Street **apple.com**
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street **ardesia-ny.com**
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street **arthurtavernnyc.com**
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street **bsmith.com**
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue **bam.org**
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Backroom** 485 Dean Street at Sixth Avenue, Brooklyn Subway: 1, 2 to Bergen Street (718-622-7035)
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800) Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue **bar4brooklyn.com**
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F to W. 4th Street **lanternacaffe.com**
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street **jazzbaronfifth.com**
- **Barbés** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue **barbesbrooklyn.com**
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street **bargemusic.org**
- **Battery Park Plaza** Subway: N, R to Whitehall Street
- **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
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th 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**
- **Bocca** 39 East 19th Street (212-387-1200) Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Bowery Poetry Club** 308 Bowery (212-614-0505) Subway: 6 to Bleecker Street **bowerypoetry.com**
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street **brechtforum.org**
- **Brooklyn Bridge Park**, Furman Street and Atlantic Avenue Subway: F, G to Bergen Street
- **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
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street **thecarlyle.com**
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **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**
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue **completemus.com**
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F to W. 4th Street **corneliastreetcafe.com**
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6th 116th Street **creolenyc.com**
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street **thecrookedknife.com**
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
- **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**
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street **domanyc.com**
- **Domaine Wine Bar** 50-04 Vernon Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street **mynspace.com/295douglass**
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway **downtownmusicgallery.com**
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue **dromnyc.com**
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street **duaneparknyc.com**
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square **fatcatmusic.org**
- **Feinstein's** 540 Park Avenue (212-339-4095) Subway: 4, 5, 6 to 59th Street **feinsteinsattheragency.com**
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **Fort Greene Park** Myrtle Avenue at Cumberland Street
- **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**
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **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**
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue **ibeambrooklyn.com**
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street **theiridium.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
- **Jackie Robinson Park** Bradhurst & Edgecombe Avenues, West 145th to West 155th Streets Subway: D to 145th 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**
- **The 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**
- **Kellari Taverna** 19 West 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park **kellari.us**
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central **kitano.com**
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU **knickerbockerbarandgrill.com**
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue **eurotripbrooklyn.com/info.html**
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue **thekushnyc.com**
- **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**
- **Lincoln Center Plaza** Subway: 1 to 66th Street **lincolncenter.org**
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F to Second Avenue **thelocal269.com**
- **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 (212-234-6114) Subway: 1 to 145th Street **londelsrestaurant.com**
- **Louis Armstrong House** 34-56 107th Street, Queens (718-478-8274) Subway: 7 to 11th Street **satchmo.net**
- **M Bar** at the Mansfield Hotel 12 West 44 Street (212-277-8700) Subway: B, D, F, V, 7 to 42nd Street/Bryant Park **mansfieldhotel.com/mbar.asp**
- **Madison Square Park** 5th Avenue and 23rd Street Subway: R, W to 23rd Street
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street **metropolitanroom.com**
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street **MilesCafe.com**
- **The Moldy Fig** 178 Stanton Street (646-559-2553) Subway: F to Second Avenue **moldyfigjazzclub.com**
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square **bahainyc.org**
- **New Leaf Café** 1 Margaret Corbin Drive (inside Ft. Tryon Park), Inwood (212-568-5323) **nyrp.org/newleaf**
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **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, V to Second Avenue **nuyorican.org**
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Opia Restaurant** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street **opiarestaurant.com**
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street **parlorentertainment.com**
- **Pier 45** Subway: 1 to Christopher Street
- **Riverbank State Park** 679 Riverside Drive at 145th Street Subway: A, C, 1 to 145th Street
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F to Second Avenue **rockwoodmusichall.com**
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street **rmanyc.org**
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **saintpeters.org**
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza **seedsbrooklyn.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
- **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
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street **soralellanyc.com**
- **Sprig** 885 3rd Avenue Subway: E, M to 53rd Street
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue **thestonenyc.com**
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street **swing46.com**
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to Cortelyou Road **sycamorebrooklyn.com**
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway (212-864-5400) Subway: 1, 2, 3 to 96th Street **symphonyspace.org**
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street **tealoungeNY.com**
- **Terraza 7** 40-19 Gleane Street, Queens (718-803-9602) Subway: 7 to 82 Street-Jackson Heights **terrazacafe.com**
- **Thalia Café** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street **symphonyspace.org**
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street **tomijazz.com**
- **Tompkins Square Park** 7th to 10th Streets between Avenue A and Avenue B (212-387-7685) Subway: L to 1st Avenue; F, V to Second Avenue; 6 to Astor Place
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street **triadnyc.com**
- **Tribes Gallery** 285 E. 3rd Street (212-674-8262) Subway: F, V to Second Avenue **tribes.org**
- **Tutuma Social Club** 164 East 56th Street 646-300-0305 Subway: 4, 5, 6 to 59th Street **TutumaSocialClub.com**
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place **universityofthestreets.org**
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F to W. 4th Street **thevillagetrattoria.com**
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street **villagevanguard.com**
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria **Waltz-Astoria.com**
- **Washington Square Park** Subway: A, B, C, D, E, F to W. 4th Street
- **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**
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue **zebuloncafeconcert.com**
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street **zincbar.com**

INTERPRETATIONS

XXIII FALL 2011

ROULETTE Brooklyn



SEPTEMBER 22

MORTON SUBOTNICK + TONY MARTIN // GEORGE LEWIS + WET INK ENSEMBLE



OCTOBER 13

JOE MCPHEE TRIO X // ANDREW CYRILLE, ELLIOTT SHARP + RICHARD TEITELBAUM



NOVEMBER 10

RALPH SAMUELSON + YOKO HIRAOKA // JIN HI KIM WITH SAMIR CHATTERJEE + THOMAS BUCKNER



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(POPOLO CONTINUED FROM PAGE 13)

drummer Raymond Strid and Canadian clarinetist François Houle played at La Sala Rossa. Léandre and Houle have been invited to the festival before, so their focused and precise contributions were no surprise. While Strid's recorded output clearly established what a great musician he is, to watch and hear him live was nevertheless a revelation. For example, his percussive work often perfectly followed the inflexions of the clarinet line. On at least one occasion, he hit a small gong the sound of which formed a chord with the notes Léandre and Houle were respectively playing.

Second, The Thing with Joe McPhee, who performed on the second to last day of the festival, may well have been the highlight of the 2011 edition. Compared to their previous visit to the festival, this performance put less emphasis on rock covers, which allowed for longer improvised developments. Indeed, apart from Lightning Bolt's "Ride the Sky" which was played as a second encore, themes were only suggested by one or two of the musicians and, as such, incorporated in the collective process of improvisation. It must also be said how much McPhee adds to the trio. Mats Gustafsson, Ingebrigt Håker Flaten and Paal Nilssen-Love are obviously great musicians on their own, but the American saxophonist brings a focus that the trio's quest for raw energy and power may sometimes send to the background.

If one criticism could be addressed to this year's edition of the Suoni Per Il Popolo, it is that, after ten editions, it is perhaps time to explore new territories within jazz and improvised music by inviting musicians associated with different circles. Indeed, since its foundation, the Suoni Per Il Popolo has built strong relationships with certain players, but there is a pitfall that any festival may face when relying heavily on them. What better opportunity to establish new relationships could there be than the second decade of existence that is just beginning? That said, the 2011 edition of the Suoni Per Il Popolo was a very enjoyable event and one can only look forward to next year. ❖

For more information, visit casadelpopolo.com

(COPENHAGEN CONTINUED FROM PAGE 13)

on the perimeter of Christiania). Though delayed due to the storms, Rollins - as lyrical and energetic as ever with guitarist Peter Bernstein sharing the frontline and returning the master's volleys with aplomb - more than made up for it with a near two-hour performance plus encore at the historic and sold-out Royal Theatre.

A unique aspect of CJF is its pairing of indigenous musicians with visiting Americans - from Tchicai with D'Angelo to locally heralded pianist Jacob Anderskov's continuing collaborations with statesiders. At Husets Café, Anderskov brewed up a unique set with trumpeter Herb Robertson and drummer Tom Rainey, creating lengthy, adventurous group improvisations. Immediately before that, he had been rushing from Copenhagen Jazzhouse where he was one-third of an impressive Danish trio with bassist Nils Davidsen and drummer Kresten Osgood supporting 76-year-old American altoist Bunky Green's Copenhagen debut, complementing the leader with a sensitivity that usually comes from extensive performance as a unit. Another especially strong piano trio was the Danish/American union of veteran bassist Mads Vinding with pianist Jean-Michel Pilc and drummer Billy Hart, performing three sold-out nights at the Jazzhus Montmartre. And ideally timed, being on the heels of their new release *Open Minds* on Storyville, Europe's oldest independent jazz label, which has documented Danish-American collaborations going back to Niels-Henning Ørsted Pedersen with Bud Powell in 1962 and

Tchicai the year after with The New York Art Quartet.

Other Danish labels such as SteepleChase, ILK Music, Stunt and Sundance also document the vibrant Danish jazz scene and each gets ample opportunity to show off their roster at CJF, with no better example this year than with ILK. Every day the label showcased their young, closely-knit contingent of musicians at 5e in the old meat district - from Anderskov and Osgood to saxophonist Lotte Anker, multi-reedist Sture Ericson and pianists Simon Toldam, Søren Kjaergaard and Anders Filipen. Perhaps this series had no finer opportunity taken than when ILK guitarist Mark Solborg and saxist Evan Parker moved their concert to 5e due to storm flooding at their original venue - one of the historic storm's few positive repercussions. ❖

For more information, visit jazz.dk

(KRAKOW CONTINUED FROM PAGE 13)

the violins and violas. The moment when Stanko entered was chilling, a long call over the almost silent sea of strings. Stanko's trumpet is capable of issuing one of the most mournful sounds in modern music. Kerschek is German but has Polish roots and the title makes you think *My Polish Heart* might be sentimental and nostalgic. It is the opposite. The first of its four or five themes was introduced by the symphony, in a single ambivalent figure. But the NDR band crashed in and insisted on a new jagged idea and a careening forward momentum. The big band and the symphony joined forces and ascended to a monumental discordant crescendo, which fell away to leave Stanko, who played lines broken from emotion. *My Polish Heart* was a huge looming work of jarring contrasts. Stanko responded to Kerschek's material with fearless creativity. His gestures, especially the fragmentary ones, unveiled truths of the spirit. Gritty murmurs became high stabbing runs, like the moment-to-moment movements of consciousness. Sendek's strongest contribution came after almost 50 minutes, when the orchestras made way for him and he found traces of all the themes at both ends of the keyboard. There was an aggregated thunderous climax that subsided for Stanko. In his denouement, trumpet lines hung in the air like smoke.

In the second half of the program, Roberta Gambarini sang songs from *Porgy and Bess*, accompanied by the two orchestras. It is likely that these Gershwin songs have never been rendered on such a huge scale. There were layers of intricate inner detail from the vast clouds of strings plus bassoons, French horns and harp and then there was the collective roar when the two orchestras joined forces. Surrounded by all this symphonic power, Gambarini offered relatively literal readings of classics like "Summertime" and "I Loves You Porgy", with almost none of the scattling for which she is renowned. But she deeply personalized these songs with her phrasing and celebrated them with the gorgeous pure precise instrument that is her voice.

On Jul. 8th, Jan Ptaszyn Wroblewski performed in a packed, hot Piwnica pod Baranami and Janusz Muniak appeared at his own Jazz Club Muniaka, another stone and brick basement on the main square. Both are legendary tenor saxophonists who played with Komeda and helped found Polish jazz. Wroblewski's light tenor sound was so human and his ideas unfolded with such patience and wisdom, that it was very sad when "In A Sentimental Mood" had to end. Muniak played standards like "Just Friends" in contrapuntal joint ventures with a hot young alto player, Marcin Slusarczyk. If you have to leave a great 29-day festival after six days, it is cool to go out with Wroblewski and Muniak. ❖

For more information, visit cracjazz.com

IN MEMORIAM

By Andrey Henkin

TOMMY KOVERHULT - The Swedish saxophonist/flutist had a long career in his native country, spurred to a great extent by a late '60s involvement with trumpeter Don Cherry. Work with Bernt Rosengren followed as did albums as leader, including a session with Jan Wallgren in 1973 and a more straightforward trio date for Ayler in 2005-06. Koverhult died Dec. 13th at 64.

STEPHEN LIPKINS - The trumpeter worked with many of the major big bands starting in the '30s, including Glenn Miller, Tommy and Jimmy Dorsey, Artie Shaw and Bunny Berigan as well as working with the bands on Sid Caesar's *Your Show of Shows* and *The Tonight Show* with Jack Paar. He later put down the trumpet in favor of stoneworking tools. Lipkins died Jan. 29th at 93.

HOWARD LUCRAFT - His writing about music for journals like *DownBeat*, *Jazz Times* and *Melody Maker* were informed by his first career as an orchestra leader for the BBC and later, after emigrating to the US, composing and arranging for Stan Kenton, Anita O'Day and Ray Noble. Lucraft also was a radio broadcaster with his show *Jazz International*. Lucraft died Feb. 4th at 94.

DAVE MCMURDO - Toronto's big band jazz scene was buoyed by the efforts of the trombonist, who led a regular group that made several albums for Sackville since 1988. In addition, the Vancouver transplant led a working quintet and was a faculty member at Mohawk College since 1984. McMurdo died Jun. 13th at 67.

AHMAD MANSOUR - Born in Iran, the guitarist attended Berklee College of Music in the '80s, studying with John Abercrombie and Mick Goodrick. He moved to New York in 1986 and began recording as a leader in 1990, releasing nine modern mainstream albums, the most recent in 2006. A resident of Geneva, Switzerland, Mansour died Jul. 1st at 51.

ALPHONSO "FONCE" MIZELL - Though his early fame came as part of the songwriting/producing team for the Jackson 5 along with his brother Larry, Mizell was an influential funk-jazz producer on the Blue Note and Prestige labels for the likes of Donald Byrd (his former trumpet teacher), Johnny Hammond, Gary Bartz and Bobbi Humphrey. Mizell died Jul. 11th at 68.

OTILIE PATTERSON - The Northern Ireland-born Patterson first started singing the blues at university but a holiday to London in the mid '50s would expose her to the burgeoning trad-jazz scene. There and then she connected with trombonist Chris Barber and would go on to sing with his band (as well as marry him) until throat problems led to her retirement in 1973. Patterson died Jun. 20th at 79.

GYÖRGY SZABADOS - The pianist mixed his native Hungarian folk musics with a strenuous commitment to free improvisation. His early discography is scarce but the last two decades found him collaborating with Anthony Braxton and Roscoe Mitchell. He also founded the Kassák Workshop for Contemporary Music, mentoring a younger generation of Hungarian players. Szabados died Jun. 10th at 71.

IAN WHEELER - The saxophonist/clarinetist was the longest-tenured member of Chris Barber's trad-jazz band, working with the trombonist from 1961-68 and then 1979-98. By the time he replaced Monty Sunshine in Barber's band, Wheeler was already a veteran jazz and blues player in England, working with Charlie Galbraith and Ken Colyer. During his time with Barber, Wheeler sometimes led his own groups and released a couple of albums under his own name in the '90s. Wheeler died Jun. 27th at 80.

BIRTHDAYS

August 1
†Lucky Roberts 1887-1968
†Elmer Crumpley 1908-93

August 2
†Big Nick Nicholas 1922-97
†Albert Stinson 1944-69
Nana Vasconcelos b.1944
David Binney b.1961
Billy Kilson b.1962
Zach Brock b.1974

August 3
†Charlie Shavers 1917-71
†Eddie Jefferson 1918-79
Dom Um Romao b.1925
Tony Bennett b.1926
†Ray Draper 1940-82
Roscoe Mitchell b.1940
Hamid Drake b.1955
Tom Zlabinger b.1971

August 4
†Louis Armstrong 1901-71
†Bill Coleman 1904-81
†Herb Ellis 1921-2010
Sonny Simmons b.1933
Bobo Stenson b.1944
Terri Lyne Carrington b.1965
Eric Alexander b.1968
Michael Attias b.1968

August 5
†Don Albert 1908-80
Sigi Schwab b.1940
†Lenny Breau 1941-84
Airo Moreira b.1941
Phil Wachsmann b.1944
Jemeel Moondoc b.1951

August 6
†Norman Granz 1918-2001
†Buddy Collette 1921-2010
†Dorothy Ashby 1932-86
Joe Diorio b.1936
Charlie Haden b.1937
†Baden Powell 1937-2000
Byard Lancaster b.1942
Joseph Daley b.1949
Victor Goines b.1961
Ramon Lopez b.1961
Ravi Coltrane b.1965
Andrew Benkey b.1974

August 7
†Idrees Sulieman 1923-2002
†Rahsaan Roland Kirk 1936-77
Howard Johnson b.1941
Marcus Roberts b.1963

August 8
†Lucky Millinder 1900-66
†Benny Carter 1907-2003
†Jimmy Witherspoon 1923-97
Urbie Green b.1926
Don Burrows b.1928
†Vinnie Dean 1929-2010

August 9
Jack DeJohnette b.1942

August 10
†Arnett Cobb 1918-89
Chuck Israels b.1936
Denny Zeitlin b.1938
Mike Mantler b.1943
Fred Ho b.1957
Akiko Pavolka b.1965
Cyrille Aimée b.1984

August 11
†Jess Stacy 1904-95
Peter King b.1940
Steve Nelson b.1954
Russ Gershon b.1959
Donny McCaslin b.1966

August 12
Bent Axen b.1925
Dave Lee b.1930
Pat Metheny b.1954
Phil Palombi b.1970

August 13
†Stuff Smith 1909-67
†George Shearing 1919-2011
†Benny Bailey 1925-2005
†Joe Puma 1927-2000
Mulgrew Miller b.1955

August 14
†Eddie Costa 1930-62
Jimmy Wormworth b.1937
Tony Monaco b.1959
Walter Blanding b.1971

August 15
†Oscar Peterson 1925-2007
Stix Hooper b.1938
Günter "Baby" Sommer b.1943
Art Lillard b.1950
Stefan Zeniuk b.1980

August 16
†Mal Waldron 1926-2002
†Bill Evans 1929-80
Alvin Queen b.1950
Cecil Brooks III b.1959
Ellery Eskelin b.1959

August 17
†Ike Quebec 1918-63
†George DuVivier 1920-85
Derek Smith b.1931
†Duke Pearson 1932-80
Perry Robinson b.1938
Jeb Patton b.1974

August 18
†Don Lamond 1920-2003
Chuck Connors b.1930
Adam Makowicz b.1940
John Escreet b.1974

August 19
†Eddie Durham 1906-87
†Jimmy Rowles 1918-96
Danny Mixon b.1949
Tim Hagans b.1954
Marc Ducret b.1957

August 20
†Jack Teagarden 1905-64
†Frank Rosolino 1926-78
†Jimmy Raney 1927-95
Enrico Rava b.1939
Milford Graves b.1941
Jiggs Whigham b.1943
Terry Clarke b.1944
John Clayton b.1952
Reto Weber b.1953

August 21
†Count Basie 1904-84
†Art Farmer 1928-99
†Malachi Thompson 1949-2006
Peter Apfelbaum b.1960
Oscar Perez b.1974
Chris Dingman b.1980

August 22
†Malachi Favors 1937-2004
Warren Daly b.1943
Vernon Reid b.1958
Aruan Ortiz b.1973

August 23
Martial Solal b.1927
†Gil Coggins 1928-2004
†Danny Barcelona 1929-2007
Terje Rypdal b.1947
Bobby Watson b.1953
Brad Mehldau b.1970

August 24
†Al Philburn 1902-72
†Buster Smith 1904-91
†Alphonso Trent 1905-59
†Paul Francis Webster 1909-66
Chris Tarry b.1970

August 25
†Bob Crosby 1913-93
†Leonard Gaskin 1920-2009
Rune Gustafsson b.1933
Wayne Shorter b.1933
Carrie Smith b.1941
Pat Martino b.1944
Keith Tippett b.1947
Michael Marcus b.1952
Michael Dease b.1982

August 26
†Jimmy Rushing 1903-72
†Francis Wayne 1924-78
Peter Appleyard b.1928
†Clifford Jarvis 1941-99
Andrew Lamb b.1958
Branford Marsalis b.1960

August 27
†Lester Young 1909-59
†Tony Crombie 1925-99
†Jack Delaney 1930-75
Rudolf Dasek b.1933
†Alice Coltrane 1937-2007
†Sonny Sharrock 1940-94
Edward Perez b.1978

August 28
†Phil Seaman 1926-72
†Kenny Drew 1928-93
John Marshall b.1941
Stephen Gauci b.1966
Christoph Pepe Auer b.1981
Robin Verheyen b.1983

August 29
†Charlie Parker 1920-55
†Dinah Washington 1924-63
Jerry Dodgion b.1932
Bennie Maupin b.1940
Florian Hoefner b.1982

August 30
†Kenny Dorham 1924-72
John Surman b.1944
Bronislaw Suchanek b.1948
Anthony Coleman b.1955
Rodney Jones b.1956

August 31
†Edgar Sampson 1907-73
†Herman Riley 1933-2007
Gunter Hampel b.1937
Wilton Felder b.1940
Bengt Berger b.1942
Stefano Battaglia b.1965
Tineka Postma b.1978



TERJE RYPDAL
August 23rd, 1947

The Norwegian guitarist started out a rock player in the '60s but towards the end of the decade moved towards jazz while working with countrymen saxist Jan Garbarek, bassist Arild Andersen and drummer Jon Christensen. All were part of the quartet Esoteric Circle discovered by American composer George Russell and would go on to work with his sextet and orchestra during the '70s. Since 1970, either in Garbarek's groups, as a leader or an occasional sideman, Rypdal has most usually appeared on ECM Records, his bleak tone helping define the label's sound. More recently Rypdal has worked with the Bergen Big Band, including 2009's *Crime Scene* (ECM). -AH

ON THIS DAY

by Andrey Henkin



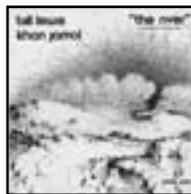
New Faces-New Sounds
Julius Watkins (Blue Note)
August 8th, 1954

Though French horn as a leading instrument is less uncommon these days, at the time of this session, Julius Watkins' debut under his own name, it was almost unprecedented. Recorded shortly after his participation in the early quintet of Thelonious Monk, Watkins assembled quite a band - Frank Foster (tenor), George Butcher (piano), Perry Lopez (guitar), Oscar Pettiford (bass) and Kenny Clarke (drums) for a short program of originals. Watkins would go on to a very productive and eclectic career, sadly cut short in 1977 at 55 years old.



Illumination!
Jones/Garrison Sextet (Impulse)
August 8th, 1963

Recorded right in the middle of the classic John Coltrane Quartet era, this co-led album features the saxist's rhythm section of Jimmy Garrison and Elvin Jones, the first time they had recorded together away from Coltrane (but not the last). Apart from that novelty, this album is also some of the earliest work from the pairing of altoist Sonny Simmons and multi-instrumentalist Prince Lasha. Joining them are Coltrane pianist McCoy Tyner and baritonist Charles Davis. All members of the sextet except for Jones contributed material.



The River
Bill Lewis/Khan Jamal (Philly Jazz)
August 8th, 1977

In the annals of jazz and improvised music history, there haven't been many - if any, other than this - duet albums between the vibraphone and its wooden cousin the marimba. The former is played by Bill Lewis and the latter by his student in Philadelphia Khan Jamal. Recorded live at St. Mary's Church Parish Hall in Philadelphia and broadcast on the radio, the album, only half of the concert it seems, is three pieces: the title track, "The Vanishing Man" and "As Salim". A rare Lewis album and some of the earliest Jamal available.



A Song for Marion
Jon Nagourney (Trend)
August 8th, 1988

Jon Nagourney was an obscure-ish vibraphonist who was active as a leader in the late '80s-early '90s (there have been a couple of appearances since then as a sideman), recording a few albums, this being the second. But Nagourney dreamed big, filling out his quartet with the heavy names of pianist Kenny Barron, bassist John Clayton and drummer Dick Berk. Two of the leader's originals are included, one being the vague title track, as well as pieces by Horace Silver, Barron's "Tragic Magic" and a number of standards.

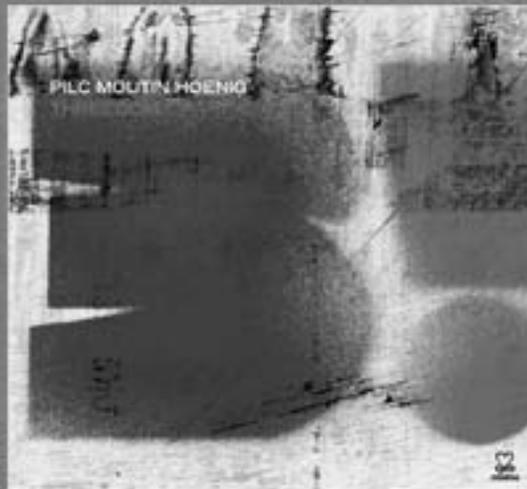


Introducing Talib Kibwe
Talib Kibwe (Evidence)
August 8th, 1994

The saxophonist now known as TK Blue was introduced here as a leader under his given name of Talib Qadir Kibwe. At the time of appearances since then as a sideman, recording a few albums, this being the second. But Nagourney dreamed big, filling out his quartet with the heavy names of pianist Kenny Barron, bassist John Clayton and drummer Dick Berk. Two of the leader's originals are included, one being the vague title track, as well as pieces by Horace Silver, Barron's "Tragic Magic" and a number of standards.



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