



THE NEW YORK CITY JAZZ RECORD

June 2011 | No. 110

Your FREE Guide to the NYC Jazz Scene

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*Dee Dee
Bridgewater
Keeping The Tradition*

IN MEMORIAM
BILLY BANG
1947-2011

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JUNE 6



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JUNE 7 - 12



DAVE BRUBECK 8PM
GEORGE WEIN
& THE NEWPORT ALL-STARS 10:30PM
JUNE 13 - 15



THE MANHATTAN TRANSFER
JUNE 16 - 19



QUESTLOVE PRESENTS
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JUNE 20 - 21



THE ROOTS: MO' META BLUES II
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JUNE 22



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JUNE 23



AN EVENING WITH KATHLEEN BATTLE:
SOMETHING TO SING ABOUT
JUNE 25



ANOTHER SIDE SERIES:
BILAL
JUNE 26



JON HENDRICKS
& ANNIE ROSS
WITH NIKKI YANOFSKY (6/29)
JUNE 27 - 29



THE LATIN SIDE OF JOHN COLTRANE:
CONRAD HERWIG ALL-STARS
FT. JOE LOVANO
JUNE 30

SPONTANEOUS CONSTRUCTION

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SPECIAL GUESTS TBAI FRI, JUNE 24

MASTERCLASS

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2PM - 4PM
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ROMAIN COLLIN SAT, JUNE 11
VINX SAT, JUNE 18
DJ LOGIC & FRIENDS SAT, JUNE 26

SUNDAY JAZZ BRUNCH

MARK RAPP & DEREK LEE BRONSTON: SUN, JUNE 5
THE SONG PROJECT
THE HARRY ALLEN NEW YORK QUARTET SUN, JUNE 12
FEATURING ROSSANO SPORTELLO
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JUNE 7/ 7:00PM
LARRY STEVENS BAND

JUNE 7/ 9:00PM
SPLENDAMAMAS

JUNE 8/ 8:00PM
DANNY AIELLO

JUNE 13/ 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
ROBERT RANDOLPH

JUNE 14/ 7:00PM
MAVIS 'SWAN' POOLE & SOUL UNDERSTATED

JUNE 14/ 9:00PM
JOE ALTERMAN

JUNE 15/ 8:00PM & 10PM
PETE LEVIN TRIO W/ DAVE STRYKER & LENNY WHITE

JUNE 17-18 / 8:00PM & 10PM
ELVIN BISHOP

JUNE 20/ 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
JENNIFER BATTEN

JUNE 21-25/ 8:00PM & 10PM
MIKE STERN, LIONEL CORDEW & ESPERANZA SPALDING

JUNE 26/ 6:00PM
DAVE FRANK

JUNE 26/ 8:00PM & 10PM
THE NEW NRBQ

JUNE 27/ 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST
MICHAEL ANGELO BATIO & CARMINE APPICE

JUNE 28/ 8:00PM & 10PM
TERESE GENECCO & HER LITTLE BIG BAND

JUNE 30/ 8:00PM & 10PM
CHIRO YAMANAKA TRIO

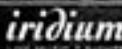
Les Paul
MONDAY NIGHTS
WITH THE
LES PAUL TRIO
FEATURING:

JUNE 6TH
NORTH MISSISSIPPI ALSTARS DUO

JUNE 13TH
ROBERT RANDOLPH

JUNE 20TH
JENNIFER BATTEN

JUNE 27TH
MICHAEL ANGELO BATIO & CARMINE APPICE



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It's always a fascinating process choosing coverage each month. We'd like to think that in a highly partisan modern world, we actually live up to the credo: "We Report, You Decide". No segment of jazz or improvised music or avant garde or whatever you call it is overlooked, since only as a full quilt can we keep out the cold of commercialism.

Sometimes it is more difficult, especially during the bleak winter months, to put together a good mixture of feature subjects but we quickly forget about that when June rolls around. It's an embarrassment of riches, really, this first month of summer. Just like everyone pulls out shorts and skirts and sandals and flipflops, the city unleashes concert after concert, festival after festival. This month we have the Vision Fest; a mini-iteration of the Festival of New Trumpet Music (FONT); the inaugural Blue Note Jazz Festival taking place at the titular club as well as other city venues; the always-overwhelming Undead Jazz Festival, this year expanded to four days, two boroughs and ten venues and the 4th annual Red Hook Jazz Festival in sight of the Statue of Liberty. These alone could take you through the entire month without considering the hundreds of shows that happen individually at clubs and concert halls.

Our diverse selection covers much of the above: vocalist Dee Dee Bridgewater (Cover) brings her *To Billie With Love* project to Town Hall as part of the Blue Note Jazz Festival; pianist/multi-instrumentalist Cooper-Moore (Interview) participates in the Vision Festival as well as appearing at The Stone; pianist Orrin Evans (Artist Feature) is at Undead Festival with the group Tarbaby and also leads his Captain Black Big Band at Dizzy's Club; pianist and father of the French avant garde François Tusques (Encore) is at Vision Festival and University of the Streets and there will be tributes to King Oliver (Lest We Forget) and the recently-departed Billy Bang (In Memoriam) at the Vision Festival.

Do we need to say more? We'll see you everywhere...

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

On the cover: Dee Dee Bridgewater (photo by Gary Firstenberg)

In Correction: In last month's CD reviews, the review of *Asiento* by Animation incorrectly defined the title in relation to the slave trade, instead of its proper definition as a level of initiation with the Santeria religion. In the obituaries, Billy Bang's death date was not included; it was Apr. 11th, 2011

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From the first seconds of their show at Issue Project Room (May 5th), **Starlicker** sent pounding asymmetric rhythms and deft unison passages flooding into the boomy loft-like space in Gowanus. The trio's members - cornetist Rob Mazurek, vibraphonist Jason Adasiewicz, drummer John Herndon (of indie rock band Tortoise) - hail from the heart of Chicago's vibrant underground scene. They seemed shell-shocked and in need of rest by the end of the first tune, "Double Demon", the title track from their new Delmark recording. This was aggressive and unrelenting stuff, yet the expansive overtones of the vibes gave the music a softer quality, even when Adasiewicz beat on his instrument like an angry man. By the time they segued to the rubato opening of "Vodou Cinque", Mazurek was working with a mute and suggesting a more contemplative feel. There was a distinctly lyrical component and a precise, well-rehearsed handling of themes and transitions underlying "Orange Blossom", "Andromeda", "Triple Hex" and "Skull Cave". (The set was drawn entirely from the 38-minute *Double Demon*, with the tracks played in order.) Starlicker is essentially a pared-down version of the quintet from Mazurek's 2009 disc *Sound Is*, which included two bassists. Here the trio has a more open sound field in which to work; the result is raw but still somehow complete. Live, Herndon was the main muscle, his beats combining Elvin Jones-like suppleness with sheer punk energy.

- David R. Adler



Photo by Scott Friedlander

Starlicker @ Issue Project Room

Seattle drummer **Paul Kikuchi** was among the artists featured by Steve Peters in a two-week curating stint at The Stone (May 6th). Fronting a new quartet, Kikuchi had trumpeter Nate Wooley, bassist Reuben Radding and bass clarinetist Jason Stein on hand for a fairly short set - three separate pieces, each roughly in the 12-minute range. The music was freely improvised, full of motion and dynamic flux, with attention paid to the finer points of tone and timbre. Sound is very much Kikuchi's arena, as is clear from his work with the experimental duo Open Graves (hear *Flight Patterns* [Prefecture, 2010], recorded in an empty water cistern with Stuart Dempster as guest). Drum heads struck with assorted objects, ethereal feedback from walkie-talkies, amplification on Wooley's horn, at one point a clothespin on Radding's bass strings: these elements made Kikuchi's new quartet a thing of sonic intrigue, with a more thoroughly abstract aesthetic than that of the Empty Cage Quartet (another of Kikuchi's main projects). Standing in a quasi-circle, Wooley and Stein faced the other two as they wove an intimate yet tension-filled web. There were hoarse, passionate bass clarinet asides, broad-toned arco bass passages, plenty of unscripted duo breakaways and also leaps into guttural, unabashed free jazz with the entire band sounding off. Coaxing one processed note into the ether, Wooley slowly moved his trumpet upward until it was pointed straight at the ceiling - a gesture that seemed almost devotional.

(DA)

Having already performed about 20 pieces in the preceding half-hour, **Charles Waters** introduced another musical snapshot of New York City, "Veselka", named for the longstanding East Village restaurant. "It's kind of like that, right?" he offhandedly asked the audience at University of the Streets on May 11th. "Julianne Moore's over here and you've got this family you get a glimpse of over there and you've still got the junkies and the Ukrainians." The set's music varied from New Orleans brass band to sparse, theatrical themes to hints of R&B and a traditional Ukrainian hymn, with subjects including lunch spots, park benches, a building fire on West 15th Street and Waters' beloved Williamsburg Bridge. In all, the cycle comprised 30 movements, written for horn quartet, Waters said, but with string quartet music and cinematic camera angles in mind. Some were barely 30 seconds, hardly even vignettes while others stretched to an epic two minutes or more. Each of the four players (Matt Bauder [tenor saxophone and clarinet], Chris McIntyre [trombone], Nate Wooley [trumpet] and Waters on alto sax) performed scored solo pieces. There were boldly discrete sections, but the best moments still managed to retain everything you need from a jazz tune: harmonic richness, development of themes and even fleeting solos - not incomplete, just condensed. Like a black and white photograph all the richer for its lack of hue, the miniatures showed the largesse of his compositional ideas.

- Kurt Gottschalk



Photo: Lena Adashova

Charles Waters Horn Quartet @ University of the Streets

From the small bandstand to the SRO audience, there was a decidedly multi-culti flair to saxophonist **Hafez Modirzadeh's** May 12th show at The Jazz Gallery. The single, 45-minute piece presented was dedicated to Fred Ho, another saxophonist who brings global musical traditions into jazz models; Ho, who is battling cancer, was present in the audience. And onstage with the Iranian-American Modirzadeh was Iraqi-American trumpeter Amir ElSaffar and pianist Vijay Iyer, who has brought his own Indian heritage into his music. Completed by the rhythm section of bassist Ken Filiano and drummer Royal Hartigan, the band played Modirzadeh's "Post-Chromodality", a piece which - at least in parts - might have been called "Post-Harmolodicality". The near-unison horn lines strongly brought to mind early Ornette Coleman, fleshed out with luxurious swells of malleted drums, bowed bass and piano trills, each lending tasteful bits of sonorous discordance to the mix. They played within a wide perimeter of interlocution, but always within it, with solos and subgroups often setting a quietude that served to instill an even fuller glory when the whole of the band rose again and again. The band steadily ramped up until, to trot a cliché, they started cooking. ElSaffar took a solo at that peak, both passionate and intelligent, soon abetted by Modirzadeh, stepping in as if driven by necessity. This exchange seemed to typify the way the quintet worked together, always leading to the next thing.

(KG)

Tenor saxophonist/flutist **Frank Wess** and trumpeter **Joe Wilder** were born just over a month apart in 1922. As young men in the early '50s, the pair were part of Count Basie's New Testament Band. Almost 60 years later both men are now NEA Jazz Masters and appeared together at Feinstein's at The Regency (May 2nd) as guests of tenor saxophonist **Harry Allen**, part of the inaugural show in a new monthly series curated by Arbors Records. If seeing a pair of legends in the intimate and opulent confines of the Midtown hotel wasn't special enough, it turns out that Wilder had checked himself out of the hospital just that day to play the gig. Allen, quite a bit younger (born 1966), was deferential to his visiting luminaries, asking what tunes they wanted to play and was answered with suggestions like "On the Street Where You Live", "In a Mellow Tone" and closer "It Could Happen to You". Allen's quartet - pianist Norman Simmons, bassist Joel Forbes and drummer Ed Metz - provided classic swing accompaniment and concise solos on occasion, leaving much of the heavy lifting to Allen and the two W's. Wess' tone and melodic ideas are still firm and rich and, remarkably, more modern than Allen's while Wilder, unsurprisingly, sounded a little ragged to start but warmed up as the set progressed, including charming cup-muted bleats on the final number. Each man got a solo feature as well: Wilder with "Secret Love" and Wess' flute featured on a delicate "Somewhere Over the Rainbow". - **Andrey Henkin**

The Jazz Tuesdays series at the New York City Baha'i Center's John Birks Gillespie Auditorium has for the past seven years afforded the all-too-rare opportunity for some of the city's finest mainstream artists to present their work in a setting that respects the music's artistic integrity. The multitalented **Eddie Allen**, a skilled journeyman (in the best sense of the word) revealed his capabilities as a leader, composer and arranger at the unveiling of his 17-piece big band, *The Aggregation*, in the intimate hall named for his fellow trumpeter May 3rd. Opening the set with the title track from the band's 2009 release *Groove's Mood* (DBCD), the unit displayed a powerful unified sound that was a testament to the collective experiences of its players, young lion bassist Dezron Douglas leading the charge on the funky outing that featured trumpet veteran Cecil Bridgewater and tenor saxophonist Tom Olin soloing over riffing reeds and brass. Allen's similarly soulful arrangement of Donny Hathaway's "Valdez in the Country", followed by his own ballad feature on "Body and Soul", displayed his and the band's versatility. The sax section, anchored by baritonist Lauren Sevian, beautifully opened "Wade In The Water" unaccompanied before the full band, ignited by Jerome Jennings' powerful drumming, entered explosively, setting the stage for Sam Burtis' testifying plunger-muted trombone. The AfroCuban rhythms of set closer "Relativity" nodded to Dizzy, as did Duane Eubanks' articulate trumpet solo. - **Russ Musto**

WHAT'S NEWS

In addition to the various performances taking place as part of this year's **Vision Festival** (Jun. 5th-11th), there will be three public discussions held at Abrons Arts Center before the night's music: Music and Politics - A Black Perspective (Jun. 5th); Organizing today/unions/artists/social action (Jun. 6th) and Innovative Music in Education (Jun. 9th). For more information, visit visionfestival.org.

The 15th Annual **Jazz Journalists Association Awards** will take place Jun. 11th at 1 pm at City Winery. Performers will include Randy Weston, Wallace Roney, Jane Bunnett and Hilario Duran, Gregory Porter and the Hammer Klavier Trio. We are also tickled to say that *The New York City Jazz Record* has been nominated in the Best Periodical/Website category. Other notable categories and nominees include Lifetime Achievement in Jazz: Jimmy Heath, Muhal Richard Abrams, Paul Motian, Phil Woods, Wayne Shorter; Musician of the Year: Esperanza Spalding, Jason Moran, Joe Lovano, Sonny Rollins, Vijay Iyer; Composer of the Year: Henry Threadgill, Jason Moran, John Hollenbeck, Maria Schneider; Up and Coming Artist of the Year: Ambrose Akinmusire, Darius Jones, Gerald Clayton, Jon Irabagon; Recording of the Year: *Apex* - Rudresh Mahanthappa and Bunky Green (Pi Recordings); *The Art of the Improviser* - Matthew Shipp (Thirsty Ear); *Bird Songs* - Joe Lovano Us Five (Blue Note); *Mirror* - Charles Lloyd Quartet (ECM); *Ten* - Jason Moran (Blue Note); Record label of the Year: Blue Note, Clean Feed, ECM, Pi, Sunnyside. For more information, visit jjazzawards.org.

The winners of Jazz at Lincoln Center's 16th Annual **Essentially Ellington High School Jazz Band Competition** have been announced. While there were no local winners, congratulations still go to Dillard Center for the Arts of Ft. Lauderdale, FL (First Place); Roosevelt High School of Seattle, WA (Second Place); Mountlake Terrace High School of Terrace, WA (Third Place); New World School of the Arts of Miami, FL (Honorable Mention) and American Music Program Pacific Crest Jazz Orchestra of Portland, OR (Winning Community Ensemble). For more information, visit jalc.org/jazzED/ee.

Pianist **Randy Weston** has received, in addition to previous honors like NEA Jazz Master, Guggenheim Foundation Fellowship winner and Chevalier in France's Order of Arts and Letters, His Majesty King Mohammed VI's honor for his lifelong engagement with Morocco. Weston lived in Morocco for several years during the '60-70s.

After 46 years, the afternoon jam session series **Jazz at Noon** is shutting down. Founded by, and still under the direction of, saxist Leslie Lieber, the session was started in 1965 as a playing opportunity for non-professional musicians. Its most recent home has been the Players Club.

Submit news to info@nycjazzrecord.com



Frank Wess & Joe Wilder @ Feinstein's at The Regency



Eddie Allen @ New York City Baha'i Center

"We're playing all of these tunes for the last time," remarked clarinetist Peter Vermeersch, conductor and spokesperson for Belgium's **Flat Earth Society**. He was speaking during the large ensemble's premiere US performance at the David Rubenstein Atrium (May 19th), just two days before the heavily-advertised end of the world. This comment was very much in line with the group's sardonic humor, naming songs after "our favorite dictators", for example. The 15-piece group, a typical big band augmented by guitar, accordion and vibraphone (with the pianist also playing keyboard) offered up supremely coordinated madness, the likes of which American audiences more often expect from the Dutch. But don't forget that the two countries border each other and that Belgium itself is composed of two distinct ethnic groups. A similar dichotomy was in place musically: complex charts requiring intense focus leavened with low comedy. The audience certainly appreciated the latter though one wonders, given that this was a free concert, about the former. During the almost 90-minute set, the band performed Carla Bley's "Musique Mecanique", displaying what may be a more accurate foundation for their aesthetic, more so than, say, Willem Breuker's *Kollektief*. And unlike that band, the personalities were subsumed, the overall sound most important. The group was, world still existing, to perform as accompaniment to the film *The Oyster Princess* at the Museum of the Moving Image the next day, an intriguing notion. (AH)

The week-long Harlem Jazz Shrines Festival, while celebrating the neighborhood's rich history, just as importantly forecast the locale's future as a revitalized environment for the music. The grandeur of the recently opened Apollo Music Café signaled a significant new commitment by the venue to the music that once made it a mecca for jazz artists. The sounds of **Geri Allen With Timeline** (May 13th) appropriately paid homage to the rich Apollo custom of multidimensional programs that appealed to a wide range of tastes. Opening the set with a solo piano introduction that portrayed her classicist roots, she merged her sound with a sampled Indian raga, demonstrating a longstanding futurist orientation. Then joined by bassist Kenny Davis and drummer Kassa Overall, the shadings of music shifted subtly into a funky cadence that supported the clarinet of guest Don Byron, whose freebopping swing was complemented by the swelling horns of tenor man JD Allen and trombonist Vincent Chandler with drummer Jaimeo Brown's Transcendence. Young tap master Maurice Chestnut, too, brought Harlem's then and now together as he wowed the packed house with his virtuosic footwork. The combining of tradition and innovation was on display through the night as Allen led her augmented group through two sets that blended her own distinctly original compositions with old and new jazz classics from Charlie Parker's "Ah Leu Cha" to McCoy Tyner's "Four By Five". (RM)



Cooper-Moore

by Kurt Gottschalk

Cooper-Moore is an unparalleled figure in New York's jazz scene - or any jazz scene for that matter. A passionate and forceful pianist, he also performs on an array of string, wind and percussion instruments of his own making. His presence has been felt at past Vision Festivals, either reclined on the floor, front-and-center, listening with a ferocious intensity or bringing fables to harrowing life on stage with dancers and costumes and an Aesop-like wisdom.

The New York City Jazz Record: In 2008, you went on an extensive solo tour of the United States. You said you were setting off to learn about yourself as a performer. What did you learn?

Cooper-Moore: I learned that there is an audience. I didn't know if anybody knew who I was or not. That came about because of Steven Joerg [of AUM Fidelity Records]. He put his feelers out and I ended up booking two months, traveling mostly by bus and train. I had good venues, I had bad venues. I had people come out and I had people not come out. I had people make money and people lose money.

I played at the Velvet Lounge. It was the first time I met Fred Anderson. He came in and he told me that Kidd Jordan had just called him up and said, "You better be there tonight." And he said, "I want to record with you" and that was right before he died. But I learned that that's not what I want to do. I want to play with musicians. The solo thing is not as rewarding, but it's rewarding to use the qualities that I use playing solo for dance, for theater, for film, where I can sit at home and do it. But it doesn't feel good to do it for an audience.

TNYCJR: You and saxist David S. Ware played together years ago [as can be heard on the 2006 Hopscotch release *Outtakes 1978* or on the hatHUT release *Birth of a Being* from 1981] and recently recorded together again for the first time in about three decades [*Planetary Unknown*, just released by AUM Fidelity with William Parker and Muhammad Ali]. Was wanting to play with a band part of what brought you back together?

C-M: I hadn't played with him in years. He asked me to play in his quartet [in 1989] and I said no because I didn't like what he was doing. I told him, "I love you, but I don't want to play with you." So he got Matthew [Shipp]. He asked me again [last year] and I said "Yeah, because I think I'm your piano player. When you want to stop, I'm not going to let you stop."

TNYCJR: How was it playing together after so long?

C-M: We just walked in and played. I said, "What are we gonna do, David?" And he said, "We're gonna play." When he said "We're just gonna play", I said "Yes". Otherwise, you're worrying about what have I done, what am I going to do? But I'm into the technology, you know? If I were doing it, I'd take out

some things, I'd cut and paste. But that's me. David's past doing that. He just wants to play and I dig that.

David's playing a lot. I'm really happy that his spirit is up. Physically he's still weak, but he's driven. [The saxophonist was diagnosed with liver failure in 1999 and received a transplant in 2009.] I'm inspired by him. The fact that he gets up and plays every day, most people wouldn't be alive. He's like William Parker. You won't hear a profanity out of his mouth. He doesn't do drugs or liquor. He works on the music. When we're together, we're all out. And it's not like that with anyone else's group, not William's quartet or Assif Tsahar. David is like my brother. It's not a gig, it's like playing with me.

Being with David, being with William, they inspire me. I realize I do want to be a good person. David, he's 61, how many people at that age keep moving it up? They keep playing, but how many keep moving it up? People need to know that we can keep pushing and not just settle. And with William, there's only one, he's a true one-of-the-cats. The example of what all the jazz cats were, he is. Playing with David, playing with William, these are the spiritual men. I feel like the bad guy with them, because I'll do anything. Still will, 'cause I was a good kid growing up. And Muhammad [Ali, Rashied's brother] I'd never heard before this time, before making this record. He understands time. You talk about playing free. Free is not free of time, free is free with time. He plays the drums, you know what I mean? He spent all that time in France, playing with all the Africans there.

TNYCJR: You talk about the true jazz cats who inspire you. Who were they when you were coming up?

C-M: When we were young, we had examples: Trane and Monk and Duke. How could we ever really reach that level? I don't think we could, because we don't even have the opportunity to play in front of people every day. Hank Jones listened to Art Tatum and said, "Wow, I could never play like that" and I listen to Hank Jones and say, "Wow, I could never play like that." You can't just play an hour a day. I practice all day. When my wife goes to bed, I put on the headphones and play.

I think back about when I was a younger person and what is it that moved me and can I move anyone else. The [homemade] instruments I think move people more. They can relate to it. The piano, it's huge, there's all this history. People compare you to other people and that's a drag. Why do you compare? Why can't you just open your ears and listen? When I play my instruments people can't compare me to anybody.

TNYCJR: What are you working on now?

C-M: I go to the Meer every day because I'm working on this film. I was asked to do this section on the Harlem Meers for a film about Central Park. I go there

and talk to people and interview people and I go to the Duke Ellington statue [at the northeast corner of the park] every day because he's the master.

TNYCJR: What's coming up for you?

C-M: We're doing two weeks with Digital Primitives in Norway and Italy and I'm playing a duo with William at The Stone. I thought we were going back to Portugal but they've lost funding. A lot of these places are going under. They don't have money. But I come back and I look forward to playing harp in the park. It's a place where I can go deep within, it's a beautiful

(CONTINUED ON PAGE 54)

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Orrin Evans

by Terrell Holmes



Photo by Howard Pitkow

Since arriving on the jazz scene in the mid '90s, pianist Orrin Evans has been a part of some of the best jazz of the past decade. His own bands, which have included such luminaries as Nasheet Waits, Sam Newsome, Antonio Hart and Ralph Peterson (Evans' former boss), are defined by challenging, edgy original tunes and bold reconfigurations of established standards. There is no format that the creativity of this prolific writer and arranger can't energize. Given his central roles in so many projects, even Evans wonders how he manages to keep everything balanced. "To be honest, when I figure out a balance it won't be fun anymore," Evans joked during a recent phone interview. "There's always something in flux. And I make sure it's not the important things that are in flux and not that everything feels like it's going to fall apart. But there's always something to do."

Evans, who was born in Trenton, NJ and raised in Philadelphia, first attended the Settlement School of Music in Philadelphia under the leadership of Charles Pettaway. He then went to Rutgers, where he studied with Kenny Barron and Ralph Bowen. Evans first gained attention as a member of saxophonist Bobby Watson's band but was fortunate to have been mentored by some great musicians in Philadelphia. "As far as jazz you've got Shirley Scott, Trudy Pitts and Arthur Harper. They were really instrumental in being there for me as I was developing as a jazz artist... Those are some of the people who were always there for me and taught me so much about life and music."

Evans has noticed substantial differences in the New York and Philadelphia jazz cultures. "The people of Philadelphia come out to get not only the show experience but they want to be a part of the show, so they want to talk more; you know, they figure, 'I paid an entrance fee, I want to be a part of this!' I don't necessarily always agree, but I understand it. I think basically what I've realized, and it may hurt some people, but honestly your New York audiences, the ratio of people who are educated about you, the artist on the bandstand, is a little higher. Whereas the Philly audience can just generally be educated about who is presented to them. The New York audiences are definitely more educated. They investigate a little more."

Evans has recorded as a leader since 1994, releasing critically acclaimed albums on the Criss Cross, Palmetto and Posi-Tone labels as well as his own imprint Imani. Although a few albums are special to him, he won't pick one over the others. "For a second, you always end up loving the latest one. But now, after I look back, I like *Faith in Action* 'cause it was actually one of the first ones that I let someone come in and produce and that really [gave] me some insight [into] another side of Orrin Evans. And on Criss Cross, *Easy Now* was probably one that I love but it seems that a lot of people love *Captain Black*, which came out in 1996. And then some people who are looking for a more 'commercial' side of me might've liked *Meant to Shine*

or *Luovpark*. So I don't necessarily have a favorite but I know there are different records that show the different sides of me."

Evans' most recent release is the live album *Captain Black Big Band*. His decision to form Captain Black was almost accidental. "I had gone to Portugal in 2007 and worked with a big band. And I'm like 'You know what? This might be cool to do.' He was helped and strongly influenced by his experience playing with the Mingus Big Band. "After 12 years of playing with that group I've watched a big band run like a small group and that's pretty much my model. As much as I tried for it not to be, my name is out front, so it's hard for other people to relax and let go because they're waiting for me to give them directions. I look at music a lot [as being] closely related to who you are as a person. So I keep that kind of person in my band that's able to follow the rules and also break the rules... I don't know if it makes it easier for me because the reality is the more people you add, the more attitudes and the more personalities you have to deal with. The hardest thing about the Captain Black Big Band has nothing to do with the music; it has to do with managing personalities and managing the band."

One song that's becoming the band's signature tune is "Jena 6", a fiery tune by Evans whose title refers to a racially-charged incident that occurred in Louisiana in 2007. Jaleel Shaw's high-octane ululations on alto sax drive the intense version on *Captain Black Big Band*. "It's a very personal tune," Evans explained. "Any composition that you know has something to do with racism or an American experience, everybody's gonna have a different viewpoint and a different relationship with that tune. I think the biggest reason that the big band version is getting so much dap, honestly, is because Jaleel Shaw has never been documented like that. He was free to do whatever he wanted to do. So I think that's why people [have] really gravitated toward that composition, regardless of the history and regardless of what the song is about. It's just that they can feel the freedom of the composition."

Evans balances his myriad activities through a concept he calls "structured confusion", an organizing principle and apparent paradox, which has served him well. "You can't have structured confusion without playing with people who know you and family. I got into an argument the other day and it went pretty deep. And this person said to me, 'I'll play with you again but I don't want to be your friend.' This grown-ass man! And I said to him, 'Well, man, that's a shame because what you fail to realize about me is that I don't play with anybody that's not my friend.' So you can't have structured confusion and you can't take the music to the next level unless everybody trusts everybody, unless everybody respects everybody. I'm pretty blessed to play with people, from the small groups to the big band, who are my friends. I live in structured confusion at my house!" Evans said laughing. "Who wants something that runs smooth all the time?" ❖

For more information, visit myspace.com/orrinevans. The Captain Black Big Band is at Dizzy's Club Jun. 6th and Tarbaby is at Le Poisson Rouge Jun. 23rd as part of Undead Jazz Festival. See Calendar.

Recommended Listening:

- Orrin Evans - *The Orrin Evans Trio* (Black Entertainment, 1994)
- Orrin Evans - *Blessed Ones* (Criss Cross, 2001)
- Ralph Peterson - *Subliminal Seduction* (Criss Cross, 2001)
- Orrin Evans - *Easy Now* (Criss Cross, 2004)
- Tarbaby - *The End of Fear* (Posi-Tone, 2010)
- Captain Black Big Band - *Eponymous* (Posi-Tone, 2010)

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Dee Dee Bridgewater

Keeping The Tradition

by Marcia Hillman



Gary Firstenberg

With her recent Grammy award for Best Jazz Vocal album, Dee Dee Bridgewater continues to establish herself as a powerful vocal force in keeping the tradition of jazz. Born Denise Garrett on May 27th, 1950 in Memphis, Tennessee, she was known by the nickname of Dee Dee from an early age and takes her last name from her first marriage to trumpeter Cecil Bridgewater. At the age of three, her family moved to Flint, Michigan where her father, jazz trumpeter Matthew Garrett, landed a teaching job. Her exposure to jazz came at a very early age. In fact, her mother was "playing Ella Fitzgerald records while I was still in utero." Bridgewater also recalled, "scatting before I even learned to talk." Singing in front of family and friends also came early but she continued, "I wanted to study an instrument but my father discouraged me. He felt it was okay for me to sing. I could be a singer but not a musician. But singers *are* musicians."

As a teenager in Michigan in the early '60s, the way to go was Motown and Bridgewater formed a vocal trio, the Iridescent. But the trio never got anywhere and Bridgewater found a home in singing jazz. Her first idol at the time was Nancy Wilson. Her walls were covered with Wilson's pictures and articles about her. While in high school, she performed with her father and trios that he put together. Starting college at Michigan State University, Bridgewater transferred to the University of Illinois after meeting the director of the school's jazz band in 1969. It was there that she met the band's trumpeter, Cecil Bridgewater, married him and toured the Soviet Union with the school's jazz band. Upon returning the Bridgewaters soon began playing engagements off campus and decided to move to New York City in 1970 to make their mark. In New York Bridgewater performed at the Village Vanguard and toured internationally with the Thad Jones-Mel Lewis orchestra. It was there that she got her 'on-the-job training' and honed her skills. Her marriage ended amicably and Bridgewater has kept their musical cooperation and the last name Bridgewater, under which she has performed since their marriage. (There is also one daughter, Tulani.)

The next step in Bridgewater's evolving career was a foray into musical theater. Auditioning for the musical *The Wiz*, Bridgewater got the role of Glinda the Good Witch and won a Tony award for Best Supporting Actress in a Musical. After this, she moved to Los Angeles to attempt a pop career, having moderate success, but the material she was offered never impressed her. Her next attempt at musical theater was her appearance in the Los Angeles production of *Sophisticated Ladies* with Gregory Hines. "It became a rivalry [between the New York and Los Angeles companies] because Gregory came to LA and did it and [his brother] Maurice replaced him in New York." Her second marriage (to *The Wiz* director Gilbert Moses) was breaking up so she joined the international touring company of *Sophisticated Ladies* and "put an ocean" between her second husband and herself. It has been reported that what brought her back to jazz was a

backstage conversation with Ella Fitzgerald, whom she met in Tokyo while *Sophisticated Ladies* was touring Japan. Reminded of her roots and identity as a jazz singer, Bridgewater decided to settle in Paris in 1986 and restart her jazz career. She had toured France with the *Sophisticated Ladies* company and established a reputation among the French jazz lovers. "France has always been good to the jazz community and respected them. So many of our musicians have lived there at one time or another," she remarked. Resettled with her daughters, Tulani and China (the latter from her second marriage) she began to work and record. Bridgewater starred in the one-woman musical *Lady Day*, a biographical stage presentation of the life of Billie Holiday, for which she received a nomination for the Laurence Olivier Award for Best Actress. She also was the first black performer to play the starring role in the musical *Cabaret*. It was in Paris that she met her third husband, Jean-Marie Durand, the father of her third child.

In the '90s, touring everywhere there was work, Bridgewater focused on her first love, straightahead jazz, determined to keep the tradition. It was then she signed a recording contract with Verve (the first release was *In Montreux*). She went on to record *Keeping Tradition* (her philosophy), which was nominated for a 1994 Grammy award. Next in line was a tribute to Horace Silver (whose songs she performed on her Verve debut). Titled *Love and Peace: A Tribute to Horace Silver* and released in 1994, it also garnered a Grammy nomination and crossed over to make the pop charts in Europe. Working steadily, internationally and in the United States, Bridgewater continued her recording career and came up with a tribute to Ella Fitzgerald, *Dear Ella*. This one hit the jackpot, earning Bridgewater her first Grammy for Best Jazz Vocal Album in 1998. Her next two releases *Live at Yoshi's* and *J'ai Deux Amours* both resulted in Grammy nominations, in 2001 and 2005 respectively.

In October 1999, Bridgewater was named Ambassador to the United Nations' Food and Agriculture Organization, a job that required traveling to various African countries to view grassroots projects aimed at winning the battle against hunger. By 2000, Bridgewater had returned to the United States, settling in suburban Las Vegas with her husband and two younger children. From there she kept traveling and on her many trips as UN Ambassador, she amassed a large knowledge of the music of Africa. Always mindful of exploring her own roots (in line with keeping tradition), she discovered her connection with the country of Mali, from whence came her forefathers. It was the music that called her and led to her next album, *Red Earth*. In the liner notes from that CD, she stated, "Whenever I heard it [the music], I felt a jolt. I had an inexplicable knowledge and ability to scat to and comprehend this rhythm and music." Touring for this album, with native Malian musicians to accompany her, Bridgewater once again made the Grammy nominee list for Best Jazz Vocal Album in 2007. But another Grammy win was in the cards. This one was

this year, 2011, with her Best Jazz Vocal Album award for her tribute CD to Billie Holiday - *Eleanora Fagan (1915-1959): To Billie with Love from Dee Dee*.

Currently riding high on this Grammy win, Bridgewater has not slowed down. On her calendar was a tribute to the late Abbey Lincoln at Kennedy Center last month where Cassandra Wilson and Dianne Reeves also performed. "If it went well, we might record that," she commented and went on to say, "Abbey and I were very close. She and I were supposed to do an album together. But I promised her that I would keep her music alive and that's what I'm trying to do." (Bridgewater sang at Lincoln's memorial service in Harlem last year) This month, she will be appearing at Town Hall, performing a tribute to Billie Holiday, singing songs from her CD. Her busy schedule also includes hosting *Jazz Set with Dee Dee Bridgewater*, a weekly radio series on WBGU-Newark, which just received a grant from the National Endowment for the Arts that will go to support the show's production. Also in the offing is a future album release by Emarcy of selections from various albums and including a few new tracks. She is also set for a club appearance at NYC's Blue Note in August. As for performing, she remarked, "I'm touring more and more in the States. I don't do a lot of clubs, mostly concerts." In line with tradition, she mused about a future recording project involving returning to her Memphis roots and doing an album of blues.

She is also getting into the role of mentor to younger singers and musicians. She has her own record company, DDB Records, with "a wonderful distribution deal." She feels that this will give her the opportunity to discover new jazz talent and record them. Sounding excited about her role as a mentor, she added, "I am working now with the grandson of trumpeter Doc Cheatham [trumpeter Theo Croker]."

Bridgewater has discovered the secret of a long career in this business: she keeps reinventing herself yet never deserting her musical roots, all the while being a consummate entertainer. On reinventing herself, she chuckled "I'm a Gemini. Geminis do that." She continued, "I'm in it for the long haul. God gave me this voice and I'm meant to use it and keep the tradition." ❖

For more information, visit deedeebridgewater.com. Bridgewater is at Town Hall Jun. 24th as part of Blue Note Jazz Festival. See Calendar.

Recommended Listening:

- Dee Dee Bridgewater - *Afro-Blue* (Trio - Absorb Music Japan/Tree Blind Mice, 1974)
- Dee Dee Bridgewater - *Live in Paris* (Impulse, 1986)
- Dee Dee Bridgewater - *Love and Peace: A Tribute to Horace Silver* (Verve, 1994)
- Dee Dee Bridgewater - *Live at Yoshi's* (Verve, 1998)
- Dee Dee Bridgewater - *Red Earth* (DDB-Emarcy)
- Dee Dee Bridgewater - *Eleanora Fagan (1915-1959): To Billie with Love from Dee Dee* (DDB-Emarcy, 2009)

François Tusques

by Clifford Allen



'60s



'00s

It is somewhat ironic that the country with the closest ties to vanguard American jazz in the '60s has been almost wholly left out of the modern picture.

France has produced quite a few world-renowned improvisers, but the architects of France's 'New Thing' have been summarily left by the wayside over the course of the music's history. Pianist François Tusques, while almost unknown outside his native France, is a crucial figure in the development of the music in his sector of the continent and can lay claim to recording the first true French free jazz album.

Born in 1938 in Paris, Tusques migrated with his family to rural Brittany shortly thereafter, though, as his father was heavily involved in the French Resistance, Tusques and his family moved around quite a bit during and after World War II, eventually spending two years in Afghanistan and another two in Dakar before returning to France. Poverty and circumstance kept Tusques from beginning musical training until he was 18, when he began to study the piano. "I had only one week of lessons; after that, I was on my own - you could say an 'autodidact'. I learned to play mostly by ear, especially from the drummers."

Tusques quickly took to jazz and counts among his early favorites Bud Powell and René Urtreger, not to mention subsequent affinities for Cecil Taylor, Mal Waldron, Thelonious Monk and Jaki Byard. At the start of the '60s, there was a significant scene of American expatriate improvisers in Paris and a coterie of French players for whom American-derived bebop was not the end, if even the means. By 1965, several comrades had asked Tusques to compose a number of loose springboard-pieces to work on as a group, which led to the recording of *Free Jazz* (Moloudji, 1965). It's among the very earliest documents of a wholly European improvised music, one that springs more greatly from regional influences than those from across the Atlantic.

By the mid to late '60s in France, improvisation took on a political edge not dissimilar to that which it had in the States. France's involvement in Vietnam at the start of the decade, not to mention governmental maltreatment of both workers and liberalist academics at the university level, led to the revolts of May 1968 and the New Left found sympathetic ears among the

jazz vanguard. Tusques, though now looking at this period as "a reflection of the attitudes and ideas of the time", was nevertheless one of the most notoriously political of the new French jazzmen. Even if these concerns were "of the time" and not something Tusques feels a reflection of in his current work, his affinity for a resurging interest in the Vienna School of composers belies a continuing political sensibility - "they were fighting fascism with their music, much as [improvisers] and artists do today."

The first ripples of American free players began to show up on the Parisian scene in 1968. Drummer Sunny Murray, late of the groups of Albert Ayler and Cecil Taylor, was one of the first to make his home in Paris and that year formed his Acoustical Swing Unit with both French and visiting free players. Tusques, with his balance of insistent left hand and pointillistic right, helped to reign in the first two official Swing Unit recording dates. These include the eponymous 1968 ORTF concert released by Shandar (*Sunny Murray*) and its companion *Big Chief* (Pathé, 1969). This relationship led to the recording of Tusques' 1971 Shandar LP *Intercommunal Music* with Murray and other expatriate luminaries.

By the start of the '70s, Tusques increasingly began to find free improvisation a musical "dead end" and began to search for other, more integrated approaches to improvisation. In addition to playing and recording a number of solo piano expositions, Tusques formed the Intercommunal Free Dance Music Orchestra in the early '70s, a meeting of French and African musicians, something that could get both social and artistic concerns out to a number of music listeners of all stripes. Since the mid '80s, Tusques has co-led a trio with drummer Noel McGhie and bass clarinet wizard Denis Colin.

In what might seem a departure, one of Tusques' major projects is in collaboration with architect and visual artist Jean-Max Albert, in which Monk's compositions are investigated visually. Numbers are applied to thematic fragments and each number has a corresponding shape - these become surreal diagrams that retain perfectly the gravity and whimsy, the yin and yang of Monk's music, at times like a painting of Mondrian, at others like a Miró. Such a multifaceted view of Monk is, in many ways, a perfect analogue for the music of François Tusques: an assemblage of insular phrases yields a colorful and multidirectional oeuvre, a never-ending film of freedom, culture and social engagement. ❖

Tusques is at University of the Streets Jun. 8th and Abrons Arts Center Jun. 11th as part of Vision Festival. See Calendar.

Recommended Listening:

- François Tusques - *Free Jazz* (Moloudji-In Situ, 1965)
- Sunny Murray - *Big Chief* (Pathé-Eremitte, 1969)
- Clifford Thornton - *The Panther and The Lash* (America-Universal, 1970)
- François Tusques - *Intercommunal Music* (Shandar, 1971)
- François Tusques - *Octaedre* (Axolotl/Les Allumes du Jazz - Fremeaux & Associates, 1994)
- François Tusques/Noel McGhie - *Topolitologie* (Improvising Beings, 2010)



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LEST WE FORGET

King Oliver (1885-1938)

by Donald Elfman

"If it had not been for Joe Oliver, jazz would not be what it is today."

- Louis Armstrong from

Satchmo - My Life in New Orleans

Joe "King" Oliver is most remembered in jazz as the mentor to Louis Armstrong and the person who basically introduced Armstrong to the world. His place in jazz was established before Satch though, as he essentially popularized collective improvisation and even pioneered the use of mutes in trumpet playing.

Joseph Nathan Oliver was born in Aben, Louisiana on May 11th, 1885. He was blinded in one eye as a child. His family moved to New Orleans and it was there that he began playing music, as early as 1908.

Oliver played cornet in brass bands and co-led a hot band with trombonist Kid Ory. (It was Ory who, in 1917, first dubbed him "King")

In 1922, Oliver came to Chicago and started King Oliver's Creole Jazz Band, for which the leader hired his protégé Louis Armstrong. The band also included Johnny Dodds on clarinet, Honore Dutrey on trombone, Baby Dodds (Johnny's brother) on drums and Lil Hardin on piano. The 1923 recordings of this band presented Louis Armstrong to the jazz world. The band broke up in 1924 and Oliver recorded duets with pianist Jelly Roll Morton and then took over a band formerly led by Dave Peyton and renamed it the Dixie Syncopators.

Oliver and the Dixie Syncopators moved to New York in 1927 but made some bad business moves. He turned down a regular gig at the Cotton Club, an engagement that made the reputation of Duke Ellington. Business managers stole money from him as well. When the Depression came, Oliver lost his life

savings and struggled to keep his band together. The band finally broke up with Oliver stranded in Savannah, Georgia where he worked as a janitor. He died in poverty in a rooming house on Apr. 10th, 1938.

King Oliver changed the face of jazz music in America. By using a variety of mutes - derby hat, drain plunger, bottles, cups - he altered the sound of his instrument. He wrote some tunes that are part of the jazz canon including "Dippermouth Blues", "Doctor Jazz" and "Sweet Like This". And the man basically created "hot jazz", a style in which everyone is improvising collectively, his band members expected to know when written out or memorized parts were needed and when it was wise to improvise as an ensemble. He can be heard to advantage on *Great Original Performances 1923-30* on the Louisiana Red Hot label and on *Dippermouth Blues* on ASV/Living Era. ❖

A Tribute to King Oliver is at Abrons Arts Center Jun. 7th as part of Vision Festival. See Calendar.

Time for Sidney Bechet

by Donald Harrison, Jr.

Soprano saxophonist and clarinetist Sidney Bechet was born in New Orleans May 14th, 1897. He absorbed the rich musical tapestry of that city to create what is considered by many jazz aficionados to be the first pioneering influential lead improvisational jazz voice. The list of his accomplishments in jazz also proves that he left one of the greatest legacies in the entire history of creative music. Pianist Duke Ellington said of Bechet, "I honestly think he was the most unique man ever to be in this music - but don't ever try and compare because when you talk about Bechet you just don't talk about anyone else."

The musical roots of Bechet can be traced back to hearing his grandfather, who had been enslaved, sing spirituals and folk songs from the old country. His father Omar, who played flute, was a shoemaker and dancer who encouraged his children to study music. His four brothers played various instruments and his mother Josephine took him to the opera and to the circus. Bechet also embarked upon running with the second-line parades. His brother Leonard played trombone and clarinet and is the person credited with giving a young Sidney his first clarinet as a present at age eight. Sidney proved a quick study because two years later, according to legend, as Freddie Keppard and his band played for a party in the Bechet backyard they could hear the sound of the talented young Sidney playing his clarinet. The clarinetist for the group, George Baquet, was late so the 10 year-old Bechet just played Baquet's part along with the band. We know that Baquet ultimately did become a mentor to Bechet, maybe after that meeting. The Tio brothers and Louis de Lisle "Big Eye" Nelson, along with a cast of New Orleans greatest jazz musicians of that time, would help guide a teenage Bechet to be considered one of the best, if not the best, clarinetists in New Orleans.

Bechet learned much playing in the brass bands and cabarets of New Orleans and was influenced by all the various elements in addition to interacting with his family and the fabric of what was New Orleans. These elements are evidenced in the sound that sprang forth from his clarinet and later his soprano saxophone. Clarinetist Dr. Michael White, who leads The Liberty Jazz Band and is a main exponent of keeping the legacy of Sidney Bechet alive, commented, "In addition to being the first great jazz improviser and one of the most passionate creative musicians, he helped define many aspects of what we consider important in

traditional and modern jazz. His concept in some way has influenced most of the mainstream trendsetters of every era in jazz. Bechet was the first to employ a universal approach to what could be used to improvise."

When we listen to Bechet, we can hear the rhythmic influence of Congo Square, which he learned from his grandfather. The syncopation, dance aesthetic and chant-like qualities of Congo Square, which took hold to become a defining part of New Orleans music, are prominently showcased in his style. We can hear the influence of the opera in his singing quality, vibrato and the incredible cadenzas he played. Harmonically, Bechet played beautifully strung diatonic lines and arpeggiated runs and used pentatonic scales and passing tones. He also employed dramatic, thematic and melodic devices to great success.

From New Orleans to Chicago to Europe to Russia to New York and ultimately Paris - wherever Bechet performed he spread the gospel of America's classical music. He also showed the world that even with enduring the trials and tribulations of living through his tumultuous times he could emerge with a sound that exemplified the epitome of what is great in the human spirit.

As a jazz fan, I am always inspired by the life and music of Sidney Bechet to reach for my highest level. He did everything well from playing the saxophone to writing extended classical pieces to acting on stage and in films. His contributions were so numerous they would amount to 10 lifetimes for the average person. As a musician, especially as a saxophonist, I have studied Mr. Bechet and look to him as a hero. I wish I could have been as fortunate as Johnny Hodges, who studied with Bechet as a teenager. Whenever Hodges played you could hear the sound of Bechet carried forth. I hope that some of Bechet's innovations and ideals are present in what I do. Even as a consultant, musician and actor on HBO's *Treme*, I can feel Bechet's presence in every note, every line, every move. That's what made him so important, so fascinating, so fresh 114 years later - Sidney Bechet made his listeners feel.

So why wasn't Sidney Bechet more known, more recognized in America for his contributions? It could be because he lived in France where they loved him so much he was made into a national hero. In Paris there is even a statue of him and many musicians continue to play his music. I hope one day America will get up to speed on one of our greatest musicians. He passed away on his birthday in 1959, one year before I was born, yet if he stepped on the stage today, I'm certain he would again lead the charge and inspire all to new heights. ❖

For more information, visit donaldharrison.com. Harrison is at Jazz Standard Jun. 23rd-25th. See Calendar.

Donald Harrison, Jr., saxophonist, composer, educator and singer, is known as the King of Nouveau Swing, a merger of acoustic swing with R&B, second-line, hip-hop, New Orleans African American roots culture and reggae rhythms. A consultant for HBO's *Treme*, he helped to develop the characters of Mardi Gras Indian Big Chief Albert Lambreaux and his son Delmond. Donald's father was a Big Chief and he is Big Chief of the Congo Square Nation.

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VOXNEWS

by Suzanne Lorge

It's almost too good. This month Blue Note has opened the faucet and a veritable flood of superlative singers is pouring out: Bobby McFerrin, Patti Austin, Manhattan Transfer, Madeleine Peyroux, Maya Azucena, Jimmy Scott, Dee Dee Bridgewater, Milton Nascimento, Roberta Flack, Nancy Wilson, Annie Ross, Nikki Yanofsky, Judi Silvano and Jon Hendricks. *Wow*. The inaugural Blue Note Jazz Festival, honoring the club's 30th anniversary, lasts all month and happens at different venues throughout the city. The big takeaway here, though, is the sudden vibrancy of the city's vocal jazz scene. There's always something going on, but since when has the cup overflowed like this?

Another singer will perform as part of the festival: **Diane Schuur**, who'll kick off her latest CD, *The Gathering*, at BB King's Jun. 15th. This is Schuur's debut on Vanguard Records and a departure from her usual hard-hitting jazz style. On the new disc Schuur

offers 10 country classics - an inspired lateral move for the versatile singer. In keeping with the genre, the songs here are all sad, true but you'll be happy to be sad when Schuur is at the mic.

More (delicious, cathartic) sadness. Grammy-nominated singer **Karrin Allyson** will celebrate the launch of *'Round Midnight*, her 13th album for Concord, at Birdland Jun. 1st-4th. If she performs selections from the CD, Allyson might share her melancholic musings with "Smile", "The Shadow of Your Smile" or "Send in the Clowns", all in her raspy, earthy contralto. Her bright stage presence, though, will likely mitigate any lingering heartbreak.

This spring **Gretchen Parlato** issued the latest in her impressive catalogue of albums. *The Lost and Found* (ObliqSound) is Parlato at her finest, backed by a tight and rhythmically imaginative band. Parlato holds her own against the heavyweight playing, delivering cool, clear renditions of some unusual tunes - Simply Red's "Holding Back the Years" and Mary J. Blige's "All That

I Can Say", for instance. She also takes on Bill Evans' "Blue In Green" - not for the faint of heart.

We have to give a nod to **Michael Feinstein**, who presents two programs both edifying and musically gratifying this month at Lincoln Center, both with singers Leslie Uggams and Curtis Stigers: "I Got Rhythm: The Common Roots of Popular Song and Jazz" Jun. 3rd and "Sweet & Lowdown: How Popular Standards Became Jazz Standards" Jun. 7th-8th. Wynton Marsalis puts in a special appearance on the 7th and **Barbara Carroll** the 8th.

Other stars in town this month: **Stacey Kent** at Birdland Jun. 7th-11th and **Katie Bull**'s *Freak Miracle* CD release (Innova) Jun. 27th at Clemente Soto Velez.

CD honorable mentions: The Peter Schärli Trio with Brazilian singer Ithamara Koorax on *O Grande Amor* (TCB) and the simply-put *Jazz*, on Putumayo, a neatly packaged compilation of recordings by beloved jazz legends like Nina Simone, Nat King Cole, Anita O'Day and Blossom Dearie. ❖

Edition Records

by Tom Conrad

In 2008, pianist Dave Stapleton and noted jazz photographer Tim Dickeson founded a jazz record label in Cardiff, Wales. It might seem a reckless decision. In the United Kingdom, CD sales are declining and record shops are closing just as rapidly as everywhere else. Yet Edition Records is following a business plan that Stapleton describes as “do-able”. Given that Edition’s brief history has exactly coincided with the worst global economic crisis since the Great Depression, “do-able” is a major achievement.

From a standing start, Edition has released 25 titles in two years. The featured players are predominantly British: rising stars like pianists Ivo Neame and Kit Downes and vibraphonist Jim Hart or established-yet-underexposed veterans like saxophonists Stan Sulzmann and Martin Speake. There is also a definite Scandinavian slant.

Stapleton says, “What I have recognized is that you have to offer fans of music much more than just a CD. It’s a whole 360-degree thing now. Artists have to build a fan base.” The “more” that Edition offers centers around its website. Remarkably, this small start-up label may have the best website in jazz. The content is rich, intelligent and deep: interviews, YouTube videos, gig calendars, photos, bios, press clippings. There is an Edition store offering CDs, MP3 and high resolution 24-bit downloads, merchandise and sheet music. Stapleton says, “We want to keep our

fans in touch with what is going on with our artists, make them feel a part of something.” People on the Edition mailing list can get downloads of gigs and rehearsals and signed prints.

Why don’t more jazz labels have such websites? Money can obviously be a factor, but commitment and in-house photographic skills and computer literacy are also necessary. Stapleton says that creating the site was a one-time investment. It was set up so that he and Tim could maintain it themselves: “We don’t have to pay someone 20 pounds an hour to update it for us.” Edition’s biggest costs are for printing CDs and for composers’ royalties (which, in the UK, are calculated as a percentage of units manufactured, not units sold). The label spends about 300 pounds in composers’ payments for every 1000 CDs printed. There are no studio or recording costs. Musicians produce and often mix their own sessions.

In the European jazz press, Edition has often been compared to ECM. There are meaningful correlations. Edition puts out elegant CD packages with a ‘company look’. Both are known for consistent audio quality and Edition artists have also appeared on ECM, like Nils Petter Molvær and Speake and members of Meadow. And of course there is the Scandinavian connection.

But the comparison is inexact. Edition music often embodies a more contemporary sensibility. Edition goes places ECM wouldn’t, like the pop-inflected vocal album *Don’t Think Twice* by Tamco and the shamelessly melodic *Statement of Intent* by the Kairos 4tet. (Call it smooth jazz with brains and balls) Yet Stapleton is flattered by the association: “When I got involved with running a label, ECM was the first place I went for

inspiration, mainly because of the quality control. Manfred Eicher has his own ideas and follows them. This is how a label can create its own brand.”

Given that Edition albums are recorded in many different studios by many different engineers and are brought to the label by artists, how does Stapleton maintain quality control and sustain a certain aesthetic continuity? He says, “Our musicians have the same values that I have, including getting the quality of the recording right. I have to trust my taste in music and try to organically create a brand out of that.”

Tim Dickeson elaborates on the label’s mission statement: “Dave and I wanted to set up a label for musicians that was based on a totally fair and transparent business model.” Unlike some labels, Edition does not require its artists to buy a certain number of CDs. Edition gives stock to the musicians and shares the proceeds of gig sales 50/50. A significant and growing percentage of sales come at gigs. Edition seeks artists who are able to tour. Dickeson says that the break-even point for a CD is 400 units sold, which explains why the business model is “do-able”.

Of course, Edition’s marketing creativity and beautiful packaging and admirable sound only matter because the music is strong. Meadow’s *Blissful Ignorance* is an album of extraordinary purity. In this trio with no bassist, pianist John Taylor, saxist Tore Brunborg and drummer Thomas Strønen drift and veer into unsuspected forms of austere lyricism.

While Meadow is stark and spare, the quintet called Spin Marvel, in *The Reluctantly Politicised Mr. James*, is vast and orchestral. The orchestra begins

(CONTINUED ON PAGE 54)



Caught in the Light of Day
Ivo Neame



Between the Lines
Dave Stapleton



The Reluctantly Politicised Mr. Spin Marvel



Alive
Phronesis



Blissful Ignorance
Meadow

LISTEN UP!

Originally from Texas, tenor saxophonist **STAN KILLIAN** has been on the NYC jazz scene for two years. He has performed and recorded with an array of players such as Ben Monder, Scott Colley, Luis Perdomo and Antonio Sanchez. His recently released debut album *Unified* (Sunnyside) features all original music performed by his working quartet with guests Roy Hargrove, David Binney and Jeremy Pelt. He performs monthly at 55Bar with his quartet.

Teachers: Gary Thomas, Donny McCaslin, Richard Nunemaker, Rick Margitza, James Polk, John Mills.

Influences: Johnny Griffin, Wayne Shorter, Sonny Stitt, Bird, Ben Webster, Prez, Coleman Hawkins, Sonny Rollins, Miles, Coltrane, Joe Henderson, McCoy Tyner, Dexter Gordon, Woody Shaw, Clark Terry, Jobim, Edu Lobo, Lo Borges, Pat Metheny, Milton Nascimento, Herbie Hancock, Chris Potter.

Current Projects: Stan Killian Quartet, Cecilia Coleman Big Band, Iris Ornig’s band, Andromeda Turre’s band.

By Day: Play sessions, read, practice and teach lessons.

I knew I wanted to be a musician when... I was 14 and heard the recording of Paul Gonsalves’ tenor solo on “Diminuendo and Crescendo in Blue” from *Duke Ellington At Newport 1956*.

Dream Band: Wayne Shorter, Woody Shaw, Hermeto

Pascoal, Maria João, Danilo Perez, Dave Holland, Jack DeJohnette.

Did You Know? My father was a jazz pianist who worked with Don Wilkerson and Jimmy Ford.

For more information, visit stankillian.com. Killian is at *Sans Souci Jun. 2nd*, *55Bar Jun. 14th* and *Jazz Gallery Jun. 16th*. See Calendar.



Stan Killian



Brad Farberman

Since arriving on the New York City scene in 2007, guitarist **BRAD FARBERMAN** has performed in ensembles led by William Parker, Rhys Chatham, Jason Kao Hwang and Ras Moshe. He leads his own groups, too and can often be found organizing concerts around town, most notably the Evolving Voice & Music series.

Teachers: Flutist Margo Edwards gave me the courage to just play; saxist Marty Ehrlich taught me to be me.

Influences: Alice Coltrane’s *Journey in Satchidananda*; Max Roach’s *Members*, *Don’t Git Weary*; Sun Ra’s *Sleeping Beauty*; Mary Lou Williams’ *Zoning*.

Current Projects: A sextet that plays my original, funk-tinged music (pick up our album on iTunes!); the Stringful Souls, an all-improv assemblage of guitars, basses, violins and cellos and ongoing collaborations with Daniel Carter, Marco Cappelli, Dave Sewelson and many others.

By Day: I teach English at Rutgers University. I write about music for magazines like *Relix*, *Time Out New York* and *Wax Poetics*.

I knew I wanted to be a musician when... I found my mother’s acoustic guitar in a closet. I think I was 13.

Dream Band: I would give a toe to play with any of the following bass-and-drum teams: Paul Jackson and Mike Clark (circa the mid ’70s); George Porter, Jr. and Zigaboo Modeliste (circa the early ’70s); Chris Wood and Billy Martin; Pino Palladino and Questlove; Charles Mingus and Dannie Richmond (any era!).

Did you know? I have a dog named Elvis.

For more information, visit myspace.com/bradfarberman. Farberman is at *University of the Streets Jun. 21st*. See Calendar.

Freedom of the City

by Ken Waxman



Agustí Fernández

Electronics, percussion and homemade instruments were prominently featured during London's annual Freedom of the City (FOTC) festival (Apr. 30th-May 2nd). In spite of this, some outstanding performances involved the hyper-traditional piano or saxophone.

A snapshot of contemporary, mostly European, creative music, FOTC encompassed sounds as different as electronic processing from the likes of Adam Bohman and Lawrence Casserley; rarefied ensemble minimalism; unabashed free jazz from saxophonist Lionel Garcin and pianist Christine Wodrascka's quartet; an entire evening devoted to the massive London Improvisers Orchestra (LIO) and pianist John Tilbury and bassist Michael Duch's interpretations of Cornelius Cardew and Morton Feldman compositions.

Despite his air of sangfroid, Catalan pianist Agustí Fernández created some of FOTC's most emotional music during his solo set. Alternately tremolo and kinetic or gentle and understated, his cascading reverberations were produced from both inside and outside the piano frame.

Accompanied by fellow Gauls Garcin, bassist Guillaume Viltard and British percussionist Tony Marsh, Wodrascka's keyboard command was also outstanding. With patterned chording, positioned arpeggios and wide-ranging dynamics she maintained a high-velocity narrative within an interface that, when the bassist struck his bow's frog on the strings, the saxophonist tongue-slapped and the drummer thumped his sticks, seemed overwhelmingly percussive.

London's John Butcher on soprano and tenor

saxophone, in a trio with percussionist Tony Buck and pianist Magda Mayas and Oxford's Tony Bevan playing bass saxophone in a duo with Orphy Robinson on steel drum, bells and marimbula, created more reed prestidigitation. As subtle as Garcin was strident, Butcher's tessitura varied from chalumeau blows to coloratura circular breathing. Evolving in parallel to these vibrations, Buck's cymbal scrapes and rim-shots revealed unique dissonance when paired with Mayas' vibrating strings. Manipulating his mammoth sax with the finesse of someone playing a recorder, Bevan spluttered out diaphragm vibrations that reflected the instrument's ground-shaking power. It wasn't all elephantine bellowing however; supple breath and lip movement allowed for high-pitched staccato breaks and melodies puffed out with tenor saxophone-like facility and tone. Updating his simple instruments' timbres, Robinson used them not as beat makers, but color-spreaders, resonating pliable vibrations and grace notes from the giant thumb piano and staccato echoes from the steel drum.

An even wider range of unusual percussion textures was created in a first-time meeting of Steve Noble playing snare, cymbal and Chinese gong and Paul Abbott using a self-invented collection of drums, cymbals, thunder sheet, different-sized speakers and a mixing board. Replicating the backbeat most drummers need a full kit to produce, Noble struck a small gong for emphasis, rubbed a cymbal onto his snare top, chafed drum heads with tambourines or used mallets to hammer an even smaller cymbal on a drum. For his part Abbott responded with a looping electronic drone, interrupted only occasionally by feedback generated by enveloping a small speaker with a hollow floor tom.

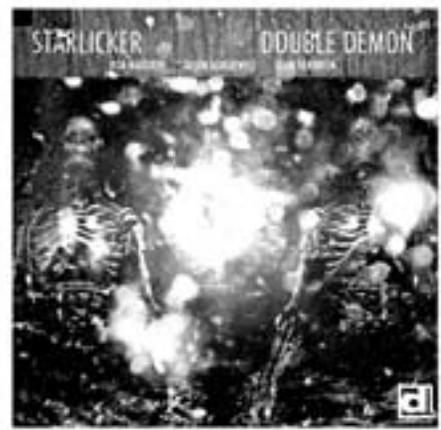
Among other appealing users of electronics was the duo of veteran Casserley, signal processing with keyboard and iPad, and young American bassist Adam Linson. With oscillations swelling in power while becoming more granular, Casserley's strident and abstract textures created a context for Linson's improvisations, often encompassing col legno sweeps and handfuls of strings pressed simultaneously. It was a credit to both players' innate musicality that the oscillations helped the bassist's narrative move forward.

Multiplying Casserley's processes by three, arriving from different sound sources, gives an idea of the power trio made up of Bohman's amplified objects, Pat Thomas' synthesizer and Martin Hackett's electronics. With his synthesizer pre-programmed, Thomas improvised on the keyboard with free-jazz inflected glissandi, finger jabs and low-frequency vibrations that were somehow melodic at points. Hackett's rising and falling ostinato cemented the triple connections, although occasionally interrupted by zigzagging outer-space-like whistling. With his table filled with miscellaneous gadgets including a water goblet and a light bulb, Bohman was the image of mad scientist at work even when he produced dense foghorn buzzes.

Those near-human cries emanating from Bohman's electronics were paralleled by the retching, burbling, cawing, crying and other vocal extensions of Phil Minton, alongside German drummer Martin Blume and local cellist Marcio Mattos. Spasmodically jerking in his chair as his parlando encompassed mouth-and-throat extensions as characteristic as an old man's wheeze, a young woman's whispers and Bedlam shrieks, Minton's individualized yowls made perfect sense in a concordance that included the cellist's splayed plucks as well as the percussionist making points by smacking a bass drum, a cow bell and even a hollow wooden box. Minton's vocalizing was better served in this context than the harmonies he directed from his eight-person, one-child and one seeing-eye-dog Feral Singers that performed during an LIO interval. Like the orchestra itself, an all-star collection

(CONTINUED ON PAGE 54)

GREAT JAZZ DELMARK



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Rob Mazurek (cornet), John Herndon (percussion), and Jason Adasiewicz (vibraphone) are deeply rooted in the Chicago and international avant garde, jazz and post rock scenes. Starlicker expels sound with pervading energy and other-worldly delicacy.



JASON ADASIEWICZ
Sun Rooms (DE 593)

This Chicago jazz trio formed in 2008, first experimenting as a free improvising trio, and later focused attention on arranging tunes that Adasiewicz wrote during his wife's first pregnancy in the summer of 2009. Sun Rooms is Adasiewicz's first release on Delmark as a leader, but he is not a stranger to the label. He is currently a member of bands lead by Josh Berman, Rob Mazurek, and Nicole Mitchell. Features Jason on vibraphone, Mike Reed on drums, and Nate McBride on bass.

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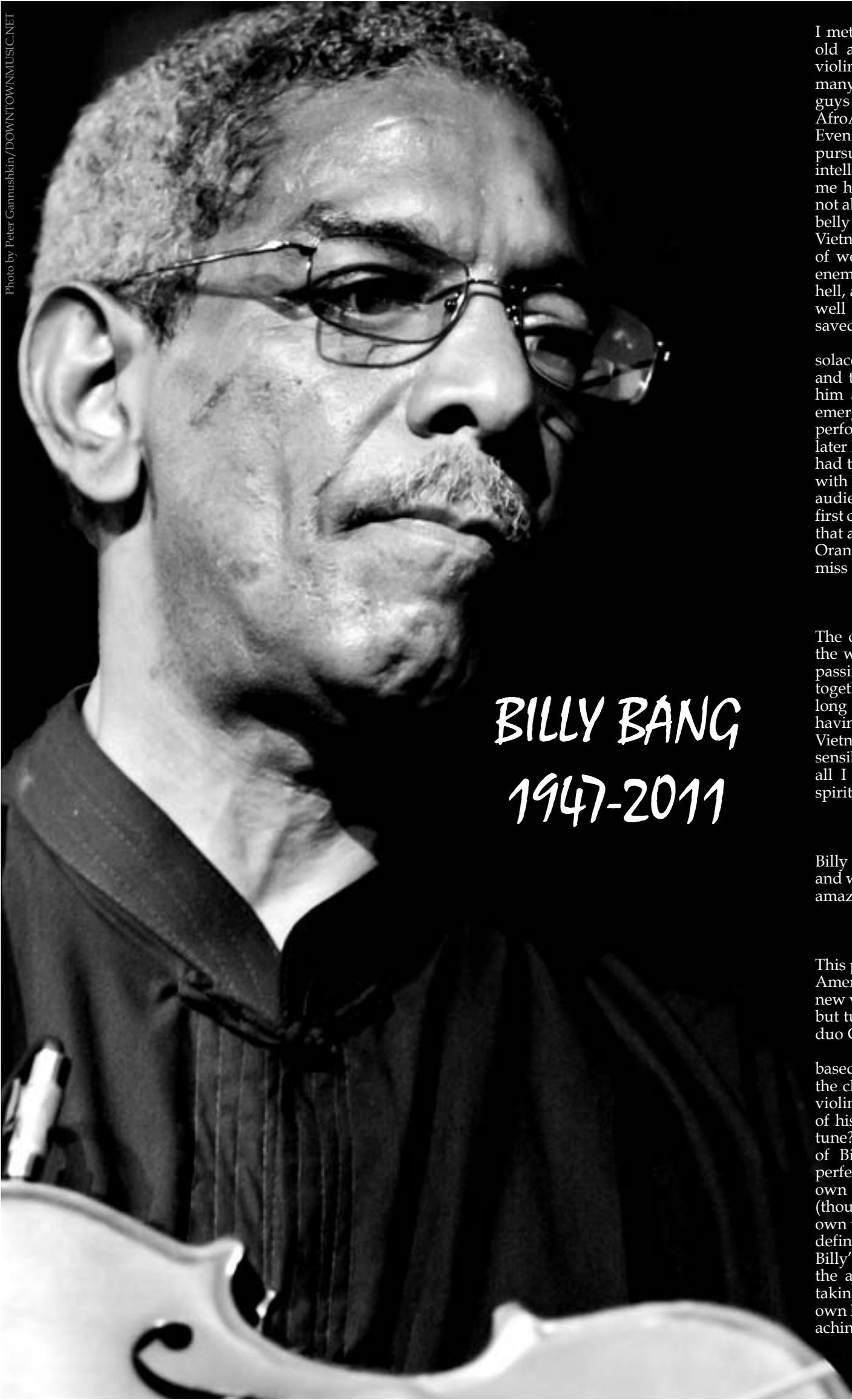
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(Distribution by <http://www.cityhallrecords.com>)



BILLY BANG
1947-2011

I met William Walker when he was about 15 years old and I was 19. Billy started studying classical violin at that time. As well as not liking it he received many insults and sometimes physical fights from the guys in the streets. A violin being played by a teenage AfroAmerican just was not the manly thing to play. Eventually he stopped to pursue more intellectual pursuits. He was given a scholarship for the intellectually gifted to a private high school. He told me he had thoughts about being a lawyer. He was not able to graduate; instead he was dragged into the belly of the beast to experience the horrors of the Vietnam War. From the Bronx to the jungle in a matter of weeks where thousands of what was then "the enemy" were trying to kill him. He survived that hell, a war hero winning the Bronze Star for valor as well as a field promotion. He literally, under fire, saved many men's lives.

After the war, the only thing that gave him solace and saved whatever sanity he had was music and the violin. He heard some music that inspired him and went into the woodshed and Billy Bang emerged. I remember a night in 1973 or '74, I was performing with Sam Rivers and Billy sat in. Years later he told me that was the night he found what he had to do to play the way he wanted to. Performing with him with the FAB trio, I saw how he uplifted an audience and made them feel better than when they first came in. It is ironic and makes me angry to know that after 40 years of the 'aftermath' it was the Agent Orange from that war that gave him cancer. I will miss Da Bang. Rest In Peace Billy.

- BARRY ALTSCHUL, Drummer

The community of jazz violinists in particular and the world of jazz has suffered a great loss with the passing of Billy Bang. We met and performed together only once at a Violin Summit Berkeley a long time ago. Yet I felt we were kindred spirits, having similar war related experiences - Billy in Vietnam, I in Korea - and also we had mutual social sensibilities concerning fellow veterans. But most of all I was struck by Billy's warmth and beautiful spirit. May his music live on!

- MICHAEL WHITE, Violinist

Billy Bang was totally unique, almost unbelievable and was loved by multitudes for being himself. Truly amazing.

- HAMIET BLUIETT, Baritone saxophonist

This past December I participated in Billy Bang's last American performance, at Sistas' Place as part of a new version of "The Group". My thoughts can't help but turn to the liner notes I wrote about Billy for my duo CDs, *Paired Down, Vol. I & II*:

"In the early 90's, a 'conservative New York-based jazz writer, prominent at the time, walked into the club where I had just finished the final set with violinist Billy Bang's Quartet and the first words out of his mouth were: 'Hey, Billy - still playing out of tune?' ...Clearly someone who had missed the point of Billy's playing, which wasn't about technical perfection (though he certainly achieved this, in his own way), or playing 'correctly' or 'swinging' (though he did those things and then some, in his own way, as well) according to some stuffy textbook definition of what jazz is and isn't supposed to be. Billy's playing was about the spirit of giving your all; the ability to play consistently on the edge, ever-taking chances, dealing with the pain and joy of his own life experience in an often achingly beautiful, or achingly painful way."

- DD JACKSON, Pianist

In the '80s Billy and I played together, for his *Outline Number 12* album and in ensembles led by William Parker and Butch Morris. I was always inspired and amazed by the passion, originality and sheer joy that infused Billy's playing and compositions.

I heard him with The Group at Sistas' Place this past December. I knew his cancer had advanced and the prognosis was not good. As always, there was an uplifting positive energy in Billy's playing. His vibrant, original and soulful spirit sang out with a fiery zeal that ignited the audience. And there was no sadness on stage or in the music, just the inspiration, friendship, love, courage, pride and celebration of life at the fullest and highest and most meaningful. All musicians, especially violinists, are grateful for the music Billy Bang gave the world.

- JASON KAO HWANG, Violinist

Billy Bang was a charismatic, genuine, warm and utterly unique creative force of a soul that gave all who came into contact with him on any level an extraordinary gift. He served the planet as a profound musical messenger and a human being of deep warmth and character. From 1977-86, during that remarkable period of history where wide-open high-energy innovation and purely authentic creativity hummed at fever pitch on New York's Lower East Side, I had the distinct honor of being Billy's cohort in the original String Trio of New York, partnering in duet performances and featuring him in a quintet I led. The musical creativity and friendship shared were on an extraordinarily high level that most certainly elevated me as an artist and person and for which I am deeply grateful. Our close connection shared many common bonds and transcended with elegance and verve our obvious disparities. His presence here on earth was a treasure and his gifts shall most certainly live on and on in myriad forms. Honor Beats for Billy Bang...

- JOHN LINDBERG, Bassist

As a violin player, my main references in the 'jazz' idiom were - maybe surprisingly for a European raised in the classical academic tradition - Stuff Smith, Ornette Coleman, Leroy Jenkins and Billy Bang. I only met Billy once, back at the Vision Festival in New York City, when a touching Leroy Jenkins tribute took place. I was honored to be part of such a wonderful string large ensemble, under Billy's dynamic and generous conduction. I'd been following his work since his first recordings and somehow, from a very respectful distance, always felt some kinship, being both war veterans (he in Vietnam and me in Angola) with our permanent ghosts and hard-suffered memories. You'll stay as a friend and master, with your unique sound and artistic vision and integrity!

- CARLOS ZINGARO, Violinist

It is very difficult to write about someone that you care so much about. I knew Billy Bang much of my adult life. He was a great musician, a poet, a strong focused determined musician/human being. He struggled to come to grips with his Vietnam experience. It haunted him his whole life. You can hear the influence in so much of his music. He was much more than that of course. Bang had the intensity associated with the NYC avantjazz, although he didn't always choose that path. He got stronger musically and as a person as he matured. The film *Redemption Song*, which was made of a trip back to Vietnam where he brought his music instead of guns - showed immense courage. He died too young.

- PATRICIA NICHOLSON-PARKER, Producer

Billy Bang was an innovator on the violin with his own individual sound and techniques. He was also a brilliant performer whose stage presence was energetic, passionate, elevating, uplifting and reflected his life experiences. His compositions and playing contained all styles of music and transcended musical categories: jazz, folk, blues, funk, rap, classical and world music. He was a great musician and a soldier to the end. The world lost a genius but he will be a part of musical history.

- ROY CAMPBELL, JR., Trumpeter

I had heard about Billy Bang in the '70s but it wasn't until the middle of the '90s that I first heard him play. I was just amazed at his facility and his creativity with the violin. The sounds he brought forth that day stayed in my mind for years.

In the spring of 2009 Billy and I were invited to speak and play at the University of Virginia. Billy took the time to speak about his tour in Vietnam and I could see, listening to his words, what a profound and harrowing period this was in his life. It was his time of kill or be killed. This experience culminated in him returning to Vietnam and the recording of two CDs: *Vietnam: The Aftermath* and *Vietnam: Reflections*, along with a video of his return visit.

In the fall of 2009 Billy's health and his struggle with it began to get worse and he was unable to join us in a performance at Syracuse University. In the spring of 2010 his health had recovered enough that he did play in the last performance I did at Syracuse with my Ensemble. Even though his health was getting worse his spirit and playing never wavered. In the fall I decided to produce a CD of the performance we did at the University of Virginia. This was done with his approval. The CD came out at the beginning of 2011 and I was so happy with the quality of sound and the music we created. Billy died on April 11th and it was one of the saddest moments of my life. I felt we had many more collaborations but that will never happen. I loved Billy very much and in the short time that I knew him my life became much more enriched.

- BILL COLE, Multi-instrumentalist

Billy Bang's life was short, so we only caught a glimpse of the brilliant light that flowed through him manifesting itself as music. Billy was just getting warmed up. He was cutting ties with the past and preparing music that was bolder, brighter, more compelling. He was not a just a Downtown improviser who wrote some tunes. He was a creative genius whose output was on the same level as Bach, Beethoven, Duke Ellington or Ornette Coleman. One of the most creative and deep human beings I ever got the pleasure to know.

His music changed the lives of everyone who listened to it. Billy gave all he had when he played, using a different system of melody, harmony and rhythm called Bangception while at the same time he was well rooted in all the traditions. Billy bypassed Europe string methods and went directly to the Third World for inspiration. Bang had a universal sound flowing through him. He had tapped into the voice of compassion, coming out with a music filled with humanity and a relentless groove called hope. He left us with a huge body of work, rich musical compositions that covered the full range of textures and emotions. Billy was able to comprehend the idea of the bending pitch and he knew that a sound was different from a note. Billy's music school was life. He wanted to make each day a celebration. It was never about jazz, it was always about peace.

- WILLIAM PARKER, Bassist

Working with Mr. William "Billy Bang" Walker since 1978 was always an intimate situation in the most intimate of environments. He was the first of my colleagues to recognize and understand the intimacy of the work I do and utilize it in the most intimate of ways (*Outline Number 12*, 1982). Except for War, I had never seen so many grown men cry until the playback of *Vietnam: The Aftermath*. He had reconstructed a vision and an emotional range that can only be described as life-threateningly beautiful... we all wept... now we weep, intimately.

- BUTCH MORRIS, Conductor/Composer

Brilliant mind, a passion and love for life and humanity that came through every note, every sound, every texture that he played and all of the mannerisms by which he carried himself and lived his life. We will surely miss his music, his spirit that touched us all so deeply, that he shared so generously with all of us. Billy Bang would work magic, as he walked through life. I witnessed it many times and would stand back just enough so as not to get in his way and smile with joy, as I watched it all unfold in front of my eyes. As I reflect and think back and remember Billy Bang, I am once again smiling with joy. Thank you Bang.

- JOE FONDA, Bassist

Billy Bang is a musician who I've known since the mid '70s. Our working relationship as musicians began when I asked him to be a member of my band Abdullah in 1978. This was the beginning of many such engagements over three decades wherein we worked together.

On 5th street I lived around the corner from the great bassist Sirone. We put our heads together to come up with another powerful collective. I had just reconnected with Marion Brown and Billy's recording *The Fire From Within* had come out the year before, to much acclaim. Sirone suggested Andrew Cyrille as the drummer and the band called The Group was launched. 25 years ago, to this day, May 3rd, 1986, we premiered The Group at the Greenwich House on Barrow Street in the Village to a sold-out house.

In October 2010 Marion Brown left the planet. The Group-Redone, we decided, would then be a tribute to him. This band included the three of us from the original band plus Bluiett, Bob Stewart and DD Jackson. The band premiered at Sistas' Place on December 4, 2010 to a sold-out house just like the original band did 24 years before. It is important now to understand that Billy Bang's last performance in the United States was done on that day in front of an audience with nothing but love for him. And he played as only he could, with heart, mind and spirit totally in the music.

- AHMED ABDULLAH, Trumpeter

Billy Bang, John Lindberg and I cofounded the String Trio of New York in 1977 on the Lower East Side of NYC. We came together in a very natural way, a way that came purely from and through the music. Billy was with the group for nearly ten years before he left to do his own thing. He found a unique and highly individualistic way to play the violin, which was completely in tune with the music of that time, a very special era of music in which people sought to make a personal expression through sound and music. Bang is one of those players whose sound is immediately recognizable and whose musical identity is very clear and fresh. We did a lot of things together, traveled many places and made a lot of music together. May he be at peace.

- JAMES EMERY, Guitarist



Sign of Life Bill Frisell (Savoy Jazz)
Cry, Want (with Bill Frisell) Hans Koller (psi)
Lágrimas Mexicanas
 Vinicius Cantuária/Bill Frisell (Songline-Tonefield)
 by Matt Miller

Bill Frisell's bona fides as a guitarist are widely and rightly celebrated in diverse musical circles, but the sheer scope and quality of his output, as both leader and sideman, is harder to quantify, but no less astounding. Three new releases speak to Frisell's seemingly limitless adaptability and artistry.

Sign of Life finds him in the company of his 858 Quartet, a group of longtime collaborators. The ensemble - violinist Jenny Scheinman, violist Eyvind Kang, along with cellist Hank Roberts - was initially formed by Frisell to perform music commissioned to accompany an exhibit of Gerhard Richter's 858 Series of paintings at the San Francisco Museum of Modern Art. Here, the deeply sympathetic and adventurous quartet performs a diverse, but beguilingly approachable set of Frisell originals.

The album opens with a solo statement from the leader, introducing the earthy melody of "It's A Long Story (Part One)" in a string of unadorned lines before the ensemble enters, echoing Frisell and outlining the piece's breezy, diatonic harmony. The tune is less than three minutes long - as are nearly all of the album's 17 vignette-like tracks - but in that time the quartet establishes a relaxed but vigorously engaged mood that permeates the disc. On "Mother Daughter", the ensemble is almost telepathically engaged, repeating the hypnotic, evocative melody in brazen sweeps of the bow and dramatic plucked figures over Frisell's dreamy chords and fills. Scheinman, Kang and Roberts each briefly enter the foreground with an improvised statement, but never in a way that distracts from the ensemble's singular voice. The group succeeds beautifully at blending improvisation and spontaneous arranging into a seamless and deeply satisfying listen.

German pianist Hans Koller has made a name for himself, mostly in Europe, as an artist steeped in tradition, but with a distinct voice of his own. On *Cry, Want* the young composer has assembled an accomplished ensemble to perform his remarkably mature pieces and sophisticated arrangements.

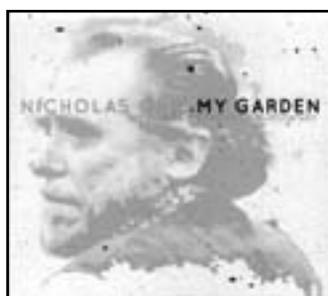
Koller's skill as an arranger is immediately apparent on "Nocturne", a densely voiced and harmonically complex piece that opens the album and features the leader on electric piano, along with French hornist Jim Rattigan and trumpeter Rob Robson. Frisell's contributions - as they are on a number of selections - remain in the background, but add an unmistakable character and richness to the music. In addition to his own compositions, Koller includes two covers - "Quasimodo" by Charlie Parker and Jimmy Giuffre's title track - that are arguably the album's high points. The former begins with Frisell reading the melody over a bass and drum accompaniment that quickly becomes more abstract with the addition of each instrument from the ensemble. As the piece progresses, the melody is tossed between instruments while the backgrounds and counterlines become increasingly fractured. The effect of a familiar melody slowing becoming untethered from its harmonic moorings and taking on an entirely new aspect in the process is simply stunning. Equally arresting is Koller's treatment of the album's title piece. Again,

Frisell opens with a statement of the eerie, unadorned melody, but this time, the guitarist has even more time to develop the theme with permutations and electronic loops over carefully orchestrated chord clusters and counter melodies from the ensemble. The 13-minute piece also features an inspired solo by Evan Parker on soprano saxophone, but it is Frisell who dominates and transfixes with an unforgettable performance.

Frisell's long association with Brazilian-born guitarist Vinicius Cantuária is apparent from the opening notes of *Lágrimas Mexicanas*. The pair eases into the quiet groove of "Mi Declaracion" like old friends starting up a conversation where they left off.

Cantuária's silky baritone vocals and strummed acoustic guitar parts work perfectly against Frisell's electronic blips and atmospheric background figures and, with the help of producer Lee Townsend, the duo manages to sound like a full band throughout the album. Living for more than a decade in NYC, Cantuária has absorbed the sounds of various Spanish-speaking cultures and *Lágrimas Mexicanas* reflects this immersion. From the pop-ish refrains of "Calle 7" to the harmonized Spanish vocals of the title track and the wistful Portuguese of "Aquela Mulher", it's clear that the singer has deep love and respect for the material he covers. Frisell's contributions are less pronounced - electronic loops, angular lines and pulsing beats fill the spaces left by Cantuária - but add tremendous depth to an album that is easy on the ears, but rewards careful and repeated listening.

For more information, visit savoyjazz.com, emanemdisc.com/psi.html and songtone.com. Frisell is at Blue Note Jun. 1st-5th and Highline Ballroom Jun. 6th with Vinicius Cantuária and Jun. 7th with McCoy Tyner, both as part of Blue Note Jazz Festival. See Calendar.



My Garden
 Nicholas Urie (Red Piano)
 by Francie Scanlon

It's been 70 years since Charles Bukowski left Los Angeles City College and moved to New York City to become a writer. Surely the seer never envisioned his poetic creativity would serve as lobster compost to inspire Los Angeles native Nicholas Urie's *My Garden*. Urie and Bukowski bookend and intersect interesting musical jazz timelines within the last century or so: Urie - now a flourishing 20-something merry orchestrator - and analogously Bukowski, born in 1920, publishing his first story when he was 24 and thereafter writing poetry at the age of 35.

At turns a call to prayer, a shrieking sigh, a didactic plea, a violet shrunken, *My Garden* is lush with the formidable and unshelchable sonnets of Bukowski hyperlinked and interlaced with sax riffs and trumpet solos. The album grows a champagne-flavoured admixture of haunting refrains sung dominantly and unapologetically by Christine Correa. The potpourri rises: enter the wailing of Jeremy Udden's soprano saxophone; gliding along the limbering alto and capsizing clarinet of Douglas Yates; 'round the bend the relenting tenor Kenny Pexton, leap-frog to the well-glazed bass clarinet of Brian Landrus; with soaring arcs of tempestuous trumpeteers: Albert Leusink, Ben Holmes and John Carlson into the crossway. Dared then by trombonists' thrill - Alan Ferber and Max Siegel who mount a mighty crescendo; piano poesy of Frank Carlberg; the quintessential contrabass

of John Hébert and the enticing drums of Michael Sarin jointly conjure a riotous carousel ride.

While *My Garden* is Urie's unmistakable homage to the legend, language and lore of Charles Bukowski, the music itself scales Bukowski's intensity to crescendo of soaring musical dimensionality. It's Urie's musical translation of Bukowski's sardonic spirit that creates the hard-edged, deeply-rooted, far-flying sounds. Schedule some premium playtime with Nicholas Urie's big band of remarkably lyrical magicians on a majestic journey within your own garden.

For more information, visit redpianorecords.com

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- Boom Box (Willi Kellers/Thomas Borgmann/Akira Ando) - *Jazz* (Jazzwerkstatt)
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Andrey Henkin
Editorial Director, The New York City Jazz Record



'Round Midnight
Karrin Allyson (Concord)
by Marcia Hillman

In this, her 13th release for the Concord label, the liner notes state that Karrin Allyson has decided to take a walk around town to hear the voices of women singing in various night clubs in the "wee small hours". Accompanied by her longtime collaborator, guitarist Rod Fleeman, along with Bob Sheppard (woodwinds), Randy Weinstein (harmonica), Ed Howard (bass) and Matt Wilson (drums) - and marking the first time Allyson plays all of the keyboard parts (piano and Rhodes), *'Round Midnight* is a series of vignettes. Each track is approached individually, providing the best possible setting for each song.

The most dramatic track is the starter - Bill Evans' "Turn Out The Stars", which shows off all the nuances of Allyson's voice, a wonderfully soulful tenor read by Sheppard and an overall 'waltzy' quality with stretched-out time. Gordon Jenkins' heartbreaker "Goodbye" is given special attention, particularly with the coloring of Sheppard's bass clarinet. Another bittersweet notable is Fran Landesman-Tommy Wolf's "Spring Can Really Hang You Up The Most". Allyson manages to make it swing with a bluesy feel (sad storyline and all), offering just the right combination of her own wistfulness and a Carmen McRae edginess.

Among the collection of 'usual suspects' - "Smile", "Sophisticated Lady" "I'm Always Chasing Rainbows", Johnny Mandel's familiar "The Shadow Of Your Smile", et al - is a lovely surprise in the form of an Anthony Newley-Ian Fraser piece titled "There's No Such Thing As Love", done in a bare-bones fashion with just voice and piano. In the liner notes, Allyson credits learning the song from a live Carmen McRae recording.

Allyson wanders her way through her imagined nightclubs to arrive at the last - and title - track, which she interprets just as a duet with bass. In this, the 'torchiest' album she has ever done (does anybody really do torch songs any more?), Allyson once again is able to amaze with her voice, ideas and now keyboard abilities.

For more information, visit concordmusicgroup.com. Allyson is at Birdland Jun. 1st-4th. See Calendar.

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Le Voyage Pierre Favre (Intakt)
4 New Dreams! Bruno Toccane (IMR)
Consort in Motion Samuel Blaser (Kind of Blue)
by Robert Iannapolo

In the past few years, Swiss trombonist Samuel Blaser has made quite a name for himself. His discography is remarkably diverse for someone of his age, including the always-difficult solo album. Blaser is a player of enormous subtlety and beauty yet he also packs power and mastery of extended techniques in his horn that give it breadth and scope.

On countryman drummer Pierre Favre's *Le Voyage*, we get to hear Blaser's trombone as a member of a ten-piece ensemble and as a team player. Favre is one of the founding fathers of European free jazz drumming (going back to his mid '60s work with pianist Irene Schweizer) and has had a long a varied career. He hasn't done a whole lot of directing larger ensembles, which is why *Le Voyage* is a bit of a revelation. His beautiful reed-laden charts show the influence of Gil Evans and Duke Ellington but there are elements that are distinctly his own, including folk-like melodies and an open rhythmic flow. The three main soloists on the disc are Blaser, guitarist Philipp Schaufelberger and clarinetist Claudio Puntin. But this is not a soloists' album per se; it's an album of beautiful, complex compositions played by an ensemble that understands its role. Blaser's part is fleshing out the bottom with lovely low-end harmonies, adding a subtle eccentricity to the music through his command of extended techniques.

Blaser's trombone is all over drummer Bruno Toccane's *4 New Dreams!*, frequently in tandem with Remi Gaudillat's nimble trumpet. The program consists of compositions by Gaudillat and bassist Michael Bates, interspersed with brief free improvisations from various quartet groupings. It's a nice, varied program with lots of open-ended playing. Behind it all the leader's drums discretely direct the music, adding texture as well as rhythmic drive. Toccane's duet with Blaser (the humorously titled "In A Suggestive Way") is one of the special moments of the disc, the two delivering an energetic improvisation that draws on the full resources of their respective instruments. There's lots of energetic freebop (especially Bates' "Van Gogh") mixed with well-paced slower material, the highlight of which is Gaudillat's "Alicante", where the harmonized line is beautifully rendered by the composer and Blaser. *4 New Dreams!* is an auspicious debut for this aggregation. It's a good combination of players and one hopes they stick around long enough to release a few more records.

A good way to hear Blaser's vast instrumental vocabulary is on his own *Consort In Motion*. The program is derived from themes composed by Claudio Monteverdi and the more obscure Biagio Marini, two 16th century composers who were the bridges between the Renaissance and Baroque styles of composition. Not the most promising of material for jazz musicians but this quartet (pianist Russ Lossing, bassist Thomas Morgan and the great Paul Motian on drums) redefines the music for the 21st century improvising musician. Blaser essays the melodies with a big buttery tone but once he starts improvising he pulls out all the stops, peppering his solos with all sorts of punchy phrases, growls and smears. Motian gives the music a free floating rhythm, accelerating and decelerating the

tempo seemingly at will. Lossing decorates Blaser's lines with rich chords and sharp jabbing dissonances. It's a remarkable quartet performance that sustains its mood throughout the disc's hour.

All three of these releases are good exemplars of Blaser's art and point to him as one of the most imaginative and productive trombonists working in creative improvised music today. If you're unfamiliar with his music, *Consort In Motion* is a good place to start, then proceed from there.

For more information, visit intaktrec.ch, instantmusics.com and kindofbluerecords.com. Blaser's Quartet is at Cornelia Street Café Jun. 2nd. See Calendar.

UNEARTHED GEM

The Blue Mountain's Sun Drummer
Wadada Leo Smith/Ed Blackwell (Kabell)
by Duck Baker

Wadada Leo Smith has made duo performances with drummers a regular part of his touring and recording schedules over the years. Previous CDs have documented such collaborations (Yoshisaburo Toyozumi, Günter Sommer, Adam Rudolph and Jack DeJohnette). The music under consideration here was recorded live in 1986, predating the other recordings even though this is its first release. Given the fact that there was no real rehearsal time, it should come as no surprise that the focus is largely on improvisation, though there are few musicians who have blurred the line between composition and improvisation better than Smith. It's probably inevitable that a review will give more attention to the trumpeter, but it would be a mistake to approach the music as anything but a completely balanced collaboration. Both musicians are master dramatists; few have ever used space more convincingly than Smith and few have better understood how to break it up and put it together than Blackwell. The great drummer has rarely been heard to better advantage than he is here and Smith seems to follow his partner's cues as much as leading.

Like several of his fellow Association for the Advancement of Creative Musicians musicians, Smith can manage to reach for the stars and musical bedrock at the same time and Blackwell is particularly suited to this approach; never has he sounded more African than he does on this record. The rootsy aspect is emphasized when Smith sings and plays mbira (on "Seeds of a Forgotten Flower" and "Don't You Remember") and he acquits himself quite well as a vocalist, reminding us how many great jazz trumpeters have been excellent singers, right back to Pops. Something about the phrasing?

It shouldn't be said that this is all about grooves and spaciness. The trumpeter shoots off plenty of his trademark, deliciously abstract fireworks and the two musicians keep us engaged at every step. The main feeling is of a story that's being told the only way it can be, with every note, every sound and every nuance coming just exactly where it must.

For more information, visit adagio.calarts.edu/~wls. Smith is at Rubin Museum Jun. 3rd and Le Poisson Rouge Jun. 5th, both as part of FONT. See Calendar.

GLOBE UNITY: GREECE



The Path Outward Bound (SLAM)
Attikos Savina Yannatou/Barry Guy (Maya)
Contextual Petros Klampanis (Inner Circle Music)
 by Tom Greenland

On the southern Balkan Peninsula, at the crossroads of Europe and the Middle East, with seaports on the Aegean, Ionian and Mediterranean Seas, Greece is ideally situated to embrace the hybrid cultural commerce of jazz. Recent releases by Hellenic improvisers reveal that the cradle of Western civilization still swings.

Crete-based Outward Bound, with guitarist Neonakis Dimitris, pianist Tsikandilakis Antonis and drummer Iliakis Yiannis, further explore their unique chemistry on *The Path*, their second disc as a trio. The three-part suite of short extemporaneous pieces evinces an ultra-minimalist aesthetic, favoring modal canvases of subdued chord colors (often shifting minor triads), meditative drones and restrained, back-of-the-mix percussive shadings. Even the pauses between tracks make a statement: ranging from direct segues to 20-second drop-outs, they forefront silence and space as expressive gestures. When - as on "Triple Path" or "Deceptive Signs" - Dimitris kicks on his overdrive pedal for some 'post-blues' riffing, the music sounds like a new wrinkle on classic Pink Floyd. Interest is sustained via constant variation of instrumental combinations, timbres and textures.

Savina Yannatou is a classically trained, avant-leaning singer who embraces an eclectic array of Mediterranean musics and vocal techniques. On *Attikos* she joins veteran bassist Barry Guy for a live set of originals, covers and free improv recorded at Amsterdam's Bimhuis. Working with the visual metaphor of a skyward-spiraling performance space with new music on each floor, the powerful set begins and ends with amazing empathy, bassist and vocalist mirroring, shadowing and completing each other, without overt imitation, like the intercoiled snakes of Mercury's staff. Yannatou alludes to greater Greece in its various guises: keening throat-sung harmonics throughout the improvised tracks; the poignant "Sumiglia", a traditional Corsican melody; the Sephardic-flavored "Nani Nani" and the garbled glossolalia of her scatted 'languages'.

Bassist Petros Klampanis, from Zakynthos, makes his debut with *Contextual*, an ambitious project featuring three cuts with a classical string quartet; cameos by vocalist Gretchen Parlato, guitarist Paul Bollenback and pianist David Berkman; three all-bass tracks with electronic loops and overdubs and various hands-on-the-box percussive effects resembling a conga, cajón or Arabic dumbek, obviating the need for a drummer. Coltrane's "Countdown" receives rhythmic overhaul while The Beatles' "Blackbird" features tasteful counter-lines and accompaniment figures.

For more information, visit slamproductions.net, maya-recordings.com and innercirclemusic.net. Klampanis is at *Cornelia Street Café Jun. 5th*. See Calendar.



Live at Smalls
The Flail (smallsLIVE)
 by Graham Flanagan

Over the past decade, The Flail has worked tirelessly to establish itself as one of the most interesting and exciting ensembles on the younger New York City jazz scene. Their new CD *Live at Smalls* marks the group's second release to document a recording made at the famed West Village jazz venue; this after their 2008 self-titled release recorded at the club.

Their new album includes eight highly unique original compositions, featuring creative titles like "Long Neck Beast", "A Sunny Day in Mongerville" and "Under the Influence (of Stereolab)". The nearly 11-minute opening number, "Mr. Potato Bass", serves as a straightahead chance for all the members to stretch out and loosen up before moving into territory that's slightly more modal.

The tune begins as a trio number, showcasing the talents of pianist Brian Marsella, bassist Reid Taylor and drummer Matt Zebroski. After nearly two minutes of the rhythm section, the horns enter the picture. Trumpeter Dan Blankinship's tone remains pitch-perfect throughout and we get equally stellar playing from saxophonist Stephan Moutot, a native Frenchman who plays tenor and soprano on the album.

The subsequent tracks, all recorded over a two-day run at Smalls in the fall of 2010, showcase the group's impressive ability to handle myriad styles and tempos. The Marsella-penned "Better Watch What You Wish For" stands out; the Latin-tinged, syncopation-heavy melodic foundation paves the way for a surprising vocal interlude from the group that recalls the Buena Vista Social Club.

While the album's middle section meanders into darker, more challenging sonic territory, its closer - the Taylor-penned "Under the Influence (of Stereolab)" ushers in a friendlier sound with a catchy melody that showcases Blankinship's soulful trumpet work.

The Flail's *Live at Smalls* serves as the most-recent addition to the smallsLive label's steadily growing canon of excellent live jazz. It further cements the group's standing as one of the Big Apple's must-see acts.

For more information, visit smallslive.com. This group is at *Fat Cat Jun. 2nd* and *Smalls Jun. 16th*. See Calendar.



Dragon Dave Meets Prince Black Knight
From the Darkside of the Moon
Warren Smith (Miff Music Co.-Porter)
 by Clifford Allen

Percussionist and composer Warren Smith has had a diverse career, so it would only be natural that his work as a leader would draw from a number of different sources. Born in Chicago in 1934, he has been part of the ensembles of Sam Rivers, Bill Dixon and Max Roach's M'Boom Re:Percussion as well as

accompanying psychedelic musicians (Van Morrison, Jerry Moore) and performing the music of composer/instrument maker Harry Partch. In 1988, just over a decade and a half removed from his 1972 convening of the Composers Workshop Ensemble for Strata-East, Smith brought together another large ensemble to record the suite *Dragon Dave Meets Prince Black Knight From the Darkside of the Moon* for his own Miff Music Company. Originally released as a small batch of cassettes, this improvised theatrical performance now sees a reprieve in the form of its first CD issue.

In this 12-piece ensemble, Smith is joined by trombonists Jack Jeffers and Craig Harris, reedmen Kalaparusha, George Barrow and Courtney Wynter, French horn player Vincent Chancey, drummer Kenyatte Abdur-Rahman and Coleridge-Taylor Perkinson on keyboards. In addition to near-continuous percussive orchestration, Jeffers, Smith, Harris, Kalaparusha and bassist David Moore contribute vocal parts in improvised conversations that explore moods from joviality to raucous tension. There's a mellow, bluesy, R&B vibe to the prelude/overture, marimba, bells, shakers and tumbling traps bolstering a brassy lament and preaching commentary. Overall, it's a massive recording, punchy and deep (something the words "1988 cassette" don't necessarily evoke), clear as Noel Scott's alto brings in the entire ensemble in sonic cascades separated by spare vignettes reminiscent of the Art Ensemble of Chicago.

The two principal characters - Dragon Dave and Prince Black Knight - are introduced via instrumentals, with the former getting a singsong slink, the leader's marimba touching on Asiatic airs in melodic turnarounds atop Bross Townsend's deftly subdued piano. A dense passage of whistles, congas, maracas, toms and gongs herald "Prince Black Knight", shoved up against tenor and syrupy electric bass that segues into the dissonant chorus of "Dragon's Warning". Following the dense collective improvisations of the "Prince's Challenge", "The Battle" discusses the resulting destruction amid percussive drift and leads into snatches of "The Aftermath", a terse funeral dirge. Rejoicing comes in the form of "Prayer" and "Victory March", the former a cracking tenor-flute groove over drums, vibes, tympani and marimba with a West Indian edge. As a protest piece against the arms race and nuclear proliferation the music is an effective evocation of modern fears, which, in the ensuing decades, have not abated. This is a record that deserves a rightful place in the music's recent-historical canon.

For more information, visit porterrecords.com. Smith is at *Rubin Museum Jun. 3rd* as part of FONT, *Abrons Arts Center Jun. 5th* with Stephen Haynes and *Jun. 9th* with Dick Griffin, both as part of Vision Festival, and *University of the Streets Jun. 25th* with Bill Cole. See Calendar.

"Wildly Ear Opening... Hot Stuff." - MIDWEST RECORD

LISA HILTON

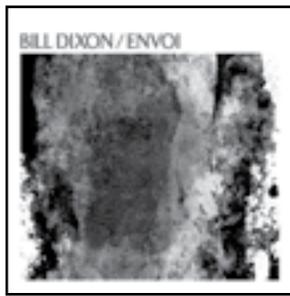
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Intents and Purposes
Bill Dixon
(RCA Victor-Int'l Phonograph)



Envoi
Bill Dixon
(Victo)

by Kurt Gottschalk

Few musicians in the jazz tradition have chased a vision so singularly as did Bill Dixon, who died last year at the age of 84. For more than 40 years and with a variety of ensembles and instrumentation, Dixon avowedly pursued a stillness in a music that is supposed to be about motion. If the Ellington Maxim were to be adhered to strictly, Dixon's music would scarcely mean a thing. But this is an area where jazz always trips on its own feet. Dixon very much created art music within the tradition. Two new releases provide bookends for his remarkable career: *Intents and Purposes*, his first full length LP as a leader, and *Envoi*, a recording of Dixon's final concert.

After a couple of albums co-led with Archie Shepp, Dixon dropped *Intents and Purposes* in 1967 and what a shock it must have been. With all its richness and harmony, it could at times pass for an Ellington interlude - the crucial difference being it doesn't go anywhere, or at least isn't about going somewhere. The horn-heavy 11-tet (which includes Robin Kenyatta, Byard Lancaster, Jimmy Garrison and Reggie Workman) comes off like it's playing a sinfonietta, showing a beautiful restraint during the years of the cry of the saxophone. The band is stripped down to a quintet for another piece and to a duo of trumpet and flute (with Dixon overdubbing flugelhorn) for two others. It's a beautiful record given a gorgeous reissue in a sturdy, mini-LP sleeve with all the original artwork and notes.

There is a considerable bit of arrangement on *Intents and Purposes*, especially on the two larger ensemble pieces, both of which break ten minutes and work like small suites. By 2010, the language of improvised, orchestral music had grown up. Butch Morris, Carla Bley, Anthony Braxton, Cecil Taylor and others had helped to create a foundation for large ensemble jazz that broke from the big band tradition. As a result, most of the eight players Dixon employed for his May 2010 concert at the Festival International de Musique Actuelle de Victoriaville in Quebec (less than a month before his passing) had grown up learning the syntax. The music on *Envoi* is more focused because it's able to be looser. The liquid stillness to the group playing is breathtaking, a gentle ebb and flow of horns with a string bass bottom and gentle ripples of percussion and vibraphone.

There are two moments on *Envoi* that will serve as final public statements from the masterful Dixon. Midpoint in the 52-minute piece comes a brief recording of Dixon's trumpet from 1973, an echo from the past appearing in the present. And at the conclusion of the performance, Dixon speaks to the audience. "It is not so easy to attempt doing what you want to do in front of people who know what they would like for you to do," he says in a measured tone no quicker than the gradual unfolding of his music. "So one does one's best always and one hopes for the best, always." It's a humble testament for a man who always did his best, regardless.

For more information, visit cityhallrecords.com and victo.qc.ca. A tribute to Dixon is at Rubin Museum Jun. 3rd as part of FONT. See Calendar. A film on Dixon is also being screened at Abrons Arts Center Jun. 7th as part of Vision Festival.

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*What Shall We Do
(Without You)*
Hocus Pocus
Lab Orchestra (Silta)

by Jeff Stockton



Secret Garden
(featuring William Parker)
Gianni Lenoci 4tet
(Silta)

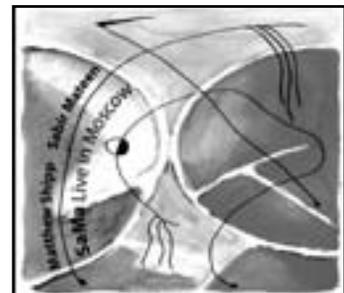
In the 2000s, William Parker has become improvised jazz' original voice, a musician whose work is likely to carry through to a new generation of listeners and players. He performs hour-long solo concerts on the double bass and in duos, trios and quartets as a leader and as a sideman; his compositions are performed by groups large and small. He releases a few CDs every year and when the common lament in jazz is that CDs simply go on too long, Parker's are almost always captivating.

Parker is one of the few musician/composers who can justify using the length of a CD to its full potential. Parker channels the big band writings of Charles Mingus and combines the motifs of his own work as one of jazz' preeminent bassists with the signs and symbols of conduction employed by Butch Morris to produce an orchestral sound that is by turns controlled and chaotic, but somehow always dynamic and compelling.

What Shall We Do (Without You) presents some challenges. First, Parker doesn't play. He directs the 26 musicians-plus-vocalist to move forward as a single multilayered entity through phases of world folk, improvisational jazz and more modernist classical forms. Second, recorded live in Monopoli, Italy, all of the performers are Italian and individual voices as well as your ability to discern what's going on in some passages is hampered by an echoey, indistinct transfer to tape: some of the details are lost in a wash of noise. Finally, the single track lasts 71 minutes. But the experience stays with you. It's impressive and memorable and rewards your investment in time and attention. This relative obscurity in the Parker discography is well worth tracking down.

Recorded live in a club in Acquaviva Delle Fonti, Italy, *Secret Garden* is a quartet session featuring the music of Gianni Lenoci, educator and Artist-in-Residence at the Nino Rota Conservatory of Music in Monopoli. Lenoci's band includes Gaetano Partipilo on alto sax and Marcello Magliocchi on drums, with Parker sitting in on bass. Partipilo has a crying tone on alto, smooth more often than not, but with the ability to call on an extra gear when the tune demands a little urgency. Lenoci comps in note clusters à la McCoy Tyner and on "A Palindrome Life" his piano is hobbled to sound more like a Japanese koto, or a broken harp. Lenoci mixes things up with some more exotic sounds, including mbira and African flute and Parker is never asked to do more than anchor the modal and martial vamps, which he does effortlessly. *Secret Garden* has its moments and while the live tracks are long, they rarely let go of your interest. In terms of the vast Parker discography, however, this is for completists only.

For more information, visit siltarecords.it. Parker is at Rubin Museum Jun. 3rd as part of FONT; Vision Festival at Abrons Arts Center Jun. 5th with Tony Malaby, Jun. 8th with Peter Brötzmann, Jun. 9th with Shaman Project and Kidd Jordan, Jun. 10th with Gerald Cleaver (at Campos Playground) and Planetary Unknown, Jun. 11th with All Star - Mystery Collective and leading the Billy Bang tribute and Jun. 16th-19th at The Stone in various configurations. See Calendar.



SaMa (Live in Moscow)
Matthew Shipp/Sabir Mateen (SoLyd)
by Ken Waxman

Rather than Moscow on the Hudson, this session is more like the Lower East Side transferred to near Red Square, as two of New York's most accomplished improvisers express their art for an enthusiastic audience in the Russian capital.

Pianist Matthew Shipp and especially multireedist Sabir Mateen aren't constrained by technique when either feels the need for expression beyond standard notes. At the same time, as indicated by the inclusion of Jerome Kern's "Yesterdays" in the setlist, both have strong links to the ongoing tradition.

At the same time staunch traditionalists may blanch at the aforementioned tune, since Mateen's screeching altissimo textures and Shipp's initial keyboard pounding spell atonality before the familiar melody statement appears. During the remainder of the tune, the pianist references stride while limning staccato and highly decorated variations, occasionally flirting with the theme. Meanwhile Mateen's tenor saxophone passages of screaming glossolalia and irregular vibrations break the tune into whistling and honking sound shards. Cascading keyboard chords again expose the melody near the finale with Mateen's riposte-paced animal-like cries.

Although the CD begins with a fairly standard blues progression on Shipp's part, most of the sounds here are aleatory and aggressive. "Inner Chambers", the CD's 21+-minute climax, is broken into several interludes transmitting a variety of voicings and dynamics. On clarinet, Mateen's contralto notes start moderato and gentle and return to calm at the finale. In between, however, his tempo is staccatissimo and volume stentorian. In contrast, Shipp's harpsichord-like internal string plucking gives way to a dramatic near-etude where key coloration encompasses ringing impressionistic variations and concludes with a meditative note overlay.

A glimpse of sonic freedom unaffected by Putin-styled state capitalism, SaMa gave the audience at the DOM Cultural Center plenty of reasons to applaud.

For more information, visit solyd-records.ru. This duo is at The Stone Jun. 21st. See Calendar.

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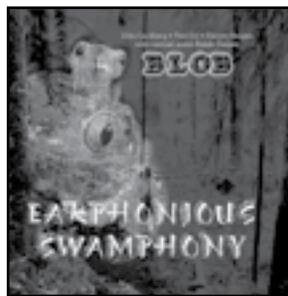
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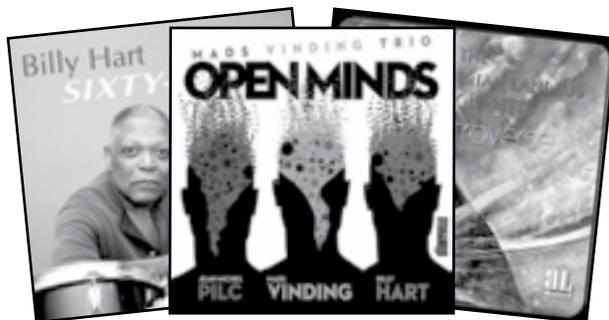
Earphonious Swamphony
BLOB (Innova)
by Fred Bouchard

Camping in the wild can be full of promise: owls hoot, katydid creak, winds sigh and nighttime's a-tingle with aural excitement. But an overdose of feral noises can overactivate the imagination and bring on fear and (wet) clothing: you want to smash those humming bugs, shoot them wild thangs, get out of the storm and home to your cozy quiet bed.

But first, a little natural history. John Lindberg, innovative and fearless bassist, is BLOB's co-founder. Teenage Lindberg co-founded String Trio of New York with James Emery and the late Billy Bang in 1977, then joined Human Arts Ensemble in 1978 and Anthony Braxton in 1979. Here, aslant a quartet, Lindberg's bows and strums are often covered up by Ted Orr on electric guitar and Axon MIDI, Harvey Sorgen on drums and wild-card hornster Ralph Carney, living down to his surname as multi-hat sideshow juggler of bass-clef horns - tuba, bass trombone and bass clarinet.

On this free-blown mud-in, each man shows aggressive élan on his axe, but momentum drags as the four slog compass-less through queasy, uneasy terrain, dredging earthy, swampy soundscapes populated by real bug-life and vocal herptiles. They weather a morass of mind-mucking ooze on "Humidity" as bass trombone sucks us in and "Leaps and Bulls" keeps 'em hoppin' on bottom reeds. The sweltering, oppressive atmosphere ramps up on "Blue Trees" and "Muck" then bottoms out on "River Mouth" (wah-wah pedal, didgeridoo trombone pedal tones). By the time we sink into "Mire", flute, mad bowing, small mammal cries and thrashing drum kit swamp us. "Splash" (braying rock-out), "Trickles" (cavernous bass sax roils with electronica) and the interminable "Sweat" swirls us into nightmarish phantasmagoria beyond Bill Bryson, Maurice Sendak or *Lost*.

For more information, visit innova.mu. Lindberg is at Le Poisson Rouge Jun. 5th with Wadada Leo Smith as part of FONT. See Calendar.



Sixty-Eight Billy Hart (SteepleChase)
Traverse Brian Landrus (Blueland)
Open Minds Mads Vinding (Storyville)
by David R. Adler

At 70, Billy Hart is an icon of modern jazz drumming and his work is far from done. Fueled by a restless creativity, he's taken a new class of younger artists under his wing, working with them in varied settings as both a leader and sideman. With three new CDs we get a snapshot of his recent playing in sextet, quartet and trio formats. The recordings all reveal a responsive and highly seasoned musicianship, a presence as energized as it is understated.

Sixty-Eight is Hart's 68th appearance on a

SteepleChase record date and also his age at the time of this session. The focus is progressive early '60s repertory and Hart's frontline players, trumpeter Jason Palmer and altoist Logan Richardson, bring a razor's-edge quality to the music. Unfortunately, pianist Dan Tepfer is swallowed up in the mix and the blend of piano with Michael Pinto's vibraphone muddies the harmonic landscape - even if Tepfer and Pinto both play superbly throughout. Chris Tordini's bass ends up being one of the better-captured solo instruments. If the production on *Sixty-Eight* is so-so, the music itself is strong. Hart brings an adventurous, firmly swinging drive to pieces by Eric Dolphy, Mal Waldron, Sam Rivers and Jaki Byard. He opens with Ornette Coleman's ethereal "What Reason" and also gives a platform to Tepfer and Palmer as composers: the former with the 20-bar blues "Punctuations", the latter with the ballad "That's Just Lovely" (which it is).

Traverse, a quartet disc from baritone saxophonist/bass clarinetist Brian Landrus, finds Hart in a support role alongside pianist Michael Cain and bassist Lonnie Plaxico. There's no sonic overcrowding here. The title track, co-composed by Landrus and Cain, is a flowing waltz that spotlights Hart's distinctively subtle accents and cross-rhythms. Hart is also busily unpredictable on "Lydian 4", Landrus' most striking original, and "Gnosis", another less notable Landrus/Cain creation in 12/8. As a horn stylist, Landrus is captivating, particularly unaccompanied on "Soul and Body" or in duo with Cain on "Lone" and "Soundwave". But the offerings on *Traverse* feel thin compared to Landrus' dynamic 2009 release *Forward* (also featuring Cain, as well as Jason Palmer).

Danish bassist Mads Vinding had the good taste to hire Hart for *Open Minds*, a trio date with pianist Jean-Michel Pilc and here yet another side of Hart emerges. Whereas *Sixty-Eight* and *Traverse* find Hart pushing the soloists with assertive tom-tom fills and such, *Open Minds* is a forum for Hart the minimalist. The session is not without fire, but Hart often deploys brushes and stays out of the way while Pilc does his deconstructive best. The menu includes standards such as "Someday My Prince Will Come", "My Funny Valentine" and "How Deep Is the Ocean" and if anyone can renew these old workhorses, Pilc can. Along with Vinding's intriguing title track and Pilc's "Golden Key", Hart's lyrical "Irah" is a welcome addition to *Open Minds* - calmer and more straightforward than the version on his 1993 album *Amethyst*, closer to his rendition with Ethan Iverson and Mark Turner on 2006's *Quartet*. In any case, it's ample proof of Hart's fine melodic instinct and well-rounded artistry.

For more information, visit steeplechase.dk, bluelandrecords.com and storyvillerecords.com. Hart is at Village Vanguard Jun. 7th-12th. See Calendar.

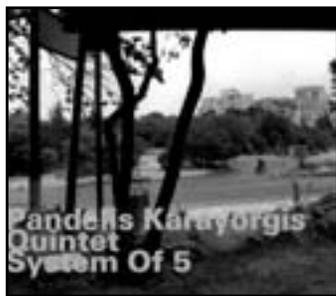
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System of 5
Pandelis Karayorgis Quintet (hatOLOGY)
 by Stuart Broomer

Pianist Pandelis Karayorgis is a radical traditionalist, developing a sometimes-thorny personal idiom out of the sharper edges of bop and postbop. You can identify the tradition's beginnings with Lennie Tristano and Thelonious Monk, the former a model of linear exploration, the latter a master of the precisely-aimed percussive dissonance. There's a common preference for the unexpected leap, counterpoint and complex harmonies, whether they're ambiguous or unresolved. In Karayorgis' case you can then supplement the list with a long line of slightly cranky originals. Art Lange mentions many in his liner note here - Sun Ra, Hasaan Ibn Ali, Misha Mengelberg and Herbie Nichols - and you might add Andrew Hill and the young Cecil Taylor to the list. It's a line of jazz thought that simultaneously insists on reinvention and the oblique angle.

Here Karayorgis has assembled a quintet of generally lesser-known players, including saxophonist Matt Langley, trombonist Jeff Galindo and bassist Jef Charland, all anchored by Luther Gray's drums, an essential component in so much New England-based music. Galindo reaches deep into the trombone's idiomatic voices, summoning up the vocalic bluster that Roswell Rudd preserved from prebop and Langley is sometimes engaged in a kind of atonal blues, a thrusting line that is constantly touching on points unexpected. The group manages to play a lot at any one time, with the odd sensation of a single mind and a number of voices, from contrapuntal arguments with one's self to sudden joyous swing, akin to some of the best Mingus ensembles. It likely comes from the glue, oddly tenuous yet insistent, which Karayorgis provides both as composer and pianist, whether launching a solo in multiple directions or throwing off counterpoint, counterrhythms and splashes of keyboard color.

In some odd sense this CD might have been recorded on any day in the last 50 years ("Seventh Wonder" directly echoes the bassline as lead of Eric Dolphy's "Hat and Beard"), but whatever day it was, it was a highly creative one for a band deeply in touch with the continuum, alive to the shared moment and their own possibilities.

For more information, visit hathut.com. Karayorgis is at *The Stone* Jun. 7th with Guillermo Gregorio. See Calendar.



Underground
Lisa Hilton (Ruby Slipper Prod.)
 by Alex Henderson

Lisa Hilton is a talented acoustic pianist with a strong Bill Evans influence; there are also hints of Chick Corea, Dave Brubeck and Keith Jarrett in her playing and at times, she draws on Thelonious Monk's angularity as well. Unfortunately, some of Hilton's work has been too middle-of-the-road for its own

good. There is nothing wrong with a jazz musician favoring a lighter approach, but there is a difference between light and lightweight. But *Underground* is among the Los Angeles resident's more substantial efforts. Some of the credit for the edginess goes to tenor saxophonist JD Allen, who is featured prominently alongside bassist Larry Grenadier and drummer Nasheet Waits. Allen packs a soulful punch and helps Hilton deliver a postbop CD that doesn't quietly fade into the background.

Underground starts with the dark title track and that outlook also serves Hilton well on many of the songs that follow: the brooding "Boston = Blues"; moody "Blue Truth"; reflective "Just a Little Past Midnight" and probing "Someday, Somehow, Soon". Hilton's playing takes on a somewhat prebop quality on "Jack and Jill" (not to be confused with R&B/pop group Raydio's 1978 hit). She draws on Art Tatum and Fats Waller one minute and Evans and Jarrett the next, an intriguing acknowledgement of different jazz eras on the same piece.

Except for an introspective performance of Evans' "B minor Waltz", everything on *Underground* is a Hilton original. She brings a delicate touch but, again, often demonstrates that light doesn't have to mean lightweight. *Underground* is among the more consistent and worthwhile albums in the pianist's catalogue.

For more information, visit rubyslipperproductions.com. Hilton is at *Zinc Bar* Jun. 8th. See Calendar.



Milestone
Adam Cruz (Sunnyside)
 by Terrell Holmes

Even with all of the marvelously expressive percussion he's done over the past decade or so, most notably with the Danilo Pérez Trio, Adam Cruz seems to have been holding his tongue. He has finally gotten a chance to express himself fully on *Milestone*, his first recording as a leader. And while Cruz has his moments on the disc, he's content to stay mostly in the background and let his stellar bandmates stretch out and explore his expansive compositions.

Cruz almost diffidently announces himself on the opener, "Secret Life", gently tapping out a semi-military beat that leads into the theme. But all reserve is pulverized by Chris Potter and his unbridled tenor, which he blows with powerful stridency. Guitarist Steve Cardenas and pianist Edward Simon lay down lines that serve as a sort of combined cooling agent to Potter's fire. Similarly, Miguel Zénon plays an incendiary alto on the ambitious "Emje". Cruz also has a touch for penning more abstract songs and ballads. Potter and Steve Wilson (on soprano sax) drive the shadowy "Crepuscular" while "Magic Ladder" is another free and open landscape that bleeds the boundary between free expression and standard structure. Cruz' longtime partner in Perez' band, bassist Ben Street, plays a spare and affecting pizzicato on the elegiac "Resonance".

Uptempo tunes are where Cruz and the band truly thrive though and "The Gadfly" is the disc's highlight. Cardenas plays a blistering guitar and Cruz steps from behind the curtain for some of his thunderous and rhythmically sophisticated drumming. But this tune belongs to Potter and Wilson. They soar as they challenge each other, shrinking the space between their exchanges and eventually becoming a single voice

(their interplay brings to mind trumpeter Clifford Brown and tenor saxophonist Harold Land on "The Blues Walk"). "Outer Reaches" is a showcase for Cardenas, with Wilson improvising wonderfully over a vamp by Cruz and Simon. The disc closes with "Bird of Paradise", a perfectly balanced tune with an infectious and unforgettable melody that captures the spirit of this excellent debut. Let's hope that Adam Cruz won't be so closemouthed in the future. As another drummer named Max Roach might have said: Speak, Brother, Speak!

For more information, visit sunnysiderecords.com. This group is at *Jazz Standard* Jun. 7th-8th. See Calendar.

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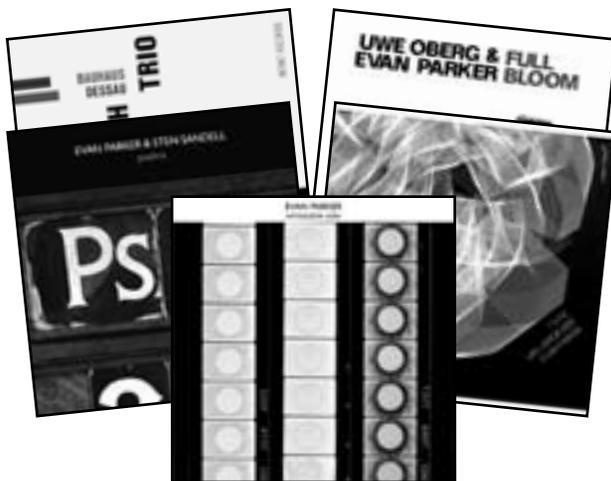
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Twine Evan Parker/Urs Leimgruber (Clean Feed)
Whitstable Solos Evan Parker (psi)
by Andrey Henkin

British saxophonist Evan Parker is just a few years away from his Jubilee Celebration as his country's most celebrated jazz export. What has contributed to such remarkable longevity - particularly considering he inhabits the punishing avant garde sphere - is that he has been international in scope and omnivorous in style since almost the very beginning. He's a founding father or elder statesman in theory; in practice, he plays with the same curiosity as he did at the outset.

His most stable outlet has been in a trio led by pianist Alexander von Schlippenbach with drummer Paul Lovens. *Bauhaus Dessau*, named for the German art center where this 2009 concert took place, is the latest in a mini-flurry of releases since 2003 by the group, which has existed for over 40 years, making it one of the longest-standing free-improvising ensembles in history. Few marriages last as long. And like a successful marriage, there is a delicate balance between knowing someone more than intimately and still being surprised by them. The three tracks, in descending lengths of 41, 12 and 9 minutes, featuring Parker solely on hefty tenor, both capture a particularly fine moment and represent a blip in their trajectory, a strange tension between history and ephemerality percolating with each moment.

Three duos represent how Parker works in small groups of lesser pedigree than the Schlippenbach Trio. He maintains his personality but becomes magnanimous in how he applies himself. German pianist Uwe Oberg, 18 years Parker's junior, firmly inhabits the world of European and international improvising Parker helped create. He is a far different player than Schlippenbach, often solemn and pastoral so Parker's tenor on *Full Bloom* sets aside some of its stridency for exultant beauty. Younger players looking for a sax tone to emulate should listen to this wonderfully recorded disc as a paragon. And since Oberg works in spacious, delicate movement, a kinder, gentler Parker emerges and details in his approach that might go unnoticed elsewhere are clearly audible.

Another pianist with whom Parker has worked with some frequency within the past decade is Swede Sten Sandell. He's joined Parker's trio with Barry Guy and Paul Lytton and both appear in drummer Paal Nilssen-Love's Townhouse Orchestra. For the aptly-titled *Psalms*, recorded in the North Sea-side town of Whitstable, Sandell is behind the St. Peter's organ matched against Parker's tenor. Sandell is to be commended for even being able to improvise on such an unwieldy instrument. The combination of floating organ and rich saxophone is an unusual one, often sounding alien or fit for piping into a Surrealist art exhibition. One would require a very progressive congregation to hear the piety in these searching, slow-moving pieces.

Twine is an odd entry into Parker's discography. Not because it is a saxophone duo, a format he has visited intermittently, but because his partner is Swiss tenor and soprano saxist Urs Leimgruber. To the untrained ear and perhaps even the trained one, Parker and Leimgruber's approach to their shared instruments is very similar: overtones, circular breathing, plangent squawks. Leimgruber's career started about a decade after Parker's and one imagines the older player was a great influence. As such, we have a very different interaction than Parker's previous meetings with, say, Steve Lacy or Joe McPhee. Instead of two distinct voices or sharp color contrast, the pair explore almost 67 minutes of grey, tones and breaths floating by, over, under, through each other, less a conversation than a series of oblique echoes.

Parker is back in Whitstable for his 13th solo saxophone disc since he began exploring the format in the late '70s. It has been remarked that Parker's solo playing, especially on soprano as is found here, is one long improvisation across the decades. Certainly it is a connecting thread as Parker moves from blustery trio to large ensemble to duos to recent interest in electronics. His solo playing is like a chef's signature dish, minutely altered and transmogrified over the years, a dash more spice here, a longer broil there. What makes this particular serving special is the acoustic profile Parker gets from the rural church, the partner with which he duets. *Whitstable Solos* is not a defining statement but another footprint in Parker's long and fascinating journey.

For more information, visit intaktrec.ch, jazzwerkstatt.eu, emanemdisc.com/psi.html and cleanfeed-records.com. Parker is at Abrons Arts Center Jun. 9th as part of Vision Festival. See Calendar.

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My Old Flame
Joe Magnarelli + Strings (Give@Go)
 by Donald Elfman

There it is again - that seemingly eternal dream of the jazz soloist to play with strings. Trumpeter Joe Magnarelli says he was inspired by the well-known recordings of the ilk - Clifford Brown and Charlie Parker - and then by one less noted, Donald Byrd. "Mags" has the innate lyricism that informs those recordings and he combines that with diverse sense of musical expression and a knockout swing. The strings are orchestrated by Marty Sheller, known originally for his trumpet playing and writing, but now an accomplished master of harmony and arrangement.

After an unusual choice of album cover - it reproduces the color scheme, etc. for Miles and Gil's *Miles Ahead* - the music impressively displays everything required of it. A truly striking example is the version of Dave Brubeck's "The Duke", making use of Sheller's Latin sensibilities - it's done as a cha-cha! Alto saxophonist Dick Oatts and pianist Rick Germanson dig into the richness of this classic tune and then Magnarelli grooves to the Latin pulse and even finds more hot, swinging ways to show how he understands the colors that Sheller has provided.

The leader has written four of the tunes here and

they reflect his interests, personality and career. "Eracism" is named for a newly-coined word that means "the removal from existence of the belief that one race is superior to another." It's an intimate and smart little number for the quintet and it presents the rhythm section - Germanson, David Wong and Jimmy Wormworth - as a beautiful, functioning ensemble. On "I'll Be Seeing You" and the Magnarelli original "McChesney Park", the band is joined by guitarist Peter Bernstein. On the former, he adds his colors to the slightly quickened pulse of Sheller's arrangement. The latter closes the set with a quiet whisper. It's a kind of funk tune, but everything about it is beautifully understated - Bernstein's delicate solo, Magnarelli's muted trumpet lead and lovely improvising. It's this kind of mix that one finds everywhere on this recording.

For more information, visit cdbaby.com/cd/joemagnarelli. Magnarelli is at *The Kitano Jun. 9th*. See *Calendar*.



The Stone: Issue Four
Medeski Martin & Wood (Tzadik)
 by Wilbur MacKenzie

Medeski Martin & Wood logged in 1,000s of miles through constant touring in the '90s. They had built a strong following in small coffee shops by 1995, only to

transition immediately to gigantic touring festivals with a devoted but somewhat unwieldy fan base. Over 15 years on, the band remains an incredible musical force and the distance of time makes it much more practical to experience the music on its own terms.

The Stone: Issue Four depicts the band in top form at a venue in Japan and the energy they draw from the audience's engagement is palpable. This album is reminiscent of the band's second acoustic record, *Tonic*, with Medeski on piano and melodica and Wood on acoustic bass and hollowbody bass guitar. Billy Martin's time is killer, always laying down whatever type of groove or non-groove the band is playing, delicate or abrasive. John Zorn's "Tutrasa'i" starts things off and the audience is clearly revelling in the rich blend of cohesion and exploration. There are many twists and turns as the band transitions from the avant-boogie woogie of "Riffin Ed" to the contemplative "Luz Marina", as things fracture and then reform time and again and ultimately ease into the second piece.

A similar arc happens with Bud Powell's "Buster Rides Again" and Chris Wood's "Doppler", a couple of great solos from Martin bridging the synapse. "Amber Gris" shows the band in classic jam mode, a flowing 6/8 groove full of dissonances that sound absurdly consonant in their hands. The album wraps up with "We're All Connected", the audience clapping the time as Medeski loops the theme on melodica. Throughout, his boundless technique is ear-grabbing without ever hoarding the spotlight. This is perhaps part of the magic of the band, that each individual shines so brightly but always in service of the trio.

For more information, visit tzadik.com. This group is at *Central Park Summerstage Jun. 11th* as part of *Blue Note Jazz Festival*. See *Calendar*.



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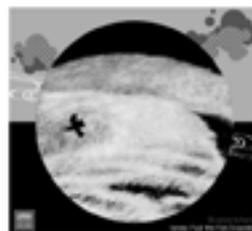
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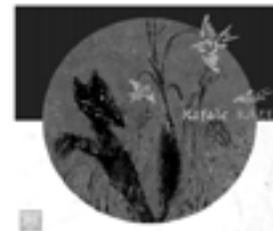
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Planetary Unknown
 David S. Ware/Cooper-Moore/William Parker/
 Muhammad Ali (AUM Fidelity)
 by Marc Medwin

It's old news that David S. Ware is back with a vengeance. His health improved, he's playing better than ever; a string of recent releases has garnered justified praise and this newest will be no exception. In some ways, it is a return to the sound for which he's known, but there are some important new ingredients in the mix.

One of the most important of these is pianist Cooper-Moore. His association with Ware goes back much further than *Birth of a Being*, recorded in the late '70s to document a group that had already been in existence for several years. Given that excellent album, maybe it should not be so extraordinary that the two musicians achieve such levels of communication in this context. Yet, every moment is breathtaking. It isn't just that they toss motives back and forth, sometimes at breakneck speed. The level of invention is staggering, Cooper-Moore matching Ware in every trill, arpeggio and overtone-laden growl with swoops, chordal passages and interregistral showers of crystal. If Ware gets tonal, as on his solo beginning to "Shift", Cooper-Moore is right there, expanding on every implication in Ware's vast vocabulary. The duo gets a chance to stretch out on "Divination", piano leading the way through thickets of pan-tonality and soprano saxophone deconstructing the intervals.

The team of William Parker and Muhammad Ali is no less engaging. They enter surreptitiously on the same tune, pizzicato bass and brushes supporting the lush harmonies. By contrast, they heat things up with polyrhythmic swing on "Ancestry Supramental".

There is plenty of New Thing energy on offer, conjuring shades of those mid '90s marathons so beloved of Ware fans. The mighty epic "Passage Wudang" is sure to please those in search of fire and brimstone. Yet, even amidst the flames, Ali's transparent percussion adds a scent of jasmine. More than anything else, there is a surprising unity of purpose on this disc, no matter how complex the music gets. I wondered what would happen when Ware decided to use piano again - the results are mesmerizing.

For more information, visit aumfidelity.com. This group is at Abrons Arts Center Jun. 10th as part of Vision Festival. See Calendar.



The Stone Set
 Band of Fire
 Live at The Stone/NYC
 Connie Crothers (New Artists Records)
 by Duck Baker

Connie Crothers fans will have ample reason to get happy with the pianist's three new releases: one duo,

one with a quintet and a collaboration with a poet and quartet. Together they provide evidence that Crothers is among the most original and interesting pianists on the contemporary scene. Each of these releases benefits from the fact that she has worked with her partners many times over the years and all three are unhesitatingly recommended.

On *The Stone Set*, long familiarity allows Crothers and Bill Payne to react to cues from each other or go their own ways and see what unexpected things will happen before the two roads converge further along. Each track seems a world unto itself and some of them have remarkably different terrains, especially obvious when we travel from "Revolt of the Birds" to "Connie's Dream". Payne certainly deserves more recognition, not just as a consummate clarinetist but also as an improviser who can think on his feet. Of particular appeal is his use of space while Crothers displays not only her virtuosity and range, but a willingness to push things in unexpected directions.

If anything, she is even more impressive on *Band of Fire*. Alto saxophonist Richard Tabnik and drummer Roger Mancuso have both worked with Crothers for decades and it should surprise no one to hear trumpeter Roy Campbell and bassist Ken Filiano fitting in perfectly. There are three long tracks, starting with "Ontology", which features a deliciously convoluted melody that nods toward Crothers' teacher Lennie Tristano and a rough and ready ensemble sound reminiscent of Mingus. Having ignited, the ensemble lifts off with the appropriately titled "Cosmic Fire". Tabnik is especially good here. He is sometimes compared to Lee Konitz, but on this record his hard-edged sound often hearkens back more to Eric Dolphy. The more sedate closer, "Song for Henry and Margaret", may be the pièce de résistance - beautiful writing, beautiful playing.

Probably the most successful poetry-jazz record of the beat-bopper era was *Kenneth Patchen Reads With Jazz In Canada* with the Al Neil Quartet, because a rapport was established on the bandstand before any taping was done (not always the case in those days). While Mark Weber may not be quite in Patchen's class, this collaboration is outstanding, for the same reason. Weber knows jazz intimately, having written quite a number of record reviews himself over the years. His poetry on *Live at The Stone/NYC* combines the loose feel and sharp rhythm of the Beats with updated language and frames of reference. The quartet gets plenty of blowing room and the music shifts from quite free back towards bebop and forward again, with easy composure.

For more information, visit newartistsrecords.com. Crothers is at University of the Streets Jun. 7th and Jun. 28th and Abrons Arts Center Jun. 11th as part of Vision Festival. See Calendar.

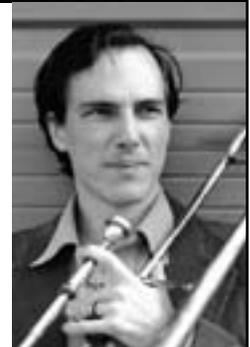
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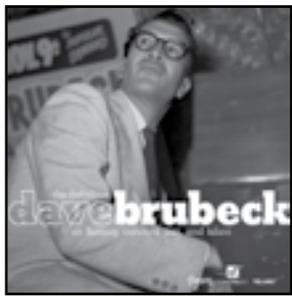


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(Columbia-Legacy)*

by George Kanzler

These albums offer a rather comprehensive survey of the career of Dave Brubeck as a jazz pianist and bandleader from his earliest solo recording in 1942 through tracks from his latest quartet in 2004. The only empty space is during the decade-plus (1971-81) he was not affiliated with the labels represented. And if you listen to the first CD of *The Definitive* (1942-1953) followed in order by the two *Legacy of a Legend* CDs (1954-1970) and conclude with the second disc of *The Definitive* (1981-2004) you have a broad chronological view of Brubeck's jazz career.

The importance of Brubeck to jazz has been underestimated and often trivialized. That's partially a consequence of commercial popularity, for Brubeck was one of the most successful and popular jazzmen of the mid-20th Century. He was also a marketing genius, staking out a new market for jazz as a concert draw on college campuses. Some of his early Fantasy albums were recorded at college concerts, yielding some of the best early quartet tracks here. But Brubeck was also one of the first consciously 'modern' jazz musicians. While the modern mainstream of jazz in the '40s was dominated by bebop, Brubeck was more Bach than Bird, incorporating classical techniques like counterpoint, fugue and canon into his music, as well as a variety of time signatures and juxtaposed tempos/rhythms within a single tune.

One of the pervading jazz critic controversies in the years of Brubeck's greatest popularity was over whether or not he could swing, although most agreed that after Joe Morello took over the drum chair in the quartet, he definitely did. And of course alto saxophonist Paul Desmond was never tarred with that same "can't swing" brush. The whole controversy seems a little quaint today; Brubeck, like Monk in those days, or Robert Glasper and Vijay Iyer these, swung to his own beat, in his own way. Brubeck also knew and was conversant with piano traditions. "I Found A New Baby", his solo from 1942, has full-throttle stride and Tatum-esque runs. He never forgot his Western, cowboy roots either, as on a trio "Avalon" (1951) with saloon-barrelhouse opening choruses, or "Ode to A Cowboy" (1956).

Many of the highlights in these collections are live recording dates, for Brubeck loves audiences and is energized by them. Those tracks are most often familiar standards, as Brubeck was canny enough - either commercially or simply because he liked standards - to warp his experiments, such as counterpoint, chords piled on chords and shifting time, in familiar packages like "How High the Moon" or "All the Things You Are". Brubeck's best recordings probably remain those Columbia ones, for Desmond's airy alto lines were a complementary contrast to his surging, pounding chords and Morello was a nimble, buoyant drummer. But although Brubeck never found another combination so perfect, he has continued to make valuable music and he has grown as a pianist, becoming more lyrical, agile and nuanced, as on "Koto Song" or his solo "Variations on Brother Can You Spare A Dime".

For more information, visit concordmusicgroup.com and legacyrecordings.com. Brubeck is at Blue Note Jun. 13th-15th. See Calendar.



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Marilyn Maye, vocals / Bucky Pizzarelli, guitar
Houston Person, tenor sax / Ken Peplowski,
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Wed, Jul 20, 8 pm

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Kenny Barron, piano / Bill Mays, piano
Bruce Barth, piano / Bill Charlap, piano
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Jon Gordon, alto sax / Harry Allen, tenor sax
Jimmy Greene, tenor sax / Gary Smulyan, baritone sax
Bill Charlap, piano / Peter Washington, bass
Kenny Washington, drums

Tue, Jul 26, 8 pm

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Eric Alexander, tenor sax / Dave Stryker, guitar
Renee Rosnes, piano / Bill Charlap, piano
Peter Washington, bass / Lewis Nash, drums

Wed, Jul 27, 8 pm

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Dick Oatts, alto sax / Scott Wendholt, trumpet
Chris Brubeck, bass trombone / Bill Charlap,
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Thu, Jul 28, 8 pm

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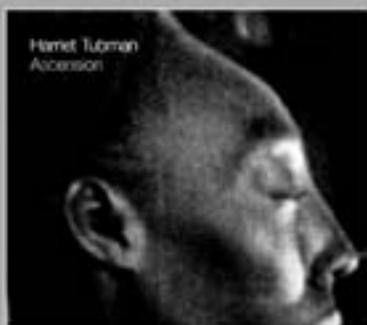
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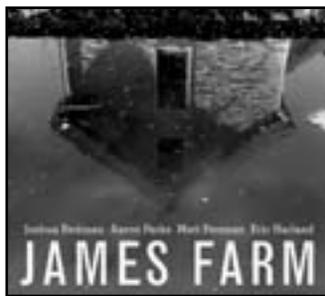


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James Farm (Nonesuch)
by Sean O'Connell

James Farm, a jazz 'supergroup' saddled with an unmemorable name but impeccable musicianship, originally formed under the direction of Joshua Redman for the 2009 Montreal Jazz Festival. The one-off quartet with pianist Aaron Parks, bassist Matt Penman and omnipresent drummer Eric Harland has ended up, two years later, capturing an impressive set of originals - each a portrait of their creator. The self-titled album is coated in a layer of studio wizardry that only a slightly-above-average jazz budget can afford but is, at its core, an acoustic recording that draws from a diverse assortment of influences.

The album is bookended by two Penman compositions. "Coax" is the propulsive opener, anchored by prepared piano and a militaristic snare drum that highlights Redman's breathless flights over controlled cacophony. With its spacious arrangement and jangly percussion, closer "Low Fives" is a much-needed reprieve from the intensity found throughout the record. Redman's "Polliwog", in all its pop-styled splendor, rides out like an '80s radio hit featuring a theremin-esque whistle from Penman. With a sullen decay and modal melody Parks' "Chronos" features a series of rapid-fire solos from Redman and Harland. "Star Crossed" finds Redman slow-roasting his tenor while the rest of the trio couldn't be more relaxed but "I-10", Harland's contribution, does not so much reflect driving down that transcontinental interstate as it does running across it. The furious unison lines, effects-laden drums and abrupt tape cuts will get anyone's heart racing. The following track, Parks' "Unravel", cools everybody off by giving Penman a bossa beat and the spotlight.

Every member plays with an unrelenting urgency, each note driven to the edge of sonic purity. Despite the studio polish, the compositions, interplay and production combine to make for a compelling album that lives up to expectations. It will be interesting to see where they take it from here.

For more information, visit nonesuch.com. This group is at Jazz Standard Jun. 16th-19th. See Calendar.



Mr. Rencore + Tim Berne (Auand)



Tim Berne/Nels Cline/Jim Black (Cryptogramophone)

by Tom Greenland

Alto saxophonist Tim Berne's supple, chameleonic style blends in well with diverse sonic environments; on two recent releases he matches his colors to distorted electric guitars and rock-influenced rhythms.

Mr. Rencore, a Livorno, Italy-based trio of guitarist/bassist Gabrio Baldacci, drummer Daniele Paoletti and reedman Beppe Scardino, enlists Berne's talents on *Intollerant*, which features Baldacci's heavy-

hitting, riff-driven original tunes and a couple of collective improvisations.

The low-end rumble of the baritone guitar and baritone sax (or bass clarinet) leaves the entire middle and upper registers of the aural spectrum open for Berne's soaring alto, a freedom he takes full advantage of on the title track, displaying his quirky melodicism and fractured 'post-postbop' style, and later when he breaks into a song-like lead on "Book B". In spite of his distinctive signature, Berne is arguably most effective when heard in the context of others, as evidenced by the title track and especially the closing improv, where his meandering lines, whispered tones and slapped-reed sound effects merge seamlessly with the acoustic whole. Individual tracks transition from turbo-charged beats through ethereal electronic musings, as on "Hurricane", where a punk-ish "Salt Peanuts" figure alternates with a wistful bridge, or on the following cut, which morphs suddenly from funk to a vacuous electronic pastiche that sounds like the scraping wheels of a subway train echoing down the tunnel. The album's dynamic curve arches and dips gracefully making for a highly creative and listenable outing.

On *The Veil*, a project by Berne's collaboration with drummer Jim Black and guitarist Nels Cline, the alto saxophonist is similarly revealed against a backdrop of aggressive guitar and drums, culled from two sweltering late-June 2009 nights at The Stone.

Like Baldacci, Cline takes a page or two from Jimmy Page's lexicon of hard rock licks to build propulsive vamps, punctuated by dramatic slides and whammy-bar accents, then leavened with clean-toned chromatic sequences and pastoral interludes. Like Paoletti, Black is an assertive player, slamming backbeats with a crisp, stick-on-rim snare sound to create a ferocious push that retains a certain degree of unpredictability. He evokes a ghostly bass presence through laptop algorithms (triggered by his kick drum?), but the overall sound of the date is lighter and brighter than *Intollerant*. Berne's style here is more minimalist in the sense that many of his ideas build around short melodic cells - sometimes only a single note or two - that are repeated and varied, creating complex textures from simple elements, though on "Tiny Moment (part 1)" he briefly exposes a more 'jazz' sensibility. As on *Intollerant*, he is the consummate 'conversationalist', moving easily through a series of musical mood swings with Cline and Black. In general, Berne is more of a muralist than a portrait artist, rendering his soundscapes in sweeping visions of vivid color.

For more information, visit auand.com and cryptogramophone.com. Berne is at The Stone Jun. 15th, Barbès Jun. 22nd and Le Poisson Rouge Jun. 23rd with Dave Torn as part of Undead Jazz Festival. See Calendar.

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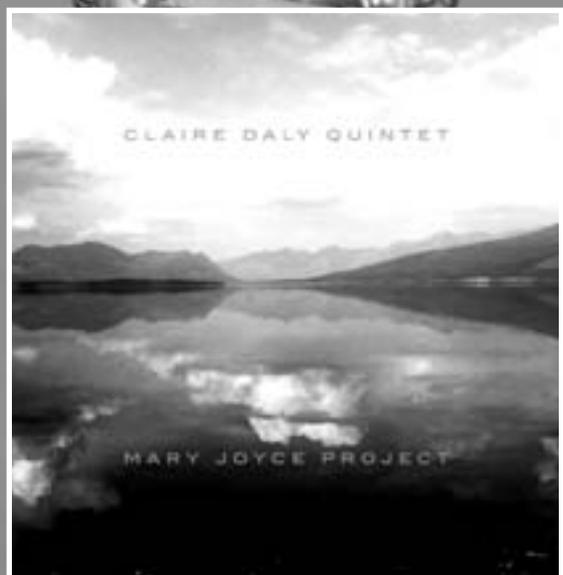


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photo by Judy Schiller

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Bonebridge
Erik Friedlander (SkipStone)
by Elliott Simon

Bonebridge is a wonderful collaboration between two excellent jazz musicians who ply their craft on instruments usually associated with other genres. Cellist Erik Friedlander and slide guitarist Doug Wamble meet in a setting that can be described as down-home comes to downtown. Friedlander, on his way to becoming the premiere jazz cellist of his generation, attended a fiddlers festival as a child. Already a cellist, he was drawn to the sonic similarities between slide guitar and his own instrument. Wamble, who has played with Branford and Wynton Marsalis as well as John Zorn, is no stranger to the breadth of jazz style but on this session uses his country roots, enabling Friedlander to realize his unique vision.

This may seem like an odd pairing but listening to these tunes one realizes that Friedlander is on to something. Openers like the catchy-yet-laidback ballad "Low Country Cupola" and the freewheeling country picking of "Beaufain Street" showcase the uncanny similarities of the two instrument's voices. Much of this is due to Friedlander's facility as a cello picker, which allows the two instruments to converse like banjo and guitar. The openers set the stage for the

beautifully introspective "Caribou Narrows" that has Friedlander picking up his bow to contrast the guitar.

Bassist Trevor Dunn and drummer Mike Sarin impress as a tightly functioning unit. The latter especially understates to perfection so as to buttress and not overpower all the strings. While it's Dunn who is responsible for the quick-stepping "Tabatha" they share equal responsibility for the Spanish tinge of "Hanky Panky". "Down at Bonebridge" surprises in its choice as closer in that it disdains an overt country feel for a sonorous exotica in the context of what is a very strong composition.

For more information, visit skipstonerecords.com. This project is at Joe's Pub Jun. 16th. Friedlander is also at Cubana Social Jun. 26th as part of Undead Jazz Festival. See Calendar.



Mary Joyce Project: Nothing to Lose
Claire Daly (s/r)
by Ken Dryden

Claire Daly has been one of the prominent baritone saxophonists in jazz for over a decade, perennially one of the favorites in various polls. Having worked with the Diva Jazz Orchestra, Joel Forrester's groups and George Garzone (among others), Daly has primarily focused on leading her own bands in recent years,

tackling diverse projects.

Mary Joyce Project: Nothing to Lose is a concept CD that honors her father's late cousin, who made her home for decades in Juneau, Alaska and led a three month, 1,000 mile dogsled trip to Fairbanks in the mid '30s. Explaining her inspiration to pianist Steve Hudson, they wrote new pieces individually and collaboratively for the project, capturing the many facets of Daly's adventurous relative. Joining them are bassist Mary McSweeney, drummer Peter Grant and, on selected tracks, human beat box Napoleon Maddox.

Hudson's "Guidance" is a perfect introduction, conveying the loneliness of life in the Alaskan wilderness, with the musicians adding a wordless chant to lend a Native American flavor. Maddox' work is prominent in "Homage to Freedom" (a Hudson/Daly collaboration), which Daly begins on flute in a deliberate funky setting, before switching to the big horn and leading the band through a romping postbop workout. The baritonist's "Gotta Go" is driving hardbop, with fine solos all around and Maddox' playful vocal percussion adding a modern touch. Daly's delicious bossa nova "Complicated Love" and her aptly named "Lonely Wilderness" are both great features for her lyrical baritone.

Daly sets down her horn for Hudson's ballad "Shine", delivering a warm, heartfelt vocal backed by the composer and McSweeney. "Epilogue" (another shared composition) features the leader narrating her relative's story while incorporating the old chestnut "When I Grown Too Old to Dream" into the second half of the piece. This is easily Daly's most exciting project to date.

For more information, visit clairedalymusic.com. Daly is at Dizzy's Club Jun. 21st-25th. See Calendar.

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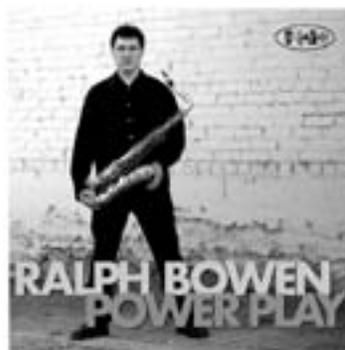
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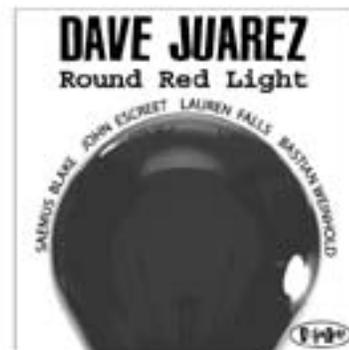
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Gibson steps strongly back onto the scene with an organ quartet featuring organist Jared Gold, alto saxophonist Julius Tolentino and Quincy Davis drums.



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Saturday, August 6

3:00 PM **Juan Carlos Formell's Johnny's Dream Club**
— Sonidos Latinos

4:15 PM **James Farm:** Joshua Redman, *saxophone*
Aaron Parks, *piano*; Matt Penman, *bass*
Eric Harland, *drums*

5:30 PM **Lucky Peterson, vocals, guitars, Hammond B3 Organ, Fender Rhodes**
Tamara Peterson, *vocals*
Todd Parsnow, *guitar*
Mike Nunno, *bass*; Mike Nappi, *drums*

8:00 PM **Christian McBride Big Band**



Christian McBride

Sunday, August 7

1:00 PM **Edmar Castaneda Quartet**
— Sonidos Latinos

2:15 PM **Fred Hersch / Nico Gori Duo**

3:30 PM **Robert Glasper Trio**

4:45 PM **John Scofield Quartet**
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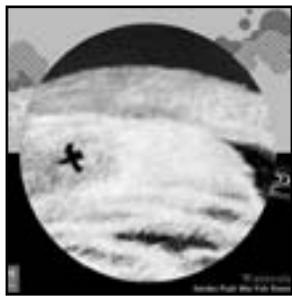
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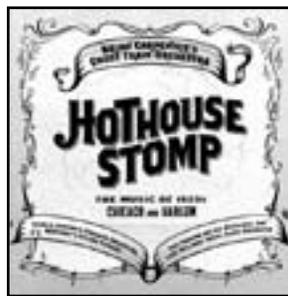
by John Sharpe

Japanese pianist Satoko Fujii's recordings are as varied as they are plentiful. But in a discography spanning everything from orchestra to solo, the unifying factors are the authoritative way they inhabit whatever terrain they seek to cover and more often than not their quality.

On *Eto*, the seventh outing from her Orchestra New York, Fujii wrote four new pieces including the titular suite for an upcoming concert. Husband/trumpeter Natsuki Tamura will turn 60 years old this year and in Japan this calls for a special celebration based around the 12-year cycle of the Chinese zodiac, called "Eto". Fujii challenges her musicians to develop meaningful statements in a series of short orchestral vignettes, based on the character of each of the 12 animals in the zodiac, combined in one long suite. Tamura, renowned for his expressive trumpet mastery mixing breaths, chuckles, growls and whinnies with a downbeat lyricism, takes a comic wah-wahed turn on "Snake". At times it sounds as if the whole orchestra shares her partner's entertaining predilections. Among the most notable are the audacious buzzing flatulence of Curtis Hasselbring's trombone on "Dragon" and Herb Robertson's characteristically maverick trumpet and auto horn syncopation accompanied by a lopsided rhythm on "Rooster". Robertson also scores with a deconstructed reveille on the bristling opener "The North Wind And The Sun". But it is "Pressure Cooker" that sums up Fujii's approach: interlocking riffs, driving rhythms and a tight band who do full justice to her imaginative conceptions, showing the benefits of a lineup barely changed since their 1997 debut.

There is more scope to savor Fujii's piano chops on *Watershed*, the second offering from her Min-Yoh (meaning folk music in Japanese) Ensemble. Of the eight cuts, three are traditional Japanese songs while the rest are originals, but that is no basis by which to separate them. All are subjected to Fujii's love of both atonality and melody, affections apparently all the better if they can be indulged simultaneously. So "The Thaw" proceeds with Fujii picking out a folksy tune amid rolling chords while all manner of brass blurts and slobbers from Tamura and trombonist Hasselbring and wheezy non-sequiturs from Andrea Parkins' accordion hold court. Together they swell into a dancing air reminiscent of a Scottish jig (abetted by Parkins' bagpipe-like tone). Everyone makes full use of unconventional timbres, exemplified by the unfettered opening of "Whitewater" - a duet for burry muted trombone and prepared piano that recalls gamelan sonorities - or "Hanagasa Ondo", where the trombonist's mutterings evoke a half-speed Donald Duck. It's clear they have fun with the material here and elsewhere. After a brief hammered piano introduction, the vaguely Hibernian cast of the traditional "Soranbushi" is subject to a raucous deconstruction into its constituent parts. But as if to show that they nonetheless understand the powerful simplicity and collective spirit of these folk musics, the final "Estuary" is taken straight with a stately rendition of the affecting song.

For more information, visit librarecords.com. Fujii is at Le Poisson Rouge Jun. 23rd as part of Undead Jazz Festival. See Calendar.



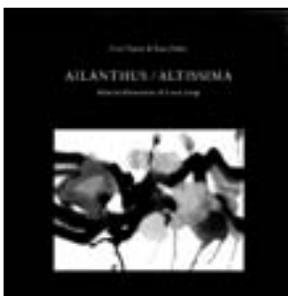
Hothouse Stomp
(The Music of 1920s Chicago and Harlem)
Brian Carpenter's Ghost Train Orchestra (Accurate)
by Marcia Hillman

Hothouse Stomp is a trip back in time with Brian Carpenter's Ghost Train Orchestra featuring the music of '20s Chicago and Harlem. Using new arrangements of music from bands of the era - Charlie Johnson's Paradise Orchestra, McKinney's Cotton Pickers, Fess Williams' Royal Flush Orchestra and Tiny Parham and His Musicians - this New York City-based band has captured the sound of the era known as the Jazz Age. The band features Carpenter (responsible for all of the transcriptions and arrangements) on trumpet, clarinetist Dennis Lichtman, saxophonists Andy Laster and Matt Bauder, trombonist Curtis Hasselbring, banjoist Brandon Seabrook, violinist/vocalist Mazz Swift, violist Jordan Voelker, tubaist Ron Caswell and Rob Garcia on drums.

Starting off with the short musical arrival of a ghostly sounding train, the rest of the CD is mostly in a one-step dance tempo or a blues. Most of the material here is obscure and forgotten with the exception of "Gee Baby, Ain't I Good To You?", written by Andy Razaf and Don Redman. This track has a straightforward vocal delivered by Swift, the kind of vocal style typical of the '20s. "Voodoo" features a banjo intro and wailing clarinet, aided and abetted with a chant delivered by a chorus. "Slide, Mr. Jelly Slide" is a fun, one-step dance number that anachronistically features bass clarinet. Notable among the other tracks are "The Boy In The Boat" and the closer "Hot Tempered Blues". The former is a soulful minor blues that has a trumpet and clarinet call-and-response section as well as Swift's heartfelt violin outro while the latter features some great squealing by the saxophones and a wonderful stop-time ending. Prominent throughout the album is the sound of the tuba, the instrument whose role then corresponded to today's acoustic bass.

Included in the package are liner notes that contain a concise history of the era that ended with the Great Depression as well as the aforementioned bands. This album is lots of fun for listening and a lovingly done recreation of Jazz Age music.

For more information, visit accuraterecords.com. This group is at Highline Ballroom Jun. 29th. See Calendar.



Ailanthus/Altissima
Cecil Taylor/Tony Oxley (Triple Point)
by Clifford Allen

Sometimes one has to stop asking what something 'is' and just go by how something feels. It's a simple proposition, but not often easy to engage - frequently it seems necessary to offer categories and differentiation, if only to keep various impulses in a sensible orbit in one's mind. Composition and improvisation being the two very big tenets of creative music, the thing is to

find where each begins and ends. In this case, is it reasonable to say that when a musician walks into the room or onto the bandstand, the composing begins? Or to infer that if no directions are given and musicians begin, in the moment, to play, that it is 'free' or not composed? Artists of the ilk and generation of pianist Cecil Taylor, by the sheer presence of their work, inherently set these two situations into relief before obliterating them. Though Taylor has expressed a disdain for the terms of composition and attendant confinement, the music is developed and codified in both isolated and collective situations. Would that not strike one as being compositional in some sense?

Taylor and English percussionist (and composer) Tony Oxley have had a lengthy relationship, one which began during the former's visit to Berlin in 1988 where he recorded a series of duets with some of the preeminent European improvising percussionists. The Taylor-Oxley duos were issued by FMP as *Leaf Palm Hand*; this later developed into a trio with bassist William Parker, known as the Feel Trio and one-offs like a trio with trumpeter-composer Bill Dixon (Victo, 2002) and the Nailed (FMP, 2000) quartet featuring English saxophonist Evan Parker and bassist Barry Guy. 20-plus years on, *Ailanthus/Altissima* is only their second recorded release as a duo, though the pair has codified a shared language through semi-frequent live performance. Released as a limited edition double vinyl with a folio of reproduced watercolors (Oxley) and poems (Taylor), *Ailanthus/Altissima* was recorded during one of the duo's stands at New York's Village Vanguard in November 2008.

Taylor's affinity for drummers is rather well documented; like Herbie Nichols, his tunes early on accounted for traded volleys with Denis Charles and Rudy Collins and future partners included Sunny Murray, Andrew Cyrille, Marc Edwards, Beaver Harris and Ronald Shannon Jackson. Oxley's kit - pared down from the electro-acoustic unit he once had - is a sculptural collection of gongs, roto-toms, repurposed smaller drums and metalwork, delicately and exactly struck in a shimmering array that complements Taylor's motivic additive cells and blue-grey turnarounds. Though perhaps the pianist's language over the last several decades has seen an increasing move away from the structures fundamentally known as bebop - because Taylor's music is not beholden to chord changes - it's hard knowing what we know about his years of study and immersion in jazz to forget that Nichols, Monk, Bud Powell, Horace Silver and Duke Ellington are part and parcel of his field. Just as though there would be no Mark Rothko without Paul Cézanne, there would be no Cecil Taylor without these forebears. To point out the specific references becomes a rather pointless exercise - if one knows an iota of that music, it's palpable in texture if not in direct impulse. As Taylor vocalizes, does it make more sense to talk about sprech-stimmung or solfege, or Little Jimmy Scott? This is all to say that there's a hell of a lot of tradition in Taylor's music and that considering these points might help one deal with the nomenclature as well as focus the weight one knows is behind it.

Ailanthus/Altissima is beautifully recorded and rendered, the vinyl is well pressed and the whole package is gorgeous without being extravagant. The presentation fits the geologic energy behind Taylor's playing while also reflecting his romantic, painterly upturns. But this is a music of two, left-hand crunch met by throaty bombs and deft right-hand arpeggios offset by shimmering clatter in an emergence of knitted events. *Ailanthus/Altissima* makes it easy to forget about thinking, even as sound and action conspire to make thought seem like the only logical response.

For more information, visit triplepointrecords.com. Taylor is at Le Poisson Rouge Jun. 7th, 14th, 21st and 28th with guests. See Calendar.

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Peter Brötzmann, Steve Lacy, John Coltrane, and so on. Thomas Borgmann, Akira Ando, and Willi Kellers have played with all these great, idolized them, or even been compared to them. This CD is undoubtedly free jazz but it's safe to say that nobody is expecting free jazz to sound like the music on this recording!



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ML7004

Nearly a decade has passed since "Our Trip So Far," the first album by the trio Floros Floridis, Nicky Skopelitis, and Okay Temiz. It is only natural that the music here is the recorded result of a growing partnership and friendship that has stood the test of time, both artistically and personally. The three have come a long way, while continually getting closer to the epicenter, searching for its expression in their hearts and minds.

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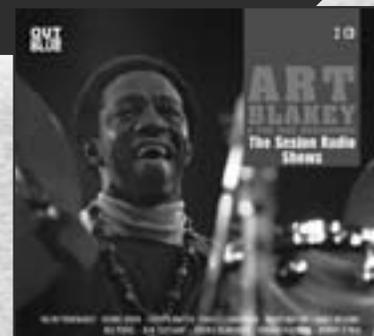
PRCD2011005

These sessions, recorded live for the highly acclaimed Dutch Radio show 'Tros Sesjun' between 1973 and 1979, showcase Evans's talent in the small group setting, appearing with such eminent musicians as bass player Eddie Gomez and harmonica virtuoso Toots Thielemans.



PRCD2010091

Chet Baker's contributions to the legendary Dutch Radio show Tros Sesjun have acquired cult status. Produced by Dick de Winter and hosted by Cees Schrama the six gigs that Chet did for Tros Sesjun have never previously been released, and for years have been widely sought after by jazz aficionados.



PRCD2010171

For over 30 years his band, the Jazz Messengers, existed as a proving ground for some of the finest young musicians in jazz, many of whom would go on to become legends in their own right. These sessions, recorded live for the highly acclaimed Dutch Radio show Tros Sesjun, present Blakey and his band at the peak of their powers.

WWW.JR.COM 



Conversations
Jim Hall/Joey Baron
(ArtistShare)



Albatros
Pierre Favre/Philipp
Schaufelberger (Intakt)

by Kurt Gottschalk

The guitar/drum duo has been quite the thing in rock for a little while now. It's not unheard of in jazz either but for most jazz guitarists, the thought of playing with only a drummer might conjure images of drowning in a briar patch. Jim Hall is one such guitarist whose delicate chops risk being diced by an unending drum solo. *Conversations* matches Hall with Frisell's longtime compadre Joey Baron. And if the instrumentation is still a bit unusual, the pairing of personalities is not. Baron shares Hall's superb sense of musical delicacy and is himself a remarkably musical player. With Baron's intuitive support of Hall's gentle, jazzy lines, it could almost be heard as a guitar/piano duet. Their improvisations are easygoing, indeed conversational, and their reads of Sonny Rollins' "St. Thomas" and Milt Jackson's "Bag's Groove" are comfortably familiar. Hall has a talent for being unobtrusively unpredictable and that quality shines throughout his meeting with Baron.

The duo of percussionist Pierre Favre and guitarist Philipp Schaufelberger takes a slightly heavier approach than do Hall and Baron, but that doesn't rob them of any of the intricacies. Favre excels in the duet format. He has recorded with pianist Irene Schweizer, vocalist Tamia, pipa player Yang Jing, bassists Stefano Battaglia and Léon Francioli, fellow percussionists Andrea Centazzo, Lucas Niggli and Fredy Studer and the list goes on. For the most part his playing is heavier here than Baron's - he's less likely to use hand percussion, focusing on sticks and kit instead. Schaufelberger, some 30 years Favre's junior, meets him with a solid body guitar (or at least a more amplified sound) for a session that may be more dynamic but is no less nuanced. *Albatros* was recorded in an abandoned factory in Switzerland, providing a soft, natural reverb as well as, it would seem, a sense of exploration and maybe a bit of danger for the players.

For more information, visit artistshare.com and intaktrec.ch. Hall is at Blue Note Jun. 6th. See Calendar.



Sun Rooms Jason Adasiewicz (Delmark)
Other Doors KLANG (Allos Documents)
There Was... Aram Shelton's Arrive (Clean Feed)
by Jeff Stockton

Giving up the drums to take up the vibraphone is like quitting basketball to try out for the volleyball team. It seems to be a choice that limits one's options. But this is just what Jason Adasiewicz did, purposely taking up a fringe instrument and mastering it in a fringe musical category, helping restore the vibes to its former glory.

Sun Rooms is the self-titled CD of a trio completed

by Chicago luminaries Nate McBride (bass) and Mike Reed (drums). While each instrument has its individual moments, the strength of the music is found in the interplay, Reed zipping brisk rolls off his snare, McBride bowing feverishly or walking his bass with aggressive intent and Adasiewicz striking the vibes to create resonating harmonies. You can hear the physicality in his playing in the way he holds back his mallets until the final second and in the ringing overtones that move through the air after he strikes. The tunes are relatively compact yet tightly composed, the band's sound harkening back to economical Blue Note classics like *Out to Lunch* or, better still, *Point of Departure*. *Sun Rooms* offers similar disjointed harmonies, unconventional melodies and layered rhythms that together generate a cohesive blend.

The backstory to Klang's *Other Doors* tells how clarinetist James Falzone was approached to interpret the music of Benny Goodman for a Chicago jazz festival. The young musician had his misgivings about reliving elements of the clarinet's past. It's hard to tell if Falzone continues to distance himself from Goodman's legacy but it's a pity if he does because the contemporary takes on some classic Goodman small group sides are the best thing about *Other Doors*. Divided equally between new arrangements and new pieces, Falzone and his group of Chicago allstars (Adasiewicz, bassist Jason Roebke and drummer Tim Daisy, augmented here and there by Josh Berman, Jeb Bishop, Keefe Jackson and Fred Lonberg-Holm), the players are melodic and joyful on the Goodman tunes and relatively abstract and improvisatory on the originals. Simultaneously reverent and progressive, *Other Doors* is an impressive combination of practiced virtuosity and spontaneous creativity.

Yet another release to spring from the incredibly fertile and cross-pollinating jazz scene of Chicago, *Arrive* is a band comprised of Klang's rhythm section supporting alto saxist Aram Shelton. On *There Was...* the tunes may be Shelton's, but it's Adasiewicz as often as not taking the lead. Whether it's with Daisy's brushes on "Frosted", Jason Roebke's bass on "Golden" or producing the hazy nightclub-of-the-imagination atmospherics of "Lost", Adasiewicz hits his vibes hard and lets the metallic soundwaves reverberate in your ears. The action shot of the band on the inside cover tells the tale of this group's barely contained fierceness: Daisy locked in, Roebke swinging, Shelton's horn rising ever so slightly upward and Adasiewicz in a defensive stance, about to pounce on the vibes with both hands.

For more information, visit delmark.com, allosmusica.org and cleanfeed-records.com. Adasiewicz is at Abrons Arts Center Jun. 8th in duo with Peter Brötzmann as part of Vision Festival. See Calendar.



Symphony of the Peacocks
Sonny Simmons/Delphine Latil (Improving Beings)
by Ken Waxman

Symphony of the Peacocks may be the oddest entry in the discography of reedist Sonny Simmons, who has been recording for about half a century. It's not that he plays English horn as well as alto saxophone here or even that at one point he sings. This CD is unique because his only accompaniment is the concert harp of Delphine Latil. A graduate of the Conservatoire National Supérieur de Musique de Paris who usually

plays in chamber and orchestral circumstances, the 23-year-old harpist adapts her style to follow 75-year-old Simmons' eccentric soloing. Still this May-December - perhaps February-December is more apt - musical pairing seems to work most of the time.

Switching between his two instruments on nearly every track, with a suggestion that their simultaneous audibility may be overdubbed, Simmons' timbre control and harmonized trilling confirm that he was never an all-out 'energy music' player. Framing his nasal horn forays and irregularly trilled saxophone cries in layers of glissandi and premeditated plucks, stops and vibrations, Latil creates a gorgeously lyrical setting for the tunes. She also avoids exaggerated glissandi associated with mood music and at one point pushes the instrument with pinched strings into strident kora- or guzheng-like affiliations.

One place this strategy almost falls apart is on "The Blues of What It Is", when Simmons starts singing a country blues. While his voice isn't unpleasant, the incongruity of attempting to back up a rural song with the timbres of an instrument favored by affluent European courts is painfully obvious. But Simmons' subsequent alto saxophone solo provides the blues feeling missing elsewhere.

While outstanding in its distinctiveness, the CD will probably remain an anomaly in Simmons' career. The reedist sounds best improvising with seasoned players while if Latil wants to continue her flirtation with free music, there are other musicians, many in France, some with extensive so-called classical training, who may be better partners.

For more information, visit improvising-beings.com. Simmons is at Abrons Arts Center Jun. 11th in duo with François Tusques as part of Vision Festival. See Calendar.

CUNEIFORM RECORDS

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HEART'S REFLECTIONS

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— *The Wire*, February 2010 cover story

Organic is a predominately electric, fourteen-piece group. In addition to Smith, who plays both acoustic and electric trumpet, the extraordinary lineup on *Heart's Reflections* includes: Brandon Ross, Michael Gregory, Lamar Smith and Josh Gerowitz on guitar; Skuli Sverrisson and John Lindberg on bass; Angelica Sanchez on acoustic and electric piano; Stephanie Smith on violin; Casey Anderson on alto saxophone; Casey Butler on tenor saxophone; Mark Traylor and Charlie Burgin on laptops; and Pheeroan AkLaff on drums.

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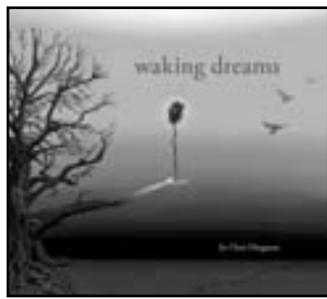
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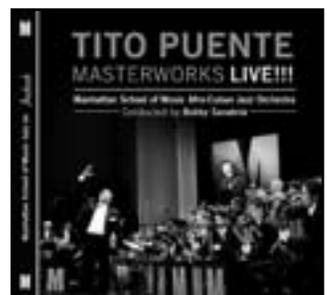
Waking Dreams
Chris Dingman (Between Worlds Music)
by Stuart Broomer

Vibraphonist Chris Dingman has already shown his improvisatory gifts and innate lyricism in Steve Lehman's quintet and octet and Harris Eisenstadt's Canada Day. His debut as a band leader, *Waking Dreams*, a suite, is a kind of continuous reverie in which densities shift and complexities arise to be ultimately resolved in washes of shimmering metallic overtones.

The fundamental band here is a sextet. There's a particularly strong affinity between Dingman and pianist Fabian Almazan, whose understated reading of the suite's "Prelude" sets the reflective tone of the CD and the two can interweave patterns with a keen sense of one another's impending steps. Ambrose Akinmusire is a signal presence, a bravura trumpeter in the mold of Freddie Hubbard who combines an exploratory bent with absolute technical command. That's just one connection with classic '60s Blue Note that emphasizes Dingman's predilections as composer and bandleader. The sparkling "Clear the Rain" and the Latin-tinged "Zaneta" develop a spaciousness that can suggest Herbie Hancock's first full flowering as a composer.

Dingman has a vibist's fondness for echoing dream-like soundscapes, including an unaccompanied "Reflection" and appending a timeless, echoing conclusion to the jagged "Jet Lag". The rest of the band - saxist Loren Stillman, bassist Joe Sanders and drummer Justin Brown - contribute to Dingman's focused, purposeful approach and there are also effective guest turns. Flutist Erica von Kleist contributes a gorgeous sound to one of the CD's highlights (and sole piece that Dingman didn't compose), Joe Chambers' "Nocturnal", originally recorded by fellow vibist Bobby Hutcherson on *Patterns* (Blue Note, 1968).

For more information, visit betweenworldsmusic.com. This group is at The Jazz Gallery Jun. 18th. See Calendar.



Tito Puente Masterworks Live!!!
Bobby Sanabria/Manhattan School of Music
Afro-Cuban Jazz Orchestra (Jazzheads)
by Alex Henderson

Salseros remember the Puerto Rican icon Tito Puente (who died in 2000) for vocal hits like "Ran Kan Kan", "Ban Ban Queré" and "Oye Como Va". But he was equally accomplished when it came to instrumental AfroCuban jazz. And Puente's jazz side is, for the most part, what Bobby Sanabria celebrates on *Tito Puente Masterworks Live!!!*. This 71-minute CD documents a 2008 concert at the Manhattan School of Music, where Sanabria joins forces with that institution's AfroCuban Jazz Orchestra. Sanabria wears a variety of hats here; in addition to serving as conductor and musical director, Sanabria plays vibes, marimba and different Latin percussion instruments.

This concert has its vocal-oriented moments.

Singer Rachel Kara Pérez has an enjoyable lead vocal on the bolero "Me Acuerdo de Ti" and some vocals are employed on "Ran Kan Kan" and "Alegre Cha-Cha-Cha". But this disc is mainly instrumental and the energy is palpable on hard-swinging performances of compositions that include "Yambeque", "Mambo Buddha", "Picadillo", "Cuban Nightmare" and "Elegua Changó". Not everything that Sanabria and the big band perform is by Puente; other highlights of the concert range from Oscar Pettiford's "Bohemia After Dark" to the standard "Autumn Leaves". But even on the selections that weren't actually written by Puente, the arrangements are clearly with him in mind.

During a 1988 interview, Puente complained to this journalist that while jazz musicians were good about honoring the memories of jazz icons, he wanted to see more AfroCuban players recording projects like his own tribute to Cuban bandleader Beny Moré. Failing to honor the memory of a Latin legend certainly isn't a problem on this album. Sanabria and the Manhattan School of Music AfroCuban Jazz Orchestra remember Puente with consistently exciting results.

For more information, visit jazzheads.com. Sanabria is at Apollo Theater Jun. 18th. See Calendar.



Les Nuages En France
Marco Cappelli Acoustic Trio (Mode)
by Wilbur MacKenzie

Guitarist Marco Cappelli's relationship with Mode Records is multifaceted to say the least. Following two discs from longstanding Italian new music collective Ensemble Dissonanzen and Cappelli's own Extreme Guitar project, the debut release of Cappelli's own compositions for jazz trio brings a whole new element to the fruitful collaboration. *Les Nuages En France* also bears the fruit of the many years the trio has worked together: joined by bassist Ken Filiano and drummer Satoshi Takeishi, the guitarist has created a rich assemblage of works that breathe deeply, struggle with determination and revel in beauty, often all at once.

Off-kilter grooves mesh with skittery clouds of clicking noises on "La Femme Policier" and "La Bien Aimée Du Nuage D'à Côté", Filiano's robust pizzicato darting in between Takeishi's nuanced brushwork. "Oncle Et Neveu" features a vast array of acoustic textures, the sympathetic strings of Cappelli's bizarre mutant guitar and the various bowed and plucked sounds of Filiano's bass floating in and out of each other atop a driving pulse from Takeishi.

Live at Drom last month, Cappelli's trio produced a similarly varied sound, though incorporating effects pedals to create an even more diverse texture. Cappelli's mastery of the classical guitar and ability to express melodic beauty and fragmented abstraction in the same moment was unparalleled. The masterful integration of form, texture and groove formed the core of what made the trio so compelling. A melodic gesture would take a left turn into a driving repetitive rhythm just at the last second, setting up a whole new direction, as the ensemble dynamic shifted radically, but with a complete sense of organic trajectory.

For more information, visit moderecords.com. Cappelli is at Cabrini Green Urban Meadow Jun. 12th as part of Red Hook Jazz Festival, University of the Streets Jun. 21st with Brad Farberman and Cubana Social Jun. 26th as part of Undead Jazz Festival. See Calendar.



Emerald Hills
Nicole Mitchell's Sonic Projections (Rogue Art)
Far Side Roscoe Mitchell The Note Factory (ECM)
Avenging Angel Craig Taborn (ECM)
by Marc Medwin

There's a winning precision in Craig Taborn's pianism. This does not imply that emotion and freedom are lacking. It's just that each note seems logically placed, framing the next as it in turn frames what follows. Beyond this, Taborn goes past simply playing the piano. He works the timbres of each instrument and the room in which the music is being made.

The two ensembles under discussion make excellent use of these traits with music that blurs the boundaries, if anyone still believes that they exist in anything but verbiage and paper, between composition and improvisation. Flutist Nicole Mitchell goes from strength to strength on *Emerald Hills* and this ensemble of long-time collaborators is entirely sympathetic to her complex vision. She makes use of all possible group combinations, allowing Taborn's unique approach to soloing and comping ample space. He is given a prominent solo in the opening track and it typifies his aesthetic as he repeats several notes in the piano's extreme upper register, hammering at the highest A and revelling in its echoing decay. Then there's his comping on the wildly diverse "Ritual and Rebellion", a study in rhythmic intensity juxtaposed with delicacy and simplicity. It's also marvelous to hear him playing in stark unison with the leader's flute as the complexities of her "Chocolate Chips" unfold.

Roscoe Mitchell's The Note Factory works on similar principles as the above ensemble. There is a fair amount of space and pointillism on *Far Side*, but also plenty of room to stretch out. Here, Taborn and Vijay Iyer share piano duties and their compatibility is amazing. They function as one instrument on "Quintet 2007 A for Eight" and only stereo separation gives the game away. When they solo, it is difficult to tell who is who. The pair encircle the bassists and drummers, forming a glorious rhythm section capable of seemingly superhuman precision. Much of their playing conjures shades of Mitchell's earlier *Nonaah's* darkly Weberian slant while Mitchell and trumpeter Corey Wilkes emote between the razor-sharp declamations, all forming a uniquely powerful group sound in keeping with the quality of other recent Mitchell projects.

Of a totally different character is Taborn's solo disc *Avenging Angel*. It is his first and it may be the most original statement on offer here. Again, Taborn is playing the acoustics of a wonderful piano and a fine space. His intent is clear from the muted sonorities opening "Broad Day King", delicate reverb encircling each note and chord. Beyond that, the precision with which he accents important tones is matched by a rhythmic intricacy of which Stravinsky and Ligeti would have been proud; both are invoked on the fiendishly difficult "Glossolalia". Taborn's hugely varied articulations render his playing orchestral and if the slow-building crescendo becomes a bit formulaic throughout, it is a small price to pay for such excellent music making.

For more information, visit roguart.com and ecmrecords.com. Taborn is at Village Vanguard Jun. 14th-19th with Chris Potter and solo at Rubin Museum Jun. 17th. See Calendar.



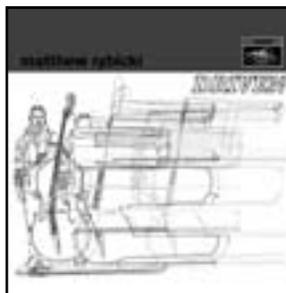
Live at the Red Sea Jazz Festival
John Fedchock NY Sextet (Capri)
 by George Kanzler

The Red Sea Jazz Festival in the desert beach resort of Eilat, Israel provides a venue for some outstanding New York jazz musicians beyond the increasingly competitive Big Apple jazz scene. It also, through Israeli TV, which captured trombonist John Fedchock's sextet's set on Aug. 26th, 2008, provided the audio tapes that were the basis for this CD, a varied and representative snapshot of the band as well as one informed by the musicians' experiences in Eilat.

As to those experiences: it was a camel ride in the desert the sextet took the morning of the concert that led to Fedchock including the Ellington-Tizol classic "Caravan". It's the penultimate tune in the set, displaying Fedchock's arranging in a series of tempo and rhythm shifts as fast and fluid as the shifting of desert dunes during harmattan. The tunes here - four of the six Fedchock originals - sport sturdy, functional arrangements as blueprints for improvising, each one creating a different musical setting for the musicians, especially the leader, whose velvety smooth tone and slippery dexterity constantly sparkle and surprise in compelling, witty solos. He kicks off the solo sequence on the flagwaving opener "This Just In", his contrafact

on "Just In Time", followed by trumpeter Scott Wendholt, tenor saxophonist Walt Weiskopf, pianist Allan Farnham, bassist David Finck and, in trades with the others, drummer Dave Ratajczak. An AfroLatin beat informs "That's All Right!", notable for Weiskopf's abrasive solo turn. "Elvin's Empire" pays tribute to Elvin Jones' loose-limbed, sauntering polyrhythms while Tom Harrell's ballad "Moon Alley" spotlights Wendholt's flugelhorn as well as the leader's suave trombone. The encore, "Not So New Blues", abounds in hardbop blues gestures from all.

For more information, visit caprirecords.com. This group is at Smalls Jun. 24th-25th. See Calendar.



Driven
Matthew Rybicki (s/r)
 by Sean O'Connell

Bassist Matthew Rybicki has been providing keen support for some of the biggest names in New York since the late '90s. Now, for the first time, Rybicki is front and center, releasing a straightahead collection of mostly originals under the determinedly-titled *Driven*, presenting a well-rounded portrait of himself as bassist, composer and soloist.

The album opens with the unsurprisingly sedate

"The Slow Stride". Starting with a fluttering trumpet run by Freddie Hendrix the song quickly settles into that titular stride with a Messengers-esque melody and plenty of swing. The next two tracks are midtempo trio features with Rybicki making a coy Michael Jackson reference to close out his busy solo on "Seventh Sun" while he and drummer Ulysses Owens, Jr. trade odd-numbered phrases on "A Mean Lean". "Lowcountry Boil" finds the band casually stretching out with just Rybicki backing saxophonist Ron Blake for a chorus before the whole band is back and swinging hard. Pianist Gerald Clayton drops atonal clumps amid his otherwise straightforward solo before Rybicki takes his chance to solo in bite-sized phrases.

There are two self-penned ballads in the set, both led by Hendrix' misty flugelhorn. "Lisa's Song" weaves over gentle horn harmonies and subdued drums. Most of the band contributes demure solos before leaving as softly as they came in. "Someday I May Be Far Away" is a little more vibrant with splashy cymbals and a nicely constructed solo from Hendrix.

Of the 11 tracks on the album only two are non-originals. The first, calypso standard "Yellow Bird", is led by Blake's soprano saxophone, which leaps amid the almost reggae/swing background while "Secret Love", the Doris Day hit, is drastically sped up with the horn-less band flying through the melody to set up a display of immaculate brush work by Owens.

It may have taken awhile for Rybicki to release his first work as a leader but the results reap the benefits of his patience. With the help of a great backing band and a nimble pen, he has proven he is more than ready for the spotlight.

For more information, visit matthewrybickimusic.com. Rybicki is at Dizzy's Club Jun. 20th. See Calendar.

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Smart Matter
Turtleboy (Songlines)
by Elliott Simon

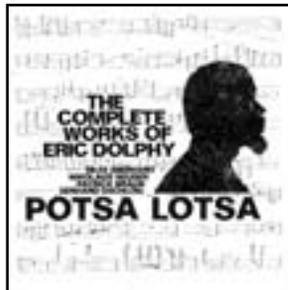
Canadian trio Turtleboy is definitely melodically inclined but also quite trippy and their sax/guitar/drums lineup creates an airy feel that is used to best advantage on *Smart Matter's* longer excursions. Tenor saxophonist Jonathan Lindhorst is the jazz maven of the group while electric guitarist Ryan Butler adeptly straddles a heady jazz/rock intersection, not through searing blues-based guitar licks but more with delicate arpeggios and grindingly hypnotic chordal palettes.

While the lineup draws inspiration from other like-constructed jazz trios, Turtleboy owes as much to '90s grunge and Pink Floyd as it does to drummer Paul Motian's trio. Like Motian, however, drummer Adam Miller is an equal partner and as much a jazz/rock denizen as Butler while being beautifully textural. Miller's emotive coloration tints "Separation Anxiety" and his pensively rhythmic cadence leads the way through a thoughtfully navigated "Northwest Passage". This makes for a broad soundscape that promotes open communication and interesting conversation between sax and guitar.

Lindhorst is an expressively vocal tenor player whether he is stating a catchy melody, wailing a line

over which Butler can solo or blowing full bore in tandem with guitar. He also blends remarkably well with some overt vocalizing by the other bandmembers. He is responsible for the breezy feel of the quick stepping catchy title cut and "Pyramid Song"'s mournful ethos. While Butler takes credit for the ferociousness of "Elephant" and the almost Beatles-esque sensibility of "Arms Wide Open", it is Lindhorst that infuses the former beast with its personality and the latter's embrace with warmth. For this sophomore offering, Turtleboy do stick their necks out a bit more to reveal a well-developed group dynamic and a heady compositional sophistication.

For more information, visit songlines.com. This group is at Tea Lounge Jun. 17th. See Calendar.



The Complete Works of Eric Dolphy
Potsa Lotsa (Jazzwerkstatt)



Remembering Dolphy
Joel Futterman (JDF Music)

by John Sharpe

On the face of it, reedman Eric Dolphy is an unlikely subject for a tribute album. When one thinks of Dolphy it is as a virtuoso sideman: a burning foil to the very cream - Mingus, Coltrane and Ornette. But before his untimely death in Berlin at the age of 36 some 47 years ago this month, Dolphy had released a string of recordings under his own name showcasing his own writing, of which the 1964 Blue Note *Out To Lunch* is the most celebrated, though not the bottom line. He has been honored before. Reedman Oliver Lake has been one of his biggest champions and recorded two separate tributes to the influential saxophonist. Among others is a notable duet between saxophonist Anthony Braxton and pianist Muhal Richard Abrams on *Duets* 1976 (Arista). Now come two further idiosyncratic appreciations of the reedman's oeuvre, with not a rhythm section in sight.

Like her countryman Alexander von Schlippenbach with Thelonious Monk, German saxophonist Silke Eberhard takes on the complete works of Eric Dolphy, giving us 27 short cuts, with only five breasting the five-minute mark. But Eberhard rearranges rather than reconstructs, so that the tunes remain easily recognizable with the theme carried by one or more instruments while the rest provide rhythmic counterpoint. Over two discs, her quartet Potsa Lotsa comes on like a cross between the World Saxophone Quartet and an oompah band, but in a fun way, avoiding gratuitous whimsy. Improvisation and solo outbursts form integral parts of her inventive arrangements, which delve both forward and back from Dolphy's period for inspiration. Eberhard's vision and arranging skills are the real star here, though her fluent, husky alto saxophone also captures the attention. She has chosen her colleagues well. Both Nikolaus Neuser (trumpet) and Gerhard Gschlössl (trombone) revel in the expressive possibilities of the wah-wah mute, recalling Duke Ellington's bands with trumpeter Bubber Miley at times while tenor saxophonist Patrick Braun is prone to post-Trane tonal distortion and overblown shrieks in his discourse. There is something to savor on every track with each piece rammed full of detail. So the familiar bitter sweetness of "The Prophet" unfurls into a stately horn chorus before breaking open for a breathy tenor solo, which continues skating over a Latin-tinged meter until the final recapitulation with dissonant harmonies.

No prior knowledge is needed to enjoy this set. Eberhard achieves what must be the goal of any tribute: to make the listener glad for a new perspective, but still want to explore the original albums.

Virginia-based pianist Joel Futterman has been more selective, with a 73-minute program featuring just six Dolphy pieces, along with one closely associated with the reedman and two originals. Futterman remains probably best known for his affiliation with saxophonist Kidd Jordan, usually in a freely improvised setting, where his intensity of focus, independence of movement between hands, speed and articulation are allowed full rein. On *Remembering Dolphy*, Futterman requisitions the saxophonist's compositions as launching points, frequently maintaining a rhythmic undertow derived from the tunes, though eventually forgetting Dolphy completely and looping out on wildly energetic orbits before returning to earth. At times it sounds as if the pianist has at least three hands. Hints of ragtime and barrelhouse emerge when Futterman is in full spate and sometimes an element of Monk also peeks in, such as the tinkling glissandos on the halting swing of "Serene". Futterman approaches "Miss Ann" at a furious clip while he reserves his most freeform reading for "17 West", where his thunderous harking on the bass register even brings pianist Matthew Shipp to mind. Futterman's brief two-part original "Out To Dinner" offers sparse tangential respite before finally resolving into a paraphrase of Dolphy's "Out To Lunch" in the second version. In truth, more such snack-sized breaks would have leavened some very filling fare.

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



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Live at Smalls
Cyrille Aimée + Friends (smallslive)
by Marcia Hillman

Vocalist Cyrille Aimée loves to scat and so on this CD she sings and scats her way through a collection of standard material and one original recorded live at Smalls Jazz Club with a bunch of friends: Roy Hargrove (trumpet), Joel Frahm (tenor sax), Spike Wilner (piano), Philip Kuehn (bass) and Joseph Saylor (drums).

Aimée's voice is a strong one with an edge to it. Although she sounds nothing like her, Aimée delivers her songs in a style reminiscent of Dinah Washington. Her scatting is fluid and is present on almost every track. The set starts off with a swinging version of "September In The Rain" (one of George Shearing's hit recordings), Aimée singing the first chorus and scatting the second one - then giving way to Frahm's sax, some fun quotations from the piano and a lyrical bass statement. She then takes a turn singing "Que Reste-Il" ("I Wish You Love"), Hargrove lending his smooth trumpet to the tune. The one original is Wilner's ballad "East Village Innamorata", which features some pretty piano from its composer. The most notable track is the rendition of Cole Porter's "Love For Sale"; a rhythm pattern is laid down by Kuehn then joined by Aimée's straightforward edgy vocal, frosted by some exceptional playing by Hargrove and Frahm. Also worth mentioning is "Lover Man", done in a 'little girl' voice à la Billie Holiday and featuring a wonderfully soulful, conversational improvisation by Hargrove.

Since this is a live recording, plenty of room is allowed for the musicians to stretch out and make themselves at home. There is also the high-energy feel of performing for an audience, hearing their applause and on one song ("When I Was A Child") their voices where Aimée invites them to sing along. As live albums go, this one is well recorded and captures all of the aforementioned interaction as well as the enjoyable performances by Aimée and her friends.

For more information, visit smallslive.com. Aimée is at Dizzy's Club Jun. 1st-4th and Smalls Jun 2nd. See Calendar.



3 Nights in Oslo
Peter Brötzmann Chicago Tentet +1
(Smalltown Superjazz)
by Clifford Allen

Just as orchestration is the sum interaction of related parts, so an orchestra is composed of interlocking sections that can function independently. The Count Basie rhythm section of Basie, Freddie Green, Papa Jo Jones and Walter Page could surely work as a group minus wind and brass and hornmen Frank Foster, Eric Dixon and Al Aarons could just as easily co-lead an effective small unit (*Basie is our Boss*, Argo, 1963). Towards a more vanguard end in 1966, German pianist-composer Alexander von Schlippenbach formed the Globe Unity Orchestra, the nexus of which was the

Peter Brötzmann Trio and the Manfred Schoof Quintet - each a group with its own personality. For all intents and purposes, the Chicago Tentet +1 is an orchestra, though only three men larger than the aggregation that recorded Brötzmann's seminal *Machine Gun* LP in 1968. The group has been in existence since 1997, which is quite a long time for a free improvising large ensemble to exist, tour and record regularly without government stipends.

Though there have been lineup changes, the band is quite stable with a saxophone section of Brötzmann, Ken Vandermark and Mats Gustafsson, drummers Paal Nilssen-Love and Michael Zerang, bassist Kent Kessler, cellist Fred Lonberg-Holm, trombonists Johannes Bauer and Jeb Bishop, tubaist Per-Åke Holmlander and multi-instrumentalist Joe McPhee. As much bluster and headwind as that group of musicians can assemble, one crucial fact of the ensemble is that they are a convergence of several smaller groups. The saxophonists constitute the trio Sonore and four (non-overlapping) members of the former Vandermark Five are represented. McPhee, Zerang and Lonberg-Holm have come together as the Survival Unit III trio and two-thirds of the Scandinavian power trio The Thing also comprises part of the Tentet. The five-disc set *3 Nights in Oslo* contains two discs of full Tentet performances while the other three break down into smaller groups - Sonore and the Survival Unit III, a brass choir and duos between the drummers, McPhee and Vandermark, Holmlander and Bauer and Bishop and Nilssen-Love.

Though initially conceived as a platform for an overdubbed ensemble, McPhee's Survival Unit here employs tenor, pocket trumpet, electric cello and percussion in a whorl of post-Ayler energy, ebbing between taut sparseness and stratospheric trills. Snatches of "Master of a Small House" (probably one of the strongest Brötzmann compositions) are abstracted into velvety keen, sputtering electronics and malleted skim. In duo, McPhee and Vandermark are a brilliant pairing. Inspired by the former's recordings early on, the younger tenorman's rowdy heel-digging and intricate flurries are tempered by McPhee's simpler, swirling fabric. As Vandermark lets go with upper-register peals, his partner's tenor is broader and more fragile, even when engaged in a unified scream. This set of tenor duets is followed by Nilssen-Love and Bishop, an unruly pair that rip through two improvisations totaling a half-hour, complementing each other beautifully with crack, rumble, chortle and flair. That said, both players can swing like mad and aren't praised enough for it, so it's no surprise that once they get comfortable with one another, those surges and guffaws become bright, bubbly movement.

The brass choir works through three improvisations on disc four, pocket trumpet dancing atop low tuba blats as the trombonists generate elongated huffs, buzzing split tones and stately rejoinders. McPhee also plays valve trombone and flugelhorn here while Holmlander is heard on cimballo in this truly massive foursome; like Sonore, they are surprisingly nuanced and explore both dense and light areas without bogging down. Speaking of Sonore, the highly-regarded trio works through two improvisations to start out the second disc, with a palette including tarogato and clarinet in addition to alto, tenor and baritone saxophones, bringing stark rhythmic plod and tortured braying into a context sans traditional rhythm section. The Chicago Tentet +1 is clearly a sum of its parts and *3 Nights in Oslo* is a powerful reminder of just what those parts are.

For more information, visit smalltownsupersound.com. Brötzmann is celebrated with a Lifetime Achievement Award at Abrons Arts Center Jun. 8th as part of Vision Festival and performs with several groups. He is also at Public Assembly Jun. 26th as part of Undead Jazz Festival. See Calendar.

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That Overt Desire of Object
Joëlle Léandre/Phillip Greenlief (Relative Pitch)
Journey **Joëlle Léandre/India Cooke (NoBusiness)**
Before After
**Joëlle Léandre/Nicole Mitchell/
 Dylan van der Schyff (Rogue Art)**
Live at the Ulrichsberg Kaleidophon
Joëlle Léandre (Leo)
 by Ken Waxman

There's little that French bassist Joëlle Léandre isn't capable of in an improvising situation.

That Overt Desire of Object with Phillip Greenlief forces her to evolve strategies as he successively plays his four woodwinds. Léandre's most consistent response to his laughing smears, tongue slaps and staccato barks is a series of stentorian plucks and metronomic pops. The most penetrating and individual sounds result from the bass-tenor saxophone pairing. Shaking the strings and smacking the instrument's wood with enough friction so that the resulting textures resemble those produced by blowing with a saxophone's hard reed, Léandre meets the challenge. Greenlief's reed-biting and overblowing finally coalescing into uncharacteristic lyrical sound spurts.

Journey is a deeper exploration of the string partnership exposed when she and violinist India Cooke played at Canada's Guelph Jazz Festival, contrasting her proto-European style with Cooke's attachment to American roots music. The bassist's raunchy rule-breaking includes bulky string slaps, downward runs and pressurized partials. Additionally, Léandre's vocal interjections, frequently harmonized with her almost-vocalized bass lines, are here as well. "Journey 4" finds the bassist highlighting a blues progression with splayed double-stopping. Cooke counters with mandolin-like twangs, until an interlude where string friction separates the two into low- and high-pitched roles. Verbalization and staccato counterpoint also show up on "Journey 6" as both busy themselves in a paroxysm of sibilant stops and strident glissandi.

On the Vancouver Jazz Festival-recorded *Before After*, Léandre creates different sound colors with Chicago flutist Nicole Mitchell and local percussionist Dylan van der Schyff. Mitchell's flute and piccolo work is strident enough to resemble a jet's sound-barrier shattering, the plaintive lines of a Chinese dizi or the Western instrument's plaintive lyricism. On "After After", for example, the ferocity of Mitchell's tart osculation doesn't dissipate until the coda: a hushed anti-war poem recitation. On "Before Before", stentorian bowing from Léandre is mated with ricocheting pops and polyrhythmic resonations from van der Schyff while a single drumstick rotating on a cymbal top encourages the flutist to bleat and flutter tongue. Faux soprano-like panting from Mitchell matches pseudo-operatic chanting from the bassist. Eventually Asiatic-oriented flute puffs and staccato bow action attain satisfying musical closure.

On the two-disc *Live at the Ulrichsberg Kaleidophon*, Léandre is matched with pianist John Tilbury and percussionist Kevin Norton in a unique take on the jazz trio and then presents through-composed tentet music. Vocalizing is at a minimum with Tilbury and

Norton with the improvisation resembling moderato chamber improv. Tilbury's clean patterning with low-frequency cadenzas suggests an impressionistic narrative, reinforced as Norton chromatically rolls mallets over his vibes. Léandre is the disruptive force, using sul tasto swipes and thumps to fortify the textures. Slow moving yet powerful, Tilbury's playing alternates between stark linearism and melodic filigree. By mid-point, the theme is advanced in broken octaves. Subsequently an explosion of Léandre's abrasive string friction coupled with Norton's cymbal smacks plus Tilbury's irregular note cascades sets up a new variation, which moves forward until its vociferous multiphonics are calmed.

New music and contemporary jazz textures are elaborated during the premiere of Léandre's almost 54-minute composition "Can You Hear Me". Most timbres don't fall on either side of the notated-improvised divide, but some imply the split. Burkhard Stangl's guitar licks reverberate among the space left by the swelling horn-and-strings exposition, for instance, and Norton's woodblock, marimba and drum taps resemble mid-20th century notated percussion works. In contrast, during the piece's penultimate minutes, tenor saxist Boris Hauf breathes out jazz-like flutter tonguing while trombonist Bertl Mütter's grace notes are backed by jazz drumming. Advances may be pan-tonal and spiky, but group work is blocked out and concentrated, with no space for individual expression. Following a climactic loosening up, when every orchestra member shakes, toots and vibrates children's toys alongside Léandre's semi-scattering, the finale focuses on her skills. Warbling a combination sea shanty and Maghreb-ian chant, she underlines a whispered poem with spiccato string strokes.

For more information, visit relativepitchrecords.com, nobusinessrecords.com, roguart.com and leorecords.com. *Léandre is Clemente Soto Velez Jun. 13th, University of the Streets Jun. 16th and Cornelia Street Café Jun. 17th. See Calendar.*



Freak Miracle
Katie Bull (Innova)
 by Alex Henderson

Katie Bull showed considerable promise when she recorded her first album, *Conversations with the Jokers*, back in 2001 and, creatively, she hasn't lost anything since then. *Freak Miracle*, in fact, is a textbook example of how effectively a jazz vocalist can integrate elements of the inside and the outside. This recording isn't radically avant garde, but it is mildly avant garde - and Bull, although abstract and eccentric at times, never sounds like she is engaging in abstraction for its own sake. Bull is not only consistently musical, she is also consistently expressive, not to mention individualistic. And her individuality really comes through on 11 originals as well as on highly personal interpretations of George Gershwin's "Let's Call the Whole Thing Off", Jimmy Van Heusen's "I Thought About You" and Antonio Carlos Jobim's "How Insensitive".

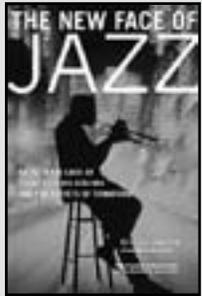
Those standards have a lot of history attached to them. When a singer or instrumentalist isn't terribly original or distinctive and embraces a lot of warhorses that have been recorded by countless others over the years, the warhorses have a way of making the artist's lack of originality all the more obvious. But that isn't a problem for Bull, who manages to keep things as

intriguing on the standards as she does on originals that range from the moody "Blue Light" and the bluesy "An Opportunity" to the Sun Ra-ish "Road Trip".

Of course, Bull has her influences. She still owes something to the cool-toned introspection of June Christy and Helen Merrill as well as to the cerebral experimentation of Betty Carter, Jeanne Lee and Sheila Jordan (whose influence Bull acknowledges on her Jordan tribute "Back to Square One"). But ultimately, Katie Bull sounds like Katie Bull. And her sense of adventure serves her well throughout *Freak Miracle*.

For more information, visit innova.mu. *Bull is at Clemente Soto Velez Jun. 27th. See Calendar.*

IN PRINT



The New Face of Jazz
Cicily Janus (Billboard Books)
 by Tom Greenland

Two titles likely to appear in a jazzophile's library are Nat Shapiro-Nat Hentoff's *Hear Me Talkin' to Ya* and Art Taylor's *Notes and Tones*, both notable for presenting musicians' perspectives. Cicily Janus' *The New Face of Jazz* updates these classic oral histories with an anthology of nearly 200 profile/interviews comprising a comprehensive cross-section of the current scene.

The eclectic cast includes icons like Sonny Rollins (honored with the last word), perennial pollwinners, veteran sidemen, prominent educators and studio musicians; most come from jazz' deep talent pool of vital but under-recognized new-breed artists. Unfortunately, although ample air time is provided for crossover artists like Lee Ritenour, Eric Marienthal and Kirk Whalum, proponents of jazz' freer fringe (with the exception of Matt Shipp) are noticeably absent. Predictably, a majority of interviewees are based in New York, but LA, Philadelphia, Seattle, London and other local scenes are represented as well.

Musicians address a variety of issues in the excerpted conversations. Many sing the blues over a perceived lack of awareness and support for improvised instrumental music in contemporary culture or tell of the dues one must pay to live a creative lifestyle, cautioning that jazz is a calling, not to be undertaken lightly or for the wrong reasons. Others venture aesthetic criticisms of the state of the art, noting that developing an individual voice and connecting with an audience are ultimately more important than technical proficiency and clever ideas. While a few interviews come off like those well-rehearsed publicity blurbs that professional entertainers readily regurgitate on demand, most of the contributors try to stay sincere, alluding to the deeper, spiritual aspects of their music. Often they mention mentors and colleagues who have influenced and inspired them, speak of music's healing power or describe their ongoing efforts to push the envelope, stay in the moment and find themselves within the music. "It's not just something I do," avows bassist Rufus Reid, paraphrasing for many, "it's what I am."

For more information, visit newfaceofjazz.com



Eponymous
Billy Bang/Bill Cole (Shadrack)
 by Clifford Allen

When violinist Billy Bang passed away Apr. 11th, 2011 at the age of 64, the improvising world lost one of its few practitioners on violin, not to mention a fascinating, honest player whose work transcended instrumental particularities. Self-taught and often compared to Stuff Smith, his playing had a different kind of directness from fellow string searcher Leroy Jenkins, simple and at times rambunctious, but with an ineffably pure-at-heart quality. At a time when lack of formal musical education was a line in the sand, he was able to walk and cross it often. His personal excavations (he was a Vietnam War veteran) resulted in a powerful latter-day large ensemble and two related recordings for the Justin Time label in 2001 and 2004 (*Vietnam: The Aftermath* and *Vietnam: Reflections*).

Though his ensemble work has been rightly celebrated, his recordings as a soloist and duo partner aren't quite as well known - cue the underrated duets with drummer Denis Charles on 1982's *Bangception* (hatART) for a well-recorded slice of post-Loft Era give-and-take. This live 2009 recording with multi-instrumentalist Bill Cole joins the pair for six improvisations and compositions featuring violin with flute, shenai, sona, nagaswaram and didgeridoo, all of which exemplify the honest, simple air at the heart of Bang's playing.

The opening didgeridoo/violin duet relies on simple, lilting and folksy string melodies played against Cole's low, multiphonic drones, with Bang eventually moving into pizzicato flecks that ornament the deep presence of breath. True to Cole's spirit, at the outset the music blends a number of different traditions, from Australasia to North Africa and the Middle East. Paired with the Indian double reed nagaswaram on "Shades of Kia Mia", the violin swoops, rises and falls with Bang primarily occupying low and middle registers at the outset before an unaccompanied section finds him wheeling in the pinched stratosphere with triple-stopped fervor. A solo reedy lament follows; one usually expects the tonalities of non-Western reeds to occupy a devilish dissonance, as they're so often employed in improvised music as a coloring device, but Cole's approach is true, delicate

and measured, imploring the nagaswaram to sing softly of sorrow and loss.

Titled after a Yoruba proverb, Cole's composition "Poverty is the Father of Fear" joins the Chinese sona in a wailing dance with Bang's more subdued, encircling bowed phrases, dovetailing and remarking at one another from across an improvisational space.

"Jupiter's Future", another Bang composition, has an orchestral bounce and it's easy to extrapolate the theme beyond a duo setting (indeed, it was recorded with a larger group on Bang's 2010's *Prayer for Peace* on TUM). The violinist gets the first solo, trucking along with infectious energy over an imaginary rhythm section and rising into spurts, skitters and long-limbed shrieks before Cole takes over on shenai, piercingly colorful and resoundingly rhythmic as he stretches out, the pair closing with a dissonant complementarity.

Though hopefully more will emerge from the Billy Bang archives posthumously, this collaboration with Bill Cole is a fitting and immediate reflection on his instrumental conception, rapport and raw, poetic emotionalism.

For more information, visit shadrack.org. A *Billy Bang Tribute* is at Abrons Arts Center Jun. 11th as part of Vision Festival, where a 25-piece string ensemble with guests will perform Bang's "Mystery of Mekong" under the direction of William Parker. Bill Cole is at University of the Streets Jun. 25th. See Calendar.



West
Lawnmower (Clean Feed)
 by Ken Waxman

Architecturally organized into sound blocks, the seven tracks on this quartet's debut CD bleed one into another to create a distinct aural picture. Mostly midtempo and somewhat monochromatic, the pieces seem to take as much from shoe-gazer rock and poignant country music as jazz improvisation.

That's not surprising considering that two of players - guitarists Dan Littleton and Geoff Farina - are part of indie-rock bands such as Ida, Karate and Secret Stars. Drummer Luther Gray is a former punk rocker who now plays with improv stylists such as saxophonist Ken Vandermark and guitarist Joe Morris. Leader of the Fully Celebrated Orchestra, alto saxophonist Jim Hobbs is the jazz spark here.

On ballads such as "Prayer of Death" and "Love", the guitarists churn out Appalachian-styled twangs and tremolo slides as the saxophonist's melismatic whines and choked slurs approximate the lonesome timbres of primitivist singers. When his tone isn't reminiscent of Dock Boggs' vocals, Hobbs channels Ornette Coleman. On a piece such as "Giant Squid" Hobbs creates jaunty, linear solos whose child-like intonation contrast with the guitarists' crunching reverb and discordant fuzz tones. Littleton and Farina only fleetingly differentiate themselves throughout when one vibrates steel-guitar-like licks and the other gashes his strings, producing abrasive rebounds. Meanwhile Gray's presence is strictly supportive, sticking to bare-bone paradiddles and uncomplicated clatters and rolls.

Even on "Two", the lengthiest track at almost 15 minutes, the pause between sections is no drum break, but an opportunity for methodical clunks and rustling raps from Gray. Half-lullaby and half-lament,

resonating guitar drones at the top develop into fortissimo string shakes and blurry note sprays by the end, with Hobbs' pinched reed bites and split tones providing the contrast.

Gray says the band name came from his youth, mowing lawns while listening to music through a walkman. As imposing as some of the tracks are, the album's underlying melancholy may discourage an identical strategy here: a severed toe may result.

For more information, visit cleanfeed-records.com. Jim Hobbs is at The Stone Jun. 26th with his trio. Hobbs and Luther Gray are there the same night with Joe Morris. See Calendar.

ON DVD



Kibyoshi
Ikue Mori (Tzadik)
 by Kurt Gottschalk

The first surprise about *Kibyoshi* is that the three programs it comprises are narrative stories. The second surprise is what seems to be a figure of basic flash animation walking across the screen once the Play button is hit. Both surprises are quickly rinsed away, however, with a little reflection. Ikue Mori's work has long involved using the most basic of building blocks and using newer technology to morph them into something uniquely hers. Her laptop improvisations are still built from samples from her '80s samplers. Likewise, here she uses what at least seems to be very fundamental imagery, but puts it within a rich and liquid visual field.

And while one might not expect a narrator relating Japanese folk tales, subtitled in English, to come from one of the most abstract of musical improvisers, she has worked with storylines before - if not so, well, literally.

The narrator here is another name familiar on the Tzadik roster. Koichi Makagami has released recordings of solo voice, experimental jaw harp and avant pop on the label. He tells the tales in sparse entries with prolonged instrumental passages between. The visuals complement the story, showing scenes and setting moods, but quickly become standalone elements, as if the story is trying to tell itself without regard to the visual tableau.

The soundtrack, unsurprisingly, springs largely from Mori's laptop, with sharp punctuation from drummer Mark Nauseef. Koichi, meanwhile, contributes more than narration. His voice is often heard in a low, processed mumble beneath the electro-acoustic percussion duet and his jaw harp - again often under some electronic modification - emerges at various points in the score as well.

Kibyoshi in its own right is an inventive and entertaining bit of storytelling. But it also provides a glimpse into the working methods of one of the most unusual, evocative musicians in the Downtown scene. Mori's work, for all its abstraction, has always held a deep, internal logic. It's fascinating to see that process through a new lens.

For more information, visit tzadik.com. Mori is at Cross Fit Gym Jun. 25th with Briggan Krauss as part of Undead Jazz Festival. See Calendar.

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BOXED SET



In Retrospect
Various Artists (FMP)
by Stuart Broomer

Germany's Free Music Production (FMP) is one of the great labels of jazz and improvised music, the essential voice of German free jazz and central to the development and spread of the distinctive European improvising schools. Launched by Jost Gebers in 1969, the label was responsible for documenting the work of leading German figures - Peter Brötzmann, Peter Kowald and Alexander von Schlippenbach among them. Rooted in the divided Berlin of the Cold War, FMP embodied a tough, uncompromising aesthetic, bound up with the spirit of American jazz and European impulses from Expressionism to anarcho-socialism.

Gebers leased some aspects of the label in 1999 and since 2003 there have been various legal actions based on violations of the agreement, German courts finding in Gebers' favour. He's commemorating the label with this formidable boxed set. Contained in a grey-brown box with the grim monumentality of a

Berlin factory, the set includes a hefty tome and 12 CDs. The book, with 218 12" x 12" pages, has a wealth of photos by Dagmar Gebers. There's also an image of every FMP release from 1969 to 1999 as well as documentation of the label's related concerts. Essays include detailed histories of the label and its significance (including American assessments by Ken Vandermark and Bill Shoemaker). The set omits material that's been reissued, opting for unreleased or long-unheard LP releases. It makes for maximum interest and the quality of the 'new' sessions testifies to FMP's importance.

The label's international vision is evident on a session from 1975 by Schlippenbach's Globe Unity Orchestra with guests Enrico Rava and Anthony Braxton. The group merges collective blowing and orchestral composition, with Braxton's "U-487" standing out for managed density. The Schlippenbach quartet with Kowald, Evan Parker and drummer Paul Lovens also gets a CD: *At Quartier Latin* combines tracks from 1975 and 1977 LPs that blend aggression and coherence at levels rarely achieved by any band.

Brötzmann's solo LP *Wolke in Hosen* from 1976 moves through his many voices with galvanizing power, whether it's an impassioned wail or trance-like repetition. There's also an unreleased 1994 Total Music Meeting set by his Die like a Dog Quartet, the Albert Ayler-inspired ensemble playing with a bristling sense of commitment and risk.

It's a tribute to Gebers' vision that he would document radically different musics, whether based on a musician's rapid evolution or new stylistic directions. Rudiger Carl first appears as an intense free jazz saxophonist in 1975/77 recordings with

pianist Irene Schweizer and drummer Louis Moholo; in 1999, he's playing subtle clarinet and accordion within the world-music influenced Manuela with its international string ensemble of Jin Hi Kim, Hans Reichel and Carlos Zingaro. There's also a brilliant duet LP from 1977 of trombonist Radu Malfatti and guitarist Stephan Wittwer charting the radical turn that European free Improvisation would take, instrumental sounds far from their usual identities.

The composer Manfred Schulze is honoured by the unissued *Choral-Konzert*, seamlessly interweaving his mix of classical forms and free improvisation. The most recent recording is a 2010 duet between Tristan Honsinger and Olaf Rupp, whose rhythmic drive belies expectations for cello and guitar.

There are also fine solo CDs, including one by exploratory Belgian pianist Fred Van Hove and an unissued 2000 performance by the late bassist Peter Kowald playing with a testamentary power. The strong links forged between European and American free jazz are most evident in a disc that combines solo and quintet recordings from soprano saxist Steve Lacy done in the mid '70s.

The set provides ample documentation of Jost Geber's signal role in recording and distributing European free music. Released in an edition of 1,000, the set is well worth the investment. The CDs will be released individually as well: several are essential hearing for anyone interested in the course of free jazz and improvised music.

For more information, visit fmp-label.de. Peter Brötzmann is at Abrons Arts Center Jun. 8th as part of Vision Festival and Public Assembly Jun. 26th as part of Undead Jazz Festival. See Calendar.

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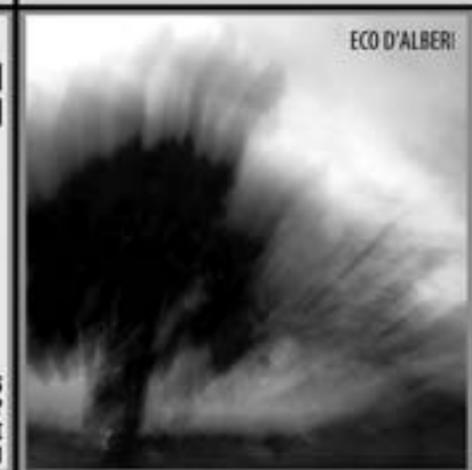
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JUNE 7-12 STREAMS OF EXPRESSION JOE LOVANO NONET WITH LEWIS NASH	JUNE 27 THE BAND DIRECTOR ACADEMY FACULTY BAND with Terell Stafford, Ron Carter, Reginald Thomas, Rodney Whitaker & Alvin Atkinson
JUNE 13 MONDAY NIGHTS WITH WBGO ROSEANNA VITRO & THE RNP BAND	JUNE 28-JULY 3 KENNY GARRETT QUARTET with Benito Gonzalez, Nat Reeves & Ronald Bruner
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Wednesday, June 1

- ★ Blue Note Jazz Festival: McCoy Tyner Trio with guest Savion Glover
Highline Ballroom 8 pm \$45
- ★ Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with Chris Potter, Ben Monder, Uri Gurvich, Ben Street
Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$30
- ★ Karrin Allyson
★ Eliane Elias Quartet with Marc Johnson, Rafael Barata, Rubens de la Corte and guest Marivaldo Dos Santos
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Cyrille Aimée/Diego Figueiredo
Dizzy's Club 11 pm \$10
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman
Village Vanguard 9, 11 pm \$25
- ★ Sean Jones Group with Brian Hogans, Orrin Evans, Luques Curtis, John Davis
Jazz Standard 7:30, 9:30 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischning, Henry Cole
The Jazz Gallery 9, 10:30 pm \$20
- ★ Sifter: Kirk Knuffke, Mary Halvorson, Matt Wilson
Cornelia Street Café 8:30 pm \$10
- ★ Shane Endsley and The Music Band with Gerald Clayton, Matt Brewer, Ted Poor
Joe's Pub 7:30 pm \$20
- ★ Yoko Ito Quartet with Cidino Texeira, Itaquara Brandao, Andriano Santos
The Kitano 8, 10 pm
- ★ Benefit for Belita Woods - Who Knows: Richie Nagan, Perry Robinson, Mark Whitecage with guests Michael Payne, Greg Thomas, Bennie Cowen
Yippie Café 8 pm \$10
- ★ Nick Didkovsky with Josh Lopes, Jesse Krakow, Keith Abrams
The Stone 10 pm \$10
- ★ Evan Schwam/Oscar Perez; Bill Cantrall Group with Freddie Hendrix, Stacy Dillard, Rick Germanson, Dwayne Burno, Darrell Green; Bruce Harris Quartet with Yasushi Nakamura, Jack Glottman, Bruce Harris, Aaron Kimmel
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Sarah Bernstein/Satoshi Takeishi
Barbès 8 pm \$10
- ★ Dawoud Kringle Ensemble with Ravish Momin, Steve Booke; Tom Chess Ensemble with Will McEvoy, Ryan Snow, Kenny Warren, Jake Wise, Alby Roblejo
University of the Streets 8, 10 pm \$10
- ★ Torben Waldorff American Rock Beauty with Donny McCaslin, Matt Clohesy, Jon Wilkan, Henry Hey
Nublu 9 pm \$10
- ★ Joe Davidian with Jamie Ousley, Austin McMahon; Pascal Sabattier with Luiz Simas, Leco Reis, Conor Meehan
Miles' Café 7, 8:30 pm \$19.99-25
- ★ Blue Vipers of Brooklyn
Tom's Jazz 9 pm \$10
- ★ Shawn Baltazor
Flute Bar Gramercy 8 pm
- ★ Matt Briere
Flute Bar 8 pm
- ★ Luce Trio: Jon De Lucia, Ryan Ferreira, Chris Tordini
Sycamore 9 pm \$10
- ★ Raphael D'Lugoff Trio; Groover Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
Shrine 7 pm
- ★ Nick Myers
★ NY Youth Orchestra; The ORourkestra
Zinc Bar 6:30, 8, 10, 11:30 pm
- ★ Gabrielle Stravelli and Trio; Geoffrey Burke
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- ★ Todd Robbins
★ Harmonie Ensemble New York conducted by Steve Richman with guests Lew Soloff, Lew Tabackin
Saint Peter's 1 pm \$7

Thursday, June 2

- ★ Don Byron Ivey Divey Trio with Geri Allen, Charli Persip
Jazz Standard 7:30, 9:30 pm \$25
Idrium 8, 10 pm \$30
- ★ Jacky Terrasson Trio
★ Blue Note Jazz Festival: Bobby McFerrin and The Yellowjackets
Highline Ballroom 8, 10:30 pm \$45
The Stone 8 pm \$10
- ★ Tony Malaby solo
★ Samuel Blaser Quartet with Russ Lossing, Eivind Opsvik, Paul Motian
Comelia Street Café 8:30 pm \$10
- ★ Dan Tepfer Trio with Thomas Morgan, Ted Poor
The Jazz Gallery 9, 10:30 pm \$15
- ★ Khabu Doug Young Trio with Nate Radley, Thomson Kneeland
Bar Next Door 8:30, 10:30 pm \$12
- ★ Jeff Fairbanks' Project Hansori with Rob Mosher, Mike Webster, Candace DeBartolo, Paul Nedzela, Tim Wendt, Colin Brigstocke, Jason Wiseman, Matt McDonald, Sam Burtis, Jen Wharton, Francesca Han, Sebastian Noelle, Yoshi Waki, Chris Benham, Rami Seo
LaGuardia Community College PAC 8 pm \$20
- ★ Katsuko Tanaka Trio with Corcoran Holt, Jerome Jennings
The Kitano 8, 10 pm
- ★ Cyrille Aimée/Diego Figueiredo Duo; Rob Scheps Core-tet with Greg Gisbert, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Josh Evans
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Saul Rubin; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
- ★ Dimitri Vassilakis with Jack Walrath, Theo Hill, Essiet Essiet, Sylvia Cuenca
Onassis Cultural Centre Atrium 7 pm
Zinc Bar 9:30, 11 pm 1 am
- ★ Gregorio Uribe Big Band
★ The Chase Experiment: Jackie Coleman, Aaron Rockers, Michael Davis, Mike Taylor, Brad Whiteley, Deen Anbar, Nick Oddy, Adam Minkoff, Sean Dixon, Maria Eisen
Tea Lounge 9, 10:30 pm
Sans Souci 8 pm
- ★ Stan Killian Trio
★ Japan Benefit: Yoko Okomoto Quartet with Masahiro Yamamoto, Yoshiaki Yamada, Ryo Noritake
University of the Streets 8 pm \$10
- ★ Hyungjin Choi; Greg Diamond; Carl Fischer Organic Groove Ensemble
Miles' Café 7, 8:30, 10 pm \$19.99-30
Tom's Jazz 9 pm \$10
- ★ Simona Premazzi Trio
★ Burt Eckhoff Trio
★ Jatziri Munoz; Ku Il Oh Trio
Tutuma Social Club 7, 10:30 pm
- ★ Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with George Garzone, Ben Monder, Uri Gurvich, Luques Curtis
Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$30
- ★ Karrin Allyson
★ Eliane Elias Quartet with Marc Johnson, Rafael Barata, Rubens de la Corte and guest Marivaldo Dos Santos
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Cyrille Aimée/Diego Figueiredo
Dizzy's Club 11 pm \$10
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman
Village Vanguard 9, 11 pm \$25
- ★ The Cangelosi Cards
Brooklyn Public Library Central Branch 6:30 pm
- ★ Kyoko Oyobe Trio; Andrew Hadro Quintet
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
Citigroup Center Plaza 12:30 pm
- ★ Todd Robbins
★ Vincent Gardner Ensemble

Friday, June 3

- ★ Festival of New Trumpet Music (FONT): Honoring Bill Dixon with Taylor Ho Bynum, Stephen Haynes, Rob Mazurek, William Parker, Warren Smith and guests Stanton Davis, Wadada Leo Smith, Ruben Museum of Art 7 pm \$20
- ★ Arts & Crafts & Candi: Matt Wilson, Terrell Stafford, Gary Versace, Martin Wind, Candido
Tribeca Performing Arts Center 8:30 pm \$15-25
Lenox Lounge 8, 10 pm \$15
- ★ Alex Blake Quartet
★ Ingrid Laubrock, Ralph Alessi, Kris Davis, Tom Rainey
Comelia Street Café 9, 10:30 pm \$15
Smoke 8, 10, 11:30 pm \$35
- ★ Willie Jones III Quintet
★ Anthony Coleman with Alex Heitinger, Jason Belcher, Aaron Gelb, Joelle Wagner, Andy Allen, Fausto Sierakowski, Eden MacAdam-Somer, Diamanda La Berge Dramm, Borey Shin, Chris Cretella, Kathryn Schulmeister, David Cordes, Andy Fordyce; Marty Ehrlich's Rites Quartet with James Zollar, John Hébert, Michael Sarin
The Stone 8, 10 pm \$10
- ★ Jay Leonhart Trio with John Colianni, Bill Goodwin
The Kitano 8, 10 pm \$25
- ★ Miles Okazaki
★ Jade Synstelen Sextet with Brandon Lee, Sharel Cassidy, Saul Rubin, Alexi David, Phil Stewart; Jaleel Shaw Group with Lawrence Fields, Boris Kozlov, Johnathan Blake; Lawrence Leathers
Smalls 7:30, 10 pm 10 am \$20
- ★ Sveti Trio: Marko Djordjevic, Eij Degibri, Desmond White
Bar Next Door 7:30, 9:30, 11:30 pm \$12
BAMCafé 9 pm
Tea Lounge 9, 10:30 pm
- ★ Pedrito Martinez Group
★ Devin Gray
★ Gabrielle Agachiko with Russ Gershon, Scott Getchell, Ken Field, Blake Newman, Sam Davis, Phil Neighbors; Carlos Cuevas Trio with Alex Hernandez; Cliff Almond; Craig Yaremko Quartet with Nathan Eklund, Bill Moring, Shawn Baltazor
Miles' Café 7, 8:30, 10 pm \$19.99
Tom's Jazz 9 pm \$10
5C Café 7 pm
Fat Cat 10:30 pm
Goodbye Blue Monday 7 pm
Piano Due 8:30 pm
Cleopatra's Needle 8 pm
Tutuma Social Club 7 pm
- ★ Don Byron Ivey Divey Trio with Geri Allen, Charli Persip
Jazz Standard 7:30, 9:30, 11:30 pm \$30
Idrium 8, 10 pm \$30
- ★ Jacky Terrasson Trio
★ Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with George Garzone, Ben Monder, Uri Gurvich, Luques Curtis
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- ★ Cyrille Aimée/Diego Figueiredo
Dizzy's Club 11 pm \$20
- ★ Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman
Village Vanguard 9, 11 pm \$25
- ★ The Crooked Trio: Brian Drye, Ari Folman-Cohen, Oscar Noriega
Barbès 5 pm \$10
- ★ Hide Tanaka Trio; Kevin Dorn and the BIG 72
The Garage 6:15, 10:45 pm
J&R Music World 12:30 pm
Bryant Park 12:30 pm
- ★ Eliane Elias
★ Todd Robbins

Jazz Standard: May 31 and June 1
CD release party!

sean jones
no need for words

SACHAL VASANDANI
HI-FLY

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Saturday, June 4

- Don Byron New Gospel Quintet with DK Dyson, Xavier Davis, Brad Jones, Pheeroan akLaff Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Onaje Allan Gumbs Quartet Lenox Lounge 8, 10 pm \$15
- Jane Getter Trio with Nat Reeves, Mike Clark Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Dan Rufolo Trio with Bill Thoman, Arthur Vint Comelia Street Café 9, 10:30 pm \$15
- Willie Jones III Quintet Smoke 8, 10, 11:30 pm \$35
- Nicki Parrott Feinstein's 10:45 pm \$28
- York College Big Band led by Tom Zlabinger University of the Streets 8, 10 pm \$10
- Jay Leonhart Trio with John Colianni, Bill Goodwin The Kitano 8, 10 pm \$25
- Roxy Coss Quintet with Wayne Tucker, Justin Kauffin, Kellen Harrison, Dan Pugach; Ralph Lalama and Bop Juice with David Wong, Clifford Barbaro; Jaleel Shaw Group with Lawrence Fields, Boris Kozlov, Johnathan Blake Smalls 5, 7:30, 10 pm 1 am \$20
- Vanderlei Pereira's Blindfold Test; Raphael D'Lugoff Quintet Fat Cat 7, 10 pm
- Alon Nechushtan Trio; Masahiro Yamamoto Trio Tomi Jazz 8, 11 pm \$10
- Johnny O'Neal and the Gentle Gentlemen of Jazz with Rick MacLaine, Rome Neal, Steve Williams, Rob Fulton and guest Vondie Curtis-Hall Nuyorican Poets Café 9 pm \$15
- Swingadelic Swing 46 8:30 pm
- Tony Middleton Piano Due 8:30 pm
- Rudi Mwongogi Quartet Cleopatra's Needle 8 pm
- Lauren Henderson, Modern Jazz; Shirazette Tinnin Group with Tia Fuller Tutuma Social Club 7, 8:30 pm
- Tomas Janzon Duo Garden Café 7 pm
- Jacky Terrasson Trio Iridium 8, 10 pm \$30
- Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with George Garzone, Ben Monder, Uri Gurvich, Luques Curtis Blue Note 8, 10:30 pm \$35
- DJ Logic and Friends Blue Note 12:30 am \$15
- Karin Allyson Birdland 8:30, 11 pm \$30
- Eliane Elias Quartet with Marc Johnson, Rafael Barata, Rubens de la Corte and guest Marivaldo Dos Santos Dizzy's Club 7:30, 9:30 pm \$35
- Cyrille Aimée/Diego Figueiredo Dizzy's Club 11 pm \$20
- Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman Village Vanguard 9, 11 pm \$25
- Sebastien Ammann Quintet Shrine 6 pm
- Ross Kratter Jazz Orchestra with Jacob Spadaro, Arpon Raksit, Amrom Svay, Jesse Dix, Sam Isaac, Scott Aronin, Andrew Schwartz, Matt Peskanov, Jeff Michaels, Chris Zatorski, Sean McCusker, Charlie Eder, Aaron Wilson, Grant Braider, Zach Zadek, Ross Kratter, Jeremy Klewicki; Violette with Ami Nakazono, Andreas Arnold, Petros Klampanis, Jason Ewald; Gian Tomatore with Jostein Gulbrandsen, Eddy Khaimovich, Ronen Itzik; Daniel Bennett Group with Mark Cocheo, Mark Lau, Brian Adler; The Outlaw Collective: Lucas Pino, Jeff Miles, Julian Shore, Crumbly, Cameron Outlaw Miles' Café 4, 5:30, 7, 8:30, 10 pm \$19.99
- Connection Works Young Musicians Workshop Concert Douglass Street Music Collective 3 pm \$5

- Larry Newcomb Trio; Evgeny Lebedev; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, June 5

- Vision Festival: Blood Trio: Sabir Mateen, Michael Bisio, Whit Dickey; The Group-Redone Tribute to Marion Brown: DD Jackson, Ahmed Abdullah, Hamiet Bluiett, Bob Stewart, Andrew Cyrille; Stephen Haynes and Parrhesia with Joe Morris, Warren Smith; David Henderson/Bob Marshall; John Tchicai's Ascension Unending with Garrison Fewell, Rosie Hertlein, Alex Weiss, Dmitry Ishenko; Tony Malaby's Tamarindo Trio with William Parker, Tom Rainey Abrons Arts Center 6 pm \$20-30
- FONT: Wadada Leo Smith's Golden Quartet with Angelica Sanchez, John Lindberg, Pheeroan akLaff Le Poisson Rouge 7:30 pm \$22
- Wycliffe Gordon Quartet with Aaron Diehl, Yasushi Nakamura, Alvin Atkinson; Dave Schmitter Quintet with Spike Wilner, Ugonna Okegwo, Anthony Pinciotti; Johnny O'Neal Smalls 7:30, 10 pm 12:30 am \$20
- Jason Kao Hwang/Ayman Fanous The Stone 10 pm \$10
- Art Baron and The Duke's Men Cobi's Place 7 pm
- Amanda Monaco's Deathblow with Michael Attias, Sean Conly, Satoshi Takeishi University of the Streets 8 pm \$10
- Petros Klampanis with Megan Gould, Heather Paauwe, Lev "Ljova" Zhurbin, Yoed Nir, Gilad Hekselman, Magda Giannikou; Igor Lumpert Trio with Chris Tordini, Tommy Crane Comelia Street Café 8:30, 10 pm \$10
- Blue Note Jazz Festival: Jazz Meets Soul with Gregory Porter, Kendra Ross, Abby Dobson Highline Ballroom 8 pm \$17.50
- Chris Chalfant Tree-O; Ras Moshe, Matt Lavelle, Jamal Moore, Larry Roland, Tom Zlabinger, Kevin Ray, Max Johnson, Tor Yochai Snyder, Dave Ross, James Keepnews, Maryanne DeProphetis Brecht Forum 7 pm \$10
- Gato Loco and PAK Bowery Poetry Club 8 pm \$10
- Nathan Eklund Quintet with , Donny McCaslin, John Hart, Bill Moring, Tim Horner 55Bar 9:30 pm
- Akiko Pavolka's House of Illusion with Nate Radley, Matt Pavolka, Bill Campbell Barbès 7 pm \$10
- Solos & Duets: Jonah Rosenberg; Ben Miller/Chris Welcome; Joe Tomabene; Blaise Siwula/Dom Minasi ABC No Rio 7 pm \$7
- Alexis Cuadrado Group Sycamore 8 pm \$10
- Jon De Lucia Group with Greg Ruggiero, Flin van Hemmen The Local 269 9 pm
- Jacob Varnus Brooklyn Lyceum 9, 10:30 pm \$10
- Peter Leitch/Harvie S Walker's 8 pm
- Swingadelic Swing 46 8:30 pm
- Don Byron New Gospel Quintet with DK Dyson, Xavier Davis, Brad Jones, Pheeroan akLaff Jazz Standard 7:30, 9:30 pm \$25
- Jacky Terrasson Trio Iridium 8, 10 pm \$30
- Lee Konitz, Bill Frisell, Gary Peacock, Joey Baron; Francisco Mela Quintet with George Garzone, Ben Monder, Uri Gurvich, Luques Curtis Blue Note 8, 10:30 pm \$35
- Eliane Elias Quartet with Marc Johnson, Rafael Barata, Rubens de la Corte and guest Marivaldo Dos Santos Dizzy's Club 7:30, 9:30 pm \$30
- Roy Hargrove Quintet with Justin Robinson, Sullivan Fortner, Ameen Saleem, Montez Coleman Village Vanguard 9, 11 pm \$25
- Ben Stapp and Friends; Jesse Dulman solo Downtown Music Gallery 6 pm
- Ike Sturm Band + Voices Saint Peter's 5 pm
- Terry Waldo's Gotham City Band; FCBB; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 12:30 am
- Linda Presgrave Quintet with Stan Chovnick, Todd Herbert, Fred Weidenhammer, Seiji Ochiai; Kiyotaka with Tomoko Omura Miles' Café 5:30, 7 pm \$19.99-25
- Mark Rapp's The Song Project with Derek Lee Bronston, Greg Gonzalez Blue Note 12:30, 2:30 pm \$24.50
- Sam Sadigursky Douglass Street Music Collective 2 pm \$15
- Sachal Vasandani Trio North Square Lounge 12:30, 2 pm
- John Colianni Quintet; David Coss and Trio; Ryan Anselmi Quintet The Garage 11:30 am 7, 11:30 pm

Monday, June 6

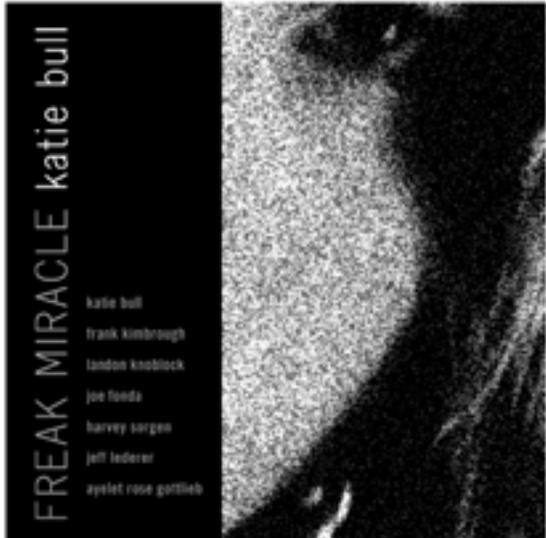
- Vision Festival: Vocal Flight: Fay Victor, Kyoko Kitamura, Jean Carla Rodea, Ken Filiario, Tyshawn Sorey; Dawn of Midi: Amino Belyamani, Aakaash Israni, Qasim Naqvi; Michael Attias Spun Tree Quartet with Ralph Alessi, Sean Conly, Tom Rainey; Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Brian Settles, Liberty Ellman, Trevor Dunn; Josh Roseman's Water Surgeons with Curtis Hasselbring, Jacob Garchik, Barney McAll Abrons Arts Center 7 pm \$20-30
- Jim Hall/Ron Carter Duo Blue Note 8, 10:30 pm \$45
- Orrin Evans Captain Black Big Band Dizzy's Club 7:30, 9:30 pm \$20
- Harry Allen's Four Others with Grant Stewart, Gary Smulyan, Eric Alexander Feinstein's 8 pm \$20
- Blue Note Jazz Festival: Vinicius Cantuária with guest Bill Frisell Highline Ballroom 8 pm \$30
- Blue Note Jazz Festival - Jazz Guitar 2011: Nir Felder; Marvin Sewell Group; Liberty Ellman; Dave Fiuczynski Group Mercury Lounge 8 pm \$15
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra with Art Bailey, Jeremy Carlstedt, Jorge Sylvester, David Schnug, Stephen Gauci, Catherine Sikora, Skye Steele, Sylvain Leroux, Thomas Heberer, Patrick Glynn, Adam Caine, Dominic Lash, David Perrott, Adam Lane, Ingrid Sertso The Stone 9:30 pm \$10
- Music Now Unit: Ras Moshe, Matt Lavelle, Dave Ross, Max Johnson, Dave Miller; Naked Women: Tom Blatt, Lex Samu, Steve Golub, Yoshiaki Miura, Andy O'Neil University of the Streets 8, 10 pm \$10
- Vadim Neselovski solo; Mike Moreno Group with Matt Brewer, Ted Poor; Spencer Murphy Smalls 7:30, 9:30 pm 12:30 am \$20
- David Amram and Co. with Kevin Twigg, John de Witt, Adam Amram Comelia Street Café 8:30 pm \$10
- Chris McNulty Trio with Paul Bollenback, Ugonna Okegwo Bar Next Door 8:30, 10:30 pm \$12
- Peter Brainin's Native Soul; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- NewYorkestra Tea Lounge 9, 10:30 pm
- Sebastien Ammann Quintet with Jon Lindhorst, Syberen Van Munster, Hyunwoo Han, Nico Dann; Quentin Angus Quartet Shrine 7 pm
- Eliane Emherd; Dimitri Vassilakis with Jack Walrath, Theo Hill, Essiet Essiet, Sylvia Cuenca Zinc Bar 7, 9 pm \$7
- Isaac Darche with Jon Irabagon, Sean Wayland, Linda Oh, Jochen Reuckert Miles' Café 10 pm \$19.99
- Daniela Schaechter Trio Tomi Jazz 9 pm \$10
- Becca Stevens Rockwood Music Hall 8 pm
- Howard Williams Jazz Orchestra; Ben Cline's Trio The Garage 7, 10:30 pm

- Mauricio Pessoa Opia Lounge 8 pm
- Luiz Simas Bryant Park 12:30 pm

Tuesday, June 7

- Vision Festival/ FONT: Amir ElSaffar's With/Between with Jen Shyu, Liberty Ellman, François Moutin, Tomas Fujiwara; Ted Daniel's International Brass Membrane Society Salute to King Oliver with Charles Burnham, Howard Johnson, Warren Benbow, Orlando 'Que' Rodriguez; Stephanie Richards' WATERcolor with Kelly Rosum, Sam Minaie, Andrew Munsey, Qasim Naqvi; Tomasz Stanko Quartet with Mark Feldman, Sylvie Courvoisier, Mark Helias; Jonathan Finlayson's Sicilian Defense with Miles Okazaki, Keith Witty, Damion Reid Abrons Arts Center 7 pm \$20-30
- Festival Cecil Taylor Le Poisson Rouge 7:30 pm \$35
- Blue Note Jazz Festival: McCoy Tyner Trio with guests Gary Bartz, Bill Frisell Highline Ballroom 8 pm \$35
- Dominic Eade/Brad Shepik Comelia Street Café 8:30 pm \$10
- T.C. III/Mike Boone; Colin Stranahan Trio with Fred Hersch, Matt Penman; Alex Hoffman Smalls 7:30, 9:30 pm 12:30 am \$20
- Saul Rubin; Don Hahn; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Deborah Latz Trio with Jon Davis, Oleg Osenkov Tomi Jazz 9 pm \$10
- Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- Dre Barnes Quartet Dizzy's Club 11 pm \$10
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 9, 11 pm \$25
- Adam Cruz and Milestone with Chris Potter, Miguel Zenon, Steve Cardenas, Scott Colley, Edward Simon Jazz Standard 7:30, 9:30 pm \$20
- Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- Stacey Kent Birdland 8:30, 11 pm \$30
- Mike Longo and the NY State of the Art Jazz Ensemble with Hilary Gardner NYC Baha'i Center 8, 9:30 pm \$15
- Jack Jeffers and the New York Classics Zinc Bar 8, 10, 11:30 pm
- Guillermo Gregorio with Steve Swell, Jonathan Chen, Pandelis Karayorgis The Stone 10 pm \$10
- Adam Caine/Connie Crothers Duo; Seth Meicht Trio with Adam Lane, Mike Pride University of the Streets 8, 10 pm \$10
- Sweet and Low Down - How Popular Standards Became Jazz Classics: Michael Feinstein, Curtis Stigers, Leslie Uggams and guest Wynton Marsalis Allen Room 7:30 pm \$75-120
- Doug Wamble Doma 8 pm
- Jason "Malletman" Taylor and Friends with Steve Lucas, Frosty Lawson, Tito Puente Jr., Bernard "Pretty" Purdie; Chantale Gagne; Jeff Denson Quartet with Ralph Alessi, Florian Weber Miles' Café 7, 8:30, 10 pm \$19.99
- Jeremy Siskind solo The Kitano 8 pm
- Valery Ponomarev Big Band; Justin Lees Trio The Garage 7, 10:30 pm
- Adrian Mira Group Shine 7 pm
- Luiz Simas Bryant Park 12:30 pm

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Wednesday, June 8

- ★ Vision Festival - Celebrating Lifetime Tribute to Peter Brötzmann: Peter Brötzmann Quartet with Joe McPhee, Eric Revis, William Parker; Peter Brötzmann/Jason Adasiewicz; Pulverize the Sound: Peter Evans, Tim Dahl, Mike Pride; Peter Brötzmann Quintet with Ken Vandermark, Mars Williams, Kent Kessler, Paal Nilssen-Love Abrons Arts Center 7 pm \$20-30
- ★ EASilence: Mirio Cosottini, Alessio Pisani, Tonino Miano Abrons Art Center 7 pm \$10
- ★ François Tusques solo; Ras Moshe Ensemble with Joel Freedman, Matt Lavelle, Tom Zlabinger, Tor Yochai Snyder University of the Streets 8, 10 pm \$10
- ★ Stephan Crump's Rosetta Trio with Liberty Ellman, Jamie Fox Barbès 8 pm \$10
- ★ Lisa Hilton Quartet with JD Allen, Jaimeo Brown, Ameen Saleem; Mark Murphy with Misha Piatiogorsky Trio Zinc Bar 7, 10, 11:30 pm 1 am
- ★ Whitney Ashe solo; Jaz Sawyer NYC4 with Valerie Trout, Marcus Strickland, Orrin Evans, Neal Caine; Jeremy Manasia Trio with Jason Brown, Joe Lepore Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Virginia Mayhew Feinstein's 10:45 pm \$28
- ★ Sean Smith Trio with John Hart, Russell Meissner 55Bar 7 pm
- ★ Joe Moffett with guests; Buckminster: Brad Henkel, Nathaniel Morgan, Peter Hanson Douglass Street Music Collective 8 pm \$10
- ★ Bossa Brasil: Mauricio de Souza, Noah Haidu, Debbie Kennedy Flute Bar Gramercy 8 pm
- ★ Shan Kenner Flute Bar 8 pm
- ★ Charley Gerard's Compared to That Big Band; Patty Cronheim Group with Audrey Welber; Mark Miller Septet with Cliff Lyons, Anton Denner, Nicki Denner, Sean Harkness, Gary Wang; William Beaver Bausch Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Tomi Jazz 9 pm \$10
- ★ Yukari's Spicepot Fat Cat 7, 9 pm 12:30 am
- ★ Tal Ronen Quartet; Greg Murphy Quintet; Ned Goolid Jam Fat Cat 7, 9 pm 12:30 am
- ★ Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dre Barnes Quartet Dizzy's Club 11 pm \$10
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 9, 11 pm \$25
- ★ Adam Cruz and Milestone with Chris Potter, Steve Wilson, Steve Cardenas, Scott Colley, Edward Simon Jazz Standard 7:30, 9:30 pm \$20
- ★ Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- ★ Birdland 8:30, 11 pm \$30
- ★ Stacey Kent
- ★ Sweet and Low Down - How Popular Standards Became Jazz Classics: Michael Feinstein, Curtis Stigers, Leslie Uggams and guest Barbara Carroll Allen Room 7:30 pm \$75-120
- ★ Dorothy Zee Quartet with Marc Devine, Kelly Friesen, Brian Woodruff The Kitano 8, 10 pm
- ★ André Matos Group Shrine 6 pm
- ★ Joe Saylor and Friends; Neuva Encarnacion The Garage 6, 10:30 pm
- ★ Luiz Simas Bryant Park 12:30 pm
- ★ Alvester Garnett Trio Saint Peter's 1 pm \$7

Thursday, June 9

- ★ Vision Festival: Dick Griffin String Quartet with Mazz Swift, Charles Burnham, Judith Insell, Akua Dixon, Warren Smith; Shaman Project: Patricia Nicholson, William Parker, Luis Carle; Raging Waters, Red Sands: Jen Shyu, Satoshi Haga, Ivan Barenboim, Chris Dingman, Mat Maneri; Satoshi Takeishi; Jorgo Schaefer/ Ute Voelker; Kidd Jordan Quintet with Dave Burrell, Hamiet Bluiett, William Parker, William Hooker; 25 O'Clock Band: Robin Holcomb, Dave Sewelson, David C. Hofstra, Stephen Moses; Evan Parker/Matthew Shipp; John Tchicai Conduction Abrons Arts Center 7 pm \$20-30
- ★ Warren Wolf Quintet with Lyle Link, Lawrence Fields, Kris Funn, John Lamkin Jazz Standard 7:30, 9:30 pm \$20
- ★ Joe Magnarelli/Kyoko Oyobe Duo The Kitano 8, 10 pm
- ★ Erica von Kleist and No Exceptions with Dan Pratt, Nadje Noordhuis, Chris Dingman, Zaccari Curtis, Luques Curtis, Tony Rosa, John Davis, Natalie Riccio The Jazz Gallery 9, 10:30 pm \$15
- ★ Misha Piatiogorsky's Sketchy Black Dog with Chris Wabich, Danton Boller, Katie Kresek, Surai Balbeisi, Agnes Nagy Zinc Bar 9, 10:30 pm 12 am
- ★ Ehud Asherie/Chuck Redd Duo; Will Vinson Group with Lage Lund, Orlando Le Fleming, Clarence Penn; Carlos Abadie Quintet with Joe Sucato, Jonathan Lefcoski, Jason Stewart, Luca Santaniello Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Miquel Algarin/Albey Balgochian Nuyorican Poets Café 7 pm
- ★ Nobuki Takamen Trio with John Lenis, Yutaka Uchida Bar Next Door 8:30, 10:30 pm \$12
- ★ Steve Blum; Stacy Dillard Trio and Jam Fat Cat 7, 10 pm 1:30 am
- ★ Roseanna Vitro and Friends Cleopatra's Needle 7 pm
- ★ Cloning Americana: Scott Lee, Billy Drewes, Gary Versace, Jeff Hirshfield Cornelia Street Café 8:30 pm \$10
- ★ Curtis Macdonald, Jeremy Viner, David Virelles, Aryeh Kobrinisky, Jason Nazary Tea Lounge 9, 10:30 pm
- ★ Blue Note Jazz Festival: Albita Tribute to Celia Cruz BB King's 8, 10:30 pm \$35
- ★ Mari Okubo and Band with Al MacDowell, Billy Patterson University of the Streets 8 pm \$10
- ★ Aline Almeida; Philipp Gutbrod/Gerd Baier; Justin Kauffin Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Tomi Jazz 9 pm \$10
- ★ The Big Beat Quartet Tutuma Social Club 7, 10:30 pm
- ★ Fourthought Jazz Quartet; Aaron Ward Group Shrine 7 pm
- ★ Claudia Hayden
- ★ Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dre Barnes Quartet Dizzy's Club 11 pm \$10
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 9, 11 pm \$25
- ★ Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- ★ Birdland 8:30, 11 pm \$30
- ★ Stacey Kent Jazz Museum in Harlem 6:30 pm
- ★ Gordon's Grand Street Stompers Brooklyn Public Library Central Branch 6:30 pm
- ★ Dylan Meek Trio; Alex Stein/Matt Brown Quartet The Garage 6, 10:30 pm
- ★ Norman Simmons/Rufus Reid Citigroup Center Plaza 12:30 pm
- ★ Luiz Simas Bryant Park 12:30 pm

Friday, June 10

- ★ Vision Festival: Gerald Cleaver and Campos Youth with Andrew Bishop, Amir ElSaffar, Jean Carla Rodea, William Parker; AFRAZZ: Dave Mullen, Anthony Robustelli, Richie Robles, Michael Wimberly, Haileja Euma, Ronnie Roc Campos Plaza Playground 5 pm

- ★ Vision Festival: Emily Coates/Charlie Burnham; Paradoxical Frog: Ingrid Laubrock, Kris Davis, Mat Maneri, Tyshawn Sorey; Ensemble of Moving Sound: Taylor Ho Bynum, Abraham Gomez-Delgado, Rachel Bensen, Melanie Maar; Jackson Krall's Secret Music Society with Mark Hennen, Juan Quinonez, Arthur Brooks, Joe Rigby, Hill Greene; Planetary Unknown: David S. Ware, William Parker, Cooper-Moore, Muhammad Ali; Henry Grimes/Marc Ribot Abrons Arts Center 7:30 pm \$20-30
- ★ Eddie Henderson Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Aaron Goldberg Trio Jazz Standard 9:30, 11:30 pm \$30
- ★ Bad Touch: Loren Stillman, Nate Radley, Aidan O'Donnell, Ted Poor Cornelia Street Café 9, 10:30 pm \$15
- ★ Lenox Lounge 8, 10 pm \$15
- ★ Melvin Davis 92Y Tribeca 9:30 pm \$15
- ★ Blue Note Jazz Festival: Derrick Hodge; Kendrick Scott; Alan Hampton
- ★ Hayes Greenfield/Roger Rosenberg Quartet with Dean Johnson, George Schuller; Jim Snidero Quartet with Paul Bollenback, Paul Gill, McClenty Hunter; Spike Wilner Trio Smalls 7:30, 10 pm 10 am \$20
- ★ Janis Mann Quartet with Kenny Werner, Johannes Weidenmueller, Tim Horner and guest Terell Stafford The Kitano 8, 10 pm \$25
- ★ Aaron Parks Group with Rebecca Martin, Pete Rende, Larry Grenadier, Craig Weinrib The Jazz Gallery 9, 10:30 pm \$20
- ★ Lisle Atkinson Neo-Bass Ensemble with guests Valerie Capers, Danny Mixon, Richard Wyands Leonard Nimoy Thalia 8 pm \$35
- ★ Gareth Flowers solo; Douglas Detrick Quartet with Josh Sinton, John Sutton, Christian Coleman; Shane Perlowin Trio with Ryan Snow, Trevor Dunn Douglass Street Music Collective 8 pm \$10
- ★ Fat Cat 10:30 pm
- ★ Jordan Young Jam Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Matt Stevens Trio with Ben Williams, Eric Doob Dwyer Cultural Center 7 pm \$15
- ★ Jason Marshall Trio
- ★ Hammer Klavier Trio: Boris Netsvetsev, Philipp Steen, Kai Bussenius; Nelson Riveros Quartet; Hal Weary Trio with Dezzon Douglas, Darrell Green Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Tomi Jazz 9 pm \$10
- ★ Mika Quartet Piano Due 8:30 pm
- ★ Tony Hewitt Cleopatra's Needle 8 pm
- ★ Masami Ishikawa Quartet Tutuma Social Club 7 pm
- ★ Natalie Galey Ensemble
- ★ Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Dizzy's Club 1 am \$20
- ★ Dre Barnes Quartet Dizzy's Club 1 am \$20
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 9, 11 pm \$25
- ★ Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- ★ Blue Note 12:30 am \$10
- ★ Birdland 8:30, 11 pm \$30
- ★ Andrew D'Angelo/Greg Saunier
- ★ Stacey Kent
- ★ Brooks Hartell Trio; Tim Price/Ryan Anselmi's Tenor Madness The Garage 6:15, 10:45 pm
- ★ Bryant Park 12:30 pm
- ★ Luiz Simas

Saturday, June 11

- ★ Vision Festival: York College Big Band; Mott Hall High School Band; Achievement First Middle School Orchestra; Sonic Smithy Youth Orchestra; Reut Regev R* Time Special Edition with Burton Greene, Al MacDowell, Igal Foni; Connie Crothers Quartet with Richard Tabnik, Ken Filiano, Roger Mancuso; Geraldine Egguiluz; All Star - Mystery Collective: Cooper-Moore, Rob Brown, Roy Campbell, Jason Kao Hwang, William Parker, Gerald Cleaver, Patricia Nicholson; Remi Alvarez Quartet with Dom Minasi, Ken Filiano, Michael T A Thompson; Sonny Simmons/François Tusques; Billy Bang Tribute led by William Parker Abrons Arts Center 1:30 pm \$20-30
- ★ Blue Note Jazz/Undead Jazz Festival: Medeski Martin & Wood; Josh Roseman and The King Froopy Allstars; Jim Black's AlasNoAxis Central Park Summerstage 7 pm
- ★ John McNeil/Bill McHenry Quartet with Joe Martin, Rodney Green Cornelia Street Café 9, 10:30 pm \$15
- ★ Earl Howard/Anthony Davis; Anthony Davis solo The Stone 10 pm \$10
- ★ Nat Adderley Jr. Trio Lenox Lounge 8, 10 pm \$15
- ★ Gilad Hekselman Trio with Orlando Le Fleming Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Snehashish Mozumder and SOM with Vin Scialla, Nick Gianni Tea Lounge 9, 10:30 pm
- ★ Michael Marcus; Bruce Cox; Carlos Abadie Jam Fat Cat 7, 10 pm 1:30 am
- ★ Cynthia Soriano, Burt Eckoff and guest 5C Café 8 pm
- ★ Swingadelic Swing 46 8:30 pm
- ★ Eddie Henderson Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Aaron Goldberg Trio Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Jim Snidero Quartet with Paul Gill, Paul Bollenback, McClenty Hunter; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 7:30, 10 pm 1 am \$20
- ★ Janis Mann Quartet with Kenny Werner, Johannes Weidenmueller, Tim Horner and guest Terell Stafford The Kitano 8, 10 pm \$25
- ★ Aaron Parks Group with Rebecca Martin, Pete Rende, Larry Grenadier, Craig Weinrib The Jazz Gallery 9, 10:30 pm \$20
- ★ Jane Ira Bloom Trio with Dean Johnson, Dominic Fallacaro; Bern Nix Trio with François Grillot, Jackson Krall University of the Streets 8, 10 pm \$10
- ★ Sarah Hayes Piano Due 8:30 pm
- ★ Joonsam Lee Quartet Cleopatra's Needle 8 pm
- ★ 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, Robert Statel, Nick Consol, Doug Drewes, Conor Meehan The Producer's Club 11 pm \$15
- ★ Mika Pohjola Assembly with Matt Renzi, Thomson Kneeland, Kyle Struve; Dee Cassella and Quartet with Keith Ingham, Dan Lipsitz, Nathaniel Schroeder, Francis DiNoto; Hal Weary Trio with Dezzon Douglas, Darrell Green Miles' Café 7, 8:30, 10 pm \$19.99
- ★ Daniel Bennett Group; Anna Elizabeth Kendrick Trio Tomi Jazz 8, 11 pm \$10
- ★ Jason Yeager Group Tutuma Social Club 7 pm
- ★ Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Dizzy's Club 1 am \$20
- ★ Dre Barnes Quartet Village Vanguard 9, 11 pm \$25
- ★ Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
- ★ Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- ★ Blue Note 12:30 am \$15
- ★ Birdland 8:30, 11 pm \$30
- ★ Romain Collin
- ★ Stacey Kent
- ★ David Schnyrg Trio Goodbye Blue Monday 6 pm
- ★ Daniela Schaechter Trio; Champion Fulton Trio; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm
- ★ Jazz Journalists Association Jazz Awards: Randy Weston, Jane Bunnett/Hilario Duran with guest Candido; Gregory Porter and Band, Hammer Klavier Trio City Winery 1 pm \$150

Sunday, June 12

- Ensemble Denada; Arild Anderson Trio with Tommy Smith, Paolo Vinaccia Drom 10:30 pm \$12
- Sarah Wilson's Trapeze Project with Ben Goldberg, Myra Melford, Jerome Harris, Matt Wilson Cornelia Street Café 8:30 pm \$10
- Hammer Klavier Trio : Boris Netsvetaev, Philipp Steen, Kai Busenius; Ruth Brisbane and Jon Roche Trio with Roman Ivanoff, Saul Rubin, Clifford Barbaro; Grant Stewart Quartet with Joel Forbes, Phil Stewart, David Hazeltine; Johnny O'Neal Smalls 5, 7:30, 10 pm 12:30 am \$20
- Peter Leitch/Sean Smith Walker's 8 pm
- Moth To Flame; Michelle Webb's King Kong; Emily Wolf; Neo Jazz Collective Shrine 8, 9, 10, 11 pm
- Aaron Goldberg Trio Jazz Standard 7:30, 9:30 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, Robert Statel, Nick Consol, Doug Drewes, Conor Meehan The Producer's Club 11 pm \$15
- Paul Metzger; Jozef Van Wissem/C. Spencer Yeh Zebulon 9 pm
- Lathan/Flin/Alf; John McDonough ABC No Rio 7 pm \$7
- Jon Gordon Quartet with Nate Radley, Gary Wang, Mark Ferber Sycamore 8 pm \$10
- Joe Lovano Nonet with Steve Slagle, Ralph Lalama, Gary Smulyan, Barry Ries, Larry Farrell, James Weidman, Cameron Brown, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 9, 11 pm \$25
- Hiromi Trio Project with Anthony Jackson, Simon Phillips Blue Note 8, 10:30 pm \$35
- O'Farrill Brothers' Band Saint Peter's 5 pm
- Terry Waldo's Gotham City Band; Ryan Berg; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 12:30 am
- Cory Cox and Friends; Thana Alexa; Mary Ragan and her 12" Combo with Matt Baker; Ronen Itzik Miles' Café 5:30, 8:30, 10 pm \$19.99
- Red Hook Jazz Festival: On Davis' Famous Original Djuke Music Players with Pete Barr; Nick Gianni, Welf Dorr, Cavassa, Ibrahim Muhammad; Vinnie Sperrazza/ Matt Blostein Band with Jacob Garchik, Geoff Kraly; Marco Cappelli Project; The Wee Trio: James Westfall, Dan Loomis, Jared Schonig; Andrea Wolper Trio with Ken Filiano, Michael Howell; Jeff Newell's New Trad with Isrea Butler, Dan Peck, Brian Woodruff Cabrini Green Urban Meadow 1 pm \$5
- Harry Allen New York Quartet with Rossano Sportiello, Joel Forbes, Chuck Riggs Blue Note 12:30, 2:30 pm \$24.50
- Steve Swell Jazz Brunch with Ken Filiano, Andrew Drury; Mike Serrano Band with Stephen C. Josephs University of the Streets 12, 8 pm \$10
- Amy Cervini's Jazz for Kids 55Bar 2 pm \$5
- Roz Corral/Eddie Monteiro Duo North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet, David Coss and Trio; Donald Malloy Quartet The Garage 11:30 am 7, 11:30 pm

Monday, June 13

- Dave Brubeck Quartet with Robert Millitello, Michael Moore, Randy Jones; George Wein and The Newport All-Stars with Ken Peplowski, Lew Tabackin, Howard Alden, George Mraz, Lewis Nash Blue Note 8, 10:30 pm \$75-35
- Joëlle Léandre solo and duo with Steve Dalachinsky Clemente Soto Vélez 7 pm \$10
- Blue Note Jazz Festival/Motéma Records Presents: Malika Zarra; KoKo Jones; Charmett Moffett; Oran Etkin and guests Joe's Pub 9:30 pm \$12
- Blue Note Jazz Festival - Hip Hop Jazz: Spokinn Movement; Mental Notes; Lee Morgan Tribute with John Robinson, Ben Williams; Iqmar Thomas and the Cypher with Marcus Strickland, Raydar Ellis Mercury Lounge 8 pm \$15
- Roseanna Vitro and The RNP Band with Mark Soskin, Sara Caswell, Dean Johnson, Tim Horner 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 with Art Bailey, Jeremy Carlstedt, Jorge Sylvester, David Schnug, Stephen Gauci, Catherine Sikora, Skye Steele, Sylvain Leroux, Thomas Heberer, Patrick Glynn, Adam Caine, Dominic Lash, David Perrott, Adam Lane, Ingrid Sertso The Stone 9:30 pm \$10
- Mikko Innanen Trio with Joe Fonda, Lou Grassi; Joe Fonda, Peter Nilsson, Anders Nilsson University of the Streets 8, 10 pm \$10
- Will Sellenraad/Kiyoshi Kitagawa Duo; Tony Moreno Quintet with Ron Horton, Marc Mommaas, Andy Milne, Brad Jones; Spencer Murphy Smalls 7:30, 9:30 pm 12:30 am \$20
- Andrea Wolper Trio with Ken Filiano, Michael Howell Bar Next Door 8:30, 10:30 pm \$12
- Beat Kaestli Zinc Bar 7 pm \$7
- Ned Goold; Billy Kaye Jam Fat Cat 9 pm 12:30 am
- Abe Ovadia Trio Tomi Jazz 9 pm \$10
- Asuka Kakitani Jazz Orchestra Tea Lounge 9, 10:30 pm
- Vanessa and Alex Jacquemin Opia Lounge 8 pm

- Howard Williams Jazz Orchestra; Hammer Klavier Trio: Boris Netsvetaev, Philipp Steen, Kai Busenius The Garage 7, 10:30 pm
- Junior Mance Bryant Park 12:30 pm

Tuesday, June 14

- Festival Cecil Taylor Le Poisson Rouge 7:30 pm \$35
- Andy Bey solo Jazz Standard 7:30, 9:30 pm \$35
- Soweto Kinch Quartet with Femi Temowo, Graham Godfrey, Karl Rasheed-Abel Dizzy's Club 7:30, 9:30 pm \$20
- Olatuja Project Dizzy's Club 11 pm \$10
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith Village Vanguard 9, 11 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington Birdland 8:30, 11 pm \$30
- Enrico Granafei NYC Baha'i Center 8, 9:30 pm \$15
- Burton Greene/Perry Robinson Quartet with Jay Rozen, Igal Foni Sixth Street Synagogue 8:30 pm \$15
- Blue Note Jazz Festival: Travis Sullivan's Bjorkestra; JC Hopkins Biggish Band with Andromeda Turre Highline Ballroom 8 pm \$25
- Andy Laster's Sounds of Cairo with Kermit Driscoll, Curtis Hasselbring, Erik Friedlander; Alt. Timers: Denman Maroney, Ratzko B. Harris, Bob Meyer The Stone 8, 10 pm \$10
- Nancy Harms/Gilad Hekselman; Ben Walzer Trio with Matt Penman, Gerald Cleaver; Ken Fowser/Behn Gillette Smalls 7:30, 9:30 pm \$20
- Richie Goods and Nuclear Fusion with Mike Clark, Xavier Davis, Tom Guarna Zinc Bar 9, 10:30 pm 12 am
- Nate Radley Group with Loren Stillman, Pete Rende, Matt Pavolka, Ted Poor Cornelia Street Café 8:30 pm \$10
- Stan Killian Group with Benito Gonzalez, Bryan Copeland, Darrell Green 55Bar 7 pm
- Jessica Jones Ensemble; Landon Knoblock Trio with Oscar Noriega, Jeff Davis University of the Streets 8, 10 pm \$10
- Jen Shyu Korzo 9 pm \$10
- Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Adam Levy/Byron Issacs Doma 8 pm
- Jack Wilkins/Harvie S Bella Luna 8 pm
- Audrey Silver; Dara Tucker Band Miles' Café 7, 8:30 pm \$19.99
- Joosam Lee Trio Tomi Jazz 9 pm \$10
- Jeremy Siskind solo The Kitano 8 pm
- Dave Brubeck Quartet with Robert Millitello, Michael Moore, Randy Jones; George Wein and The Newport All-Stars with Ken Peplowski, Lew Tabackin, Howard Alden, George Mraz, Lewis Nash Blue Note 8, 10:30 pm \$75-35
- Eyal Vilner Big Band; Paul Francis Trio The Garage 7, 10:30 pm
- Scott Brown Trio; Melvin Smith Quartet Shrine 6, 7 pm
- Junior Mance Bryant Park 12:30 pm

Wednesday, June 15

- John Zorn/Tyshawh Sorey Duo; Tim Berne's Los Totopos with Oscar Noriega, Matt Michell, Ches Smith The Stone 8, 10 pm \$10
- Blue Note Jazz Festival: Diane Schuur BB King's 8, 10:30 pm \$50
- Blue Note Jazz Festival: Meshell Ndegeocello Highline Ballroom 9 pm \$35
- Monty Alexander and the Harlem-Kingston Express with Yotam Silberstein, Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright, Andy Bassford Dizzy's Club 7:30, 9:30 pm \$30
- Olatuja Project Dizzy's Club 11 pm \$10
- Pete Levin Trio with Dave Stryker, Lenny White Indium 8, 10 pm \$25
- Mark Dresser with Rudresh Mahanthappa, Michael Dessen, Denman Maroney, Tom Rainey Cornelia Street Café 8:30 pm \$10
- Hungry Cowboy: Briggan Krauss, Jonathan Goldberger, Mike Pride, Jacob Wick Barbès 8 pm \$10
- Will Connell's Sadhana with Jeremy Carlstedt, Max Johnson; Dom Minasi, Ras Moshe, Blaise Siwula, Jay Rosen, Alby Balgochian University of the Streets 8, 10 pm \$10
- Yard Byard - The Music of Jaki Byard: Jamie Baum, Jerome Harris, Adam Kolker, Ugonna Okegwo, George Schuller; Samuel Torres Quintet Zinc Bar 7, 9, 10:30 pm 12 am
- Vivian Fang Liu Quintet with Nicholas Myers, James Clark, Noah Garabedian, Aaron Ewing The Kitano 8, 10 pm
- Art Hirahara solo; Bill McHenry Group with RJ Miller; Craig Wuepper Quartet with Peter Zak, Mike DiRubbo, Dwayne Burno Smalls 7:30, 9:30 pm 12:30 am \$20
- Rafi D'lugoff; Tim Ferguson; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- Melissa Stylianou with Pete McCann, Gary Wang, Rodney Green 55Bar 7 pm

- Matt Renzi Trio Brooklyn Lyceum 8, 9:30 pm \$10
- Tom Tallitsch Miles' Café 10 pm \$19.99
- Shoko Amano Trio Tomi Jazz 9 pm \$10
- Jon & Lynn and The Giant Cicada Feinstein's 10:45 pm \$28
- Bethany Wild Flute Bar Gramercy 8 pm
- Brian Villegas Flute Bar 8 pm
- Andy Bey solo Jazz Standard 7:30, 9:30 pm \$35
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith Village Vanguard 9, 11 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington Birdland 8:30, 11 pm \$30
- Dave Brubeck Quartet with Robert Millitello, Michael Moore, Randy Jones; George Wein and The Newport All-Stars with Ken Peplowski, Lew Tabackin, Howard Alden, George Mraz, Lewis Nash Blue Note 8, 10:30 pm \$75-35
- Bernal/Eckroth/Ennis; The Anderson Brothers The Garage 6, 10:30 pm
- John Yao Quintet Shrine 6 pm
- Junior Mance Bryant Park 12:30 pm
- Gerard Carelli Saint Peter's 1 pm \$7

Thursday, June 16

- Darius Jones/Matthew Shipp; Cooper-Moore/William Parker The Stone 8, 10 pm \$10
- Joëlle Léandre/François Houle; Michael Dessen Trio with Chris Tordini, Jason Nazary University of the Streets 8, 10 pm \$10
- Erik Friedlander's Bonebridge with Doug Wamble, Trevor Dunn, Mike Sarin Joe's Pub 9:30 pm \$14
- James Farn: Joshua Redman, Aaron Parks, Matt Penman, Eric Harland Jazz Standard 7:30, 9:30 pm \$35
- Skin and Steel: Joel Harrison, Anupam Shobhakar, Jacob Sacks, Stephan Crump, Satoshi Takeishi Cornelia Street Café 8:30 pm \$10
- The Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentyne Blue Note 8, 10:30 pm \$65
- Stan Killian Group with Benito Gonzalez, Corcoran Holt, McClerty Hunter The Jazz Gallery 9, 10:30 pm \$15
- Ole Mathisen/Chris Washburne's FFEAR with Per Mathisen, Tony Moreno and guests Chris Wabich, Jamshied Sharifi Drom 8 pm \$10
- Spike Wilner solo; The Fail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Matt Zebroski; Josh Evans Smalls 7:30, 9:30 pm 12:30 am \$20
- Adam Schneit Band with Sean Moran, Pascal Niggenkemper, Devin Gary Tea Lounge 9, 10:30 pm
- Sharel Cassity Trio with Josh Ginsberg, Peter Mazza Bar Next Door 8:30, 10:30 pm \$12
- Phoenix Rivera and Sons Of Legends with Tito Puente Jr., Yeelsson Villamar, Ruben Rodriguez, Jimmy Delgado, Ismael Bruno, Ivan Renta, José Davila Zinc Bar 9, 10:30 pm 12 am
- Melissa Aldana Quintet with Glenn Zaleski, Gordon Au, Joseph Lepore, Colin Stranahan The Kitano 8, 10 pm
- Aryeh Koblinsky's Buttersworth Group with Travis Reuter, Curtis MacDonald, Jason Nazary Douglass Street Music Collective 8 pm \$10
- Garth Stevenson Ensemble with Annie Lynch, Matt Kilmer, Rich Stein, Todd Marston 92Y Tribeca 9:30 pm \$10
- Michel Gentine/Tony Romano Brooklyn Conservatory of Music 8 pm \$10
- Eric Wyatt; Falling Down; Stacy Dillard Jam Fat Cat 7, 10 pm 1:30 am
- Roz Corral Trio with Ethan Mann, Paul Gill Marriott Residence Inn 7 pm
- Matt Renzi Trio with Dave Ambrosio, Russ Meissner; Cynthia Hiltz Trio; Mirko Guerrini Quartet with William Tatge, Craig Akin, Stefano Tamborrino Miles' Café 7, 8:30, 10 pm \$19.99
- Scot Albertson Trio with Daryl Kojak, Arthur Lipner Tomi Jazz 9 pm \$10
- Mark Capon Trio Cleopatra's Needle 7 pm
- Stephanie Chou; NYU Latin Jazz Ensemble: Michael Fatum, Bradley Rouen, Aaron Prado, Teddy, Alex Raderman, Memo, Jacqueline Tutuma Social Club 7, 10:30 pm
- Adam Kromelow Caffe Vivaldi 8:30 pm
- Monty Alexander and the Harlem-Kingston Express with Yotam Silberstein, Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright, Andy Bassford Dizzy's Club 7:30, 9:30 pm \$30
- Olatuja Project Dizzy's Club 11 pm \$10
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith Village Vanguard 9, 11 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington Birdland 8:30, 11 pm \$30
- The Harlem Blues & Jazz Band Brooklyn Public Library Central Branch 6:30 pm
- Rick Stone Trio; Enoch Smith Jr. Trio The Garage 6, 10:30 pm
- Future Gibbon; Jon Crowley Quintet Shrine 6, 7 pm
- Junior Mance Bryant Park 12:30 pm
- Steve Wilson Quartet Citigroup Center Plaza 12:30 pm

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June 7 / 9pm
Jon Davis, Piano
Oleg Osenkov, Bass & Guitar

Miles' Cafe — NYC
June 22 / 7pm
Jon Davis, Piano

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Friday, June 17

- *Craig Taborn solo Rubin Museum 7 pm \$20
- *The Expanding Quartet: François Houle, Gerry Hemingway, Joëlle Léandre, Mark Helias
Comelia Street Café 9, 10:30 pm \$15
- Joe Morris, William Parker, Gerald Cleaver
The Stone 8, 10 pm \$10
- Nilson Matta/Roni Ben-Hur Quartet with Victor Lewis, Café
The Kitano 8, 10 pm \$25
- Eric Alexander Quartet
Smoke 8, 10, 11:30 pm \$30
- Blue Note Jazz Festival: Madeleine Peyroux
Highline Ballroom 8 pm \$35
- *Ralph Alessi Quartet with Jason Moran, Drew Gress, Nasheet Waits
The Jazz Gallery 9, 10:30 pm \$20
- Champion Fulton Quartet with Steve Fulton, Hide Tanaka, Fukushi Tainaka;
Lennie Cuje Quintet with Grant Stewart, Spike Wilner, Paul Gill, Jason Brown;
Lawrence Leathers
Smalls 7:30, 10 pm 10 am \$20
- Jamie Baum Septet with Taylor Haskins, Douglas Yates, Chris Komer, John Escreet,
Linda Oh, Jeff Hirshfield
Neighborhood Church of Greenwich Village 8, 9:30 pm
- Turtleboy: Jonathan Lindhorst, Ryan Butler, Adam Miller
Tea Lounge 9, 10:30 pm
- Tobias Gebb; Jared Gold
Fat Cat 10:30 pm 1:30 am
- Sabrina Bridge Bach
Lenox Lounge 8, 10 pm \$15
- Brilliant Coroners: John McDonough, Travis Sullivan, Ed Littman, Tom Shad,
Andy O'Neill
Fontana's 9 pm \$5
- Shannon Baker/Erica Seguire Jazz Orchestra with Kate Victor, Caleb Curtis,
Nate Giroux, Ben Kovacs, Nathan Hook, John Pittman, Dave Pomerantz,
Adam Horowitz, Andrea Gonnella, Bob Bennett, Peter Lin, Brent Chiarello, Eric Burns,
Billy Test, Ryo Noritake; Jake Hertzog Trio with Harvie S, Victor Jones; Napua Davoy
Miles' Café 7, 8:30, 10 pm \$19.99
- Ian Duerr Duo
Tom Jazz 9 pm \$10
- Martina Vidmar
Piano Due 8:30 pm
- Antoine Drye Quartet
Cleopatra's Needle 8 pm
- Lauren Lee Quartet
Tutuma Social Club 7 pm
- Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- James Farm: Joshua Redman, Aaron Parks, Matt Penman, Eric Harland
Jazz Standard 7:30, 9:30 pm \$35
- The Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentley
Blue Note 8, 10:30 pm \$65
- Monty Alexander and the Harlem-Kingston Express with Yotam Silberstein,
Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright, Andy Bassford
Dizzy's Club 7:30, 9:30 pm \$35
- Olatuja Project
Dizzy's Club 11 pm \$20
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith
Village Vanguard 9, 11 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington
Birdland 8:30, 11 pm \$30
- Abe Ovadia Trio
Café Vivaldi 6 pm
- Nick Moran Trio; Kevin Don and the BIG 72
The Garage 6:15, 10:45 pm
- John Wriggle Orchestra
Shrine 6 pm
- *Junior Mance
Bryant Park 12:30 pm

Saturday, June 18

- *William Parker solo and New York Quartet with Rob Brown, Willie Applewhite,
Andrew Barker
The Stone 8, 10 pm \$10

- *From Havana to Harlem!!! - 100 years of Mario Bauza: Bobby Sanabria Big Band
with guests Candido, David Amram, Jon Faddis, La Bruja, Chareneé Wade
Apollo Theater 7 pm \$25-45
- *Bob Stewart New First Line Band
Comelia Street Café 9, 10:30 pm \$15
- *Nate Wooley with Mivos Quartet; Nate Wooley/Peter Evans Duo
Issue Project Room 8 pm
- Chris Dingman Quintet with Ambrose Akinmusire, Fabian Almazan, Chris Tordini,
Justin Brown
The Jazz Gallery 9, 10:30 pm \$20
- Freddie Bryant Trio with Patrice Blanchard, Willard Dyson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Pan Jazz 2011: Brian MacFarlane, Hugh Masekela, Leon Foster Thomas, Victor Provost,
Arturo Tappin
Rose Theater 7 pm \$45-70
- Shauli Einav with Jared Gold, Yoni Halevy
Tea Lounge 9, 10:30 pm
- Elektra Curtis Ensemble; Carol Liebowitz/Nick Lyons
University of the Streets 8, 10 pm \$10
- Michael Howell Group
Lenox Lounge 8, 10 pm \$15
- Mr. Ho's Orchestrotica: Brian O'Neill, Geni Skendo, Noriko Terada, Jason Davis
Otto's Shrunken Head 8:30 pm \$12
- David Moreno; Brandon Lewis; David Weiss Jam
Fat Cat 7, 10 pm 1:30 am
- Alex Levin Trio; New Tricks
Tom Jazz 8, 11 pm \$10
- Tony Middleton
Piano Due 8:30 pm
- David Levine Quartet
Cleopatra's Needle 8 pm
- Yvonnick Prene
Tutuma Social Club 7 pm
- Geni Skendo Quartet; Emily Wolf
Café Vivaldi 7:15, 8:30 pm
- Tomas Janzon Duo
Garden Café 7 pm
- Nilson Matta/Roni Ben-Hur Quartet with Victor Lewis, Café
The Kitano 8, 10 pm \$25
- Eric Alexander Quartet
Smoke 8, 10, 11:30 pm \$30
- Blue Note Jazz Festival: Madeleine Peyroux
Highline Ballroom 8 pm \$35
- Heidi Martin Group; Richie Vitale Quintet with Frank Basile, Nial Djuilarso, Yoshi Waki,
Clifford Barbaro; Lennie Cuje Quintet with Grant Stewart, Spike Wilner, Paul Gill,
Jason Brown
Smalls 5, 7:30, 10 pm 1 am \$20
- James Farm: Joshua Redman, Aaron Parks, Matt Penman, Eric Harland
Jazz Standard 7:30, 9:30 pm \$35
- The Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentley
Blue Note 8, 10:30 pm \$65
- Monty Alexander and the Harlem-Kingston Express with Yotam Silberstein,
Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright, Andy Bassford
Dizzy's Club 7:30, 9:30 pm \$35
- Olatuja Project
Dizzy's Club 11 pm \$20
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith
Village Vanguard 9, 11 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington
Birdland 8:30, 11 pm \$30
- Emily Elizabeth; Kavita Shah; Charles Sibirsky; Alexander Clough with Daniel Foose,
Ross Pederson
Miles' Café 5:30, 7, 8:30, 10 pm \$19.99
- David Schnug Trio
Goodbye Blue Monday 6 pm
- Tia Fuller
Brooklyn Children's Museum 4 pm
- Larry Newcomb Trio; Mark Marino Trio; Dre Barnes Project
The Garage 12, 6:15, 10:45 pm
- *Red Hook Jazz Festival: Michael Attias/Satoshi Takeishi; Stephane Wrembel's Django
Experiment with Koran Hasanagic, Richard Lee, Ari Folman-Cohen; Jeff Davis Band
with Oscar Noriega, Kirk Knuffke, Jonathan Goldberger, Matt Pavolka; Josh Sinton's
Holus-Bolus with Jon Irabagon, Jonathan Goldberger, Peter Bitenc, Mike Pride;
Ingrid Laubrock Quartet with Tom Rainey, Dan Peck, Ben Gerstein
Cabrini Green Urban Meadow 1 pm \$5

Sunday, June 19

- A Conversation with Jimmy Heath 92nd Street Y 7:30 pm \$20
- *Other Dimensions In Music: Roy Campbell, Daniel Carter, William Parker,
Charles Downs and guest Fay Victor
The Stone 8, 10 pm \$10
- *Rafiq Bhatia Special Quintet with Peter Evans, David Virelles, Jackson Hill, Alex Ritz;
Peter Evans Trio with Moppa Elliot, Kassa Overall
Comelia Street Café 8:30, 10 pm \$10
- Marion Cowings with Ai Murakami, Paul Newinski, Tyler Mitchell Quintet with
Josh Evans, Abraham Burton, Spike Wilner, Eric McPherson; Johnny O'Neal
Smalls 7:30, 10 pm 12:30 am \$20
- Peter Leitch/Jed Levy
Walker's 8 pm
- Frank Keeley; Cheryl Pyle with Robyn Sivula, Sten Hostfalt
ABC No Rio 7 pm \$7
- Ben Stapp's Zozimos Quintet with David Smith, Justin Wood, Isaac Darche,
Danny Fischer
Sycamore 8 pm \$10
- Aaron Irwin
Brooklyn Lyceum 9, 10:30 pm \$10
- Swingadelic
Swing 46 8:30 pm
- Blue Note Jazz Festival: Madeleine Peyroux
Highline Ballroom 8 pm \$35
- James Farm: Joshua Redman, Aaron Parks, Matt Penman, Eric Harland
Jazz Standard 7:30, 9:30 pm \$35
- The Manhattan Transfer: Tim Hauser, Janis Siegel, Alan Paul, Cheryl Bentley
Blue Note 8, 10:30 pm \$65
- Monty Alexander and the Harlem-Kingston Express with Yotam Silberstein,
Hassan Shakur, Joshua Thomas, Obed Calvaire, Karl Wright, Andy Bassford
Dizzy's Club 7:30, 9:30 pm \$30
- Chris Potter Underground with Craig Taborn, Adam Rogers, Nate Smith
Village Vanguard 9, 11 pm \$25
- *Matana Roberts solo
Downtown Music Gallery 6 pm
- Nathan Smith Big Band
Saint Peter's 5 pm
- Terry Waldo's Gotham City Band; Paris Wright Quintet; Brandon Lewis/
Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- Joe Alterman; Give It One: Chris Donahue, Dan Voss, Sam Dillon, Matt Townsend,
Gary Pickard, Ryan Resky, Mike Rubenstein, Leon Petrucci, Joe Boardman, Jon Saraga,
Brent Chairello, Eric Miller, Ed Leone, Justin Comito, Gregg Rai, Sky Kedmi, Lou Dura,
John Mele
Miles' Café 5:30, 7 pm \$19.99
- *Eric Alexander/Harold Mabem
Blue Note 12:30, 2:30 pm \$24.50
- Gitesha Diana Hernandez Jazz Brunch; Mike Serrano Band with Stephen C. Josephs
University of the Streets 12, 8 pm \$10
- Roz Corral Trio with Yotam, Boris Kozlov
North Square Lounge 12:30, 2 pm
- Iris Omig Trio; David Coss and Trio; Dylan Meek Trio
The Garage 11:30 am 7, 11:30 pm

Monday, June 20

- Matt Rybicki Sextet with Ron Blake, Michael Dease, Freddie Hendrix, Christian Sands,
Ulysses Owens
Dizzy's Club 7:30, 9:30 pm \$20
- Blue Note Jazz Festival - This is Jazz? Vol. 1: The Suite Unraveling; Kilimanjaro;
Dana Leong; Mamarazzi
Mercury Lounge 8 pm \$15
- *Mingus Dynasty
Jazz Standard 9:30 pm \$25
- Karl Berger's Stone Workshop Orchestra with Art Bailey, Jeremy Carlstedt,
Jorge Sylvester, David Schnug, Stephen Gauci, Catherine Sikora, Skye Steele,
Sylvain Leroux, Thomas Heberer, Patrick Glynn, Adam Caine, Dominic Lash,
David Perrott, Adam Lane, Ingrid Sertso
The Stone 9:30 pm \$10
- *Eli Yamin Band with Kate McGarry, Bob Stewart, LaFae Sci
Clark Studio Theater 8 pm \$20
- Rale Micic solo; Ari Hoenig with Glad Hekselman, Shai Maestro, Orlando Le Fleming;
Spencer Murphy
Smalls 7:30, 9:30 pm 12:30 am \$20
- George Braith; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Anne Walsh
Zinc Bar 7 pm \$7

- Michael Evans Quartet with Catherine Sikora, Jen Baker, Evan Lipson; Night Owl Trio:
Sarah Bernstein, Chris DeMeglio, Dave Miller
University of the Streets 8, 10 pm \$10
- Camila Meza Trio with Pablo Menares, Aaron Goldberg
Bar Next Door 8:30, 10:30 pm \$12
- Chiyong
Tom Jazz 9 pm \$10
- JC Sanford Orchestra
Tea Lounge 9, 10:30 pm
- Michael Louis Smith Trio
LIC Bar 10 pm
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm
- Opia Lounge 8 pm
- Bryant Park 12:30 pm
- Antoine Bleck
Joel Forrester

Tuesday, June 21

- *Festival Cecil Taylor
Le Poisson Rouge 7:30 pm \$35
- Mike Stern Trio with Esperanza Spalding, Lionel Cordew
Idiom 8, 10 pm \$40
- *Phronesis: Jasper Hoiby, Ivo Neame, Anton Eger
Jazz Standard 7:30, 9:30 pm \$20
- Ravi Coltrane Quartet
Birdland 8:30, 11 pm \$30
- Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson
Dizzy's Club 7:30, 9:30 pm \$30
- Dizzy's Club 11 pm \$10
- *Claire Daly Quintet
Village Vanguard 9, 11 pm \$25
- *Mark Turner Quartet with David Virelles, Ben Street, Paul Motian
Sanchez, Christian Scott
NYC Baha'i Center 8, 9:30 pm \$15
- Lou Volpe Group
SOB's 8, 10:30 pm \$25
- *Marianne Solivan; Ethan Iverson Trio with Buster Williams, Ben Riley; Alex Hoffman
Smalls 7:30, 9:30 pm 12:30 am \$20
- *Sabir Mateen/Matthew Shipp; Test: Sabir Mateen, Daniel Carter, Tom Bruno
The Stone 8, 10 pm \$10
- Brad Farberman's Stringful Souls with Jason Kao Hwang, Sarah Bernstein,
Marco Cappelli, François Grillot, Ken Filiano; Cristian Amigo Trio with Hans Tammen,
Andrew Drury
University of the Streets 8, 10 pm \$10
- Yosvany Terry Quintet
Zinc Bar 9, 10:30 pm 12 am
- Jeff Davis, Juan Pablo Carletti, Vinnie Sperrazza
I-Beam 8:30 pm \$10
- Saul Rubin; Don Hahn; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- Tessa Souter with Helen Sung, Boris Kozlov
Comelia Street Café 8:30 pm \$10
- Charlie Burnham/Smokey Hornel
Dona 8 pm
- *Jack Wilkins/Gene Bertonecino
Bella Luna 8 pm
- Joris Roelofs Trio with Greg Hutchinson, Matt Penman
Nublu 9 pm
- York College Blue Notes
Illinois Jacquet Performance Space 7 pm
- Bob Rodriguez Trio; Sebastien Ammann Quintet with Jon Lindhorst,
Syberen Van Munster, Hyunwoo Han, Spiro Sinigos; Dan Wilensky Quartet
Miles' Café 7, 8:30, 10 pm \$19.99
- Tomi Jazz 9 pm \$10
- The Kitano 8 pm
- Lou Caputo Not So Big Band; Mauricio de Souza Trio with Noah Haidu, John Lenis
The Garage 7, 10:30 pm
- Shrine 6 pm
- Brecht Forum 3 pm
- Bryant Park 12:30 pm
- Isaac Darche
• Neues Kabarett Open Jam
• Joel Forrester

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THE JAZZ GALLERY

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JUNE 2011

Shows at 9 & 10:30 p.m.

Wednesday, June 1st
Miguel Zenón Quartet

Thursday, June 2nd
Dan Tepfer Trio

Friday & Saturday, June 3rd & 4th
Premiers of New Works for
The Jazz Gallery Residency Commissions 2010 - 2011
Miles Okazaki

Monday, June 5th, 9:00 p.m. - midnight
"Steve Coleman Presents"

Thursday, June 9th
Erica von Kleist & No Exceptions CD Release

Friday & Saturday, June 10th & 11th
Aaron Parks Group

Monday, June 13th, 9:00 p.m. - midnight
"Steve Coleman Presents"

Thursday, June 16th
Stan Killian Quartet CD Release Concert

Friday, June 17th
Ralph Alessi Quartet

Saturday, June 18th
Chris Dingman Quintet CD Release Concert

Monday, June 20th, 9:00 p.m. - midnight
"Steve Coleman Presents"

Thursday, June 23rd - Saturday, June 25th
Henry Threadgill's 200ID

Monday, June 27th, 9:00 p.m. - midnight
"Steve Coleman Presents"

The Jazz Gallery's performances are supported in part, by a grant from the National Endowment for the Arts, by the New York State Council on the Arts, Presenting Sponsor, by the New York City Department of Cultural Affairs, with additional support provided by the Jazz Gallery's Early New Music Performance Fund, the Resonance Foundation, the Jerome Foundation, the James Kaplan Fund for Music, and the Rockefeller Brothers Fund. The Jazz Gallery uses Compost Drums.

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JUNE 2011

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Sundays at 5:00 P.M. — All Are Welcome — Free

5 — Ike Sturm Band + Voices
12 — O'Farrill Brothers' Band
19 — Nathan Smith Big Band
26 — Mamiko Kitaura Group

JAZZ ON THE PLAZA

Thursdays at 12:30 P.M. — Outdoor Concerts — Free

2 — Vincent Gardner (trombone) Ensemble
9 — Rufus Reid (bass) & Norman Simmons (piano)
16 — Steve Wilson (alto saxophone) Quartet
23 — Shane Endsley (trumpet) & The Music Band

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00 P.M. — Suggested Donation: \$10

1 — Harmonie Ensemble New York
8 — Alvester Garnett Trio
15 — Gerard Carelli (singer/trombone)
22 — Band of Bones / Dave Chamberlain
29 — Bob Dorough (pianist/singer/songwriter)

Wednesday, June 22

- ★ Roy Nathanson's Sotto Voce with Sam Bardfield, Curtis Fowlkes, Tim Kiah, Napoleon Maddox; Roy Campbell's Akhenaten Ensemble with Bryan Carrott, Hilliard Greene, Zen Matsuura The Stone 8, 10 pm \$10
- ★ Tim Berne/Ches Smith Barbès 8 pm \$10
- ★ Jerome Sabbagh/Danny Grissett Duo; Ethan Iverson Trio with Buster Williams, Ben Riley; Greg Glassman Quartet with Jeremy Manasia, Joe Lepore, Jason Brown Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Ohad Talmor's Newsreel with Shane Endsley, Jacob Sacks, Matt Pavolka, Dan Weiss Seeds 7 pm
- ★ Pedro Giraud Orchestra with Will Vinson, Todd Bashore, Luke Batson, Carl Maraghi, Jonathan Powell, Miki Hirose, Ryan Keberle, Mike Fahie, Jess Jurkovic, Jeff Davis, Tony De Vivo, Sofia Tosello Jazz Standard 7:30, 9:30 pm \$20
- ★ Blue Note Jazz Festival: Roy Ayers-Highline Ballroom 8 pm \$25
- ★ Dan Tepfer solo; Dan Tepfer/Lee Konitz Duo; Dan Tepfer Trio with Joe Martin, Ted Poor 92Y Tribeca 8 pm \$15
- ★ Centipede+1: Ras Moshe, Matt Lavelle, Rashid Bakr, Daniel Carter; Larry Roland Ensemble with Waldron Ricks, Denton Darien, Russell Carter University of the Streets 8, 10 pm \$10
- ★ Skirl Party: Travis Laplante solo; Leah Paul's Bike Lane; Dave King's Trucking Co. Littlefield 8 pm
- ★ Akiko Tsuruga Quartet Feinstein's 10:45 pm \$28
- ★ Tony Middleton Quintet with Tadataka Unno, Randy Napoleon, Elias Bailey, Billy Kaye The Kitano 8, 10 pm
- ★ Noah Preminger/Rob Duguay Flute Bar Gramercy 8 pm
- ★ Dorian Devins Flute Bar 8 pm
- ★ Joonsam Lee Quartet with John Davis, Alex Collins; Yosvanny Terry Quintet Zinc Bar 7, 9, 10:30 pm 12 am
- ★ Deborah Latz/Jon Davis; Luiz Simas/Akshay Anantapadmanabhan; Eleni with Casimir Liberski Miles Café 7, 8:30, 10 pm \$19.99
- ★ Mamiko Taira Trio Tomi Jazz 9 pm \$10
- ★ Franz Loriot 5C Café 10 pm
- ★ Linda Manning with Eric Alexander, John Webber, Joe Farnsworth An Beal Bocht Café 8 pm \$15
- ★ Rafi D'lugoff; Val Shaffer; Ned Gooold Jam Fat Cat 7, 9 pm 12:30 am
- ★ Yuko Yamamura Sextet Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Mike Stern Trio with Esperanza Spalding, Lionel Cordew Iridium 8, 10 pm \$40
- ★ Ravi Coltrane Quartet Birdland 8:30, 11 pm \$30
- ★ Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$30
- ★ Claire Daly Quintet Dizzy's Club 11 pm \$10
- ★ Mark Turner Quartet with David Virelles, Ben Street, Paul Motian Village Vanguard 9, 11 pm \$25
- ★ Jerome Sabbagh/Danny Grissett Duo; Ethan Iverson Trio with Buster Williams, Ben Riley; Greg Glassman Quartet with Jeremy Manasia, Joe Lepore, Jason Brown Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Marc Devine Trio; Dave Kain Group The Garage 6, 10:30 pm
- ★ Yuto Kanazawa Sextet Shrine 6 pm
- ★ Joel Forrester Bryant Park 12:30 pm
- ★ Band of Bones Saint Peter's 1 pm \$7

Thursday, June 23

- ★ Undead Jazz Festival: Satoko Fujii ma-do with Natsuki Tamura, Norikatsu Koreyasu, Akira Horikoshi; Marc Ribot solo; Tarbaby; Eric Revis, Nasheet Waits, Orrin Evans; John Escreet, David Binney, Wayne Krantz, David Gilmore; Ceramic Dog; Marc Ribot, Shahzad Ismaily, Ches Smith; Dave Tom Trio with Tim Berne, Ches Smith Le Poisson Rouge 7 pm \$25
- ★ Undead Jazz Festival: Amir ElSaffar with Hafez Modirzadeh, François Moutin, Dan Weiss; Kris Davis, Ingrid Laubrock, Tyshawn Sorey; Gerald Clayton; Andrew D'Angelo Big Band with Jeremy Udden, Bill McHenry, Josh Sinton, Brian Drye, Jacob Garchik, Ryan Snow, John Carlson, Jacob Wick, Kirk Knuffke, Ben Monder, Reid Anderson, Dan Weiss; Dave King Trucking Company; Harriet Tubman Double Trio; Brandon Ross, Melvin Gibbs, JT Lewis, Graham Haynes, DJ Logic, Val Inc. Sullivan Hall 7:20 pm \$25
- ★ Undead Jazz Festival: Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Jonti Siman; David Fuczyński's MicroJam; Alan Licht/Brian Chase; Doomsayer; Michael Formanek, Ben Gerstein, Jonathan Goldberger, Frantz Loriot, Tim Kuhl, Jonathan Moritz; Michael Blake Trio with Ben Allison, Rudy Royston; Logan Richardson Trio with Ben Williams, Nasheet Waits Kenny's Castaways 7:40 pm \$25
- ★ Blue Note Jazz Festival: Eddie Palmieri and La Perfecta II BB King's 8, 10:30 pm \$35
- ★ Blue Note Jazz Festival: Chris Botti Beacon Theater 8 pm \$40-85
- ★ Jimmy Scott: 85th Birthday Celebration Blue Note 8, 10:30 pm \$35
- ★ Henry Threadgill's ZOOID with Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee, Jose Davila The Jazz Gallery 9, 10:30 pm \$20
- ★ Vijay Iyer Quintet Castle Clinton 7 pm
- ★ A Night In Treme: Donald Harrison, Jr., Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson and guest Cyril Neville Jazz Standard 7:30, 9:30 pm \$30
- ★ Mike Pride's From Bacteria To Boys with Darius Jones, Alexis Marcelo, Peter Bitenc; Little Women: Travis Laplante, Darius Jones, Andrew Smiley, Jason Nazary The Stone 8, 10 pm \$10
- ★ Hiromi Kasuga Quartet with Mike DiRubbo, Paul Gill, Joe Strasser The Kitano 8, 10 pm
- ★ The Imp Quintet: Mossa Bildner, Daniel Carter, Charlie Rauh, Ken Filiano, Christine Bard University of the Streets 8 pm \$10
- ★ Peter Bernstein solo; Anthony Wonsey Trio; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Carlos Abadie, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm 12:30 am \$20

- ★ Sebastian Noelle Trio with Johannes Weidenmueller, Dan Weiss Bar Next Door 8:30, 10:30 pm \$12
- ★ Jean Rohe with Ilusha Tsinadze, Rogerio Boccato Comella Street Café 8:30 pm \$10
- ★ Diallo House; Stacy Dillard Trio Fat Cat 7, 10 pm 1:30 am
- ★ Old Time Musketry: Adam Schreit, JP Schlegelmilch, Phil Rowan, Max Goldman Caffe Vivaldi 8:30 pm
- ★ Jill McManus Duo Sofia's 7 pm
- ★ Robbyn Tongue Band: Sam Ryder, Sam Harris, Aidan Carroll, Joe Saylor; Eliane Amherd with Bill Ware, Ze Mauricio, Gustavo Amarante, Willard Dyson; Dave Kain Miles Café 7, 8:30, 10 pm \$19.99
- ★ Senri Oe Tomi Jazz 9 pm \$10
- ★ Gary Fisher Trio Cleopatra's Needle 7 pm
- ★ Max Johnson; John Doing Quintet Tutuma Social Club 7, 10:30 pm
- ★ Mike Stern Trio with Esperanza Spalding, Lionel Cordew Iridium 8, 10 pm \$40
- ★ Ravi Coltrane Quartet Birdland 8:30, 11 pm \$30
- ★ Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$30
- ★ Claire Daly Quintet Dizzy's Club 11 pm \$10
- ★ Mark Turner Quartet with David Virelles, Ben Street, Paul Motian Village Vanguard 9, 11 pm \$25
- ★ Harlem Speaks: Sonny Fortune Jazz Museum in Harlem 6:30 pm
- ★ Swingtime Big Band Brooklyn Public Library Central Branch 6:30 pm
- ★ Ryan Anselmi Quartet; Alan Chabert Trio The Garage 6, 10:30 pm
- ★ Joel Forrester Bryant Park 12:30 pm
- ★ Shane Endsley and The Music Band Clitgroup Center Plaza 12:30 pm

Friday, June 24

- ★ Blue Note Jazz Festival: Dee Dee Bridgewater with Craig Handy, Edsel Gomez, Kenny Davis, Jaz Sawyer Town Hall 8 pm \$45-50
- ★ Blue Note Jazz Festival: Milton Nascimento Rose Theater 7 pm \$30-120
- ★ Blue Note Jazz Festival: Maya Azucena Highline Ballroom 8 pm \$20
- ★ Undead Jazz Festival Duet Party The Bell House 11 pm \$25
- ★ Jimmy Cobb Quartet Smoke 8, 10, 11:30 pm \$30
- ★ David S. Ware solo; Cooper-Moore solo The Stone 8, 10 pm \$20
- ★ The Stein Brothers: Quintet Asher and Alex Stein, Mferghu, Kelly Friesen, Fukushi Tainaka; John Fedchock NY Sextet with Walt Weiskopf, Allen Farnham, Dave Finck, Dave Ratajczak Smalls 7:30, 10 pm am \$20
- ★ Rez Abbasi Acoustic Quartet with Bill Ware, Michael Bisio, Eric McPherson Comella Street Café 9, 10:30 pm \$15
- ★ Nate Wooley Quartet with Josh Sinton, Matt Moran, Dan Peck, Harris Eisenstadt Sycamore 9 pm \$10
- ★ David Weiss' Point of Departure Fat Cat 10:30 pm
- ★ Jimmy Alexander Lenox Lounge 8, 10 pm \$15
- ★ Greg Ward Trio with Joe Sanders, Damien Reed Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Warren Chiasson Piano Due 8:30 pm
- ★ Glenda Davenport Quartet with Hiroshi Yamazaki, Ryan Berg, Nadav Snir The Kitano 8, 10 pm \$25
- ★ TransAtlantic Trio: Christof Thewes, Tomas Ulrich, Martin Schmidt 5C Café 8 pm
- ★ From Paris with Love: Mademoiselle Fleur, Bob Rodriguez, Lee Marvin, Jim Toscano; Fredrick Lovore; Carl Bartlett, Jr. Ensemble with Sharp Radway, Eric Lemon Miles Café 7, 8:30, 10 pm \$19.99
- ★ Marc Devine Duo Tomi Jazz 9 pm \$10
- ★ Libby Richman Quartet Cleopatra's Needle 8 pm
- ★ Anna Louise Quintet Tutuma Social Club 7 pm
- ★ Henry Threadgill's ZOOID with Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee, Jose Davila The Jazz Gallery 9, 10:30 pm \$20
- ★ A Night In Treme: Donald Harrison, Jr., Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson and guest Cyril Neville Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Mike Stern Trio with Esperanza Spalding, Lionel Cordew Iridium 8, 10 pm \$40
- ★ Ravi Coltrane Quartet Birdland 8:30, 11 pm \$30
- ★ Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$35
- ★ Claire Daly Quintet Dizzy's Club 11 pm \$20
- ★ Mark Turner Quartet with David Virelles, Ben Street, Paul Motian Village Vanguard 9, 11 pm \$25
- ★ Evan Schwam Quartet; Akiko Tsuruga Trio The Garage 6:15, 10:45 pm
- ★ Joel Forrester Bryant Park 12:30 pm

Saturday, June 25

- ★ Undead Jazz Festival: Jeff Lederer's Sunwatcher with Jamie Saft, Chris Lightcap, Matt Wilson; Sylvie Courvoisier/Mark Feldman; Darius Jones Trio; Anthony Coleman Trio with Brad Jones, Satoshi Takeshi; Jamie Saft New Zion Trio Littlefield 8 pm \$25
- ★ Undead Jazz Festival: Zeena Parkins and The Adorables; Briggan Krauss H Alpha with Jim Black, Ikue Mori; Elliott Sharp plays The Lonious Monk; Mountains: Koen Holtkamp/Brendon Anderegg Cross Fit Gym 8:20 pm \$25
- ★ Undead Jazz Festival: Min Xiao-Fen's Dim Sum with Satoshi Takeishi; Matt Wilson solo; Dean Bowman solo; David S. Ware solo; Jeremy Udden's Plainville with Ryan Scott, Eivind Opsvik, Leo Genovese, RJ Miller Homage Skate Park 8:40 pm \$25
- ★ John Zorn Improv Night The Stone 8, 10 pm \$20

- ★ Bill Cole's Untempered Ensemble with Sonja Hojok, Atticus Cole, Warren Smith, Mark Taylor, Shayna Dulberger, Ras Moshe University of the Streets 8 pm \$10
- ★ Shane Endsley and The Music Band Comella Street Café 9, 10:30 pm \$15
- ★ DJ Logic and Friends Blue Note 12:30 am \$15
- ★ Kyoko Kitamura/Mark Lamb; Fay Victor/Ken Filano 5C Café 8, 10 pm
- ★ Greg Osby Duo; Daniel Bennett Group Triad 9:30 pm \$20
- ★ Stein Brothers Quintet: Asher and Alex Stein, Mferghu, Kelly Friesen, Fukushi Tainaka The Kitano 8, 10 pm \$25
- ★ Chad Carter with Frank Owens Trio Lenox Lounge 8, 10 pm \$15
- ★ Carla Kihlstedt's Now You Rockwood Music Hall 7 pm
- ★ Ben Monder Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Gregorio Uribe Big Band; Nu Soil; Eric Wyatt Fat Cat 7, 10 pm 1:30 am
- ★ Champion Fulton Piano Due 8:30 pm
- ★ Brad Linde Quartet; Wataru Brazilian Quartet Tomi Jazz 8, 11 pm \$10
- ★ Larry Newcomb Quartet Cleopatra's Needle 8 pm
- ★ Aaron Ward Group; Eva Cortez Tutuma Social Club 7, 8:30 pm
- ★ Jimmy Cobb Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Chase Baird Group with Dan Tepfer, Zack Lober, Steve Lyman; Tardo Hammer Trio with Lee Hudson, Jimmy Wornworth; John Fedchock NY Sextet with Dave Ratajczak, Dave Finck, Allen Farnham, Walt Weiskopf; Stacy Dillard Trio with Diallo House, Ismail Lawal Smalls 5, 7:30, 10 pm 1 am \$20
- ★ Henry Threadgill's ZOOID with Christopher Hoffman, Liberty Ellman, Stomu Takeishi, Elliot Humberto Kavee, Jose Davila The Jazz Gallery 9, 10:30 pm \$20
- ★ A Night In Treme: Donald Harrison, Jr., Detroit Brooks, Zaccai Curtis, Max Moran, Joe Dyson and guest Cyril Neville Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Mike Stern Trio with Esperanza Spalding, Lionel Cordew Iridium 8, 10 pm \$40
- ★ Ravi Coltrane Quartet Birdland 8:30, 11 pm \$30
- ★ Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$35
- ★ Claire Daly Quintet Dizzy's Club 11 pm \$20
- ★ Mark Turner Quartet with David Virelles, Ben Street, Paul Motian Village Vanguard 9, 10:30 pm \$25
- ★ Jacam Manricks; Matteo Sabattini; Neil Alexander Quartet with Steve Freider, Jim Cammack, Bob Meyer; Abe Ovadia Quartet Miles Café 5:30, 7, 8:30, 10 pm \$19.99
- ★ David Schnug Trio Goodbye Blue Monday 6 pm
- ★ Marsha Heydt Quartet; Eve Silber Trio The Garage 12, 6:15 pm

Sunday, June 26

- ★ Undead Jazz Festival: Bizingas: Brian Drye, Kirk Knuffke, Jonathan Goldberger, Ches Smith; Gene Lake Quartet with Nick Rofie, Alex Han, Steve Jenkins; The Claudia Quintet: John Hollenbeck, Chris Speed, Matt Moran, Ted Reichman, Drew Gress and guest Theo Bleckmann; Bobby Previte Quartet; Oliver Lake Quartet with Chris Beck, Freddie Hendrix, Jared Gold; Josh Roseman; Ari Hoening Quartet with Shai Maestro, Gilad Hekselman, Orlando Le Fleming; Clark Gayton; Peter Brötzmann's Full Blast with Michael Wertmueller, Marino Pliakas Public Assembly 8:00 pm \$25
- ★ Undead Jazz Festival: Marika Hughes with Kyle Sanna, Fred Cash, Charlie Burnham, Andy Berger, Graffito; Marco Cappelli, Mauro Paganini, Will Martina, Nicole Federici; Erik Friedlander; Rashanim: Jon Madoff, Yoshie Fruchter, Mathias Künzli Cubana Social 8:15 pm \$25
- ★ Undead Jazz Festival: Ches Smith's Congos for Brums; John Irabagon/Mike Pride; UB313: Marshall Allen, Elliott Levin, Warren Oree, Ed Watkins; Aperiodic: Kevin Parrett, Ben Perkins, Matt Schulz Cameo Gallery 8:45 pm \$25
- ★ Jim Hobbs Trio with Timo Shanko, Ray Anthony; Joe Morris Quartet with Jim Hobbs, Timo Shanko, Luther Gray The Stone 8, 10 pm \$10
- ★ Ruth Brisbane and Jon Roche Trio Roman Ivanoff, Saul Rubin, Clifford Barbaro; Charles Owens Quartet with Jeremy Manasia, Hans Glawischning, Corey Fonville; Johnny O'Neal Smalls 7:30, 10 pm 12:30 am \$20
- ★ Yukari; Nick Gianni's Evolution Ensemble ABC No Rio 7 pm \$7
- ★ Bennett Paster Group Sycamore 8 pm \$10
- ★ Diego Barber/Johannes Weidenmueller University of the Streets 8 pm \$10
- ★ Harold Lopez-Nussa Trio with Felipe Cabrera, Ruy Adrian Lopez-Nussa Jazz Standard 7:30, 9:30 pm \$25
- ★ Eugene Marlow Heritage Ensemble Nuyorican Poets Café 8 pm \$10
- ★ Peter Leitch/Dwayne Burno Walker's 8 pm
- ★ Mike Stern Trio with Esperanza Spalding, Lionel Cordew Iridium 8, 10 pm \$40
- ★ Barbara Carroll with Ken Peplowski, Jay Leonhart, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$30
- ★ Mark Turner Quartet with David Virelles, Ben Street, Paul Motian Village Vanguard 9, 11 pm \$25
- ★ Tribute to Wayne Shorter: Willie Williams, Keyon Harold, Danny Mixon, Dezron Douglas, Emanuel Harrold Creole 5 pm \$25
- ★ Hugh Masekela; Freshlyground; Somi Central Park Summerstage 3 pm
- ★ Mamiko Kitaura Group Saint Peter's 5 pm
- ★ Frank Kimbrough Trio with Jay Anderson, Matt Wilson Blue Note 12:30, 2:30 pm \$24.50
- ★ NJMH All Star Big Band Riverside Theater 2 pm
- ★ Army Cervini's Jazz for Kids 55Bar 2 pm \$5
- ★ Melissa Stylianou Trio with Gene Bertocconi, Ike Sturm North Square Lounge 12:30, 2 pm

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Monday, June 27

- ★Blue Note Jazz Festival: Dave Holland Quintet
Highline Ballroom 8, 10:30 pm \$30
- ★Blue Note Jazz Festival - This is Jazz? Vol. 2: Knights on Earth; Afuche; Smoots; Nation Beat
Mercury Lounge 8 pm \$15
Blue Note 8, 10:30 pm \$45
- ★Jon Hendricks and Annie Ross
Blue Note 8, 10:30 pm \$45
- ★Band Director Academy Faculty AllStars: Terrell Stafford, Ron Carter, Reginald Thomas, Rodney Whitaker, Alvin Atkinson
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 with Art Bailey, Jeremy Carlstedt, Jorge Sylvester, David Schnug, Stephen Gauci, Catherine Sikora, Skye Steele, Sylvain Leroux, Thomas Heberer, Patrick Glynn, Adam Caine, Dominic Lash, David Perrott, Adam Lane, Ingrid Sertso
The Stone 9:30 pm \$10
- ★Katie Bull's Freak Miracle with Landon Knoblock, Joe Fonda, George Schuller, Jeff Leclerer
Clemente Soto Velez 8:30 pm \$10
- ★Matt Lavelle Big Band
University of the Streets 8, 10 pm \$10
- ★Hans Glawitsch's Shock Value with Samir Zarif, Eric Doob; Ari Hoenig Quartet with Gilad Hekselman, Orlando Le Fleming, Shai Maestro; Spencer Murphy
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Jonathan Stout Orchestra with Hilary Alexander
Damrosch Park 7:30 pm
- ★Daniela Schachter Trio with Oleg Osenkov, Mark Ferber
Bar Next Door 8:30, 10:30 pm \$12
- ★Jon Davis; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- ★Michael Valeanu
Miles' Café 10 pm \$19.99
- ★Vince Villanueva Trio
Tom Jazz 9 pm \$10
- ★The Schumacher Group
Tea Lounge 9, 10:30 pm
- ★Howard Williams Jazz Orchestra; Al Marino Quintet
The Garage 7, 10:30 pm
Opia Lounge 8 pm
- ★Tony Middleton
Opia Lounge 8 pm
- ★Michael Pedicin Quartet with Dean Schneider, Vince Cherico, Andy Lalasis
Comelia Street Café 6 pm \$10
- ★Ayako Shirasaki
Bryant Park 12:30 pm

Tuesday, June 28

- ★Festival Cecil Taylor
Le Poisson Rouge 7:30 pm \$35
- ★Blue Note Jazz Festival: Tom Harrell's Jazz Meets Classical: Debussy and Ravel; Ron Carter Trio with Mulgrew Miller, Russell Malone
Highline Ballroom 8, 10:30 pm \$35
- ★Kenny Garrett Quartet with Benito Gonzalez, Nat Reeves, Ronald Bruner
Dizzy's Club 7:30, 9:30 pm \$30
- ★Sharel Cassity Quintet
Dizzy's Club 11 pm \$10
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$25
- ★Sachal Vasandani with John Ellis, Gerald Clayton, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$20
- ★Django in June: Young Lions of Gypsy Jazz with Samson Schmitt, Ludovic Beier, Doudou Cuillerier, Pierre Blanchard, Andreas Oberg, Brian Torff and guest Joel Frahm
Birdland 8:30, 11 pm \$30
- ★George Johnson and Group
NYC Baha'i Center 8, 9:30 pm \$15
- ★Rob Brown Trio with Daniel Levin, Satoshi Takeishi; Charles Downs' Centipede with Ras Moshe, Matt Lavelle, David Amer, François Grillot, Dave Ross, Billy Stein, Ronnie Stokes
The Stone 8, 10 pm \$10
- ★Soul Train: Pee Wee Ellis and Fred Wesley
Damrosch Park 7:30 pm
- ★Lezlie Harrison; David Budway Trio with Don Falzone, Thomas Wendt; Ken Fowser/Behn Gillice
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Mimi Jones; Valery Ponomarev Big Band
Zinc Bar 7, 9, 10:30 pm 12 am
- ★TranceFormation: Andrea Wolper, Connie Crothers, Ken Filiano; TransAtlantic Trio: Christof Thewes, Tomas Ulrich, Martin Schmidt
University of the Streets 8, 10 pm \$10
- ★Colony: Angelo Di Loreto, Dan Wilkins, Benny Benack III, Jeff Koch, Joe Peri; O'Farrill Brothers: Adam O'Farrill, Livio Almeida, Christian Sands, Michael Sacks, Zachary O'Farrill
Comelia Street Café 8:30, 10 pm \$10
- ★Jack Wilkins/Sheryl Bailey
Bella Luna 8 pm
- ★Jazz Patrol: Roy Suter, Nick Stefanacci, Gene Torres, Eric Braverman; Joe Kieran Trio with Steve Clarke, Matt Moadal
Miles' Café 7, 8:30 pm \$19.99
- ★Yuko Okamoto Quartet
Tom Jazz 9 pm \$10
- ★Saul Rubin; Itai Kriss and the Salsa All-Stars; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- ★Jon De Lucia Group with Nir Felder, Garth Stevenson, Tommy Crane; Hot & Cold: Aaron Dugan/Anders Nilsson
The Backroom 8:30, 10 pm \$10
- ★Jeremy Siskind solo
The Kitano 8 pm
- ★Jon Hendricks and Annie Ross
Blue Note 8, 10:30 pm \$45
- ★Cecilia Coleman Big Band; Frank Basile Quartet
The Garage 7, 10:30 pm
- ★Josh Lawrence's Jazz Revolution
Shrine 6 pm
- ★Ayako Shirasaki
Bryant Park 12:30 pm

Wednesday, June 29

- ★Ben Williams and Sound Effect with Marcus Strickland, Jaleel Shaw, Matt Stevens, Gerald Clayton, Jamire Williams
The Gatehouse 7:30 pm \$15
- ★Brian Carpenter's Ghost Train Orchestra with Dennis Lichtman, Andy Laster, Matt Bauder, Curtis Hasselbring, Mazz Swift, Jordan Voelker, Brandon Seabrook, Ron Caswell, Rob Garcia
Highline Ballroom 8 pm \$15
- ★Larry Harlow Latin Legends Band
Soundview Park 7 pm
- ★Peter Bernstein/Vic Juris Duo
The Kitano 8, 10 pm
- ★Eri Yamamoto Trio with Dave Ambrosio, Ikuo Takeuchi; Daniel Carter/Reuben Radding
The Stone 8, 10 pm \$10

- ★Shayna Dulberger Quartet with Yoni Kretzmer, Chris Welcome, Jason Nazary; New Language Collaborative +1: Eric Zinman, Syd Smart, Glynis Lomon, Ras Moshe
University of the Streets 8, 9 pm \$10
- ★Daryl Sherman with Jennifer Leitham, Sherrie Maricle
Feinstein's 10:45 pm \$28
- ★Alan Hampton's The Family with Chris Morrissey, Pete Rende, Nir Felder, Jason Rigby
Comelia Street Café 8:30 pm \$10
- ★Tada Unno solo; Michael Dease Group with Sharel Cassity, Eric Alexander, Helio Alves, Dezron Douglas, Winard Harper; Itai Kriss
Smalls 7:30, 9:30 pm 12:30 am \$20
Zinc Bar 7, 9, 10:30 pm 12 am
- ★Kate Cosco Group; Téka
Barbès 8 pm \$10
- ★Jonathan Goldberger, Jonti Siman, Rohin Khemani
Damrosch Park 7:30 pm
- ★Swingtime Big Band
Rockwood Music Hall 7 pm
- ★Marika Hughes
Flute Bar Gramercy 8 pm
- ★Melanie Marod
Flute Bar 8 pm
- ★Michael Louis Smith Trio
Flute Bar 8 pm
- ★Oscar Penas; The Giant Cicada: Lynn Stein, Jonathan Russell, John Hart, Carlos Gomez
Miles' Café 7, 8:30 pm \$19.99
- ★Jessie Nelson Trio
Tom Jazz 9 pm \$10
- ★Rafi Dlugoff; Alan Jay Palmer; Ned Gooft Jam
Fat Cat 7, 9 pm 12:30 am
- ★Kenny Garrett Quartet with Benito Gonzalez, Nat Reeves, Ronald Bruner
Dizzy's Club 7:30, 9:30 pm \$30
- ★Sharel Cassity Quintet
Dizzy's Club 11 pm \$10
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$25
- ★Sachal Vasandani with John Ellis, Job Patton, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$20
- ★Django in June: Young Lions of Gypsy Jazz with Samson Schmitt, Ludovic Beier, Doudou Cuillerier, Pierre Blanchard, Andreas Oberg, Brian Torff and guest Anat Cohen
Birdland 8:30, 11 pm \$30
- ★Jon Hendricks and Annie Ross with guest Nikki Yanofsky
Blue Note 8, 10:30 pm \$45
- ★Alex Minasian Trio; Jerry Costanzo and Trio
The Garage 6, 10:30 pm
- ★Juini Booth
Shrine 6 pm
- ★Ayako Shirasaki
Bryant Park 12:30 pm
- ★Bob Dorough
Saint Peter's 1 pm \$7

Thursday, June 30

- ★The Latin Side of John Coltrane: Conrad Herwig All-Stars with Joe Lovano
Blue Note 8, 10:30 pm \$35
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown
Jazz Standard 7:30, 9:30 pm \$25
- ★Darius Jones Trio with Adam Lane, Jason Nazary and Quartet with Angelica Sanchez, Trevor Dunn, Ches Smith
The Stone 8, 10 pm \$10
- ★Steve Miller with John Colianni, Howard Alden and Les Paul Trio
Grace R. Rogers Auditorium 7 pm \$45
- ★Ehud Asherie solo; Noah Preminger Group with Drew Sayers, Frank Kimbrough, John Hébert, Matt Wilson; Josh Evans
Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Continuum: David Virelles, Ben Street, Andrew Cyrille
University of the Streets 8 pm \$10
- ★TILT Brass Ensemble: Chris McIntyre, Dave Shively, Gareth Flowers, Russ Johnson, Nathan Koci, Dan Peck, Alex Waterman
Issue Project Room 8 pm \$10
- ★Chihiro Yamanaka Trio with Ben Williams, Steve Van Nostrand
Idium 8, 10 pm \$25
- ★Paul Meyers Quartet with Frank Wess, Neil Miner, Tony Jefferson
The Kitano 8, 10 pm
- ★Sara Serpa 5tet with André Matos, Pete Rende, Matt Brewer, Tommy Crane; André Matos 4tet with Loren Stillman, Thomas Morgan, Colin Stranahan
Comelia Street Café 8:30 pm \$10
- ★Clifford Barbaro Quartet with Ralph Lalama; Jojo; Stacy Dillard Jam
Fat Cat 7, 10 pm 1:30 am
- ★Steven Lugerner Septet with Lucas Pino, Itamar Borochoy, Angelo Spagnolo, Glenn Zaleski, Ross Gallagher, Max Jaffe
Tea Lounge 9, 10:30 pm
- ★Samir Zarif Trio with Jack Lober, Colin Stranahan
Bar Next Door 8:30, 10:30 pm \$12
- ★Hector del Curto's Eternal Tango Orchestra
Damrosch Park 7:30 pm
- ★Jeff Fairbanks' Project Hansori
The Molyd Fig 7 pm
- ★Chris Bauer Trio with Chris Ziener, Steve Marks; Carl Fischer and Organic Groove Ensemble; Pablo Masis
Miles' Café 7, 8:30, 10 pm \$19.99
- ★Jo-Yu Chen Trio
Tom Jazz 9 pm \$10
- ★Justin Lees Trio
Cleopatra's Needle 7 pm
- ★Katerina Polemi; John Doing Quintet
Tutuma Social Club 7, 10:30 pm
- ★Kenny Garrett Quartet with Benito Gonzalez, Nat Reeves, Ronald Bruner
Dizzy's Club 7:30, 9:30 pm \$30
- ★Sharel Cassity Quintet
Dizzy's Club 11 pm \$10
- ★Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash
Village Vanguard 9, 11 pm \$25
- ★Django in June: Young Lions of Gypsy Jazz with Samson Schmitt, Ludovic Beier, Doudou Cuillerier, Pierre Blanchard, Andreas Oberg, Brian Torff and guest James Carter
Birdland 8:30, 11 pm \$30
- ★Champion Fulton Trio; Andrew Atkinson
The Garage 6, 10:30 pm
- ★Double Down
Shrine 7 pm
- ★Ayako Shirasaki
Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

MONDAYS

- ★Tom Abbott Big Bang Big Band
Zinc Bar 9, 11 pm, 12:30, 2 am
- ★Ron Affix Trio
The Jazz Gallery 9 pm \$15
- ★Steve Coleman Presents
Chez Lola 7:30 pm
- ★Sedric Choukroun and The Brasileros
Frank's Cocktail Lounge 9 pm
- ★Pete Davenport/Ed Schuller Jam Session
The Carlyle 8:45 pm \$75-100
- ★Eddy Davis New Orleans Jazz Band
Gospel Uptown 8 pm
- ★George Gee Swing Orchestra
Sofia's 8 pm (ALSO TUE)
- ★Vince Giordano's Nighthawks
Arthur's Tavern 7 pm
- ★Grove Street Stompers
Lenox Lounge 9:30 pm \$10
- ★Patience Higgins Sugar Hill Quartet
Local 802 7 pm
- ★JFA Jazz Jam
Sprig 6:30 pm (ALSO FRI)
- ★Piers Lawrence
Domaine 8 pm
- ★Long Island City Jazz Alliance Jam Session
Cleopatra's Needle 8 pm \$10
- ★Roger Lent Trio Jam
Puppet's Jazz Bar 9 pm
- ★John McNeil/Mike Fahie Jam Session
The Kitano 8 pm
- ★Iris Ormig Jam Session
Iridium 8, 10 pm \$35
- ★Les Paul Trio with guests
Rhythm Splash 9 pm
- ★Ian Rapien's Spectral Awakenings Jazz Groove Session
Charley O's 8:30 pm
- ★Stan Rubin All-Stars
Smoke 7, 9, 10:30 pm
- ★Smoke Big Band; John Farnsworth Quartet
Village Vanguard 9, 11 pm \$30

TUESDAYS

- ★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)
- ★Broc Hempel, Sam Trapchak, Christian Coleman
Cask 7:30 pm
- ★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 Ormig Quartet
Crooked Knife 7 pm
- ★Annie Ross
The Metropolitan Room 9:30 pm \$25
- ★Robert Rucker Trio Jam
Cleopatra's Needle 8 pm \$10
- ★Dred Scott Trio
Rockwood Music Hall 12 am
- ★Slavic Soul Party
Barbès 9 pm \$10

WEDNESDAYS

- ★Melissa Aldana Trio
Caffe Vivaldi 9:45 pm
- ★Astoria Jazz Composers Workshop
Waltz-Astoria 6 pm
- ★Bill Cantrall Trio
718 Restaurant 8:30 pm
- ★Sedric Choukroun and the Eccentrics
Chez Oskar 7 pm
- ★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
- ★Bobby Sanabria Big Band
FB Lounge 7:30, 9:30 pm \$10
- ★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
- ★Sedric Choukroun
Brasserie Julienne 7:30 pm (ALSO FRI, SAT)
- ★Curtis Brothers
B. Smith's 9 pm
- ★Aki Ishiguro Jam Session
Solo Kitchen Bar 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

- ★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
- ★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
Londell'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
- ★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 Kellso
The Ear Inn 8 pm
- ★Marjorie Eliot/Rudell Drears/Sedric Choukroun
Parlor Entertainment 4 pm
- ★Sean Fitzpatrick and Friends
Ra Café 1 pm
- ★Nancy Goudinaki's Trio
Kellari Taverna 12 pm
- ★Enrico Granafei solo
Sora Lella 7 pm
- ★Lafayette Harris
Lenox Lounge 7 pm \$10
- ★Stan Killian Trio
Ocean's 8 8:30 pm
- ★Bob Kindred Grouo
Café Loup 12:30 pm
- ★LICJA Family Jazz Concert Series
Breadbox Café 3 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
- ★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
Caffe 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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- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [718restaurant.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [92y.org](#)
- **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](#)
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street [henrystreet.org/arts](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [alorcafe.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street [apollotheater.org](#)
- **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 [arthurstavernny.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](#)
- **BAM Café** 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 Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F to W. 4th Street [lalanternacaffe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **The Bell House** 149 7th Street (718-643-6510) Subway: F to 4th Avenue, M, R to 9th Street [thebellhouseny.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](#)
- **Breadbox Café** 47-11 11th Street (718-389-9700) Subway: 7 to Vernon Boulevard-Jackson Avenue [breadboxcafe.com](#)
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Children's Museum** 145 Brooklyn Avenue (718-735-4400) Subway: 4 to Atlantic-Pacific then B65 Bus [brooklynkids.org](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street [bcqm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [brooklynlyceum.com](#)
- **Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx Subway: 2 to Nereid Avenue/238th Street
- **Cabrini Green Urban Meadow** President and Van Brunt Streets Subway: 2, 3, 4, 5 to Borough Hall then B61 Bus
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **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
- **Cameo Gallery** 93 N. 6th Street Subway: L to Bedford Avenue
- **Campos Plaza Playground** East 13th Street between Avenues B and C Subway: L to 1st Avenue
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillenyc.com](#)
- **Cask** 167 East 33rd Street (212-300-4924) Subway: 6 to 33rd Street [casknyc.com](#)
- **Castle Clinton** Subway: 4, 5 to Bowling Green
- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street [summerstage.org](#)
- **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 [bistroloia.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
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [citywinery.com](#)
- **Clark Studio Theater** W. 65th Street at Amsterdam Avenue, 7th Floor Subway: 1 to 66th Street
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [cscenter.com](#)
- **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 [clubsteak.com](#)
- **Cobi's Place** 158 West 48th Street between 6th and 7th Avenues (516-922-2010) Subway: 1, 2 to 50th Street
- **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 [completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F to W. 4th Street [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **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](#)
- **Cross Fit** 597 Degraw Street between 3rd and 4th Avenues Subway: D, N, R to Union Street [crossfitsouthbrooklyn.com](#)
- **Cubana Social** 70 North 6th Street between Kent and Wythe Subway: L to Bedford Avenue [cubanasocial.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 [myspace.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [dromnyc.com](#)
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060) Subway: D to 125th Street [dwyercc.org](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street
- **FB Lounge** 172 E. 106th Street (212-348-3929) Subway: 6 to 103rd Street [fondaboricua.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **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
- **Fontana's Bar** 105 Eldridge Street (212-334-6740) Subway: B, D to Grand Street [fontanasnyc.com](#)
- **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: F to Christopher Street [garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **The Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [harlemstage.org](#)
- **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](#)
- **Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [metmuseum.org](#)
- **Henry's** 2745 Broadway (212-866-0601) 1 to 103rd Street
- **Highline Ballroom** 431 W. 16th Street (212-414-5994) Subway: A, C, E, to 14th Street [highlineballroom.com](#)
- **Homage Skate** Degraw Street between 3rd and 4th Avenues Subway: D, N, R to Union Street [homagebrooklyn.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [ibeambrooklyn.com](#)
- **Illinois** Jacques Performance Space 94-20 Guy R. Brewer Blvd., Subway: E to Jamaica Center [york.cuny.edu](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [theidrium.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue) Subway: M to Union Street [issueprojectroom.org](#)
- **J&R Music World** Park Row (212-238-9000) Subway: 2, 3, 4, 5, 6 to Fulton Street [jr.com](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **The Jazz Gallery** 290 Hudson Street (212-424-1063) 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](#)
- **Kenny's Castaways** 157 Bleecker Street between Thompson and Sullivan Subway: A, B, C, D, E, F, V to W. 4th Street
- **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](#)
- **LaGuardia Community College PAC** 31-10 Thomson Avenue, Long Island City (718-482-5935) Subway: 7 to 33rd Street
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [littlefieldnyc.com](#)
- **The Local** 269 East Houston Street at Suffolk Street Subway: F to Second Avenue [rucma.org](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [londelsrestaurant.com](#)
- **Marriott Residence Inn** 1033 Sixth Avenue (212-768-0007) Subway: B, D, F, N, Q, R, W to 34th Street [marriott.com](#)
- **Mercury Lounge** 217 E. Houston Street (212-260-4700) Subway: F, V to Second Avenue [mercuryloungenyc.com](#)
- **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 Subway: F to Second Avenue
- **NYC Bahá'í Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **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
- **Onassis Cultural Center Atrium** 645 5th Avenue (212-486-4448) Subway: E, M to 53rd Street [onassisusa.org](#)
- **Opia Restaurant** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street [opiarestaurant.com](#)
- **Otto's Shrunken Head** 538 E. 14th Street between Avenues A and B (212-228-2240) Subway: L to First Avenue
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **Piano Due** 151 West 51st Street (212-399-9400) Subway: 1 to 50th Street [pianoduenyc.net](#)
- **The Players** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [theplayersnyc.org](#)
- **The Producer's Club** 358 West 44th Street (212-315-0069) Subway: A, C, E, to 42nd Street [producersclub.com](#)
- **Public Assembly** 70 North Sixth Street, Brooklyn (718-384-4586) Subway: L to Bedford [publicassemblynyc.com](#)
- **Rhythm Splash** 673 Flatbush Avenue Subway: B, Q to Parkside Avenue
- **Riverside Theater** 122nd Street and Riverside Drive Subway: 1 to 116th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F to Second Avenue [rockwoodmusichall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [rmanyc.org](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street [sob.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Sans Souci** 330 Myrtle Avenue (347-227-8135) Subway: B, D, N, R, Q to DeKalb Avenue
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street [settepani.com](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza
- **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 [shrineinyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place [eastvillageshul.com](#)
- **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](#)
- **Soundview Park** Lafayette, Metcalf, Bronx River Avenues (212-639-9675) Subway: 6 to Morrison Avenue-Sound View
- **Spikehill** 184 Bedford Avenue, Brooklyn Subway: L to Bedford [spikehill.com](#)
- **Spring** 885 3rd Avenue Subway: E, M to 53rd Street
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [thestonenyc.com](#)
- **Sullivan Hall** 214 Sullivan Street (212-634-0427) Subway: A, B, C, D, E, F, V to W. 4th Street [sullivanhallnyc.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](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [tealoungeNY.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 1, 2, 3, 7 to 42nd Street-Times Square [the-townhall-nyc.org](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street [triadnyc.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street [tribecapac.org](#)
- **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 [tutumasoocialclub.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](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Yippie Café** 9 Bleecker Street between Elisabeth and Bowery Subway: 6 to Bleecker Street
- **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](#)

(INTERVIEW CONTINUED FROM PAGE 6)

environment, the people listen, the staff are supportive. It's the best gig I've ever had.

I look forward to playing, to Vision and we go to a festival in Austria in August [with Planetary Unknown]. And hopefully next year David and I will work on a duo and create, I can say, some beautiful, beautiful, beautiful love. I can say that. But something's happening. Summer, something always happens. That's when things start happening in the brain. ❖

For more information, visit hopscotchrecords.com/cooper-moore.html. Cooper-Moore is at Abrons Arts Center Jun. 10th-11th as part of Vision Festival and The Stone Jun. 16th and 24th. See Calendar.

Recommended Listening:

- William Parker In Order to Survive - *The Peach Orchard* (AUM Fidelity, 1997-98)
- Cooper-Moore - *Deep in the Neighborhood of History and Influence (Live at Guelph)* (Hopscotch, 1999)
- Cooper-Moore - *The Cedar Box Recordings* (50 Miles of Elbow Room-AUM Fidelity, 2003/2004)
- Tryptich Myth - *The Beautiful* (AUM Fidelity, 2005)
- Digital Primitives - *Hum Crackle & Pop* (Hopscotch, 2007/2009)
- Planetary Unknown - *Eponymous* (AUM Fidelity, 2010)

(LABEL CONTINUED FROM PAGE 12)

with the electronic percussion of Martin France and is then edited, compiled, processed, resampled and mixed by percussionist/"sound-audio editor" Terje

Evensen. Trumpeter Nils Petter Molvær is at his haunting best, sighing his calls within a dense sonic wilderness. Stapleton's *Between The Lines* is smart, polished mainstream jazz with a new millennium tone. He plays flowing, splashing Fender Rhodes and his carefully assembled compositions create a journey, a collage of contrasting moods and time signatures.

If in its early going Edition has a star, it is Ivo Neame. *Caught In The Light Of Day*, in its open-ended, poetic, spellbinding aura, sounds a little like an ECM project. But Neame has his own concept and his own extravagant piano chops and his own extroverted attitude. Two other important Edition discoveries play on the album: quick-on-quick bassist Jasper Høiby and Jim Hart, a vibraphonist with fresh, bold ideas.

Neame and Høiby are also in the trio Phronesis. Their album *Alive*, Edition's best-seller to date comes from two nights at the Forge Arts Venue in London. In person, Phronesis generates so much force it often sounds on the verge of exploding. Yet the energy is always contained within coherent designs. Neame has the discipline to let his imagination run wild.

Dickeson and Stapleton set out to create "a label for musicians". Artists who record for Edition believe they are on the right track. Martin France says, "I'd known Dave and Tim for a while and I was curious when I heard they were putting together a label. I was very impressed with their early releases, in terms of artistic integrity, packaging and of course promotion and distribution. There are very few independent labels for contemporary improvised music here in the UK. When it came time to release my new Spin Marvel recording, I was very glad Edition was there."

Jasper Høiby says, "I've enjoyed total artistic freedom in terms of all material recorded, as well as mixing and mastering. Everything from press releases

to artwork to the image of my band has been in my hands. From the beginning, Dave Stapleton's belief in my project has been inspirational and invaluable. I'm not sure any major label could have delivered that kind of positive energy." ❖

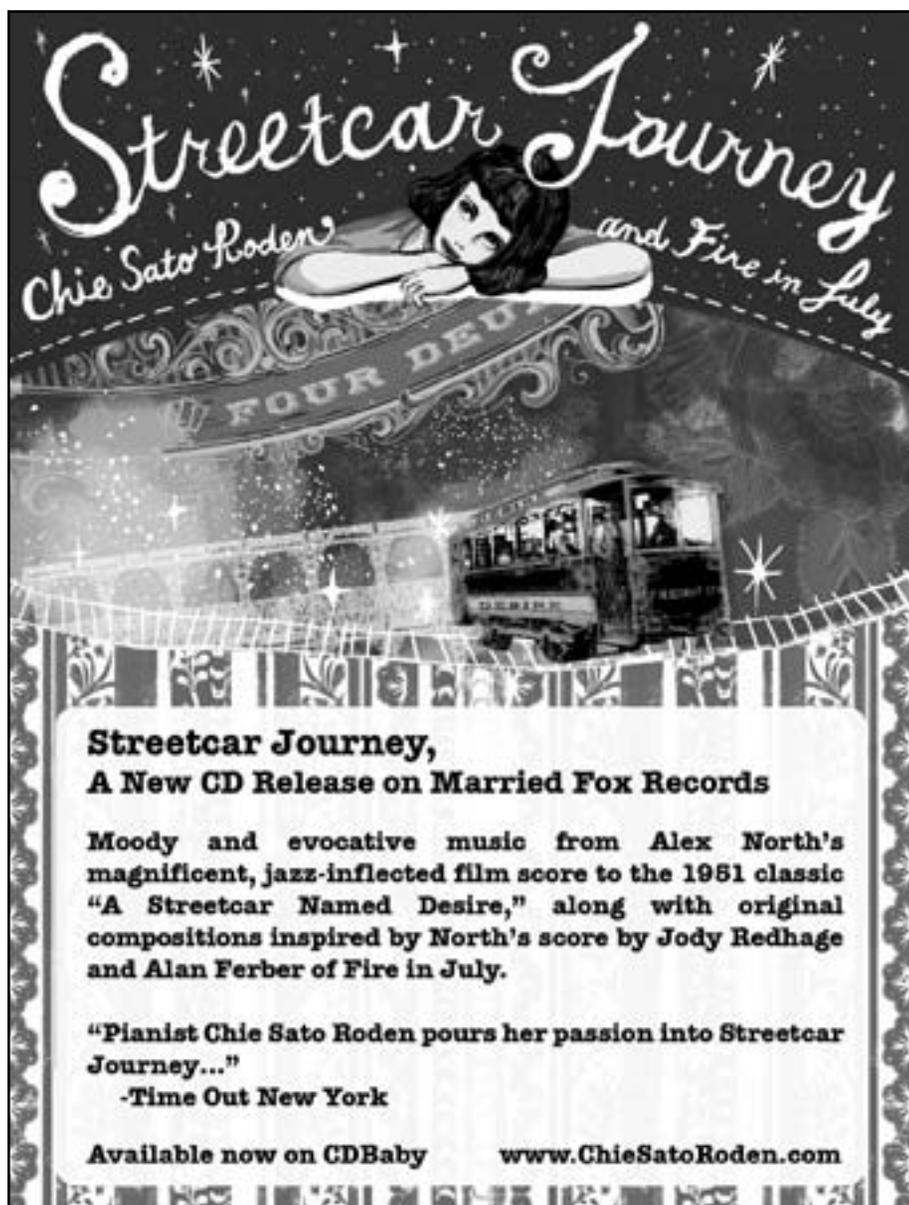
For more information visit editionrecords.com. Phronesis is at Jazz Standard Jun. 21st. See Calendar.

(FESTIVAL REPORT CONTINUED FROM PAGE 13)

of improvisers, the effect of both ensembles was that too many imaginative ideas being offered up too quickly and too frequently from too many players, without enough time to digest the individual creations.

Although billions throughout the world watched another event taking place in London that weekend - the wedding of Prince William and Kate Middleton - FOTC remained an almost completely royalty-free zone. That is except for the sardonic comments of versatile trombonist Gail Brand. Flanked by drummer Mark Sanders' subtle and clean technique and pianist Veryan Weston's delicate clanking and busy chording, she climaxed a spectacular set by verbalizing her views. After slide-extended squeaks and snorts, sibilant tongue flutters and long breaths punctuated by the use of different mutes, she muttered, "I hate the royal family." Brand averred that she was further inconvenienced by city travel restrictions in place for crowd control during the days preceding the wedding. Luckily with FOTC, this audience could bypass those distractions to attend a notable musical happening. ❖

For more information, visit freedomofthecity.org



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- Dan Bilawsky, All About Jazz, May '11

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- Glenn Daniels, The Jazz Page, Mar. '11

"The music is loose and improvisatory, a surprise lurking around every corner."
- Mark Stryker, Detroit Free Press, Mar. '11

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WHO HE IS

- Associate Professor of Music, Jazz Studies U of M
- Bassist, Diane Krall
- Lead Bassist, Oceans 11, 12 & 13 Soundtracks
- Bassist, Tonight Show with Jay Leno, 1992-1999
- NEA Presidential Scholar Awardee
- Credits: 6 Grammys and 4 Emmys

www.RobertHurst.com

IN MEMORIAM

By Andrey Henkin

GEORGE BOTTS SR. - The Washington DC-based tenor saxophonist was never documented on a recording but performed with many visiting stars over the decades, including Benny Goodman, Billie Holiday and John Coltrane. Botts died May 11th at 83.

ODELL BROWN - The Chicago soul-jazz organist may be best known for co-writing Marvin Gaye's "Sexual Healing" in the '80s but did release a handful of albums as leader on the Cadet label during the late '60s that have since settled into obscurity. Brown died May 3rd at 70.

BOB FLANIGAN - Originally a trombonist and later a bass guitarist, the vocalist was a founding member of The Four Freshmen, an extension of the Barbershop Quartet model. The group won Best Vocal Group awards from *DownBeat* from 1953-58. Flanigan died May 15th at 84.

ARMEN HALBURIAN - The percussionist may be in the cases of many of his fellow instrumentalists, having invented the 4-in-1 drum tool. But he also was a member of the groups of Herbie Mann, Larry Young and Dave Liebman in the '70s. Halburian died Mar. 16th at 77.

ZIM NGQAWANA - The South African saxist wasn't limited to his own continent, having worked with Max Roach and Keith Tippett as well as countrymen Abdullah Ibrahim and Hugh Masekela. He released several albums as a leader and appeared in New York in 2009 at the Vision Festival and more recently at The Stone. Ngqawana died May 10th at 52.

BRUCE RICKER - The filmmaker spent much of his career documenting the world of jazz, including movies on Dave Brubeck, Johnny Mercer, Tony Bennett, Thelonious Monk and Jim Hall. His most beloved film was 1979's *The Last of the Blue Devils* about Kansas City jazz, which featured Count Basie, Big Joe Turner and Jay McShann. Ricker worked extensively over the years with fellow jazz fan Clint Eastwood as a music consultant. Ricker died May 13th at 68.

SULEIMAN-HAKIM - Born Stanley Wright, the bassist worked locally in Brooklyn and venues like Lincoln Center. His daughter is N'Bushe Wright, a Hollywood actress. Wright was found murdered inside a storage trunk at his home, the victim of stab wounds. He was 62.

ORRIN TUCKER - The bandleader should have won an award for longevity, having run a big band from 1933 until the '80s. While his music was derisively called "sweet jazz", Tucker continued his career long after the fade of the Big Band era and had his big hit in 1939 with "Oh Johnny, Oh Johnny, Oh!" featuring singer Bonnie Baker. Tucker died Apr. 9th at 100.

SNOOKY YOUNG - During the '40s-60s, the trumpeter was part of several significant big bands, including those of Lionel Hampton, Count Basie and Thad Jones/Mel Lewis. He was part of Doc Severinson's *The Tonight Show* band for 25 years and worked during his career with such luminaries as Coleman Hawkins, Clark Terry and Oliver Nelson. He was named a NEA Jazz Master in 2008. Young died May 11th at 92.

BIRTHDAYS

June 1
 †Nelson Riddle 1921-85
 †Herbie Lovelle 1924-2009
 Hal McKusick b.1924
 Lennie Niehaus b.1929
 Rossano Sportiello b.1974

June 2
 †Ernie Hood 1923-91
 Gildo Mahones b.1929
 John Pisano b.1931
 Pierre Favre b.1937
 Irene Schweizer b.1941
 Matthew Garrison b.1970
 Noah Preminger b.1986

June 3
 †Carl Pruitt 1918-1977
 Al Harewood b.1923
 Phil Nimmons b.1923
 †Dakota Staton 1932-2007
 †Bob Wallis 1934-91
 Ted Curson b.1935
 Grachan Moncur III b.1937
 Corey Wilkes b.1979

June 4
 †Teddy Kotick 1928-86
 †Oliver Nelson 1932-75
 †Alan Branscombe 1936-86
 Mark Whitecage b.1937
 Ted Daniel b.1943
 Anthony Braxton b.1945
 Paquito D'Rivera b.1948
 Winard Harper b.1962

June 5
 †Kurt Edelhagen 1920-82
 †Specs Powell 1922-2007
 †Pete Jolly 1932-2004
 Misha Mengelberg b.1935
 Jerry Gonzalez b.1949

June 6
 †Jimmie Lunceford 1902-47
 †Raymond Burke 1904-86
 †Gil Cuppini 1924-96
 †Grant Green 1931-79
 Monty Alexander b.1944
 †Zbigniew Seifert 1946-79
 Paul Lovens b.1949

June 7
 †Ed Cuffee 1902-59
 †Glen Gray 1906-63
 †Gene Porter 1910-1993
 †Tal Farlow 1921-98
 †Tina Brooks 1932-74
 Norberto Tamburrino b.1964

June 8
 †Bill Rank 1904-79
 †Billie Pierce 1907-74
 †Erwin Lehn 1919-2010
 †Kenny Clare 1929-85
 Bill Watrous b.1939
 Julie Tippetts b.1947
 Uri Caine b.1956

June 9
 †Les Paul 1915-2009
 †Jimmy Gourley 1926-2008
 †Eje Thelin 1938-90
 Kenny Barron b.1943
 Mick Goodrick b.1945

June 10
 †Chink Martin 1886-1981
 †Willie Lewis 1905-71
 †Dicky Wells 1907-85
 Guy Pedersen b.1930
 †John Stevens 1940-94
 Gary Thomas b.1961
 Jonathan Kreisberg b.1972
 Ben Holmes b.1979

June 11
 †Clarence "Pine Top" Smith 1904-29
 †Shelly Manne 1920-84
 †Hazel Scott 1920-81
 †Bob Gordon 1928-55
 Nils Lindberg b.1933
 Bernard "Pretty" Purdie b.1939
 Jamaaladeen Tacuma b.1956
 Alex Sipiagin b.1967
 Assif Tsahar b.1969

June 12
 Marcus Belgrave b.1936
 Kent Carter b.1939
 Chick Corea b.1941
 Jesper Lundgaard b.1954
 Geri Allen b.1957
 Oscar Feldman b.1961
 Christian Munthe b.1962
 Peter Beets b.1971

June 13
 †Charlie Elgar 1885-1973
 †Doc Cheatham 1905-97
 †Eddie Beal 1910-84
 †Phil Bodner 1919-2008
 †Attilla Zoller 1927-98
 Buddy Catlett b.1933
 Frank Strozier b.1937
 Harold Danko b.1947
 Mike Khoury b.1969

June 14
 †John Simmons 1918-79
 Burton Greene b.1937
 Pete Lemer b.1942
 Marcus Miller b.1959
 Gary Husband b.1960
 Ben Syversen b.1983
 Diallo House b.1977
 Loren Stillman b.1980

June 15
 †Erroll Garner 1921-77
 †Jaki Byard 1922-99
 Mel Moore b.1923
 Tony Oxley b.1938

June 16
 "Lucky" Thompson 1924-2006
 †Clarence Shaw 1926-73
 Joe Thomas b.1933
 Tom Harrell b.1946
 Fredy Studer b.1948
 Ryan Keberle b.1980

June 17
 †Don Kirkpatrick 1905-56
 †Lorenzo Holden 1924-87
 Frank E Jackson, Sr. b.1924
 Chuck Rainey b.1940
 Tom Varner b.1957

June 18
 †Sammy Cahn 1913-93
 William Hooker b.1946

June 19
 †Joe Thomas 1909-86
 †Jerry Jerome 1912-2001
 †Dave Lambert 1917-66
 Chuck Berghofer b.1937
 Paul Nieman b.1950
 Billy Drummond b.1959
 John Hollenbeck b.1968

June 20
 †George Stevenson 1906-70
 †Doc Evans 1907-77
 †Lamar Wright 1907-73
 †Thomas Jefferson 1920-86
 †Eric Dolphy 1928-64
 Joe Venuto b.1929
 Enrique Regoli b.1934

June 21
 †Dewey Jackson 1900-94
 Booker Collins b.1914
 †Jamil Nasser 1932-2010
 Lalo Schifrin b.1932
 Jon Hiseman b.1944
 Chuck Anderson b.1947
 Eric Reed b.1970

June 22
 Ray Mantilla b.1934
 Hermeto Pascoal b.1936
 Heikki Sarmanto b.1939
 Eddie Prevost b.1942
 Ed "Milko" Wilson b.1944

June 23
 †Eli Robinson 1908-72
 †Milt Hinton 1910-2000
 †Eddie Miller 1911-91
 †Helen Humes 1913-81
 Lance Harrison b.1920
 †George Russell 1923-2009
 †Sahib Shihab 1925-89
 †Hank Shaw 1926-2006
 Donald Harrison b.1960

June 24
 †Charlie Margulis 1903-67
 †Manny Albam 1922-2001
 George Gruntz b.1932
 †Frank Lowe 1943-2004
 †Clint Houston 1946-2000
 Greg Burk b.1969
 Bernard Sassetti b.1970

June 25
 †Jean Roberts 1908-81
 Johnny Smith b.1922
 †Bill Russo 1928-2003
 Joe Chambers b.1942
 Marian Petrescu b.1970

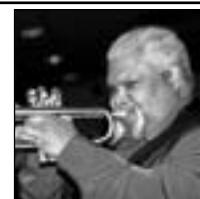
June 26
 †Teddy Grace 1905-92
 †Don Lanphere 1928-2003
 †Jimmy Deuchar 1930-93
 Dave Grusin b.1934
 Reggie Workman b.1937
 Joey Baron b.1955
 Bill Cunliffe b.1956

June 27
 †Tony Sbarbaro 1897-1969
 †Shad Collins 1910-78
 †Elmo Hope 1923-67
 George Braith b.1939
 Todd Herbert b.1970

June 28
 †Henry Turner 1904-80
 †Jimmy Mundy 1907-83
 †Arnold Shaw 1909-89
 Gene Traxler b.1913
 †Pete Candoli 1923-2008
 Bobby White b.1926
 John Lee b.1952
 Tierney Sutton b.1963
 Aaron Alexander b.1966

June 29
 †Mousey Alexander 1922-88
 †Ralph Burns 1922-2001
 †Ove Lind 1926-1991
 Julian Priester b.1935
 Ike Sturm b.1978

June 30
 †Harry Shields 1899-1971
 Grady Watts b.1908
 †Lena Horne 1917-2010
 †Andrew Hill 1937-2007
 Chris Hinze b.1938
 Jasper Van't Hof b.1947
 Stanley Clarke b.1951



TED CURSON
 June 3rd, 1935

Though most listeners know the trumpeter from his brief period in the 1960 bands of Charles Mingus, this Philly native has had a much wider impact on the jazz world. After moving to New York in the mid '60s, he worked with Cecil Taylor, had a very fruitful (now unappreciated) partnership with saxist Bill Barron (the pair met in Taylor's band) from 1961-65 and released a number of solid albums on various labels. Interestingly, Curson has been an annual performer at the Pori Jazz Festival in Finland since 1966 and even performed at the 2007 Finland Independence Day Ball on invitation from the president. More recently, Curson has taken up singing to go along with his trumpet playing. -AH

ON THIS DAY

by Andrey Henkin



One For Fun
 Billy Taylor (Atlantic)
 June 24th, 1959

Before he died last December, pianist/educator/activist Billy Taylor seemed like he had been and always would be part of the jazz world. This session came about 15 years after his earliest appearances and over four decades before his last recordings. Like most of his discography, this album is a straight piano trio, the rhythm section consisting of bassist Earl May and drummer Kenny Dennis. Taylor wrote two pieces, the title track and "That's for Sure", the rest of the program unsurprising standards like "Poinciana".



King Neptune
 Dexter Gordon (SteeplesChase)
 June 24th, 1964

Recorded live about two years after tenor saxist Dexter Gordon made his 12-year sojourn to Europe, this is the third in a seven-disc series called *Dexter in Radioland*. Recorded live at Jazzhus Montmartre in his adopted city of Copenhagen, Gordon is joined by pianist Tete Montoliu (one of two very brief periods in which they worked together), bassist Benny Nielsen and drummer Alex Riel. Apart from the self-penned title track, the rest of 10+-minute pieces are standard fare except Bennie Green's "I Want To Blow Now".



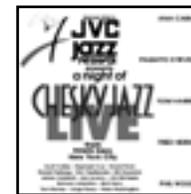
(I, Eye, Aye)
 Rahsaan Roland Kirk (Rhino)
 June 24th, 1972

There are iconoclasts in jazz and then there is Rahsaan Roland Kirk. The multi-instrumentalist (on paper and simultaneously) was a force not seen before or since. Given this recording, taken from the 1972 Montreux Jazz Festival in Switzerland, it seems clear that the studio albums only give a glimpse of his abilities. There are three short pieces of stage banter called "Rahsaantalk" interspersed between the funkier, most virtuosic and spiritual playing around, especially on the heavily-political anthem "Volunteered Slavery".



The Groover
 Jimmy McGriff (JAM)
 June 24th, 1982

Organist Jimmy McGriff was unofficially *The Groover* long before he made this recording. One of a slew of Philly soul-jazzers he also found commercial success in the blues and R&B worlds. This session features a mix of known and unknown players: Billy Butler (guitar), Bob Cranshaw (electric bass) and Ray Mantilla (percussion) among the former, Arnold Sterling (alto) and Belton Evans (drums) the latter. McGriff only composed one tune here, a tribute to Ray Charles; otherwise this is a rather eclectic, if slightly short, set of tunes.



Chesky Jazz Live
 Various Artists (Chesky)
 June 24th, 1992

At New York City's Town Hall in the summer of 1992, the Chesky label had a showcase evening as part of the JVC Jazz Festival. The lineup for the concert, 54 minutes on nine tracks excerpted here, included many a jazz luminary: Phil Woods, Paquito D'Rivera, Joe Lovano, Tom Harrell and Fred Hersch. Harrell, with Woods and Lovano, takes the first two numbers. Hersch plays three tunes trio and one quartet. Vocalist Ana Caram gets three songs and the CD finishes up with Woods and D'Rivera blowing over "Birk's Works".

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HIROMI
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STEVE COLEMAN AND FIVE ELEMENTS
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APEX: RUDRESH MAHANTHAPPA & BUNKY GREEN
BRUBECK BROTHERS QUARTET
BERKLEE COLLEGE OF MUSIC: MARIO CASTRO QUINTET

Artists subject to change. Artists not in play order. Photo by Ayano Hira.

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