

November 2011 I No. 115

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Ascension John Coltrane



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New York@Night

Interview: Fred Ho by Ken Waxman

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Megaphone VOXNews by Denny Zeitlin by Suzanne Lorge **Label Spotlight:** Listen Up!:

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John Coltrane is rightly considered one of the innovators in jazz even though his career as a leader lasted only a brief, if remarkably prolific, decade before his tragic death in 1967 at 40. But most critical acclaim is heaped on the period before 1964. Ascension, recorded in 1965, is considered by many the end of Coltrane as a legitimate jazz musician, as he moved away from his roots into the burgeoning avant garde and free jazz scenes. But another group see Coltrane's shift in this direction helping to propel these new forms, not least because of his championing of such musicians as Pharoah Sanders, Archie Shepp, John Tchicai and Marion Brown, now all legends in their own rights. This month two tributes (at Le Poisson Rouge and Jazz Standard) will recreate Coltrane's controversial work with allstar casts of musicians from across the modern spectrum, a living testament to the music's continuing impact. For our cover story this month, we've spoken with participants from the original Ascension album plus other musicians who have done their own interpretations and those involved in the upcoming tributes.

Two other controversial figures are baritone saxophonist/composer Fred Ho (Interview), whose political statements and inclusive musical blending have resulted in some monumental works over the past few decades, and Italian pianist Enrico Pieranunzi (Artist Feature), who mixes the classical music of his native Europe with his adopted jazz in a mélange that challenges the assumptions of both art forms. Ho appears at BAMCafé with his long-standing Afro Asian Music Ensemble and the Guggenheim Museum with the newer Green Monster Big Band while Pieranunzi performs twice at Merkin Hall, once with his jazz trio and then solo, interpreting the music of Baroque composers.

We also have features on composer Russell Garcia (Encore), bassist Sam Jones (Lest We Forget), Italian imprint Auand (Label Spotlight), which curates a minifestival in town this month, a Megaphone by multi-disciplinarian Denny Zeitlin (at The Kitano for a weekend) and more festival reports from around the world.

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

On the cover: John Coltrane's Ascension cover (photograph by Chuck Stewart, courtesy of Universal Music)

Corrections: In last month's NY@Night, Pauline Oliveros' Roland V Accordion is not midi-controlled; the instrument is digital.

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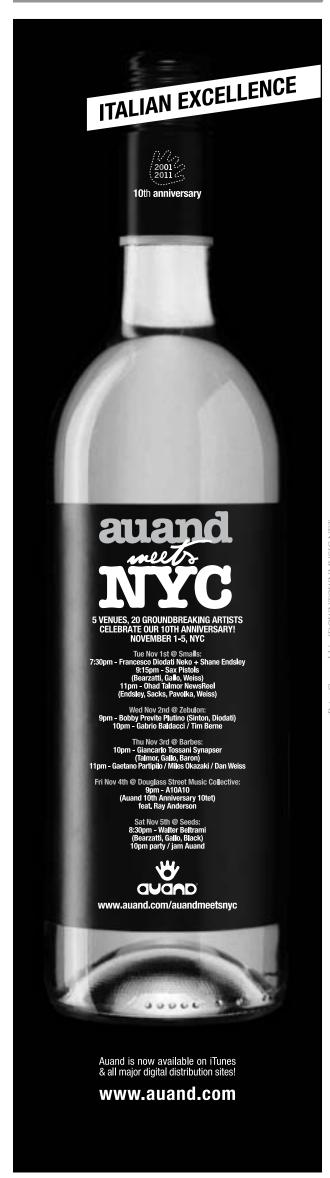
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The prepared piano is still a young instrument, not much more than 50 years old if counting from John Cage's Sonatas and Interlude and its proponents outrank its innovators. Sylvie Courvoisier and Denman Maroney have codified their own syntaxes for it and Andrea Neumann has taken it to a wonderful extreme. Magda Mayas may be the latest to find something new by reaching into the big box. Even the visual cues are unpredictable in her performances as small gestures can result in fairly loud ringings, more muscular movements in softer roars. Like those other piano manipulators, her time is rarely spent on the keyboard. A trio with trumpet and drums - Nate Woolev and Tony Buck - at I-Beam Oct. 14th nicely complemented her playing field. She tends to favor quick and quiet rhythms, as does Buck, or, like Wooley prolonged tones, all by the providence of strings rubbed, plucked or pounded into vibrating. Wooley was stoic, letting tones and silences hang in the spirit of Bill Dixon. Buck, shells and bells positioned on drumheads, was often as melodic as his playmates. Even when the tempo increased, the music was remarkably without emphasis: they played fast as if they were playing slow, rhythm and tone stripped of accessories. Meter and melody weren't factors of one another, they shared a spectral continuity. And when it was done (and before it started again) it seemed left to the audience to applaud or allow a silence signaling a second part.

- Kurt Gottschalk



Magda Mayas, Nate Wooley & Tony Buck @ I-Beam

The Respect Sextet marked a surprising 10 years of service at Le Poisson Rouge Oct. 11th with a set of medleys (and compositions that seemed like medleys) befitting their enigmatic working methods. The band gained notice in many corners with its 2009 release Sirius Respect, in which they mashed Sun Ra and Karlheinz Stockhausen. That approach ran through their anniversary concert. They opened with "Grape Pie for Dragomeni...Ya!" from their self-released 2002 disc (respectacle.), which seemed a medley even if they weren't playing recognizable themes. Tight tempo and thematic changes set a surprising and convincing standard. They went on to put a toy flute in Fred Anderson's "3 on 2" (which they recorded on their 2005 album Respect in You) and to craft a melodica/ electronica take on Herbie Nichols' "The Gig". All of which led to a 2003 piece by Respect saxophonist Josh Rutner that served as both centerpiece and finale. "Re(tro)spect(ive)" ran through 60 themes in 11 minutes, including fragments of Ayler, Monk, Ornette, Bach, Kurt Weill, Tim Berne, Carla Bley, Chick Corea, Misha Mengelberg, Roscoe Mitchell, Ken Vandermark and their own lines. It wasn't a John Zorn cut-up (even though one of his Masada tunes was also included); the keel was too even for that. It was too single-minded even if there was barely a moment to catch up with the themes being played or even to acknowledge the piece as a whole. The hour, maybe the decade even, seemed to fly by.

Whenever Anthony Braxton sojourns in the city attendance is de rigueur for avant 'guardians' and his four-day Tri-Centric Foundation series at Roulette's new space in downtown Brooklyn was no exception. After three nights of eclectic stagings, Saturday (Oct. 8th) premiered a concert reading of his opera Trillium J (Acts I & III) for a 32-piece orchestra of strings, woodwinds, brass, piano, percussion and 12 bel canto vocalists. Soon after a solo English horn entered from the rear of the audience, the orchestra filled the twotiered space with hefty yet levitating 'harmonies' alternating with vocal recitatives of repeated notes in chromatic modulation. The libretto's narrative was obtuse, a through-composed muddle of archetypal characters delivering pithy, often tongue-in-cheek aphorisms on diverse subjects, as when a baritone detective intoned in his best Inspector Clouseau accent: "Everyone here is now a subject - except myself of course." Unfortunately, the underlying orchestration often disguised dialogue, making it even more difficult to disentangle the 'storyline'. Each long act (45 and 65 minutes, respectively) followed a similar structure, based on a traditional written score leavened with improvised orchestral sections initiated through Braxton's unorthodox gesticulations: triangles, circles, airport runway signals and the like. Fittingly, the final line about a starship captain could be applied to the composer himself: "You have to admit, [he] was an original." - Tom Greenland



Anthony Braxton's Trillium J @ Roulette

Sunday (Oct. 9th) saw Saint Peter's Church's 41st annual (almost) All-Nite Soul, the city's oldest jazz regular festival, held this year in honor of Randy Weston. Following evening vespers, the pianist emphasized jazz' African roots and global reach by introducing a Ghanaian talking-drummer, a Moroccan sintir player, a Chinese pipa player and others before bringing out his stellar ensemble with Alex Blake (bass), Lewis Nash (drums) and Candido (congas) for a rousing hour-and-a-half set. And that was just the beginning. With an ongoing commitment to community outreach and musical ministry, the "jazz church" has spawned an extended family spanning cultures and generations, inspiring visiting performers to make deep connections. Old-timers Fred Staton (96), Carline Ray (86) and the incomparable Sarah McLawler (85) proved they can still swing their stuff, spreading smiles and warmth while several younger generations represented by Alex Brown, Zaccai Curtis, Kendra Shank, Michael Webster, Magos Herrera, Uwe Steinmetz, David White and Chanda Rule revealed that the jazz spirit is alive and well. The message came home when pianist LD Frazier delivered a short set of gospel songs in the wee hours to those hardcore listeners who'd stayed until the end, his soulful song rising up to the roof-beams, where a homeless person's sleeping bag was visible through the window, nestled under the eaves of the church. If only he could have heard the music inside...

Trumpeter Ron Horton had it just about right on the last night of a three-evening Andrew Hill tribute at Jazz Standard (Oct. 4th-6th) when he said that the late pianist's work could easily be explored for 30 days. Hill, one of the most fascinating composers in jazz, passed away in 2007 and the tribute was organized by his widow, featuring different groupings each night and focusing mostly on turn-of-the-millennium Palmetto albums Dusk and A Beautiful Day. The first night was a quartet with altoist Greg Osby, pianist Frank Kimbrough, bassist John Hébert and drummer Nasheet Waits. Osby may have talked a bit too much but Hill's sensitivity was abundant. The second night was pianist Vijay Iyer and Hill's last rhythm section of Hébert and drummer Eric McPherson. Iyer is an equally cerebral type of player and Hill's complexity came to the fore, though Iyer had a tough assignment inserting himself into such an established unit. For the final night, Horton was part of a frontline with saxists/ bass clarinetists Marty Ehrlich and JD Parran, Kimbrough, Hébert and McPherson filling out the sextet. In what was a partial Dusk reunion, Hill's capacity for subtle orchestration was the focus, recalling a comment by Osby from the first night, where he said that Hill's music drove musicians into the exact directions he wanted them to go. But what became most clear over the three nights is how much Hébert contributed to Hill's late period, much like bassist Richard Davis decades before. - Andrey Henkin

The reunion of **Pee Wee Ellis**, **Maceo Parker** and **Fred** Wesley at Town Hall (Oct. 6th), marking the first time in two decades all three former James Brown hornmen would share a stage together, was a musical event met with great anticipation by jazz and soul fans alike. Wesley made fresh waves in the '90s with his CD Swing & Be Funky, the date's title well describing the trombonist's dual proclivities, as much as the evening's sounds, Ellis swinging hard on tenor and Parker's alto providing a heaping dose of the funk. Opening the show with the dramatic flair honed by their former employer, the three joined the supremely versatile rhythm team of keyboardist Larry Goldings, guitarist Rodney Jones, drummer Bill Stewart and guest bassist Christian McBride, one by one swinging "The Way You Look Tonight". Then Wesley announced "Now we're gonna do what we do best", breaking into "Make It Funky", the crowd joining in loudly on the James Brown classic. With McBride switching from acoustic to electric bass, the house got rocking, with half of the audience up and dancing. The rest of the program was steeped deep in the funk, but there was plenty of swinging going on too - from the horn soloists, as well the backing band. Parker center stage often took the spotlight with his witty repartee and an on-the-mark vocal tribute to Ray Charles, donning sunglasses for "Georgia", but it was the joyous chemistry of the three horns playing as one well-oiled machine that truly stole the show. - Russ Musto



John Hébert @ Jazz Standard

In 1995, clarinetist David Krakauer inaugurated his career as a leader and John Zorn's Radical Jewish Culture series for his then-new imprint Tzadik. Since then both men have gone on to define different strands of modern Diasporic music, separately and together. At Drom (Oct. 2nd), for the first concert of DK55, a series of concerts in New York celebrating Krakauer's 55th birthday, the clarinetist revisited his relationship with Zorn by playing a number of pieces the composer selected for him from his Book of Angels. Krakauer was leading his working group Klezmer Madness!: guitarist Sheryl Bailey, electric bass guitarist Jerome Harris, drummer Mike Sarin, with DJ Keepalive adding beats and samples to the proceedings. But the evening wasn't entirely Zorn-centric, Krakauer adding some of his originals and a handful of traditional pieces. Thus there was a clear exposition on various approaches to 'Jewish' music. Krakauer is the kind of virtuosic, highenergy player Zorn presumably loves for his music and he didn't disappoint, unfurling long, shrill lines equal parts Jimi Hendrix and Jascha Heifetz. But as the evening progressed it seemed that DJ Keepalive's contributions were better suited to Krakauer's openended type of composing than Zorn's hyper-precise vignettes. However, Bailey's fleet, almost metal style worked nicely within both milieus, ably supported by Harris and Sarin's propulsive rhythms. Krakauer was celebratory throughout, a wonderful musical interlude between Rosh Hashanah and Yom Kippur. (AH)



Pee Wee Ellis, Maceo Parker & Fred Wesley @ Town Hall

m While sold-out jazz shows in concert halls are sadly rare occurrences in New York City these days, there could be little doubt that the Tishman Auditorium appearance of the Joshua Redman-Brad Mehldau Duo (Oct. 15th) would be an SRO event. Presented by The New School for Jazz and Contemporary Music in celebration of its 25th anniversary, Redman and Mehldau, the latter among the august institution's most celebrated alumni, draw packed houses wherever they appear. A tribute to the school's innovative program, taught by some of the jazz world's greatest players, Redman and Mehldau are both true originals, unlike the many same-sounding jazz instrumentalists produced by various music schools with cookie-cutter approaches to jazz education that persisted before the Greenwich Village establishment began its degree program a quarter-century ago. Sans the bass and drums foundation that is at the heart of most modern jazz, Mehldau kept a steady but unfettered rhythmic pulse ongoing throughout the evening, his virtuoso two-handed piano technique producing subtle variations in time and tempo that accompanied his sophisticated harmonic inventions while Redman, an appealing melodist, wove lyrical phrases on tenor and soprano sax within the engaging context. Original compositions confirmed the pair's modernist bent as jazz classics "Cheryl" and "Oleo" attested to their traditional roots. The encore, Jimi Hendrix' "Hey Joe", celebrated their daring. (RM)

After organizing into a collective bargaining organization over the summer, past participants in the **Winter and** Undead Jazz Festivals circulated a petition outlining their grievances against the organizers of said festivals, specifically regarding payscale. After meeting, an agreement has been reached, whereby new base wage minimums have been established, one for groups of six or less musicians and another for larger ensembles. Additionally, a tiered revenue-sharing model has been established, directly indexed to the amount of sponsorship money raised by the organizers, as well as logistical modifications regarding set lengths, working conditions and crowd control. A slight increase in ticket prices was also announced to facilitate the agreement but the organizers stated they wished to remain true to their mission of making jazz accessible to a wide audience. This new agreement, announced last month at a press conference at Le Poisson Rouge, the main venue of both festivals, should allow them to go on as planned, with the Winter Jazz Festival scheduled for January 6th-7th.

A collection of Jewish recorded music from the '40s-80s will be on display at Yeshiva University Museum through Jan. 8th, 2012 in an exhibition entitled Jews on Vinyl based on the book And You Shall Know Us by the Trail of Our Vinyl: The Jewish Past as Told by the Records We Have Loved and Lost (Crown Press, 2008). For more information, visit yumuseum.org.

Another exhibition on display is Paris Blues Revisited: Romare Bearden, Albert Murray, Sam Shaw at Jazz at Lincoln Center's Peter Jay Sharp Arcade, 5th floor, Frederick P. Rose Hall. It presents work from a heretofore unpublished book project collaboration from the early '80s of painter Bearden, author Murray and photographer Shaw based on the 1961 film Paris Blues. The movie was scored by Duke Ellington and Billy Strayhorn and featured Louis Armstrong and the exhibit focuses on Ellington and Armstrong in Paris. The exhibition runs until Feb. 28th, 2012. For more information, visit jalc.org.

As part of continuing efforts to engage 'ally' Pakistan diplomatically, the **US Embassy** in Islamabad has sponsored several cultural activities to promote international understanding. Among them are performances in Pakistan by the Ari Roland Jazz Quartet. Clearly relations between the two countries are worse than we've read if jazz seems like the solution to the problem.

A new documentary film about pianist/radio personality **Marian McPartland** will be screened in the metropolitan area in the upcoming months. In Good Time, The Piano Jazz of Marian McPartland will be shown at Rutgers, State University of New Jersey Nov. 4th and Port Washington Public Library, Port Washington, NY Dec. 10th with a guest appearance by McPartland. For more information, visit filmsbyhuey.com.

As part of its ongoing Women in Jazz initiative, begun last April as part of Jazz Appreciation Month, the Smithsonian National Museum of American History recently acquired the dress worn by bassist/vocalist Esperanza Spalding during the 2009 Nobel Peace Prize ceremony for President Obama. While we applaud elucidation of women's role in jazz, this particular instance seems a bit fetishistic. For more information, visit americanhistory.si.edu.

To promote the recently published biography of Count Basie drummer **Papa Jo Jones**, *Rifftide: The Life and* Opinions of Papa Jo Jones (University of Minnesota Press), editor Paul Devlin will discuss the book at Jazz at Lincoln Center's Nesuhi Ertegun Jazz Hall of Fame on Nov. 17th at 7 pm. For more information, visit jalc.org/jazzED/g_listening09.html.

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Fred Ho

Composer, bandleader, baritone saxophonist, political activist and cancer survivor, Fred Ho has forged a singular path since the mid '80s. Known for his multimedia creations, evoking his Asian heritage alongside African-American influences, Ho has received numerous awards while his fight with colon cancer is documented in a new book.

The New York City Jazz Record: Both of your big bands are being featured this month. What distinguishes one from the other?

Fred Ho: My core band is the Afro Asian Music Ensemble [AAME], founded in 1982. The AAME is a sextet often used as the instrumental ensemble to many of my new operas, for example, Warrior Sisters, Night Vision, Voice of the Dragon 1, 2 and 3. The Green Monster Big Band was founded at the end of 2008, just after my diagnosis of a third cancer tumor and I was only given 1 in 30,000 chances of living. I wanted one last musical venture with my favorite musicians, so a big band was logical. Until The Sweet Science Suite: A Scientific Soul Music Honoring of Muhammad Ali, which premieres this month at The Guggenheim Museum and includes dancers choreographed by Christal Brown, the AAME was the group that played the scores to my operas. The AAME celebrates its 30th season for 2011-2012. Before composing new work for the Green Monster Big Band, I listened to all the important big band recordings of the 20th century in order NOT to regurgitate any of these influences, but to create a big band repertoire and personnel that would represent the apex of the African American large form.

TNYCJR: Are there musicians in the bands who have played with you over that 30-year period?

FH: No one has played with me for the entire 30 years. The tenures of my AAME are drummer Royal Hartigan since 1987; saxophonist Masaru Koga since 1998; saxophonist Salim Washington and I didn't professionally perform together until 2006, though he and I were musically collaborating since our days as teenagers at Harvard University; bassist Wesley Brown since 1995; pianist Art Hirahara since 2000. [Saxist] Sam Furnace played with me for 20 years before his death in January 2004.

TNYCJR: Most of your works over the years have been extended compositions. Were they extensions of concepts by Duke Ellington and/or Charles Mingus you appreciated when you were younger?

FH: While I love the music of Ellington and Mingus, I have chosen not to regurgitate anyone or any influence. My extended works are the result of my desire to compose film scores of fantastical imaginative new worlds and new beings. The closest comparison is to Sun Ra's cosmo-dramas, though my works are more narrative and utilize more stage production craft. I call

by Ken Waxman

my operas 'living comic books' or 'manga operas'. The concept of opera is very radical, 'root' and 'experimental' according to dialectical definitions: literally in Latin, to be 'The Work' and not just with singing and staging. For example, my martial arts operas feature martial arts instead of singing.

TNYCJR: Saxophonist Archie Shepp and trumpeter Cal Massey influenced you as a younger musician. Can you describe what each contributed to your work?

FH: I was a teenager when I studied and performed with Archie Shepp, in the early '70s, when he joined the faculty of the University of Massachusetts-Amherst, where I grew up. Archie then had a great sensibility about theater and, uniquely for a 'jazz' artist, had some of his early plays produced in New York. Archie had met and formed a close bond with the older Cal Massey, who Archie described as "the Coltrane collaborator". Cal's music was at that time an important part of Archie's repertoire, including the musical, Lady Day, for which Archie, Cal and Stanley Cowell were musical composer/collaborators. I was very fortunate to not only be exposed to this music, but to perform in it. Cal's music especially resonated with me, for its searing revolutionary politics, harmonic complexity and clarion soulful melodies.

TNYCJR: Were there other pivotal musical influences?

FH: All the baritone sax players, from Harry Carney to Leo Parker to Serge Chaloff to Pepper Adams to you name it, influenced me greatly, so much so that I clearly did not want to regurgitate any of them. I'm Chinese American. I wanted to play Chinese/Asian American baritone saxophone, not 'jazz' baritone saxophone. All the big bands influenced me. So did all the great composers. I revere the music and the artists so much so that I never want to replicate or allow them to have any direct influence upon me. Sun Ra influenced me to create cosmo-drama-like epic musical journeys on a shoe-string budget.

TNYCJR: Most of your projects celebrate such non-mainstream figures as Malcolm X, Mao Zedong and the Black Panthers. What difficulties have arisen trying to perform and/or record music involved with subjects like these?

FH: I was told by a celebrated record label and its executive producer that if I had Malcolm X on my album cover, with the US flag turned upside down that the recording wouldn't be distributed in the US. I was told by the first executive director of Jazz at Lincoln Center that while I am a talented composer and arranger, that I was completely wrong when it came to politics and 'jazz'. I was told by the director of a division of a major music licensing agency that I would never ever have a career again for opposing racism in

the music business. Repression against me wasn't blatant or conspiratorial; it was "Ignore him, he'll be marginalized and that'll be his end". The carrot and the stick. The carrot as many hope that if they keep their politics hidden, obscure or unnoticed, that they'll have a chance to become 'stars'. The stick as a former executive at one jazz label I recorded for said to me: "This won't sell."

TNYCJR: Your newest work honors Muhammad Ali. Is he a more mainstream and less revolutionary figure than some of those you have composed works about in the past?

(CONTINUED ON PAGE 37)

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of the often-neglected achievements of improvised music in the 1960s and 1970s, and of potent alter-narratives of African-American spirituality."—**Michael E.Veal**

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Enrico Pieranunzi

by Laurel Gross

Eminent in Europe where he has long been highly regarded as an outstanding soloist, collaborator, improviser, arranger and composer, pianist Enrico Pieranunzi hasn't performed all that often in the United States. Luckily for New Yorkers, Pieranunzi will share two of his musical identities in ambitious concerts this month at Merkin Concert Hall.

First he'll perform with a first-time trio of bassist John Patitucci and drummer Joey Baron - the latter his longtime trio partner with bassist Marc Johnson, an artistically fruitful alliance that has produced 10 impressive recordings including $Deep\ \bar{D}own$, $Live\ in$ Japan and Ballads. The trio will play a mix of standards as well as Pieranunzi's originals from a new CD to be released in January called Permutations (CAMJazz), the debut of his new trio with bassist Scott Colley and drummer Antonio Sanchez. On the following night, Pieranunzi will give a solo performance of classical works from his recently released Enrico Pieranunzi Plays Bach, Handel and Scarlatti-1685 (also from CAMJazz), in which he improvises as well as offers new compositions inspired by these composers, all of whom were born in the same year. Under the Pieranunzi spell, Handel's "Sarabanda in E minor HWV 438" becomes transformed by an infusion of bossa nova while his "Capriccio in F HWV 481" inspired him "to go to the blues."

"This classical music was always felt to be like something sacred," says Pieranunzi. "So this is a good way to make this music much more human. To treat it like something very human. And for me, jazz is the most human music existing. So for me, this is 'jazz' in the wider concept. And this is why I took the risk to do music that is difficult to locate. Even in a store, it's difficult to say, where do we put this music - in the classical or the jazz section? But for me that's ok."

Such a crossover, he says, is common in Europe. "Now, there are no borders between classical and jazz." But, he admits, his program on the CD and now in this concert "is a bit provocative ...Of course this is a delicate [subject], very risky what I've made. I know these kinds of works can be dangerous in terms of taste. The risk of course is to make something that doesn't satisfy a jazz feeling and doesn't satisfy a classical feeling ... I was very aware of the risk." This particular music, says Pieranunzi, lends itself to improvisation. After all, he explains, "Baroque musicians were fantastic improvisers. And also fantastic interpreters."

Pieranunzi's dual affinity for jazz and classical literally stems from his roots. The son of a jazz musician who "somehow decided I should learn piano", he started classical piano lessons at 5 1/2 all the while home-schooled in jazz by his father Alvaro Pieranunzi, a guitarist "in the style of Charlie Christian and Django Reinhardt" who taught him American songs like "Body and Soul" and "Sweet Lorraine" and later put him on the bandstand with him in Rome nightclubs and pushed him to improvise. From early on, the younger

Pieranunzi felt he was living "a double life". "I still have two lives," he says. Born Dec. 5th, 1949, Pieranunzi spent his early teenage years studiously "decoding", as he puts it, the musical language of his father's Charlie Parker, Chet Baker and Lee Konitz records.

He must have been a pretty good codebreaker because he went on to perform and record with Baker and Konitz as well as Art Farmer, Johnny Griffin, Slide Hampton, Kenny Clarke, Kai Winding and many other top American musicians working and/or living abroad starting in the first half of the '70s. He's also worked with Jim Hall, Phil Woods, Charlie Haden and Paul Motian, among many others.

Playing with the legendary trumpeter/singer Chet Baker, with whom he made five recordings, was a formative experience, crucial to Pieranunzi's musical development. "Chet was a great improviser, with pure phrasing, with a nice tone, with a lot of imagination so playing with him was unbelievably rewarding and it was really a turning point for me," says Pieranunzi. "Our relationship in musical terms was so strongsilent and strong," he adds, explaining that Baker didn't say much in words but that the musical exchange between them was powerful. "I took a lot from him. I reduced my number of notes. I tried to catch the magic of playing two, three notes, 'singing' them and playing with Chet and trying to catch his approach to improvising brought me to Bill Evans."

The impact of Baker and Evans in this period of his life went beyond technical matters. "I realized there is something deep there [in their playing] that is also in myself and they are showing me a way to express it ... A kind of unhappiness in myself, a mysterious sadness for something I didn't know ... Chet was able to wake that up in me through his sound and help me express something that I was not able to express.

"It was much more to do with my human development. It's a form of self-knowledge. And Bill Evans and Chet Baker's music was important to me for this," he explains. "So, if I let the piano sing, that was not the goal or just a technical thing, but a point of departure for expressing myself much better, for expressing this side of myself that Chet was able to catch. This was the key of our musical relationship."

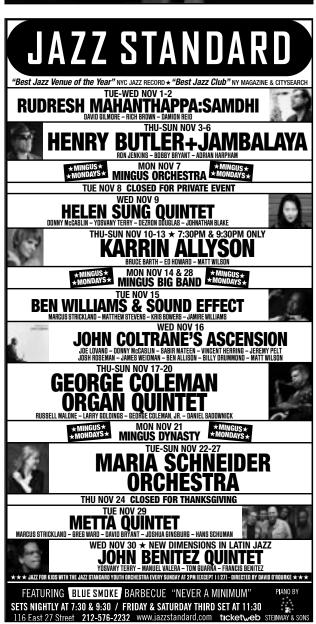
For a time Pieranunzi's name was closely associated with Bill Evans and comparisons in style were sometimes drawn (he made the album Evans Remembered and much later wrote an insightful book Bill Evans: The Pianist as an Artist), but he left that influence behind him long ago and found his own voice and music. And composing is key to that, to finding your own identity and your own music, says Pieranunzi. "Performing for me is important. But composing now is even more important than performance. In fact at the time I was playing with Chet I didn't compose as much. The last 20 years or so I have been arranging and composing a lot as a way to express myself as I do in performing. I try to be a complete musician." *

For more information, visit enricopieranunzi.com. Pieranunzi is at Merkin Hall Nov. 14th-15th. See Calendar.

Recommended Listening:

- Bill Smith/Enrico Pieranunzi *The Rome Sessions:* Sonorites/Colours (Edi-Pan, 1977-78)
- Enrico Pieranunzi/Marc Johnson/Joey Baron Deep Down (Soul Note, 1986)
- Phil Woods/Enrico Pieranunzi Space Jazz Trio -Phil's Mood (Woods Plays Pieranunzi) (Philology, 1988)
- Charlie Haden/Billy Higgins/Enrico Pieranunzi -First Song (Soul Note, 1990)
- Enrico Pieranunzi Perugia Suite (Egea, 1998-2000)
- Enrico Pieranunzi Fellini Jazz (CAMJazz, 2003)





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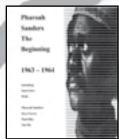
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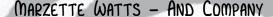
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PHAROAH SANDERS - IN THE BEGINNING

THIS FOUR CD SET DOCUMENTS THE FIRST RECORDINGS OF THE ICONIC TENOR SAXOPHONIST, PRIOR TO HIS WELL-KNOWN ASSOCIATION WITH JOHN COLTRANE. BEGINNING WITH TWO PREVIOUSLY UNRELEASED SESSIONS WITH ORNETTE COLEMAN ALUMNI DON CHERRY AND PAUL BLEY, FOLLOWED BY PHAROAH'S DEBUT DATE AS A LEADER FOR ESP-DISK' AND CONCLUDING WITH THE FIRST ISSUE EVER OF THE COMPLETE DECEMBER 30 AND 31, 1964 SUN RA AT JUDSON HALL CONCERTS, SANDERS' ONLY KNOWN RECORDINGS WITH THE ARKESTRA. THE SET ALSO INCLUDES RARE RECORDED INTERVIEWS WITH SANDERS, CHERRY, BLEY AND RA BY ESP-DISK' PRODUCER (MICHAEL ANDERSON.



THE ALABAMA BORN SAXOPHONIST/CLARINETIST HAD A SHORT-LIVED CAREER AS A MEMBER OF THE SIXTIES AVANT GARDE, BUT ACHIEVED LEGENDARY STATUS FOR THE COMPANY HE KEPT IN HIS COOPER SQUARE LOFT WHERE THE LIKES OF ORNETTE COLEMAN, CECIL TAYLOR, DON CHERRY, ARCHIE SHEPP AND PHAROAH SANDERS OFTEN CONGREGATED. THIS DEBUT DATE IS BEST KNOWN FOR THE PRESENCE OF PLAYERS, WHO LIKE WATTS, WERE TO BECOME RENOWNED FOR THE RARENESS OF THEIR RECORDED OUTPUT, INCLUDING SONNY SHARROCK, BYARD LANCASTER, CLIFFORD THORNTON, KARL BERGER AND HENRY GRIMES.







FRANK WRIGHT - BLUES FOR ALBERT AYLER

RECORDED LIVE AT COLTRANE DRUMMER RASHIED ALI'S STUDIO 77 - ALI'S ALLEY UPON HIS TRIUMPHANT RETURN FROM AN EXTENDED EUROPEAN SOJOURN THE PREVIOUSLY UNRELEASED DATE FEATURES WRIGHT PAYING TRIBUTE TO HIS MENTOR ALBERT AYLER ON HIS BIRTHDAY WITH A LUMINARY QUARTET INCLUDING ALI, ORNETTE COLEMAN PRIME TIME GUITARIST JAMES "BLOOD" ULMER AND BASSIST BENNY WILSON. THE RIGHT REVEREND WRIGHT AT HIS MOST HOLY GHOST-EST!

FRANK LOWE - THE LOWESKI

THIS PREVIOUSLY UNRELEASED RECORDING FEATURES THE REMAINING MUSIC FROM THE LEGENDARY CONCERT THAT PRODUCED LOWE'S ESP-DISK'S DEBUT AS A LEADER, BLACK BEINGS. FEATURING ART ENSEMBLE OF CHICAGO SAXOPHONIST JOSEPH JARMAN IN PERHAPS HIS FIRST NEW YORK APPEARANCE, WITH THE FUTURE CECIL TAYLOR BASS AND DRUM TEAM OF WILLIAM PARKER AND RASHID SINAN AND VIOLINIST RAYMOND LEE CHENG (THE WIZARD) ON HIS ONLY KNOWN RECORDING. HIGH ENERGY MUSIC IN ITS PUREST FORM.





JOHN COLTRANE'S ASCENSION by Marc Medwin

Its title is a compact statement in itself, delineating attainment of a higher level of existence. Its pentatonic melody harkens back to A Love Supreme, but that motive's treatment points toward the future. Its structure veers dangerously between the old and the new, canceling out the dichotomies that supposedly defined the times - improvisation and composition, meter and meterlessness, large ensemble and combo. Recorded on a clear and sunny day in late June 1965, the music is all-inclusive, from the deepest blues to intensely executed chromaticism, as turbulent and beautiful as the sociopolitical events that fostered its creation. Beyond all of these innovations and nods to a disappearing past, John Coltrane's Ascension captured a pivotal moment in his musical autobiography and in the development of what is still controversially called "free jazz" or the "jazz avant garde". Close to 50 years later, it defies simple analysis while remaining one of Coltrane's boldest compositional expressions.

For the 40-minute piece, the Classic Quartet was augmented by six players, most emerging from the pool of searchers, or experimentalists, living in New York during the music's transitional period. At this writing, only 5 of the 11 participants survive: Archie Shepp, Pharoah Sanders, McCoy Tyner, John Tchicai and Dewey Johnson. All have gone on to make excellent music over long careers, save Johnson. The others share a sense of pride in the radical music that was taped on Jun. 28th, 1965, but as might be expected, memories differ dramatically. Shepp remembers that only Coltrane knew the changes, having showed them to Tyner before the tape started rolling. "We didn't get a chance to see them," he muses. "I'm really not certain whether they were chord changes or scales for us to build on." Tchicai remembers things slightly differently. 'Yes, there was some written music. I saw John get down on his knees on the floor of Rudy Van Gelder's studio and write something out. It's been so long, unfortunately, that I can't remember exactly what it was." It is, of course, possible that the truth was midway and that a melody, or theme, was distributed while chord changes, or scales, were given to Tyner. I interviewed bassist Art Davis shortly before his 2007 death and he remembered being given a melody. "Coltrane called that the theme," he stated. "The winds played in a sort of canon, though not exactly that." Shepp remembers that Coltrane wanted a crescendo after each solo and these lead into the intense ensemble passages that frame each soloist's contribution.

Lewis Porter's notes to Ascension's 2000 reissue open with an apt encapsulation: "...Coltrane's 'Ascension' remains a good way to start an argument." Part of the music's power to shock lies in its diversity. While the ensemble passages ebb and flow like the winds of change they captured and made apparent to a largely unsuspecting public, each soloist demonstrates a remarkably different vocabulary. The two trumpeters' sounds were poles apart. Johnson, the first to solo after Coltrane, combines the 'out' phrasing and speed of Booker Little with the warm tone of Don Cherry or Clifford Brown. Freddie Hubbard's much more melodic

approach provides astonishing contrast. The same can be said of all five saxophonists' contributions; just compare Coltrane's strident solos with the pithily tender musings of Tchicai. "I already had my own sound by that time," the latter remembers. "I would say that I was as much influenced by Lee Konitz as I was by Coltrane. I loved them both." There is also no real point of comparison between the sounds Shepp and Sanders conjure from their horns, save maybe for roots deep in the blues. While these solos chart widely varied trajectories, the rhythm section veers in and out of conventional swing. Ascension was not the first instance of this; "After the Rain" and the landmark A Love Supreme both exhibited temporal freedoms, but Ascension took the aesthetic to new heights. Ensemble passages roar by, floating on a nearly ametric sea of cymbals, snares and toms, Elvin Jones evoking the swing tradition during the solos. The juxtapositions are still unpredictably thrilling decades later. It is all explained by Coltrane himself in an oft-quoted statement given to historian Frank Kofsky in August 1966. Coltrane states that he wanted to have a band that played as the Classic Quartet did while also charting the course of his 1966-67 quintet. "I could combine these two, with these two concepts going and it could have been done." It seems clear that Ascension constituted his attempts to accomplish this simultaneity.

Two takes were recorded that June day. "We were all outside," reminisces Shepp. "And Coltrane came up to me and said, 'Archie, what do you think, should we take another one?' Imagine him asking me that, but that's the kind of guy he was!" While Coltrane was pleased with the results, the album's 1966 release received a mixed reception from critics and a public who were still coming to terms with A Love Supreme. While *DownBeat* praised the record without reservation, saxophonist Dave Liebman has very different but vivid memories of his early experiences with Coltrane's bold experiment. "I really had no idea what to do with it at first," he smiles. "It was just so radical. It may be the most radical thing he did on recording. We all listened to it over and over again to absorb it." Liebman was no stranger to Coltrane's concert performances; drummer Bob Moses, then a mentor for Liebman and a guiding force behind the seminal fusion band Free Spirits, took the young saxophonist to hear Coltrane many times, including early appearances with Pharoah Sanders at the Half Note, but nothing prepared Liebman for Ascension's individualistic power. Even an experienced listener and critic such as Kofsky stated, in the same 1966 interview, that it was the Coltrane record he had to hear the most to come to terms with it. A few years later, multi-reedist Sabir Mateen had a very similar experience: "I had no idea what in the world was going on and I loved late Trane! I figured, since it was Coltrane, that I better listen to it three or four times and then it started to make sense. I had never heard many horns improvise like that."

Such a mixed response might explain why, apart from two by Coltrane himself during the summer of 1965, performances remain scarce. In fact, Ascension was not recorded again until the '90s. "It's a wonderful platform for improvisation," states saxist Larry Ochs, who has been involved in two recorded performances, on Black Saint and Atavistic respectively. The latter, dubbed Electric Ascension, brought a host of new timbres to the table, including electric guitar, turntables and innovative signal processing. It now turns out that Harriet Tubman, the trio of Brandon Ross, Melvin Gibbs and JT Lewis, had a somewhat similar idea five years earlier. Taped in 2000, circumstances prevented its release until 2010, but the vision remains fresh today. "We used a double trio," explains Gibbs, "including Ron Miles, DJ Singe and DJ Logic. We took the melodic idea that informed the original recording and went with it; we feel that the results stand up remarkably well." While their take anticipates some of the soundworlds Ochs and company would evoke, Tubman's vision is quite different, digging deep into funky pockets of polyrhythm and heavy groove.

2011 marks what would have been Coltrane's 85th birthday, but it is also the 50th anniversary of Impulse, his label from 1961 until his 1967 death. Both occasions have been celebrated heavily; several boxed set reissues have emerged, one of which contains some unreleased music from Coltrane's first big band project Africa/Brass and there has been a series of concerts marking Impulse's anniversary. This month, in continued observance of Coltrane's Impulse legacy, a nonet, lead by Joe Lovano and featuring Sabir Mateen, Donny McCaslin, Vincent Herring, Jeremy Pelt, Josh Roseman, James Weidman, Ben Allison, Billy Drummond and Matt Wilson, will perform Ascension at Jazz Standard. "I hope we can take the piece and bring it into the 21st century and I think we will," states Mateen. Lovano sees the work as a philosophical statement on which to build and grow. "I believe that Coltrane builds his material out of the seemingly simple scalar exercises that all musicians practice, but for him, they become a way of life. You can walk through a forest and not hear a single bird or see a single tree, or you can experience the whole thing as a journey of discovery. I think that Coltrane continually experienced the adventure of turning simple intervals into monumental melodies and that's what we plan to explore in Ascension."

Lovano's comments penetrate to the heart of Ascension's multivalent soundworld, to the organically complex poetry that propels it. The ideas that Coltrane and his ensemble birthed that June day would then be fragmented, elements informing the folk-like melodies of Meditations and the world music vibe of Kulu Se Mama. Meterlessness and chromaticism would blossom on Sun Ship and Expression, but Ascension stands as the catalyst, the point of transition between the musical worlds that Coltrane inhabited. Its implications are in need of deep study and each new performance brings revelations of Coltrane's vision. ❖

Ascension tributes are at Le Poisson Rouge Nov. 1st and Jazz Standard Nov. 16th. See Calendar.

Russell Garcia

by Andy Vélez





Being 95 has its advantages," composer, conductor, arranger and musician Russ(ell) Garcia drolly observes. "For one thing there's no peer pressure."

Although he acknowledges that his eyes and ears are wearing out, he also affirms that "my mind still goes and my creativity still goes." One of five brothers, by age five California-born Garcia was standing by the family radio every Sunday morning waiting for the Philharmonic broadcast. "I've been able to read music since I was little," he says. In school he started a jazz band to play his horn and used the band for his compositions and arrangements of standards. "Call it instinct, call it a gift... If I take up a sheet of manuscript paper...there's a whole orchestra playing in my head. At times I can't write quickly enough to keep up with what's flowing out of me."

A veteran of over 60 albums under his own name, that creative flow has remained a constant throughout his life and has included writing two standard texts for composer and arranger. He has collaborated through the decades with the likes of Duke Ellington, Anita O'Day, Oscar Peterson, Julie London, Stan Kenton, Judy Garland and Charlie Chaplin, to name only a few. His film music includes a classic score for The Time Machine and his name is inextricably linked with the orchestral sounds that emerged from West Coast jazz in the '50s. Unique among Hollywood soundstage and studio veterans, Garcia was able to switch easily from film scoring to jazz arranging.

When asked if he was ever intimidated by the fame of some of those with whom he worked, Garcia replies simply, "No. I guess I need humility lessons. I thought I did a good job. I did my best on everything I ever did." So when recalling Charlie Chaplin, with whom he worked on the scoring of Limelight in 1952, he says, "He was wonderful to work with because I really respected his genius. ...But Chaplin composed the score by picking out main themes with one finger on the piano. He couldn't write for a 65-piece orchestra, so that's where I came in and helped." Of his memorable all-star 1956 Bethlehem recording of the Gershwins' Porgy and Bess, Garcia recalls it as having been a "monster project ...I used every contract player musician and singer on the label, including Mel Tormé, Frances Faye [with whom he was to record several times] and Johnny Hartman. It was only the second time the entire score had ever been recorded."

A year later Garcia did yet another memorable version of the Gershwin opera with only Ella Fitzgerald and Louis Armstrong. Asked if Ella's scatting moments on that recording had been expected, Garcia comments, "Well she was impromptu. ... She naturally fell into being able to extemporize like that. ... I think the first chart I did with her and Louis was 'Summertime'. And boy, she came over and gave me a big hug and told me how beautiful she thought it was. ...It was really fun. I got to use whatever orchestra I wanted. Norman Granz was producing and he was very good about spending money if he thought we needed it to do it right. He loved jazz but he didn't have much of an ear for melody. As long as it swang he loved it."

Garcia's inventiveness is legendary as with his use of trombones. "I love trombones because they can play raucous wild swinging jazz and sound like a whole brass section. Or they can play soft, no vibrato, like a French horn that sounds beautiful behind a ballad. ...Whenever anyone came to me who wanted a low budget but a still swinging brass section, I used four trombones."

In 2008 vocalist Shaynee Rainbolt recorded Charmed Life, a collection of mostly Garcia and wife Gina's songs that he arranged and conducted. Rainbolt and fellow singer Terese Genecco are an integral part of Garcia's current 95th Big Band Birthday Tour (events in California and New York). Rainbolt raves about "Russ' unique harmonic sense. ...And because he started in the Big Band era and with the modern work he did with [Stan] Kenton, he has a very extensive library from which he can pick. ...Regardless of how 'modern' he gets, it's always singable.'

Asked what he wants people to know about him, Garcia smiles at Gina, his wife of 59 years. A World War II veteran of the Battle of the Bulge, Garcia vowed if he ever got out of it alive, he was going to search for answers because "this is absolute insanity, people shooting at strangers." It was that search which led him and Gina to the Baha'i faith and then ultimately to living in New Zealand since 1971. "... Every action, every motive has got to be a buildup for a better, beautiful, happy, peaceful world for all mankind. We see mankind as one. So any goal that is not to help everybody is not a good goal. 💠

For more information, visit myspace.com/russellgarcia. Garcia is at Iridium Nov. 6th. See Calendar. [Note: as of press-time, Garcia was too ill to travel but the concert will go on as planned without him.]

Recommended Listening:

- Russ Garcia & His Four Trombone Band -Four Horns and a Lush Life (Bethlehem-Fresh Sound, 1955)
- Julie London About the Blues (Liberty/Capitol - Blue Note, 1956-7)
- Louis Armstrong I've Got the World on a String/ Louis Under the Stars (Verve, 1957)
- Ella Fitzgerald/Louis Armstrong Porgy & Bess (Verve, 1957)
- Russell Garcia Jazz Variations (Discovery, 1979-80)
- Shaynee Rainbolt Charmed Life (s/r, 2008)



An Evening with Vince Giordano and the Nighthawks

Merkin Concert Hall, 129 W 67th Street Wednesday, November 16 at 8PM Jazz, swing and dance music of 1920s, 30s and 40s For tickets \$25 up, call box office 212-501-3330 or online merkinconcerthall.org

LEST WE FORGET

Sam Jones (1924-81)

by Donald Elfman

"Sam Jones' sound was infectious and swung like crazy while being the pinnacle solid rock bass player. - Rufus Reid

The fact that Sam Jones was the bassist with the Cannonball Adderley group for seven years tells you what you need to know. He and drummer Louis Hayes created what feels like a standard for tight, in-thepocket rhythm playing. The man also played cello and was a smart composer with albums of his own.

Jones was born on Nov. 12th, 1924 in Jacksonville, Florida. He studied the bass and became a reliable session man and was off to New York by 1955. Jones became the bassist of choice for some of the best known names in the music - Freddie Hubbard, Illinois Jacquet, Kenny Dorham and Bobby Timmons, to name but a few. Of special note was work with Thelonious Monk and, from 1958-59, Dizzy Gillespie.

In 1959 he began an association with his Florida friend Cannonball Adderley, whose groups in the late '50s and early '60s simply defined what was best in jazz performance - virtuoso playing, sophisticated yet soulful tunes and a communication with the listener that was next to none. Jones was in some ways the quiet, unsung member of this group but his playing and writing spoke volumes. He is on some 17 recordings with a variety of Cannonball projects including albums with singer Nancy Wilson and on the classic Miles Davis set Something Else. During the '50s, Jones also recorded with Kenny Burrell, Bill Evans, Sonny Red, Horace Parlan, Wes Montgomery, Tina Brooks and many others.

Jones did his first work as a leader in 1960 for Riverside Records, the same label that housed the Cannonball group. The Soul Society (1960), The Chant

(1961) and Down Home Again (1962) all reveal the same unflagging time and taste that stood him in good stead with Cannonball but also showcased his work on the cello and highlighted some original compositions.

In 1966, Jones replaced Ray Brown in the Oscar Peterson Trio, a position he held until 1970. And then in the '70s his work graced the performances and recordings of Cedar Walton, Clifford Jordan and Jimmy Raney. Jones remained active in the late '70s as both leader and much sought-after session player. In 1979 he had a big band that included Fred Hersch, Richard Williams and Bob Mintzer, which recorded the brilliant Something New album for the Interplay label.

Jones died on Dec. 15th, 1981. His extraordinary presence can still be heard in countless recordings - try any of the Cannonball outings, the aforementioned big band set or 5 by Monk by 5 on Riverside. ❖

A Sam Jones Birthday Tribute is at Smoke Nov. 4th-5th. See Calendar.

Unlocking the Creative Impulse: The Psychology of Improvisation

by Dr. Denny Zeitlin

What ignites the creative spark? As a jazz pianist and composer and a practicing psychiatrist, this question has intrigued me for many decades. I've enjoyed exploring this topic with musicians, artists, performers, educators and lay audiences in workshops I have conducted internationally entitled "Unlocking the Creative Impulse: The Psychology of Improvisation".

I believe that the highest forms of creativity involve the bringing together of two disparate disciplines. One, a more classically 'Western' tradition, involves the thousands of hours of practice that lead to technical expertise; the study of the history and scope of the art form and development of a personal aesthetic. The other, a more classically 'Eastern' tradition, involves the development of the capacity to enter an ecstatic state, where personal boundaries dissolve and the artist merges with the act of making art.

This integration occurs at peak moments of creativity, whether or not the artist is consciously aware of it. Both disciplines are necessary. For example, a musician leaning too heavily on the 'Western' tradition may sound technically and formally impeccable, but cold and sterile - too much light and not enough heat. A performer totally immersed in the 'Eastern' tradition may tap into and communicate deep emotional states, but lose the aesthetic sense of form - too much heat and not enough light.

The anatomy of the Western tradition is understandably familiar to those of us growing up in the Western world; that of the Eastern tradition, less so. When we examine cultures and disciplines throughout history that aim to develop ecstatic capacity, there is a word that frequently emerges: "flow". We find it in the Tao Te Ching, the poetry of Walt Whitman and as a catch phrase of the Human Potential Movement: "Go with the flow." Psychologist Mihaly Csikszentmihalyi has studied the "flow" phenomenon extensively for decades in a series of books and enumerates the main elements of that state: 1) a sense of confidence and clarity of goals; 2) immediate feedback; 3) a balance between challenges and skills; 4) a merging of action and awareness; 5) exclusion of dimensions from consciousness because of the intense concentration on the present; 6) a feeling of total control without exerting control, with resultant freedom from fears of failure; 7) the disappearance of self-consciousness; 8) an altered sense of time; 9) the activity producing the "flow" state becomes "autotelic", ie, it becomes an end in itself.

When I'm improvising on a bandstand in a "flow" state, I'm confident that I am up to the challenge and feel clear about my over-all musical goals, trusting that my diligent practice and study will be brought to bear and that the notes and my personal aesthetic will take care of themselves. I get immediate feedback from my playing and the musicians on the bandstand as to how the music is progressing; the musical challenge is neither too boring nor overwhelming; I am merged with the music and am not even aware of pressing the keys; I'm free from intrusive thoughts; I feel intensely curious, open and engaged, effortlessly in control and unafraid of mistakes or opinions of others. At times my solo feels like it is lasting forever, or over in a moment. The act of playing is its own reward.

Of course no musician is in "flow" all the time. States of consciousness frequently shift and an improviser typically moves in and out of flow during a performance. The challenge is finding ways to 'gentle' ourselves back into flow when we slip out of it. I've learned not to seize on an intrusive thought or a missed note or noise from the audience, but trust that if I love the music and step out of its way, something special can happen. The set and the setting has a lot to do with entry into and maintenance of the flow state. Musicians often have preliminary rituals before they play. Some have specific warmup exercises; others hang out with the band or audience; others meditate, etc. I see these as ways people create a sense of centeredness and psychological safety. Good vibes in the band and an enthusiastic, attentive audience help greatly. Developing a 'process' rather than 'content' orientation is tremendously useful in avoiding perfectionistic traps. There will always be another chance to take a solo. And there is nothing inherently demeaning in seeing oneself as a perpetual student of one's art.

In my clinical work with patients suffering from creative blocks over the years, there have been three major themes that most commonly interfere with the psychological safety necessary for inhabiting the flow state and drawing upon the fruits of countless hours of practicing in the 'Western' tradition. One is the fear of loss of control. Classical musicians faced with the challenge of improvisation often experience this. In extreme cases, there is a fear of becoming psychotic and not being able to return. Another main theme is the fear of failure and humiliation. Frequently, extremely competent professionals are hampered by

this specter. In psychotherapy, what may initially be present as a fear of failure may prove to be the third common theme: an underlying guilt about success. Individuals struggling with this theme often have a family history where they emerged better off than some other family members and unconsciously feel they don't deserve it. This can lead to a lifetime of inhibition and self-sabotage where defeat is snatched from the jaws of victory.

One of the overall attitudes that is most conducive to mobilizing and integrating these Western and Eastern traditions successfully is feeling grateful for the opportunity and capacity to be creative. Depending on personal beliefs, this might range from gratitude to a supreme being to gratefulness at the good fortune to possess the DNA and life experiences that allow creative expression. ❖

For more information, visit dennyzeitlin.com. Zeitlin is at The Kitano Nov. 18th-19th solo and with his trio. See Calendar.

Denny Zeitlin has recorded over 30 critically-acclaimed albums; twice won first place in the DownBeat International Jazz Critics Poll; written original music for Sesame Street; composed the electronic-symphonic score to the 1978 film Invasion of the Body Snatchers and appeared on network TV, including repeats on The Tonight Show and CBS Sunday Morning. He has concertized throughout the US, Canada, Japan and Europe, at colleges, jazz clubs and major festivals, appearing with jazz greats such as Joe Henderson, Herbie Hancock, Pat Metheny, Tony Williams, Bobby Hutcherson, John Patitucci, John Abercrombie, Marian McPartland, Charlie Haden, David Grisman, Kronos Quartet, Paul Winter, David Friesen, Matt Wilson, Buster Williams and many others.

Zeitlin was born in Chicago in 1938. His parents were both involved in medicine and music. He began playing the piano at age two, studied classical music throughout his elementary school years and fell in love with jazz in high school - a made-to-order medium for his primary interest in improvisation and composition. He played professionally in and around Chicago while still in high school. In college and medical school, he combined jazz with formal study of music theory and composition with Alexander Tcherepnin, Robert Muczynski and George Russell. He graduated Phi Beta Kappa from the University of Illinois in 1960 and received his M.D. from Johns Hopkins in 1964.

He is currently a psychiatrist in private practice in San Francisco and Marin County and an award-winning Clinical Professor of Psychiatry at the University of California, San Francisco. His most recent recording is Labyrinth, a live solo piano CD on Sunnyside Records.

VOXNEWS

by Suzanne Lorge

If you watch the animated TV show Family Guy, you would doubtless think that its creator, Seth MacFarlane, makes for an unlikely crooner. And yet, there's that incredible voice, the swing arrangements, the standards, the black suit. MacFarlane has got it and he's got it so bad that it's great. MacFarlane released his debut album, Music Is Better than Words, last month on Universal Republic Records, turning out 14 of the lesser-known Rodgers & Hammerstein and Lerner & Loewe tunes with such sure-footedness that we're the ones left off-balance. Is this the same voice that hurls itself through the profane antics of prime time, adults-only cartoons? And would you sing "Laura" with that mouth? Yes to both. Go figure.

MacFarlane is a longtime devotee of Frank Sinatra and even studied with Sinatra's vocal coaches in Los Angeles. Like Sinatra, MacFarlane knows how to ride the power of a big band and TV composer Joel McNeely,

who arranged all of the selections for the CD, knows how to chart a winning course. Among the other big guns on the recording are Norah Jones and Sara Bareilles, who join MacFarlane in some duets.

Michael Feinstein, too, owes a debt of gratitude to Sinatra, a debt that he is happily repaying with a followup disc to *The Sinatra Project*, released by Concord Records in 2008. This year's offering, *The Sinatra Project, Volume II: The Good Life*, also on Concord, explores Sinatra's musical collaborations with the likes of Dean Martin, Sammy Davis Jr. and Peggy Lee (among others) through thoughtful and faithful renderings of tunes associated with those stars.

After marveling at MacFarlane and Feinstein's contemporary takes on the classics, you might want to refer back to the originals, which you can do by picking up a copy of Concord's Frank Sinatra & Count Basie: The Complete Reprise Studio Recordings, also released last month. The disc contains 20 reissued recordings of some of Sinatra's stellar performances with the Count

Basie Orchestra (digitally remastered, of course), originally released as two chart-topping LPs. In just a tune you can hear why these vintage recordings remain ongoing sources of inspiration for today's singers.

Notable releases: The talented **Andrea Wolper** launches *Parallel Lives* (Jazzed Media) at Zinc Bar Nov. 16th. String of Pearls founder **Holli Ross** displays her consummate musicianship on *You'll See* (Miles High Records), a sometimes moody, sometimes burning collection of pop, standards and originals. And **Lina Nyberg**, an eclectic singer from Sweden, breaks new ground in the US with her latest CD, *Palaver* (Moserobie Records).

November gigs: NEA Jazz Master Sheila Jordan celebrates her 83rd birthday with Steve Kuhn at Blue Note Nov. 14th; Melissa Stylianou takes the NY stage three times this month: Nov. 16th at 55Bar, Nov. 20th at Stone and Nov. 28th at Bar Next Door; Karrin Allyson plays Jazz Standard Nov. 10th-13th and Allen Toussaint headlines at Joe's Pub Nov. 20th-23rd. ❖

Auand

by Ken Waxman

No matter how many products are in the marketplace quality wins out and Italian label Auand demonstrates this. Celebrating its 10th Anniversary with a series of New York concerts, the label, located in Bisceglie, on the Adriatic seacoast, was founded by Marco Valente because, he says, with most Italian jazz labels dating from the '70s, "I felt the Italian scene needed something new to shake up the market."

Valente, who owns jazzos.com, a successful e-commerce site, admits to a "love of the so-called downtown New York scene. I often found its influence on some Italian musicians I work with." Consequently Auand has often put out CDs by foreign as well as Italian improvisers. With players such as Tim Berne, Jim Black and Bobby Previte, it has facilitated Americans recording with Italians.

Translated as "warning" in the local dialect, Auand was picked as label name because it's one easily remembered by non-Italians. A loan from Valente's aunt financed the start-up, but since then every CD has been self-financed. Like jazzos.com, Auand is a one-man operation. "I do all aspects by myself, from scouting to executive producing, from press to marketing," says Valente. "I prefer to release just a few albums a year to have time to work on promotion."

Although the majority of the 26 Auand CDs have resulted from sessions organized by the musicians themselves, Valente notes "I like to be involved from

the beginning, including the choice of the music and the musicians. I take part in the decision regarding the recording studio, but I don't have a favorite. I prefer musicians to feel good and work with someone they know. I like to have a high quality recording, with balanced, natural mixing and strong mastering." Also, since 2009, Valente has operated an Auand-affiliated booking and management agency.

This doesn't mean that Valente is a martinet who forces his concepts on the players however. "He does have suggestions, but they're always offered in a constructive and warm communicative setting," notes Brooklyn-based saxophonist Ohad Talmor, who has recorded two CDs for the label. "Marco has a pretty 'hands off' attitude and trusts the musicians," he continues.

"I feel completely free to do what I want," adds Paris-based reedist Francesco Bearzatti, who has recorded four Auand discs. "But Marco suggests many ideas as well. Auand has an aesthetic that is very original and precise. Marco must like what he produces. If not there's no way it will be on his label."

One example of this is Bearzatti's *Virus* CD. "I called Marco because I was doing my second CD and I wanted to do something different," the saxophonist recalls. "My first record was more in the jazz tradition, original tunes but with piano, bass and drums. I asked Marco to produce a modern organ trio because I had different ideas in my mind and I knew that Auand had a different concept." Not only did the CD build his Continental reputation, reports Bearzatti, but in 2003 he was named "Best New Talent" in an Italian critics' poll

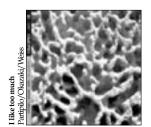
The label owner's New York contacts have led to other connections. For instance, Stolen Days by Bearzatti's Sax Pistols came about in 2006 after the saxman told Valente he wanted to do a rock-styled session playing his horn with guitar effects. "He saw [electric bassist] Stomu Takeishi at a gig and loved him. I suggested [drummer] Dan Weiss because I knew he was a John Bonham fan," recalls Valente. "The trio worked together perfectly." Intollerant featuring Berne with Mr. Rencore, was the result of that Livorno-based trio seeking a guest artist. "Of course they knew Tim from his records but they never met him," reports Valente. "I've known Tim for years and sent him their music. He accepted to work with them and we invited him to participate in a festival in Bari which premiered the work."

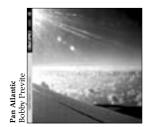
Talmor notes that releasing *Playing in Traffic* in 2009 by Steve Swallow, Adam Nussbaum and himself "was a good deal, as Marco would be producing a group led by a senior figure of the jazz establishment, yet with a foot in the 'young' contemporary scene." Then when it came to *NewsReel*, his recent CD as a leader, "I had an offer to put it out on a 'bigger' label but preferred to go with Marco knowing his true love for the music and his very supportive stance toward the group," Talmor adds.

Growth of the Internet and musicians' schedules make up for the geographic distance, Talmor relates. "I travel extensively so Marco and I meet up often enough if there's a real need. Having Auand in Italy actually presents some advantages: When I did a two-week European tour with Swallow and Nussbaum, Marco

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LISTEN UP!

OSCAR PEÑAS is a guitarist from Barcelona, Spain, based in NYC since 2007. His music blends contemporary jazz with other genres from his Hispanic cultural heritage. This past August BJURecords released *From Now On*, his third album as a leader, with Gil Goldstein, Dan Blake, Moto Fukushima and Richie Barshay.

Teachers: I had the privilege to study with legendary icons of jazz education such as Charlie Banacos, Danilo Perez, Frank Carlberg, Jon Damian and Mick Goodrick and, before moving to the States, with Vicenç Solsona and Sean Leavitt.

Influences: Guinga, Bill Frisell, Kenny Wheeler, Wayne Shorter, Astor Piazzolla and many others.

Current Projects: Oscar Peñas Trio and Oscar Peñas Quartet featuring Jason Palmer.

By Day: Practicing, finding gigs, cooking and trying to stay focused and positive.

I knew I wanted to be a musician when... I discovered the joy of making music by "choosing your own notes". I was first trained in classical guitar but at 17 I discovered Joe Pass and Pat Metheny and from that moment I knew that I wanted to play jazz and write my own music.

Dream Band: My two current projects and maybe a band featuring Skuli Sverrison on bass, Sara Caswell

on violin, David Xirgu on drums and Tomasz Stanko or Enrico Rava on trumpet.

Did you know? When I first met Gil Goldstein at the studio, we didn't talk about music or the pieces he was going to play on the recording. We talked about the recipe of squid in their own ink and paella; I knew that the music was going to come out great anyway.

For more information, visit oscarpenas.com. Peñas is at 55Bar Nov. 1st and Bar Next Door Nov. 5th. See Calendar.







Carlo Costa

Drummer **CARLO COSTA** was born in Rome, Italy. Now a Brooklyn resident Costa is an active bandleader and sideman in a variety of contexts. *Saturnismo*, his debut recording as a leader with the trio Minerva, was released on Between the Lines Records in May.

Teachers: Jamie Haddad, Ian Froman, John Patitucci, Susie Ibarra, Ellery Eskelin, Adam Cruz.

Influences: My family, the musician community in New York, my teachers, the work of Monk, Ornette Coleman, Willem De Kooning, Morton Feldman, Olivier Messiaen, Steve Lacy and many more.

Current Projects: I lead or co-lead Minerva (with bassist Pascal Niggenkemper and pianist JP Schlegelmilch), Natura Morta (with bassist Sean Ali and violist Frantz Loriot), a trio with clarinetist Joachim Badenhorst and guitarist Todd Neufeld, Crepuscular Activity (with flutist Yukari), a duo with guitarist Ryan Ferreira and the large ensemble Acustica.

By Day: I practice, write music, listen to music, rehearse and teach.

I knew I wanted to be a musician when... I bought my first tape: Guns N' Roses' *Appetite for Destruction*.

Dream Band: I feel very lucky to be playing with the musicians mentioned above; they continuously inspire me and help me to grow. One thing I'd love to do well someday is playing solo performances. Playing with Masabumi Kikuchi would be pretty amazing too.

Did you know? I'm the only Italian who doesn't follow soccer or drink coffee and who does eat peanut butter!

For more information, visit carlocostamusic.com. Costa is at Sycamore Nov. 1st and 23rd and Douglass Street Music Collective Nov. 5th. See Calendar.

Belgian Jazz Meeting

by Laurence Donohue-Greene

Joachim Badenhorst

Detroit Jazz Festival

by Martin Longley



Dave Holland

and the second

by Kurt Gottschalk

Guelph Jazz Festival

Henry Threadgill

A country of three regions, three languages, 11 million people and almost as many pigs, Belgium also has the dubious distinction as Europe's record holder for country to go longest without a government. It's been over 17 months yet its people have not only carried on but seemingly have become accustomed to it, an inadvertent yet intriguing role model in these globally trying times.

As The New York Times reported early this year, "Few symbols of Belgian unity remain other than the royal family, [and] the cartoon character Tintin..." And while the country still has a national soccer team (which did not qualify for the 2010 World Cup), two things The Times neglected to mention were superior Belgian beer and the country's jazz musicians. From Sep. 2nd-4th, a youthful, promising collection of groups and individuals from throughout the country were invited to celebrate, perform and ultimately unite at the Belgian Jazz Meeting (formerly the biennial Flemish Jazz Meeting) in the beautiful city of Bruges, the capital of the West Flanders province in the country's Flemish region (affectionately known as the "Venice of the North" for its gorgeous canals).

Belgian jazz undoubtedly includes some familiar names for Americans, none more famous than Django Reinhardt. Others include jazz harmonica stylist "Toots" Thielemans, guitarists Philip Catherine and René Thomas, vibist Fats Sadi, pianist Fred Van Hove, pianist/bandleader Francy Boland and reedman Bobby Jaspar.

Despite this history, the Belgian Jazz Meeting was not about honoring the country's jazz past but rather showcasing its bright young future. At the intimate performance space De Werf, 12 bands - selected by a panel of 60 judges - represented up-and-coming generations of Belgian jazz artists. Musicians took to the stage, speaking to the audience in French and/or Flemish, yet many resorting to English. Rik Bevernage (former Director and founder of De Werf, present head of the arts center's jazz department and primary coordinator of the Belgian Jazz Meeting) knows that unlike the Belgian State, "the jazz musicians are not at all divided. They don't even notice how many French-speaking or Flemish-speaking guys are in the band."

No two sets seemed more representative, impressive and diverse than those by Rêve d'eléphant Orchestra's performance on the final day and multireedist Joachim Badenhorst's solo set the penultimate day. Rêve d'eléphant Orchestra's strengths lie in its three-person horn section and its drummers/percussionists, also three-men deep. A witty and highly rhythmic collective, the seven-person Orchestra is Belgium's answer to the Dutch ICP Orchestra or

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There are few jazz festivals around the globe where it's possible to experience all four seasons in a single weekend. The Michigan locals will attest to the complete unpredictability of Detroit's weather conditions, but this massive Labor Day weekender (Sep. 2nd-5th) was prey to all of the possible extremes. It began on Friday with severe heat and humidity, straight outta Bangkok, passed through a deep chill and concluded with a pleasantly overcast drizzle. Oh yes, and right in the middle, a Saturday night microhurricane succeeded in shutting down all of its outdoor stages for the first time in the festival's 32-year history.

The festival program offers the ultimate in mainline jazz impressiveness, appealing to the tastes of folks who frequent joints like Dizzy's Club, Birdland, Blue Note and Jazz Standard. The fest takes over two prime locations around the General Motors tower, connected by Woodward Avenue, which is lined with vendors. There are four main music stages, as well as several specialist mini-platforms (panels, interviews, kiddie workshops). It must also be mentioned that all performances boast free admission.

The opening night presented a particularly powerful pair of concerts, both of them conceptual in nature. One project was making its debut, presumably intent on a future festival existence, the other was benefiting from some heavy European road-testing. Jeff "Tain" Watts was this year's Artist-in-Residence (an ongoing festival tradition) and his Drum Club immediately made the most ambitious statement of the weekend. Watts was joined by fellow percussionists Horacio El Negro Hernandez, Tony Allen, Joe Locke and Susie Ibarra. The latter sometimes moved from kit to Indonesian gongs, forming an alliance with vibesman Locke. The music sounded naturally integrated, negating advance suspicions of a confusing stylistic quagmire. The percussive panorama was sufficiently wide to maintain consistent interest, even in the face of drum battery. The other thematic show was Sing The Truth!, an excuse for Angélique Kidjo, Dianne Reeves and Lizz Wright to voice any damned protest song they wanted. Having already caught this team in July, I can report that the show (and show is a suitably grand word) had further evolved into a celebration of the threesome's amazing rapport. The entire gig was spent wondering which singer was going to transcend above the heavens next, all the while remaining the closest of competitive handholding friends as they gradually took the Afrosoulgospel-jazz higher and higher.

One of the joys of this festival (particularly for the out-of-towner) is its sub-theme of indigenous Detroit jazz. After having witnessed the saxophonist Rafael

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One of the pleasures for a festival-going New Yorker abroad (or up north, anyway) is seeing local bands in big, packed and receptive rooms. Case in point: Henry Threadgill's Zooid, one of the most anticipated concerts of the 2011 Guelph Jazz Festival and Colloquium, which ran from Sep. 7th-11th. The set began with a quiet, prolonged drum solo, the other players (save Threadgill) slowly coming in, the drums growing louder, claiming space and making use of the big stage and the big room. The band was so expansive that it seemed at risk of tearing apart. The music slowly stretched into knotty joyousness, Threadgill eventually coming in on flute and staying there (with the inclusion of bass flute) an unusually long time. All told, however, it seemed more recital than gig, a bit professional and travel-weary. The tunes were played with precision but lacked the flambé that usually caramelizes the top. That, perhaps, is the other side of festival-going: most players lose homefield advantage.

But the festival experience can also bring new and rare opportunities. William Parker appeared with a chorus of more than 30 singers and a small band of Jean Martin (drums), Jesse Zubot (violin), and Jim Lewis (trumpet), with Eric Robertson playing the massive pipe organ at St. George's Anglican Church. After some initial stretching out, the Elemental Choir began to work with the band, not just as a unit but as 1/6 of a sextet. Between the natural acoustics of the room, the PA speakers set at midpoint and the organ pipes in the front and back, there was a remarkable submersion of sound. At points during the long improvisation, the instrumentalists locked into something too tight to call a groove (acoustic loop of a sort) while the choir swelled like it was Godspell. The improvising choir is the work of Christine Duncan (they have two recordings out, one including the band with Parker) employing a process not unlike Butch Morris, only using the language of choral music.

Parker also played in a trio with pianist Paul Plimley and drummer Jean Martin. (Gerry Hemingway was originally scheduled to play with them but travel delays kept him from making it in time.) Plimley was impressionistic even when playing hard and Parker was in a meditative mode, repeating angular phrases. Martin, meanwhile, seeming to revel in the midst of the other two, kept fast meters. He and Plimley seemed to egg each other on, smiles on both their faces, as Parker anchored them.

Of course, festivals attract visitors from other continents, such as Australian piano trio The Necks, who have been making increasingly regular trips to North America in recent years. The slow and enigmatic trio eschews solos but one or another player might

(CONTINUED ON PAGE 46)



Family 3 Cohens (Anzic) by Andy Vélez

Family is the third album from the Israeli Cohen siblings, Anat, Avishai and Yuval, each of whom has established individual careers. The set mixes standards with tunes by Avishai and Yuval and a Semiticallyrocking "Tiger Rag" arranged by Anat. The opener is Avishai's "Shufla De Shufla", which roughly translates as "the best of the best" from Aramaic, an ancient language of the Middle East. With Avishai's trumpet leading the way, it's a bouncy, feel-good tune. He and pianist Aaron Goldberg are stage front, knocking it back and forth, with some extended, golden phrasing from Avishai. As with much of the set the effect is like a big band with only a handful of players.

Yuval's tune "Blues for Dandi's Orange Bull Chasing An Orange Sack" begins with a totally different feel. After a very bluesy piano solo, the pace picks up with some subtle brushwork from drummer Gregory Hutchinson, things heating up with a fervent conversation between Anat's tenor and Yuval's soprano. Goldberg again takes the lead-in on Ellington's slyly insinuating masterpiece "The Mooche". It quickly becomes an opportunity for blazing brass with piano and drums keeping everyone on course until Anat steps in with some wailing clarinet. When Avishai comes in on trumpet, it is the family Cohen in totally swinging sync. Another choice oldie to get Cohen-ized is "On the Sunny Side of the Street", one of two tunes (the closing "Roll 'Em Pete" the other) on which vocalese legend Jon Hendricks guests. Piano and drums frame him perfectly as he scats the second chorus, radiating happy, musical know-how to his fingertips.

After all of the party music, Avishai's meditative title track is something of a surprise. It moves between the horns, organically starting with the tenor then to soprano and finally trumpet. As a unit, the Cohens are at once cohesive, serious and celebratory.

For more information, visit anzicrecords.com. This group is at Village Vanguard Nov. 1st-6th. See Calendar.



Fifteen Saxophones Dickie Landry (Northern Light/Wergo - Unseen Worlds) New Logic for Old Saxophones John Berndt (Creative Sources) Heart Protector Travis Laplante (Skirl) Boxwork Neil Welch (Table & Chairs Music) by Gordon Marshall

Some saxophone soloists stateside are still eking out new blood from Anthony Braxton's seminal 1969 Delmark recording For Alto. There is still profit to be achieved from these ships foraying into the open sea and chiming the bells of freedom. Braxton's double blessing, though, was that, as much as these saxophonists following in his wake are still inspired and inspiring, much else is left to be explored and mapped among the islands and rocks in inlets and harbors. Their mode is more plaintive and placid; God is in the details here, the fine textures and patterns on the undersides of plant and wildlife. But Braxton can't be escaped, even here. Among the contemplative complexities on offer, bursts of energy, sometimes disturbing, sometimes jubilant, come to the surface.

Dickie Landry was an original member of the Philip Glass Ensemble in the '70s. Fifteen Saxophones, also from the '70s, is an emotional amalgam of Glass' cycle-driven minimalism and the unexpected asymmetries of jazz-related improvisation. Landry uses echo effects, creating an ensemble effect, but the ultimate relation here is between him and his listener, whom he takes on a ride with initial turbulence but ultimate peace and exuberance. The first and title track mixes an ostinato in the bass with meandering melodies in the treble. Gradually, the ostinato takes on a life of its own and begins to dominate the treble melodies, which stay more or less the same. Somehow this is a disturbing number, where the parts are thrown deliberately out of sync. "Alto Flute Quad Delay", by contrast, is supremely peaceful, in sync with melodic lines that hang like cumulus clouds rather than coalesce into tunes. The final cut, "Kitchen Solos", is a powerful catharsis. Starting with a one-man fanfare of arpeggios, it is all about change and disruption put to good use. As it progresses, major chords slip in and even some growling and harmonics.

John Berndt is a master geometer in addition to being a crackerjack organizer of sound and people. New Logic for Old Saxophones is true to its title, concerned with signs and synchronicity, the objects of phenomenology, the school of formal logic that has in many ways supplanted traditional Aristotelian logic. This new school recognizes that signs contaminate as much as they represent. A sign can become its object, which in turn becomes another sign. In Berndt's case, this means a temporal or historical sense complements the spatial dimension implied by geometry. One track is dedicated to Anthony Braxton, another to young European saxophonist Christine Sehnaoui-Abdelnour. Berndt takes these divergent sources and puts them on one plane. Their edges are jagged though and buck homeostasis. New rhythms accrue and a new sense of time even evolves.

Travis LaPlante on Heart Protector also works with the trials of integrating massive human objects. The title track, with its long, lugubrious tones, suggests a late Christian spiritual like "Abide with Me". Sharp on the heels of this is "Five Points", an exercise in tonal contrasts where bass notes are interspersed with high notes, creating a fugal counterpoint that relates as much to Coltrane as to Bach. "The Great Mother" involves harmonics and serene but piercing flights of cicada sound, separated by spaces of silence that slowly close in, until all appears as in the gathered colors of a prism. "She Heals as She Harms" begins with a rich flurry of notes that gather into speedy major arpeggios into which more harmonics enter, LaPlante exploring the natural interplay of the saxophone's technical components. A high-pitched fluttering follows like a songbird tumbling out of a bush and abruptly erupts into a wailing, squealing finale. "The Tear Dam", though mellow, recapitulates the spiritual quality of the opening number and ties everything up as neatly as a work of the soul can be.

Neil Welch's Boxwork plays with extended onetone sequences bursting unexpectedly into varied lyricism. Welch's box never overheats, however. Its 15 tracks are short, ensuring the craft stays calm and collected. Welch also makes extended use of harmonics and the virtual chords and counterpoint they can create, so this is a satisfying listening workout without getting too grueling. Welch's titles - "Black Sequence", 'Point and Line", "Rothko" - obviously come from the visual arts. What's more, they imply a concern with the basic, elemental properties of art, line and shade. As Berndt intervolves time and space, so Welch does sight and sound, endowing us with new sensory balance and a light afterglow.

more information, visit unseenworlds.net, creativesourcesrec.com, skirlrecords.com tableandchairsmusic.com. LaPlante plays solo at Performers Forum Nov. 5th and Barbès Nov. 30th. He is also at Death By Audio Nov. 2nd with Little Women. See Calendar.



RECOMMENDED

- The Claudia Quintet + 1 What Is the Beautiful? (Cuneiform)
- · Àmir ElSaffar Two Rivers Ensemble Inana (Pi)
- · Joel Frahm Quartet *Live at Smalls* (smallsLIVÉ)
- Brad Mehldau/Kevin Hays -
- Modern Music (Nonesuch)
 Ted Rosenthal Trio Out of This World (Playscape)
- Tony Malaby's Novela Éponymous (Clean Feed) David Adler

New York@Night Columnist

- Ido Bukelman/Daniel Davidovsky/Ofer Bymel-EFT (OutNow)
- Darius Jones Trio Big Gurl (Smell My Dream) (AUM Fidelity)
- Misha Mengelberg/Piet Noordijk Quartet -Journey (Music Center The Netherlands)
- Lina Nyberg Palaver (Moserobie)
 Michel Pilz/Bob Degen Quartett -Tilly's Eyes (JazzHaus Musik)
- Greg Ward's Phonic Juggernaut -Eponymous (Thirsty Ear) Laurence Donohue-Greene

Managing Editor, The New York City Jazz Record

- Bad Luck Two (Tables & Chairs)
- Michael Bates Acrobat: Music for, and by, Dmitri Shostakovich (Sunnyside)
- The Jeff Gauthier Goatette Open Source (Cryptogramophone)
- Pet Bottle Ningen Eponymous (Tzadik)
- RED Trio + John Butcher Empire (NoBusiness)
- The Kris Wanders Outfit In Remembrance of the Human Race (Not Two)

Andrey Henkin

Editorial Director, The New York City Jazz Record



One Great Day Ellery Eskelin/Andrea Parkins/Jim Black (hatOLOGY)

by Stuart Broomer

 \overline{F} irst released in 1997, One Great Day marked the debut of one of the most durable and creative groups in jazz, tenor saxophonist Ellery Eskelin's trio with Andrea Parkins (accordion and sampler) and Jim Black (drums). It launched a lengthy series of hatOLOGY CDs for the band - the most recent is *One Great Night...* Live - and provided a forum for Eskelin's compositional range as well as his formidable tenor playing.

The Eskelin compositions here are kaleidoscopic in nature, formed of divergent bits that are as apt to depend on sudden inspiration and divergence as their own improbable mix of elements. If jazz has cultivated the inside/outside tenor saxophonist - a lineage that runs from Sam Rivers and Joe Henderson in the '60s to, say, Tony Malaby, there are few who practice it as devoutly as Eskelin, who can track the tenor ancestry from Gene Ammons to Pharoah Sanders in a phrase, developing a blistering romantic squall that's as likely to turn suddenly to squeaks and plosives.

His partnership with Parkins is particularly fortuitous. They can craft unisons in which it's very apparent that the accordion is a reed instrument, particularly appropriate to the one non-Eskelin work here, Roland Kirk's "The Inflated Tear". Just as Eskelin can bounce from R'n'B swagger to free jazz expressionism, Parkins employs samples to deconstruct the acoustic world, frequently beginning with acoustic piano textures and gradually deforming them.

The group has great cohesion, creating moments of hypnotic orchestral depth, but it's fascinating to hear the frequency with which they play unaccompanied. The concluding "Side Effects" exploits each of their independent voices from the outset, a passage of solo accordion followed by a passage of aggressive drum strokes. Eskelin's penchant for unaccompanied solos reaches its high point on the raw elegy of "Fallen Angel".

For more information, visit hathut.com. Eskelin is at The Stone Nov. 2nd. See Calendar.



Oven Source Jeff Gauthier Goatette (Cryptogramophone) by Sean Fitzel

As the founder of Cryptogramophone Records, violinist Jeff Gauthier consistently champions an expansive view of jazz. With improvisation the key commonality, the catalogue boasts projects influenced by modern classical, world folk, Americana, and rock. Gauthier has performed with many of his artists but for nearly 20 years his principal outlet as a leader and composer has been the band Goatette.

The pieces on Open Source, their 6th CD, exude diverse inspirations that promote differing approaches and collaboration between the musicians. Comprised of like-minded Crypto regulars - drummer Alex Cline, guitarist Nels Cline, keyboardist David Witham, bassist Joel Hamilton and trumpeter John Fumo - the band possesses the necessary stylistic flexibility. Though genre references abound, the music flows without being self-consciously clever or a glaring mish-mash.

A formal linear melody punctuated by crunching guitar blasts ignites "40 Lashes (With Mascara)", with interspersed clattering rim rolls adding levity. The keyboard solo evokes early fusion while Nels Cline's judicious effects color the piece before he unfurls searing lines over the surging rhythm. Elegant piano introduces Witham's subdued "From A Rainy Night", the violin and trumpet blending for a soaring theme that propels Gauthier's improv. Mirrored brass and strings alternate between unison and delayed lines structuring "Seashells and Balloons", which is subverted by a cabaret-flavored interlude of accordion.

Prelude to a Bite" rides a thrilling progression with Alex Cline's embellishments altering the dynamics behind the soloists - haunting violin, bursting trumpet and single-note guitar lines that erupt in clusters. The Americana-inspired ballad Things Past", by the late (and original Goatette) bassist Eric von Essen, offers respite with mournful violin and piano. The band stretches its jazz chops on Ornette's "Joy of a Toy", as Witham plays off the quirky head with rolling keys and Hamilton takes a sawing solo. The lengthy title track begins as an amorphous tone poem with the musicians testing sounds and effects. After about nine minutes, they settle into a groove and coalesce around a strident concluding theme exemplary of their approach.

For more information, visit cryptogramophone.com. Gauthier partially curates The Stone this month and is there Nov. 3rd, 5th with this group, 9th and 10th. See Calendar.



The Windmills of Your Mind Paul Motian (Winter & Winter)

by Thomas Conrad

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m P}$ aul Motian is a contrarian. Few drummers have ever operated with such sublime disregard for conventional notions of space and time. Few musicians make atypical albums for their 80th birthday.

The Windmills of Your Mind is a departure for Motian because of the singer in the middle of his new quartet. Petra Haden (daughter of bassist Charlie) has been under the jazz radar until now, doing odd a cappella albums and working as a backup vocalist for alternative rock bands like the Decemberists and Foo Fighters. The other players here are guitarist Bill Frisell and bassist Thomas Morgan. Haden is in very serious company. She survives. In fact, she thrives.

Frisell is a rare artist who can freeze you right in your chair by just playing the melody of a silly song like "Tennessee Waltz". Of course, he is incapable of just playing a melody. Through his creative, fitful hesitations, he implies depths of new possibility. When Haden's small voice enters "Tennessee Waltz", it is surprisingly seamless. Like everyone in this quartet, she understates, but her matter-of-fact, unadorned approach makes a song stand on its own in stark clarity and subtle nuances become major turning points.

The songs Haden sings are old: "Lover Man", "It's Been a Long, Long Time", "I've Got a Crush on You",

"I Loves You Porgy", "I Remember You". Stripped bare, they sound fresh. Haden is almost inflectionless, but she is the keeper of the melodies. The interpretations emerge from the ensemble as a whole. Frisell offers gentle, ringing, ambiguous filigrees. Motian's free accents spring the music loose from time. Morgan's dark markings create a rapt nocturnal atmosphere.

Except for the absence of liner notes, the production values of the Winter & Winter label are solid. The CD package is beautiful and the live-to-twotrack analog recording by engineer Ron Saint Germain is wonderfully plain and precise.

For more information, visit winterandwinter.com



The Rome Sessions Bill Smith/Enrico Pieranunzi (Edi-Pan)

Bill Smith, like Dave Brubeck, studied with French composer Darius Milhaud after World War II. The clarinetist worked in Brubeck's experimental octet of the late '40s and guested with the pianist on two albums in place of Paul Desmond before joining his working quartet in 1982, where he would remain for a decade. In addition, Smith had a distinguished career as a college professor, spent six years in Italy during the '60s, where he formed the American Jazz Ensemble, and has also written a recent jazz opera.

Smith has infrequently recorded as a leader, which makes the reissue of this 1978-80 music all the more valuable. The brilliant Italian pianist Enrico Pieranunzi is his partner for seven duets. Their lively workout of "My Romance" features Smith's adventurous clarinet buoyed by his partner's striding accompaniment, avoiding predictable routes. Smith adds a digital delay for his interpretation of "Lover Man", but utilizes the device judiciously, adding colorful backgrounds. Monk's "'Round Midnight" is one of the most frequently recorded jazz standards, yet Smith's brilliant, improvised solo introduction and adept use of space, along with his playful duet with Pieranunzi, gives the piece a very different sound. Together they improvise "Koto Variations", which has a mystical air and is frequently full of tension, Smith also switching to a pan flute.

Pieranunzi contributed several originals, including the angular avant gardish "Now and Here" and the captivating ballad "Poseidia" (Smith using the delay on the latter). Bassist Bruno Tommaso and drummer Roberto Gatto are added for several songs, including Smith's upbeat "Merry-Go-Round" (a reworking of John Coltrane's "Giant Steps"). Smith's solo tracks are quite diverse: his lyrical ballad "Aphrodite" has a haunting air and he overdubs multiple lines in his exotic "Incantation", with imaginative counterpoint and a simulated droning organ bass line, utilizing delay for both tracks. Fans of Smith's more widely distributed recordings will be delighted with these intriguing musical explorations.

For more information, visit beatrecords.it. Pieranunzi is at Merkin Hall Nov. 14th-15th. See Calendar.

GLOBE UNITY: MEXICO



Siete Klezmerson (Tzadik)
Chimeco
Remi Alvarez/FAS Trio (Discos Intolerancia)
México Azul Magos Herrera (Sunnyside)
by Tom Greenland

Most known stateside for its mariachi music and the conjunto sounds that travelled North across the Rio Grande, our southern neighbor Mexico is also a wellspring of creative improvisation, evident in the following releases.

Klezmerson, a Mexico City-based septet, finds its footing in the Klezmer tradition, then infuses it with elements of prog-rock, hiphop, electronica, danzón and Sephardic musics, resulting in a genredefying yet highly accessible hybrid. Siete features the compositions and arrangements of keyboardist Benjamin Shwartz, who often layers his accordion or viola with flute and clarinet or baritone sax in thickly ornamented melodic lines. The rhythm section mashes up a party mix, ranging from heavy rock beats to Ashkenazy 'polkas' to Middle Eastern belly dance-beats. Many songs and sections segue, connected via washing synthesizers and sonic collages. The three vocal tracks include a new wave 'rap', a wistful son and a Yiddish sprechstimme (speak-singing). The eccentric assembly of styles, songs and sounds not only works, it even manages to build momentum over the course of the album.

Remi Alvarez is a powerful tenor saxophonist whose style nods to Coltrane's later periods and the Chicago school of free jazz yet speaks in a distinct accent of its own. On Chimeco, bassist David Sanchez and drummer Jorge Fernández give Alvarez all the room and support he needs to explore with confidence and abandon, testing that delicate balance between tonality and atonality, the in and the out, the hush and the harsh. His improvisations are well paced and inherently logical, each idea unfolding leisurely, developed then discarded, occasionally climaxing in ecstatic skronks, but never for long. Sanchez transforms the textures through varied bowing techniques while Fernández is fluid and flammable, especially on the tenor/drums trade-offs closing out "Black Energy".

Mexican-born vocalist Magos Herrera, a Gotham denizen since 2008, has built her reputation on artsy yet accessible performances. Her México Azul tributes Mexican film composers from the '30s-40s, particularly Álvaro Carrillo and Agustín Lara, setting their songs in adroit arrangements by producer Tim Ries, pianist Alejandro Mercado and drummer Alex Kautz. She enlivens these loping 'waltzes', sambas and bossas through sensitive readings, shading her rich contralto with dark chesty tones or lighter head voices, delivering the melodies with subtle vibrato and ornamentation to imbue them with understated emotion. Tim Hagans' trumpet often provides elegant connective tissue while Adam Rogers' guitar is everywhere, fleshing out the harmonies with nuanced filigree.

For more information, visit tzadik.com, remialvarez.com and sunnysiderecords.com





Year of the Tiger (Innova) The Sweet Science Suite (Mutable Music-Big Red Media) Fred Ho and the Green Monster Big Band

BIG RED! (Innova)
Deadly She-Wolf Assassin at Armageddon!/
Momma's Song (Innova)
Fred Ho and the Afro Asian Music Ensemble
by George Kanzler

Baritone saxophonist Fred Ho's Green Monster Big Band is in the tradition of politically/socially activist ensembles such as Charles Mingus' bands. However Ho's approach also encompasses an embrace of Asian musics as well as what he calls his continuing "deconstruction of American popular culture" so the two big band albums here are divided between original works by Ho and his often "deconstructive" takes on film/TV themes, jazz standards and tunes by and/or associated with Michael Jackson and Jimi Hendrix. Ho brings some more overtly Asian influences and instruments into the small groups of Big Red! and Deadly She-Wolf/Momma's Song, the former also incorporating aspects of his revolutionary leftist ideology, the latter presenting music from a stage production inspired by Asian opera and martial arts.

On Year of the Tiger, Ho remains remarkably true to the TV jazz ethos of the Cold War Era, keeping "The Johnny Quest Theme" outfitted with the slick propulsion composers like Henry Mancini and Johnny Mandel brought to TV jazz, the Green Monster Big Band powering along like a muscle car of the era. Ho's arrangement is bright and brawny, the solos brash. Very Very Baaad! Tribute Medley to Michael Jackson" is not just another big band version of the late popster's tunes - here vocals are a prominent part of the proceedings, including a new second set of verses by poet Magdalena Gomez added to "Thriller" as "Super-Thriller". Leena Conquest's enticingly smoky voice sings the three songs - "This Place Hotel", "Very Very Bad" are the others - with an electrically charged (bass, guitar, organ/keyboard) edition of the big band and Gomez' lyrics are delivered in a semi-spoken/howled manner by Abraham Gomez-Delgado, as they make the song's zombies and ghouls into symbols of consumerism. Hendrix' "Fire" and "Purple Haze" feature uncredited male vocals and charts reminiscent of, but even rawer than, Gil Evans' takes on Jimi.

The six-movement "Take the Zen Train", a piece commissioned by Harvard to be performed by the University's jazz orchestra with student dancers, is described by Ho as "twelve tone chromaticism against modal foundations." The pieces are also very polytonal, polyrhythmic and full of arresting instrumental combinations and colors, as multiple lines overlap and careen over each other. Strategies range from the use of Ellingtonian brass timbres to the accelerations and decelerations, contrasting themes and moods of Mingus: "Quarantine for the Aggressor" and "Beyond the Beyond", the last two movements, seem indebted to his "Black Saint and the Sinner Lady". Two largely choral/vocal tracks - one an adapted Chinese martial arts folk theme, the other from an opera in progress are included as a "bonus" by Ho.

The big band's *The Sweet Science Suite* is subtitled "A Scientific Soul Music Honoring of Muhammad Ali", the eponymous five-movement suite taking up the

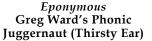
bulk of the album. In it Ho expresses his post-modernist penchant for mashing up high and low, pop and classical cultures, as well as Eastern and Western. The second movement, "Float Like A Butterfly, Sting Like An Afro Asian Bumblebee" draws from both Rimsky-Korsakov's "Flight of the Bumblebee" and Billy May's "The Green Hornet Theme". Ho's pieces are richly episodic, none more so than the next movement, "No Vietnamese Ever Called Me Nigger!", initially establishing Asian musical effects with tenor saxes played without mouthpieces, plus gongs and exotically muted brass, eventually giving way to faster soul grooves, trombone and keyboard solos. Echoes of Mingus' "Black Saint..." appear again on "Rope-A-Dope", a feature for tenor saxophonist Salim Washington. The final movement, "Worthy of Praises Most High (aka The Greatest)", is a slow, moody piece (trombones prominent) reminiscent of those jazzy TV and movie soundtracks of the '50s-60s. One of the two "bonus tracks" (the other is a poem set for voice and Ho's baritone sax), "In A Pan-African Mood", is a richly referential reimagining of "In A Sentimental Mood" with Ho's baritone dueting with Earl McIntyre's bass trombone before leading the familiar melody.

Ho's radical politics are reflected in the three photo-portraits that dominate the cover of Big Red!: Malcolm X, Mao Zedong and Black Panther/journalist Mumia Abu-Jamal. The brawny core band is a sextet with Ho's bari joined by alto and tenor saxes, keyboards, bass and drums/percussion. "Kayasong" features voice and kayagum (a stringed, kora-like Korean instrument) in an Asian fusion jazz mode. The band gets funky and churchy on "Suite for Sam Furnace", for the late saxophonist. Free jazz and funk grooves collide on the "Free Mumia Suite" while 'Gadzo" incorporates the cross-rhythms of the West African Ewe people, drummer Royal Hartigan playing Ewe drums and either he or keyboardist Art Hirahara evoking African marimba. Palpably rich, almost Ducal sax harmonies bring resolve to a multi-faceted "The Un...! And Ir...! Suite", which begins in a hardbop mode, opens out toward postbop solos and ends with a freely polyphonal climax and succinct five-note coda. The title piece features a Ho recitative after contrasting themes and a piano solo. The words protest racial murder and question the concept of "model minorities".

Murder figures prominently in the two works comprising the Deadly She-Wolf album package, the actual CD found in a 54-page, 5.5 x 8.5 inch illustrated booklet. Ho's band on what is essentially the (nonvocal) music for the opera Deadly She-Wolf: Assassin at Armageddon! includes alto saxophonist Masaru Koga, who prominently doubles on Asian wood flutes, as well as a koto player, plus Hirahara's keyboards, Wesley Brown's electric bass and Hartigan. There are 14 titles/tracks in 52 minutes, many of them short mood setters. The longest at seven minutes, "Bok Mei", has a headlong pace interrupted by stop-time sections and layered polyphony showcasing intense solos. Other tracks are languid, splashy, kung fu cinematic or so programmatic they seem lost without the opera (reading the libretto-cum-summary hardly helps). Momma's Song, in three parts, features a poem dedicated to the mostly Asian women victims of a serial killer in Vancouver, written by Christine Stark. Seeking both to personalize and universalize the theme, the poem returns again and again to the opening lines: "Momma/ I saw what Daddy/ did." The music by Ho, a redux of Archie Shepp's 1969 work Blasé, is played by another Ho sextet with three saxes, rhythm section and vocalist Jennifer Kidwell. Incantation-like themes and hefty vamps, interspersed with occasional solos, provide an emotionally fertile setting for the recited and sung poem.

For more information, visit innova.mu and mutablemusic.com. The Afro Asian Music Ensemble is at BAMCafé Nov. 4th and Green Monster Big Band is at Guggenheim Museum Nov. 13th-14th. See Calendar.







Portrait of Jack Johnson Karl E.H. Seigfried (Imaginary Chicago)

by Jeff Stockton

There's a perfectly apt line in the promotional material issued by Greg Ward's record company. It says his "spirit and vigor fit his age" while his "soul and prowess belie his youth." Ward may not yet be 30, but after taking up the alto saxophone as a teenager, at the age of 20 he worked with the guru of improvisational jazz in Chicago, the late saxophonist Fred Anderson, to curate the Wednesday Night Jam Session at the legendary Velvet Lounge. In addition to Anderson, Ward has played with other Windy City luminaries such as Von Freeman, Hamid Drake, Ted Sirota, Ernest Dawkins and Mike Reed, among others. His apprenticeship has been as comprehensive as it has been fast-tracked.

Having relocated to Brooklyn, last year saw the release of Ward's first CD as a leader, Fitted Shards. Now comes Phonic Juggernaut, an hour-long set with his trio of Joe Sanders (bass) and Damion Reid (drums). There aren't too many surprises here, just high-energy, tight interaction and Ward's seamlessly airborne, classic alto tone that runs the gamut from fast and nimble to light and dreamy.

On "Leanin' In" he becomes the snake charmer winding his way around Reid's hiphop beat. Cut after cut, Ward's solos evolve organically out of the melodies, then resolve and return just as naturally. He is an effortlessly graceful composer and improviser. The program breaks a bit with tradition on the final track, "Sectionate City", dominated by arco bass and electronic drums and percussion and buoyed by the leader's serenely sweet and contemplative tone. It's as contemporary as straightahead indie jazz gets, sounding like something that might have come out of London's dubstep scene.

Bassist, guitarist and composer Karl E.H. Siegfried is 10 years older than Ward, but they spring from the same Chicago scene that orbited around Fred Anderson and the Velvet Lounge. Portrait of Jack Johnson, which includes a three-part "Boxing Bassist Suite" based on the fact that Johnson, Archie Moore and Ezzard Charles were known to slap bass fiddles as well as opponents, also includes "Portraits in Jazz". Each composition carries a dedication and what's interesting is how they look back to the history of jazz: Monk, Sidney Bechet and Roswell Rudd all receive nods, as do Malachi Favors, Anderson and his club and Mary Lou Williams.

Siegfried's compositions are straightahead as well, built around fresh rhythmic invention based on familiar themes, original bluesy bass vamps and the industry of his sidemen. Drummer Frank Rosaly is an able partner, keeping time like an official at a track meet and Ward is his usual soulful, swinging self, appropriate to each song's inspiration, occasionally pushing his tone to the edge. The tastiest cuts are those that feature Siegfried's overdubbed guitar ("Spheroid" and "Roswell") as well as the Bechet tribute "Treat It Gentle", where the trio syncopates and slow-drags the song all the way back to New Orleans' golden age.

For more information, visit thirstyear.com and imaginarychicago.com. Ward is at Blue Note Nov. 4th, Branded Saloon Nov. 7th, Cornelia Street Café Nov. 16th with this group and Jazz Standard Nov. 29th with Metta Quintet. See Calendar.

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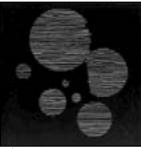
All We Are Saying...
Bill Frisell (Savoy Jazz)
by Tom Greenland

After a long tenure with the Elektra and Nonesuch labels, guitarist Bill Frisell has brought his signature blend of progressive Americana music to Savoy, releasing three projects in rapid succession, the last titled All We Are Saying..., a tribute to the songs of John Lennon. The album's repertoire provides a bedrock of compelling melodies and intelligent rock chord changes tastefully embellished by Frisell, slide/pedal steel guitarist Greg Leisz and violinist Jenny Scheinman, underpinned by bassist Tony Scherr and drummer Kenny Wollesen's solid rhythmic support.

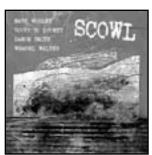
The album's strength lies not so much in its adventurous approach as in its attention to nuance and detail and in the frontline players' delicately interwoven melodies. Leisz' ultra-legato slides and volume-swells provide a seamless foil for Frisell's shimmering tones and feather-light attack while Scheinman's violin alternately evokes the string orchestrations of Beatles recordings, old-time folk fiddling or even the bowed equivalent of a rock rhythm guitar. On the best cuts - "Across the Universe", "You've Got to Hide Your Love Away", "In My Life", "Come Together" - guitars and violin complement or contradict each other in fluent trialogue.

The arrangements generally hew close to the original recordings, with a few modifications, as on "Please, Please Me", where the verse's descending guitar lick becomes the hook. Also of note is Frisell's brief dip into Wes Montgomery octaves and chord melodies on "Number 9 Dream"; his trio take on "Mother", a passionate appeal of intricate simplicity, and the largo closer "Give Peace a Chance", ironically sounding more like a requiem than a promise.

For more information, visit savoyjazz.com. Frisell is at Zankel Hall Nov. 4th. See Calendar.



The Seven Storey Mountain Nate Wooley/ Chris Corsano/ C. Spencer Yeh (Important)



Scowl
Nate Wooley/Scott R. Looney/
Damon Smith/Weasel Walter
(ugEXPLODE)

by Kurt Gottschalk

The Seven Storey Mountain may well be (or is in the process of becoming) a key work for the much-in-demand trumpeter Nate Wooley. He's more than made his mark already, appearing with the likes of Anthony Braxton, Bill Dixon, Joe Morris and Kevin Norton, among many others, but this project, if only for the way in which he's working it, might prove a sort of totem for the busy hornman.

It isn't a composition in the strictest sense, only inasmuch as it's comprised of a setting of elements that can be visited by different players. The basic factors seem to be guidelines for elongated tones to be paired with an abstract tape collage-backing track. Wooley's

intention is apparently to set into motion a process of discovery via a rotating ensemble in a somewhat fixed setting (but only somewhat fixed: even the tape track changes with each realization). And based upon the first two iterations, the process seems to be rolling along nicely. After a first issue with guitarist David Grubbs and drummer Paul Lytton, Wooley has restaged the piece here with drummer Chris Corsano and violinist C. Spencer Yeh.

The recording, a single 45-minute track, is wonderfully realized. It (perhaps necessarily) follows a similar arc to the previous recording: a quiet opening that slowly increases in tempo but not in volume (not, that is to say, growing more forceful) and then a ramp back down again. This is hardly an uncommon improv strategy, but either through his direction or his choice of players Wooley arrives at a consistency across the two renditions.

Corsano is a brasher drummer than Lytton although he doesn't hit his full force here and if the tit-for-tat is to be carried out, Yeh is an inspired choice for the role previously played by Grubbs. His violin darts and zags in near psychotic fits that nearly conjure a John Cale/Velvet Underground energy. It's a fantastically restrained fury. *The Seven Storey Mountain* also, of course, holds promise in its process. Wooley recently led a third version at Issue Project Room with Corsano, Grubbs, Lytton, Yeh and the paired vibraphones of Chris Dingman and Matt Moran.

Scowl is a rather more typical sampling of mild bluster improv, but even still there's no lack of inventive playing. The bi-coastal quartet finds the New Yorker né Oregonian Wooley in session with the Californians Scott R. Looney (who has played piano alongside Wolfgang Fuchs, Frank Gratkowski and Oliver Lake) and Damon Smith (whose propulsive bass has backed John Butcher, Cecil Taylor and Elliott Sharp). Behind the drums is Weasel Walter, who released the set on his ugEXPLODE label. A veteran of Chicago's Flying Lutenbachers who has worked with the likes of Paul Flaherty, Henry Kaiser and Ken Vandermark, Walter has brought a no-nonsense punk ethic to New York's improv scene since relocating here.

There's a high concentration within the acoustic quartet. Looney's mic'd inside-piano work and Smith's amplified double bass create a sort of magnification of sound, accentuated especially by Wooley's sheet metal mute. Walter is well capable of serious pounding but here keeps himself to small, persistent episodes, quick and continuous eruption. They make for an on-the-ball ensemble, full of little sounds that span the continent.

For more information, visit importantrecords.com and nowave.pair.com/ugexplode. Wooley is at Issue Project Room Nov. 4th and Brooklyn Lyceum Nov. 30th. See Calendar.





Essentially Hermeto Erik Charlston JazzBrasil (Sunnyside) by Elliott Simon

Brazilian composer/multi-instrumentalist Hermeto Pascoal is the perfect muse for this first release from vibraphonist Erik Charlston's JazzBrasil project. The marvelously varied terrain of Pascoal's original compositions is adeptly covered by this finely-puttogether sextet as they combine Brazilian rhythms with modern jazz instrumentation and chordal complexity. But composition and instrumentation are only two facets of Pascoal's nature-based vitalism that Charlston embraces. Of equal importance is the composer's ethos of eschewing musical mechanization and holding that everything is sound. That philosophy is elegantly presented by this multifarious ensemble of saxophonist Ted Nash (who triples on clarinet and flute), pianist Mark Soskin, bassist Jay Anderson, drummer Rogério Boccato and percussionist Café.

An extension of the concept of sacred geometry, which views naturally appearing shapes as part of an overall inherent order, is skillfully extended here to sound. As Charlston points out, "All Sound is Music" and as all things vibrate, all things produce sound. Humans may just not be able to hear them as such but that is where Pascoal and Charlston come in. Part of Pascoal's genius is a range that includes all types of sounds and Charlston has turned these pieces into well-executed jazz that hasn't lost its soul or affinity with nature. The Brazilian countryside, rainforest and Carnaval are all here as trees rustle, brooks flow, birds call and whistles blow but within a modern jazz context.

Nash is superb and he blends exceptionally well with this precise rhythm section not only to flavor and augment but to blow. Charlston's vibes vary from eerily bell-like to super-sonically charged and his leadership and classical training is evident in the tight structures, harmonic interplay with Soskin and panoramic and cultural vistas portrayed by the music. Essentially Hermeto is a first-rate melding of jazz and mother earth - a late Friday night set at the Blue Note held in the Brazilian rain forest.

For more information, visit sunnysiderecords.com. This group is at Dizzy's Club Nov. 7th. See Calendar.





Crossroads Unseen Jason Kao Hwang/Edge (Euonymus)



Symphony of Souls Jason Kao Hwang/ Spontaneous River (Mulatta)

by Robert Iannapollo

It's difficult keeping violinist Jason Kao Hwang's career in perspective. He recently came in second place in one magazine's poll as "rising star on violin". Amazing place to be for a musician who has been making challenging music since the early '80s. The recent archival release of the music of Commitment (a band he had with Will Connell, William Parker and Zen Matsura) made between 1981-83 was on many ten best lists last year. Hwang's multi-cultural Far East Side Band was one of the bright spots of the '90s. In recent years, Hwang has led his quartet Edge and been working on larger-scale pieces for a 10-piece ensemble integrating Eastern and Western instruments (Burning Bridge) and a string orchestra (Spontaneous River). Hwang is more than a mere rising star on his instrument and making his mark as a composer as well.

Edge (with cornetist Taylor Ho Bynum, bassist Ken Filiano and drummer Andrew Drury) has been Hwang's primary group since he disbanded the Far East Side Band. They're now three albums old and one of the most creative and unique bands operating in improvised music today. Opening with the rousing 'Elemental Determination", they maneuver through the various landmines and tempo shifts of the composition with ease. Drury, an underrated drummer, is impressive when, after a vigorous solo by Hwang, he effortlessly slips into a rhythm that totally changes the character of the music for Bynum's subsequent solo. The entire album continues in this vein with Hwang's compositions morphing in unexpected ways. Bynum and Hwang play off each other well with the Filiano/ Drury rhythm team capable of generating as much interest as the frontline. Crossroads Unseen sounds like a mature band at the peak of their powers and is the strongest Edge release yet.

Symphony of Souls focuses on Hwang the composer. A work that has been in gestation for several years, Hwang assembled a group of 38 string players, including violin, viola, guitar, cello and bass, who were comfortable both interpreting scores and improvising. Hwang himself plays the opening and closing statements solo, which frees him to conduct the rest of the piece. His role includes both conducting and conduction and it's a measure of the skill of these musicians as well as Hwang's organizing principles that they carry off the work with aplomb.

The work itself is a sprawling 60-minute, 11-movement piece that explores the string orchestra in minute detail. Writing for strings would seem to be natural for Hwang and it's clear he's in his element, subdividing the violins, matching guitars with cellos, passing melody lines deftly throughout the orchestra. Drury, the lone non-string instrument, shows what a valuable asset he is once again, driving the group during the rhythmic sections and subtly coloring the ensemble during the quieter moments. Hwang's work in handling this ensemble makes one look forward to future large-scale works from him.

For more information, visit jasonkaohwang.com and mulatta.org. Hwang is at Roulette Nov. 7th and 21st with Adam Rudolph, Cake Shop Nov. 7th with Brad Farberman and WMP Concert Hall Nov. 18th with Gil Selinger/ Evan Mazunik. See Calendar.



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Personal Dedications & Percussive Tributes
Chip White All-Star Ensemble (Dark Colors)
by Terrell Holmes

Drummer and vibraphonist Chip White has an abiding respect for jazz history and the players who helped to shape it. On *Personal Dedications & Percussive Tributes*, White expresses his gratitude through music and poetry. White wrote all of the songs on the album, which vary in style and tempo but have the straightahead style as a common denominator.

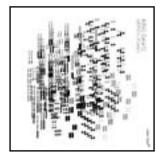
Renee Rosnes' excellent piano drives the midtempo tune "Adrienne's Theme". Steve Wilson's flute and White's stellar vibraphone highlight the bossa nova tune "Bright Colors". White returns to the vibes on another bossa nova, "Bossa de Bahia", but the star of this tune is unquestionably Wycliffe Gordon, whose wonderfully creative trombone has a distinctly vocal quality, a guttural voice that sounds like Louis Armstrong singing Jobim. Moreover, when Randy Brecker (on flugelhorn) and Wilson play the theme of "October Song" it, too, has a pitch-perfect vocal quality.

"Something About Rollins" is a vibrant take on the classic "St. Thomas"; White's drumming references the great Max Roach. "Full Moon" and the ballads "The Other Side of the Rainbow With Sibyl" and "Rain" further exemplify how White composes in the classic

jazz tradition. The theme of "Afternoon in Mombasa" sounds almost ominous, with Steve Kroon's percussive edginess and Patience Higgins' low moanin' bass clarinet. But Wilson's blistering solo on alto sax opens things up and Gordon again steals the show, first whinnying like a horse, then providing elephantine trumpeting.

The second disc of this two-disc set is White reading poetry over a Latin percussive backdrop. The poems are his tributes to his jazz heroes (most of whom, not surprisingly, are drummers) and are pocketsized jazz history lessons that convey his love for jazz' glorious past. With *Personal Dedications & Percussive Tributes*, White manages to entertain and enlighten.

For more information, visit chipwhitejazz.com. White is at NYC Baha'i Center Nov. 8th. See Calendar.



Aeriol Piano Kris Davis (Clean Feed) by John Sharpe

A solo album has become a necessary rite of passage for any improvising pianist. Kris Davis exploits the possibilities on *Aeriol Piano*, her solo debut. Davis has come a long way since her early sides on Fresh Sound-New Talent until now it seems a threshold has been

crossed by appearances with stars like Ingrid Laubrock, Tyshawn Sorey and Tony Malaby.

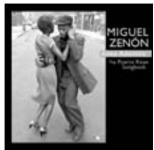
Over eight cuts on this well-recorded studio date, Davis moves between the written and the extemporized, with little overt melody or rhythm to distinguish between them. Jerome Kern's "All The Things You Are", the one standard on the set, is given a meditative treatment as oblique as that meted out to her originals. It starts distantly, with the tune barely detectable amid the glittering glissandos, becoming more warmly proximate only at the very end. Having studied extended techniques with pianist Benoît Delbecq, unconventional touches are a particular pleasure of her oeuvre. Though usually integrated into her playing, "Saturn Return" provides a lengthy workout for prepared piano. Starting with gamelan sonorities, chiming and percussive, Davis explores the polarity between strings and percussion, contrasting varied attacks and prancing figures in a spacious exposition.

That alternation of different treatments informs many of the pieces here, conjuring form even where it is not predetermined. On "Beam The Eyes", swaggering forays into the bass register are bookended by crystalline runs and a conclusion of ringing repetition. Slow tempos predominate. "A Different Kind Of Sleep" is limpidly Satie-esque, with subtle preparations to color her phrases while measured resonance dominates "The Last Time" after the initial animated flurries. "Good Citizen" bucks the trend with a stiffly rhythmic articulation and flailing density, but she has created an intriguing and engaging performance whatever speed you take it.

For more information, visit cleanfeed-records.com. Davis is at Cornelia Street Café Nov. 10th with Paradoxical Frog and Zinc Bar Nov. 16th with Andrea Wolper. See Calendar.







Alma Adentro: The Puerto Rican Songbook Miguel Zenón (Marsalis Music) by Joel Roberts

Saxophonist Miguel Zenón's latest fusion of jazz and Latin American music is an attempt to shine light on the popular song tradition of Puerto Rico. Like the show tunes and Tin Pan Alley tunes that became part of the Great American Songbook, Zenón sees the popular songs of his homeland as ripe for reinterpretation within a jazz framework. Toward that end, he and his quartet (the superb pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole), augmented by a 10-piece wind ensemble, present fresh versions of 10 songs by some of Puerto Rico's most well-known composers - the "George Gershwins, Cole Porters and Jerome Kerns of Puerto Rican song" as Zenón calls them.

Zenón has a deep personal connection to these tunes. They're the salsa songs that were played on the radio when he was a kid or the boleros his parents listened to and his passion for them is evident. He and arranger Guillermo Klein keep most of the melodies identifiable, but dramatically rework harmonies and rhythms. The opener, Bobby Capó's "Juguete", for example, was made famous as a ballad, but Zenón treats it as an uptempo burner. A second Capó

composition, "Incomprendido", is transformed from a salsa number into a mournful ballad, with Zenón's brooding alto sax leading the procession. Sylvia Rexach's "Olas y Arenas" is the album's most complex cut with overlapping time signatures that push Zenón to some of his most frenzied soloing while the title track, also by Rexach, is the session's most heartbreaking number.

Zenón's alto sax playing is at the very highest level; he's a dazzling improviser with a rich, emotionladen sound that's instantly recognizable. Klein earns special mention for his woodwind orchestrations, which add gorgeous colors and fit hand-in-hand with Zenón's concept to create a rewarding musical experience, honoring tradition while moving it forward.

For more information, visit marsalismusic.com. This project is at Harlem Stage Gatehouse Nov. 10th. See Calendar.



Chano Y Dizzy! Poncho Sanchez/Terence Blanchard (Concord) by Sean J. O'Connell

Chano Pozo passed away at the age of 33 over 60 years ago but his legacy as a conguero is still strong today. Despite his brief tenure with Dizzy Gillespie, Pozo's influence on the bebop trumpeter was immeasurable,

resulting in a fascination with Cuban rhythms that would last a lifetime and influence countless other musicians. For his new album, percussionist Poncho Sanchez has brought in trumpeter Terence Blanchard not necessarily to fill Dizzy's shoes but certainly wear them for an hour and pay homage to their brief but pioneering partnership. Thankfully Blanchard does not often reach for the Gillespie pyrotechnics but instead focuses on honoring the tunes and legacy in his own more economical style.

The album opens with a medley of Gillespieassociated, Pozo-penned tunes: "Tin Tin Deo", "Manteca" and "Guachi Guaro". Sanchez' vocals and Blanchard's trumpet dance around each other before the full band jumps in with forceful montunos and a wall of percussion. "Con Alma" and the Blanchardpenned "Wandering Wonder" find the trumpeter hopping around the changes before giving way to Sanchez' grizzled palms while "Siboney" displays Blanchard's drippy take on the cha-cha until the band joins in with an upbeat chanting of the title. Bop standard "Groovin' High" gets a medium tempo and infectious rhythmic battle that closes by summoning the ghost of another trumpeter, Miles Davis, with a short riff on "Four". The album closes with Pozo's "Arinanara" - an upbeat tune that can't help but fill the dancefloor. Sanchez and bassist Tony Banda's vocals propel the intro into an all-out percussive assault over which Blanchard blares with ease.

Sanchez is a prolific bandleader who never slows down. His infectious rhythms are on full display with this recording, a charming homage to a vital jazz

For more information, visit concordmusicgroup.com. Sanchez is at BB King's Blues Bar Nov. 10th. See Calendar.







Panamericana Suite
Paquito D'Rivera (MCG Jazz)
by Marcia Hillman

Cuban-born Paquito D'Rivera brings his abundant, eclectic talent and special vision to this new CD, recorded live in Pittsburgh. His talent is embodied in his playing on both saxophone and clarinet and vision in synthesizing the various rhythms and traditions of the Latino musical world with jazz. In order to do this, he has convened an international orchestra of Pedro Martinez (batas, timbales, vocals), Pernell Saturnino (percussion), Oscar Stagnaro (bass) and Mark Walker (drums) in the rhythm section with Alon Yavnai (piano), Dana Leong (trombone, cello), Hector Del Curto (bandoneon), Andy Narell (steel pans), Dave Samuels (vibraphone/marimba), Diego (trumpet), Edmar Castaneda (harp) and Puerto Rican lyric soprano Brenda Feliciano. D'Rivera's original material - except a selection each by Roberto Pansera and Dizzy Gillespie - makes up the album. The arrangements, save two, also come from his pen.

The opening track "Waltz For Moe" (a tune written saxophonist Moe Koffman) incorporates a Colombian/Venezuelan rhythm joropo Colombian Castaneda's unique harp work and then a version of a Martinique mazurka for Narell's fine steel pans solo. Gillespie's "Con Alma" is given a fresh interpretation via Peruvian Stagnaro's arrangement utilizing festivo and zamba-lando rhythms from his homeland. Argentinean Urcola handles arrangement on "Preludio No. 3", effectively combining the bandoneon with D'Rivera's masterful clarinet work to improvise within the tango feel. Urcola also stands out on the "Tojo" cha cha cut. The title track (commissioned by Jazz at Lincoln Center and premiered in 2000) encompasses D'Rivera's vision, presenting styles and rhythms from the Caribbean and Central and South America, highlighted by Feliciano's rich, full voice and Martinez' drumming. This is an exciting journey through Latin and world rhythms and a prime example of how they work well together with jazz.

For more information, visit mcgjazz.org. D'Rivera is at Rose Theatre Nov. 11th-12th. See Calendar.



Pursuit
Richard Nelson Large Ensemble (Heliotrope)
by Donald Elfman

This bold and striking new big band recording reflects a giant, generous world of influences. Guitarist Richard Nelson has written a suite of music that would seem at home on a jazz stage or in a contemporary concertmusic venue. The selections seem tailored to the particular colors and talents of his ensemble but reach out, he says, "to honor a quality of child-like innocence ... in these over-stimulated, conflict-ridden times."

The writing is complex but emotionally engaging, dense yet clean and resonant. Nelson is a teacher and

so his music is also communicative and instructive. "Portal", the suite's beginning, features the spare, haunting sound of trumpeter Don Stratton, who is at the center of the spacious introduction as it develops into some more spirited disorder. Stratton's solo grows more intense over outbursts from the orchestra and the ferocious rhythmic underpinning of Nelson's guitar, Cassidy Holden's bass and Steve Grover's drums. This is followed by some "joyful noise" from alto saxophonist Pamela Jenkins, again with orchestral urging. The next movement, "Innocence", immediately offers some jagged thematic material that ratchets up the intensity until it seems to disappear and we're in a beautiful, expressive drum solo.

The colors of the orchestra are spellbinding, evocative and powerful. "Search" finds a swirling soprano sax (Tim O'Dell) weaving in and out of the orchestra. "Azure" suggests the blues - a sinuous, sinister blues - with a come-hither tenor solo by Frank Mauceri and a darkish, devilish and ever so appealing turn from flutist Bill Moseley that becomes a solo cadenza leading to the last section. A chamber music section - flute, viola and cello - works toward an outand-outjam from the full band with tricky counterpoint, a guitar solo from the leader and some more nifty ensemble work. And, finally, we're back to "Innocence" material and the sound of that Stratton trumpet again.

As an added treat, we get two quintet pieces - "Abol Stream" and "Stillness" - for O'Dell, Stratton, Nelson, Holden and Grover. The mood is quieter as the tunes respond to what Nelson describes as "the exceptional beauty and uncluttered quiet I've experienced in the mountainous backcountry of northern Maine."

For more information, visit richardnelsonmusic.com. Nelson is at Saint Peter's Nov. 11th with Aardvark Jazz Orchestra. See Calendar.



Hearts Wide Open
Gilad Hekselman (Le Chant du Monde)
by Matthew Kassel

Guitarist Gilad Hekselman is a sensitive and lyrical improviser. He has good taste for melody, judging by the ballads he's covered - "I Fall in Love too Easily", "April in Paris", "Someone to Watch Over Me" - and a few of his compositions from his last two records. He's a smart and responsive accompanist. But until *Hearts Wide Open*, his third record to date, you got the sense that he was still finding his way as a leader, that he hadn't yet lassoed his talent as a bold and imposing young jazz musician.

Hekselman wrote every song here, some for trio (bassist Joe Martin and drummer Marcus Gilmore) and some for quartet, adding tenor saxophonist Mark Turner. The leader thrives in the trio format, delivering arching, methodical solos, comping his lines with inventive chords, as on "The Bucket Kicker". He packs a lot into a delicate phrase, his tone echoey yet full.

It seems that on this album the guitarist is going for a higher level of simplicity, something beyond a virtuosic solo, of which there are many. It's not because of the Tibetan bowls that ring out in the first and last songs or the accompanying whistling and strummy acoustic guitar. It's apparent with the quartet pieces. Turner - who can reach the altissimo range on his tenor - really helps to bring out the urgency and romance of Hekselman's songs. On the title track, they state the

melody in tandem, making for a beautiful polyphony. At the end of "Understanding", Hekselman vamps beneath Turner's extended solo and it's this - which is kind of heroic - that really makes this section. It's also apparent on the introverted "Flower", in which Hekselman repeats the same peaceful chord structure for about five minutes over a jaunty beat put down by the rhythm section. The chords he plays stick in your head. Hekselman still may be finding his way as a leader, but he's now made the search much easier.

For more information, visit chantdumonde.com. Hekselman is at Smalls Nov. 14th with Ari Hoenig and Bar Next Door Nov. 26th as a leader. See Calendar.







Time Gels Josh Deutsch/Nico Soffiato (s/r) Turbina Anthem Sei Miguel/Pedro Gomes (NoBusiness) The Key is in The Window Aaron Shragge/Ben Monder (Tzviryu Music) by Sharon Mizrahi

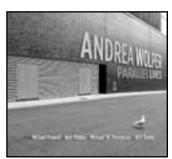
 ${f I}$ n the context of a larger group, the trumpet and guitar lie somewhere between the bold frontlines and timekeeping accompaniment. When pared down and left to their own devices, the two instruments showcase a poignant inner melancholy often masked under the multiple textures of extended arrangements. In these trumpet-guitar duo albums, they croon, tussle and tangle together with varying degrees of harmony.

Solely by way of its two title tracks, Time Gels could be mistaken for a technical showcase of Nico Soffiato's nimble guitar artistry, on the verge of breaking into free jazz territory. Upon deeper listening, the balanced instrumental dynamic between Soffiato and trumpeter Josh Deutsch rings clear and true. The aural direction taken leans toward tracks with a hearty, linear progression - a traditional approach to structure, tempered by a heavy dose of soulful impulse. "Topanga Canyon", inspired by the windy, curvy roads Soffiato encountered on his drives to the beach, evokes a curious elusiveness despite the dominance of Deutsch's modestly regal trumpet. His approach is pure, tender and the slightest bit tentative - a solitary and meandering voice against Soffiato's methodical strums. In musical metaphor "Love Story on a Train", the two intertwine to full effect. A repeating chord sequence ebbs and flows in tempo akin to a train across tracks, meeting the dips and spirited rises of lovestruck trumpet. One of the few atonal outliers that echo this approach is "Bassifondi" (slum in Italian). A quiet scattering of odd taps and organic chords constitutes much of the piece, punctuated sporadically by short musical unions.

Sei Miguel and Pedro Gomes' Turbina Anthem delves into the throes of assertive, sometimes chaotic experimentalism. A pungent trumpet opener pierced with mutated guitar plucks is standard fare across much of the track list, to most astringent effect on "Spoon" and "Jura". Gomes aurally transforms his guitar into a metal sheet-washboard hybrid on the former, providing a percussive foundation for Miguel's flaring trumpet. Beneath the grating overlap of the two strong-willed sounds, however, there does lay an appealing sense of discord and darkness - an 'antiharmony' of sorts. This quality reaches its height in "Jura"; Miguel plays with more apparent momentum, immediately searing the air when met with Gomes' guitar gunshots. Turbina Anthem's recurring piece -The Pale Star", recorded in five parts - offers some much-needed palate-cleansing. These tracks open with bare plucks of guitar or extended trumpet notes, proceeding serenely with few adornments. Gomes and Miguel still stretch the bounds of their instruments but on a more controlled scale, showcasing their versatility past caustic composition.

On the meditative side of the spectrum lies *The* Key is in the Window, a record laden with cathartic spiritual undertones reminiscent of Zen Buddhist music. The connection is not so far a stretch - trumpeter Aaron Shragge adds to his instrumental repertoire the shakuhachi, an end-blown flute traditionally played by Buddhist monks. On "Kyorei", Shragge morphs the flute's characteristic sing-song crispness into hollow resonance, dampened with a solemn edge. Guitarist Ben Monder punctuates the winding shakuhachi notes with chord cascades and distant bells. Shragge's lyrical approach on North Indian-inspired "Choshi" shifts from the ornamented heaviness of "Kyorei". He conjures the brooding tone of Hindustani classical vocalist Gangubai Hangal, Monder's paced strums taking the place of an Indian tabla. With nearly half of the album's track list dedicated to shakuhachi pieces, it's easy to forget that The Key in the Window is primarily a trumpet-guitar affair. But the Japanese flute proves to be a surprising relative of Shragge's trumpet. Monder's minimal strums give "A Trodden Way" some quaint progression as the trumpet ruminates with a mystic flair. Though a classic jazz influence certainly rings clear in the album's brass pieces (strikingly so in "Trust"), Shragge and Monder rejuvenate the tunes with an introspective, sage-like spin.

information, visit nobusinessrecords.com and aaronshragge.com. Deutsch and Soffiato are at Korzo Nov. 15th. See Calendar.



Parallel Lives Andrea Wolper (Jazzed Media) by Francis Lo Kee

Andrea Wolper's voice is as clear as any singer on the scene now and that clarity is not only technical, it's emotional/motivational as well. Paraphrasing Wolper in her liner notes she states that living in New York, with its vast musical diversity, it would be a form of denial not to embrace all that life and music the city offers. Not simply a pastiche of styles, Wolper's new album Parallel Lives is more like a musical journal, a series of reflections of living in the big city, written in

Many of the song's aspects are of city life or, in the case of Joni Mitchell's "Song to a Seagull", being in the city versus being out of the city. Each selection has a life of its own that can only exist through the honesty of Wolper's expression. From folk legend Buffy Sainte-Marie's "Maple Sugar Boy" with only simple piano accompaniment (Kris Davis) to the expansive and exploratory "Blue Wind" that features elements of free improvisation from the entire band, Wolper delivers each sound-world with total artistic commitment. Speaking of total artistic commitment, guitarist Michael Howell's contributions to this recording are consistently strong: whether a Chicago style blues solo on "Waiting For Winter" or sensitive accompaniment on "Skylark", his guitar work is a highlight of Parallel

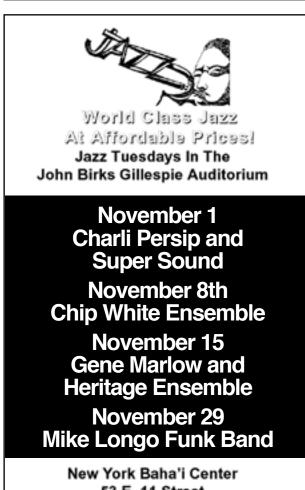
The leader's talent goes beyond singing on this album, too - she contributes three original songs to the program: the sultry, swinging "The Girls in Their Dresses", "June Rose" and the aforementioned "Waiting For Winter". It's the fascinating and absorbing track "The Girls in Their Dresses" where Wolper really dares to bare her soul, by putting aside her perfect singing voice and rather choosing to speak to the listeners, to describe a summer scene but also an existential human condition of 21st century city living. "June Rose" wisely features Howell's guitar (with no piano) and is so well written that it sounds like an old standard; evocative lyrics of a summer garden give way to perfect guitar solo with a bossa nova groove

from the smoky bass and gentle drums. "Who Will Buy?", originally from the Broadway musical Oliver!, belies composer Lionel Bart's lifelong struggle to balance beauty and suffering and Wolper's soaring interpretation brilliantly conveys the feelings in those masterfully written lyrics.

With a wonderfully supportive band rounded out by bassist Ken Filiano and drummer Michael TA Thompson, Wolper has created a generous invitation for listeners to open their hearts to the beauty that surrounds us everyday here in New York.

For more information, visit jazzedmedia.com. This project is at Zinc Bar Nov. 16th. See Calendar.





53 E. 11 Street (between University Place and Broadway) Shows: 8:00 & 9:30 Gen. Adm. \$15 Students \$10 212 222 5159 bahainyc.org/jazz.html





Colectivos
Guillermo Gregorio/Jason Roebke/Brian Labycz
(Peira)
by Clifford Allen

 ${
m T}$ he Peira label, run by electro-acoustic musician Brian Labycz, has released eight small-edition CD-Rs of creative improvisation in just over four years of existence, documenting ensembles where sound art and immediate response elegantly commingle. Colectivos joins Labycz with bassist Jason Roebke and clarinetist Guillermo Gregorio on 11 group improvisations and compositions, clocking in at just over three-quarters of an hour. Labycz' analog electronic whir and chortle add an interesting dimension to the landscape, creating delineating hum as well as short, muffled glitches that at times recall the subversive guitar work of Derek Bailey. The ensemble is extraordinarily well balanced and the program is also quite even between group improvisation and structured compositions.

On bass clarinet and Bb clarinet, Gregorio moves effortlessly between poised, classical warble and more uncouth squawking, his burred flutters and bent whines finding commonality with the uneven tones emerging from Labycz' patchwork - microscopic, breathy blips stuttering alongside long tones at the close of "Colectivo 4", for example. Gregorio is as pretty a player as he is interesting, although it's been a while since he has recorded in such a freewheeling context. Roebke's bass playing is known for teasing out subtonal growls and all sorts of horsehair-flying grit, which makes a fine, old-world wooden counterpart to a plugged-in palette. "Event" begins alternating short pops and legato phrases, with circuit-bent wash providing an offbeat carpet to the measured flights of clarinet and bull fiddle. Here, as elsewhere on the disc, the gorgeous intonation of both acoustic musicians is patently clear and made perhaps more so, ironically, by the 'imprecision' of electronics. Colectivos is just the sort of unassuming small-label disc that would be a shame to let slip away - it features top-notch playing from all involved in a rather toothsome chamberimprovisation setting.

For more information, visit peira.net. Roebke is at The Stone Nov. 18th with Jason Adasiewicz. See Calendar.



Labyrinth (Live Solo Piano)
Denny Zeitlin (Sunnyside)
Impressions of Tokyo (Ancient City of the Future)
Richie Beirach (Out Note)
Solo Piano Sir Roland Hanna (Storyville)
by Ken Dryden

Within the outpouring of new and reissued jazz releases every year, the number of solo piano recordings is relatively small, yet these three titles are among this

year's highlights. Denny Zeitlin's second solo piano CD for Sunnyside is a rare opportunity to hear him unaccompanied before an audience, Richie Beirach's date conveys his impressions of a favorite city and a new Storyville two-disc set combines the full contents of two earlier Sir Roland Hanna solo recordings.

Denny Zeitlin's career as a psychiatrist and medical school professor have limited his exposure as a jazz pianist but his fans have long come to recognize that the pianist puts his musical energies on overdrive when he is woodshedding in his home studio or performing in concert. Labyrinth draws from two separate home concerts that literally took place in a home studio with an invited audience, an intimate atmosphere that brings out a special dimension in Zeitlin's playing. While he has recorded several of the songs heard in this CD previously, he finds new routes to explore in each of them. In the introduction to "Footprints" he inserts dramatic chords and manipulates the piano strings by hand. He tackles Coltrane's "Lazy Bird" at a breakneck tempo, playing with such intensity that it seems like he is daring himself to make a mistake. He strums the piano strings like a guitar to introduce his popular mid '80s composition "Brazilian Street Dance", a piece that requires no added percussion once he gets underway with its strutting, infectious bassline. The new pieces also merit praise, including the constantly shifting title track and adventurous "Slipstream".

Richie Beirach has lived in Europe for a number of years, so his exposure to US audiences has been irregular. His solo piano pieces (12 of which are subtitled as "Haiku") heard on Impressions of Tokyo frequently sound like on-the-spot creations, yet they convey great depth and emotion. Following the brief introduction, "Baker-San" is a haunting piece that leaves a lasting impression. Next up is the elegant, almost regal "Butterfly", which sounds like a lovely requiem. "Bullet Train" begins with a thunderous bass vibrato to set the mood before taking off on a galloping postbop journey with the sudden insertion of dark glissandi. "Lament For Hiroshima and Nagasaki" is a moving tribute to the two cities devastated by atomic bombs three days apart at the end of World War II. The jubilant "Japanese Playground" immediately lightens things, with the chord voicings in each hand suggesting chanting children. The choppy, avant garde "Rock Garden" focuses on heavy-handed single notes and stark bass chords, giving it a mysterious feeling. Beirach's suite finishes with the elegant waltz "Eyes of the Heart", a memorable conclusion to a provocative, gorgeous solo piano outing.

Detroit native Sir Roland Hanna was somewhat underrated in his lifetime. Solo Piano reissues the Storyville albums Solo Piano and Swing Me No Waltzes, music taped over five different sessions in the mid to late '70s, some in private homes. Whether playing a favorite Ellington tune, a standard, a forgotten gem or a swinging original, Hanna gives it his all throughout every track and there is absolutely no filler material in the nearly two-and-a-half hours of music. He can be heard softly singing along to his punchy take of Ellington's "Everything But You", making generous use of the sustain pedal and he is just as playful with his humorous introduction to "Autumn Leaves". He channels Art Tatum, Earl Hines and Willie "The Lion" Smith with his colorful interpretation of the Swing favorite "Stompin' at the Savoy" while his lengthy, exotic exploration of "Willow Weep For Me" takes the listener to the Far East. His original "Roses Not Mums" is an elegant, shimmering affair and "Perugia" blends a dramatic Impressionist air with an inventive postbop undercurrent. These sessions represent some of the best work that Hanna did in his long career.

For more information, visit sunnysiderecords.com, outheremusic.com/outnote and storyvillerecords.com. Zeitlin is at The Kitano Nov. 18th-19th solo and with his trio. See Calendar.



Dead Cat Bounce (Cuneiform) by Fred Bouchard

Saxophone quartets evolved from the classical world to jazz as stand-alone ensembles and few have to date stood tall and broadened their palettes with propulsion from a rhythm section. In Dead Cat Bounce, reedman Matt Steckler's skilled, saucy and dramatic compositions are the mainstay draw, with well-shaped, tasteful ensemble nuggets ceding to timely and fair solo spots. On "Far From The Matty Crowd" Steckler's unaccompanied sections appear more trenchant hackle-raising as coyote wails - for being pitted against Bill Carbone's earthy drum breaks.

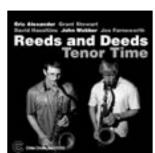
Since its founding in 1997, Steckler has honed an unmistakable sectional blend that speaks with singular narrative force. Dead Cat Bounce may achieve moments of Ellington's tonal richness, Sun Ra's modal splendor or World Saxophone Quartet's headlong impetus without consciously 'going for' such effects. The Bounce tells its extroverted tales in many rhythms, with Hemphill-ian gumption and swagger on "Bio Dyno Man" or in a slithery Sun-Ravian processional strut on "Tourvan Confessin'", where bass resonates hollowly and snare lays second-line street beats. Dead Cat Bounce visits other world-beat scenarios - Brazilian



street samba ("Salvation and Doubt"), African highlife ("Township Jive Revisited"), stutter-step train hoots (Jared Sims' Klezmerish clarinet flies nimbly over the Kiev-Vladivostok express) - without lapsing into unabashed arrogance or unwonted histrionics.

Steckler composes often by stitching melodic episodes into crazy-quilts of a rare and quixotic beauty, with no (or sidewise) return to the theme. Each track finds its own depth, texture, solid shape - polygon, sheared pyramid, no pure cubes - pitched terrain and color spectrum. Roles, too, vary dramatically: bari maestro Charlie Kohlhase wields tough alto on "Salon Sound Journal" (after flutes voiced like Mingus' "Epitaph"), declaims burly griot witticisms over massed horns on "Madame Bonsilene" or may anchor the group in sturdy unison lines with Dave Ambrosio's bass. Dead Cat Bounce brings a joyful, exuberant voice to the sculpture garden party.

For more information, visit cuneiformrecords.com. This group is at The Stone Nov. 25th. See Calendar.



Reeds and Deeds: Tenor Time Eric Alexander/Grant Stewart/David Hazeltine/ John Webber/Joe Farnsworth (Criss Cross) by Alex Henderson

 ${
m T}$ wo-tenor frontlines have a rich history in jazz: Gene Ammons and Sonny Stitt, Dexter Gordon and Wardell Gray, Sonny Rollins and John Coltrane. Eric Alexander and Grant Stewart have had some exciting two-tenor collaborations as co-leaders of the quintet Reeds and Deeds (which employs pianist David Hazeltine, bassist John Webber and drummer Joe Farnsworth). Tenor Time is the group's third album and the big-toned saxmen deliver solid straightahead acoustic hardbop.

Historically, two-tenor frontlines (or for that matter, two-alto frontlines such as Phil Woods and Gene Quill) have had their share of saxophone battles, but the closest that Alexander and Stewart come to any type of fisticuffs on this date is on an ultra-fast performance of Vincent Youmans' "Rise 'N' Shine". For the most part, *Tenor Time* is about camaraderie rather than competition. And that is evident whether Alexander and Stewart are turning their attention to Eddie Harris' "Crying Blues", Donald Byrd's "Omicron" (a '50s tune based on Dizzy Gillespie's "Woody'N You") or Hazeltine's "R&D Bossa" (a Brazilian-flavored piece along the lines of Kenny Dorham's "Blue Bossa"). Another highlight of Tenor Time is the nine-minute interpretation of George Coleman's hypnotic "Amsterdam After Dark", an appropriate choice given Alexander's admiration for the elder saxophonist.

There are two ballads on *Tenor Time*: Irving Berlin's "Isn't It a Lovely Day" and Walter Gross' "Tenderly". Stewart is the star of the former whereas Alexander is the lone tenor on the latter; in fact, Webber and Farnsworth also lay out, giving Alexander and Hazeltine a chance to perform an intimate tenor/piano

But for the most part, Alexander and Stewart's strong rapport is the thing that will draw hardbop enthusiasts to Reeds and Deeds. And that rapport yields memorable results on Tenor Time.

For more information, visit crisscrossjazz.com. Hazeltine's group with Eric Alexander is at Smoke Nov. 25th-26th. See . Calendar.





Revelation Chico Hamilton (Joyous Shout!) by Andy

As is evidenced clearly on *Revelation*, NEA Jazz Master drummer man Chico Hamilton at 90 is still unquestionably capable of creating vivid music. The list of those with whom he has played and the many he has mentored through the decades is as wide as it is deep, from Dexter Gordon, Eric Dolphy, Charles Mingus, Count Basie, Gerry Mulligan, Charles Lloyd, Jim Hall and Lionel Hampton to the much younger musicians in his group. Yet he is a player who refuses to rest on his laurels. After a bout of ill health last year, here he comes roaring back with his latest burst of creativity in company with his longtime sextet, Euphoria, plus guest flutist Lynne Schwam.

With only a few notable exceptions most of the music is Hamilton's. One of those few not penned by him or a member of his band is a totally fresh take on the Swing Era classic "Stompin' At The Savoy". Over some irresistible conga and flute grooves, the group delivers a casually low-key vocal rendition. Guitarist Nick Demopoulos mellows his way in with Evan Schwam lending some easy sax sounds. Eventually Paul Ramsey chimes in on Fender bass. It's all so easy and graceful sounding as only finely (at)tuned players

can be.

"Footprints in the Sand", is a Hamilton tune, a samba-ish gem into which Demopoulos slinks his way while the coolest of group vocalizing is going on behind him, much like moonlight glittering on the ocean. A slow horn and flute make the music all the more mesmerizing.

But nothing tops Hamilton's own "Every Time I Smile", on which his seasoned and appealing crooning is accompanied only by sax and minimalist guitar chording. Reminiscent in its simplicity and perfection to Shirley Horn's "Here's To Life", it's a flawless performance by this trio. They reveal their complete understanding of just how powerful keeping it simple

For more information, visit joyousshout.com. Hamilton is at Drom Nov. 6th. See Calendar.



Evonumous Pet Bottle Ningen (Tzadik) by Gordon Marshall

In the world of downtown cut and paste, the first order of business when it comes to evaluating a new band is how it distinguishes itself from John Zorn's Naked City, which started the trend with its eponymous

release in 1989 for Nonesuch. Pet Bottle Ningen's eponymous debut is on Zorn's label Tzadik. In other words it has launched its journey right in the lion's

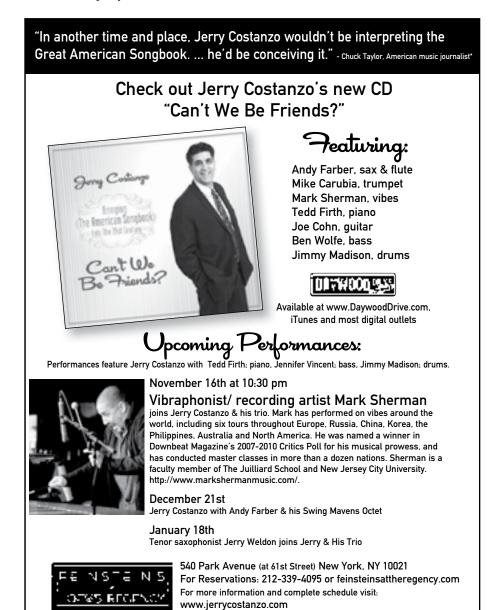
To start, Pet Bottle Ningen reconfigures the type of full-though-offbeat lineup on offer from Naked City, comprising instead a jazz power trio. In another turn, this is not even the traditional jazz power trio of saxophone, bass and drums, but rather replaces bass with guitar: a double alteration, or ionization, you might say. Scientists say that most of music is experienced in the mind. Pet Bottle Ningen as often as not gets hectic and challenges the senses, but it is when these impressions gather mentally that the free-floating ions of the songs collide and coalesce and the action begins.

As Naked City had its favored pop schools, so Pet Bottle Ningen incorporates hiphop and metal nuances into the mix of Ayler-esque free jazz bursts and a few tracks, like "Tupperwear" or "Frogfish", that act like pleasant sorbet palate cleansers. So much happens so fast that a linear attempt to trace the themes is in vain. But again, this is a brew with a foamy head and what gets mixed up is what invigorates and inspires.

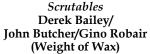
Nonoko Yoshida leads on alto saxophone, but lays out often and consistently enough that drummer Dave Miller and guitarist David Scanlon can weave through her lines, sometimes with the force of vines tearing down an oak. That said, this is decidedly urban music. Ultimately it reflects the shifting panoramas of places and people of a great city, with decay and renewal in a constant, symbiotic codependency.

For more information, visit tzadik.com. This group is at Death By Audio Nov. 2nd and Cake Shop Nov. 7th. See









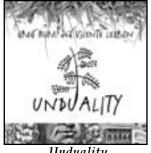


RED Trio

+ John Butcher

(NoBusiness)

The Path Here Greg Burk (482 Music)



Unduality Burk/Lebron (Accurate)

by George Kanzler

by Stuart Broomer

English saxophonist John Butcher may be among the world's most influential musicians, operating at the cutting-edge of improvisatory practice since the '80s. While his explorations of multiphonics, continuous breathing and electronics have extended the range of sonic and expressive possibilities for free-improvising saxophonists, he's also served as a model for a host of other instrumentalists. Whenever an acoustic musician starts to sound like a bank of oscillators, a tropical forest, a brook or an insect factory, Butcher's influence is likely nearby.

Scrutables, recorded in 2000, is a work of classic British free improvisation, if "classic" can be applied to the kind of sonic mayhem practiced regularly by Butcher, the late guitarist Derek Bailey and percussionist Gino Robair, whose instrument here is described as "energized surfaces". The interactive mechanics of every genuine improvisation are unique, an incalculable intersection of habit, synapse, randomness, extrasensory perception and listening that ranges from microscopically detailed to nonexistent. At any moment it might sound as if each musician is creating his own continuum or as if each is responding to the infinite nuances of the others. Either way, the lines and sounds continuously interact in a scattershot effect that has a line moving from guitar to drum to saxophone and back again. One may hear more here by surrendering the idea of instrumental identity, accepting the music as one might the words assigned to the segments - as previously non-existent ("Almosthenics"), rare ("frangible"), or a happy collision ("Cosmetic Halo" or "Teasing Needles").

Empire (a limited-edition LP) has Butcher appearing as a guest with a working band, the Lisbonbased RED Trio whose eponymous debut appeared in 2010. RED Trio works at developing long, continuous sounds. Its fundamental style is a dense weave of interactive ostinatos provided by pianist Rodrigo Pinheiro, the dark-toned, pulsing lines of bassist Hernani Faustino and the expansive polyrhythms of the brilliant young drummer Gabriel Ferrandini. It's a potent energy field with strong links to New York free jazz and when the auditory smoke clears, the group is capable of sudden light, with Pinheiro especially luminous in the piano's upper register. Butcher and the trio have toured together in Portugal and Spain and there's a striking musical camaraderie here, bridging free jazz and free improvisation in an original way. The track "Pachyderm" opens into a striking soundscape, with bowed bass, scraped cymbals and piano innards intersecting with the air-click stream of Butcher's soprano, an eerie dialogue that seems to expand the very space in which the music is made, stretching toward a new territory. The extended title track, the second side of the LP, continues the adventure, beginning in a very concentrated space of isolated taps and whirrs, then gradually assembling momentum and a sense of dread as Butcher's tenor multiphonics and the trio's fomenting energies come together.

For more information, visit johnbutcher.org.uk and nobusinessrecords.com. Butcher is at Cornelia Street Café Nov. 6th as a guest of Peter Evans. See Calendar.

Pianist Greg Burk spent his early jazz years working in Detroit then was active in the jazz scene of Boston (he was a member of Either/Orchestra on three of their CDs) before relocating to Rome in 2004. His music is as wide-ranging as his travels, from hardbop and decidedly postbop to a ripely melodic romanticism and a fondness for Bach.

Many of his stylistic interests can be found on these two recent albums, one a trio outing revisiting some of his earlier compositions and influences, the other a duplex affair featuring Burk's variations on Bach's keyboard piece, "The First Invention", alternating with AfroCaribbean percussion tracks from Vicente Lebron.

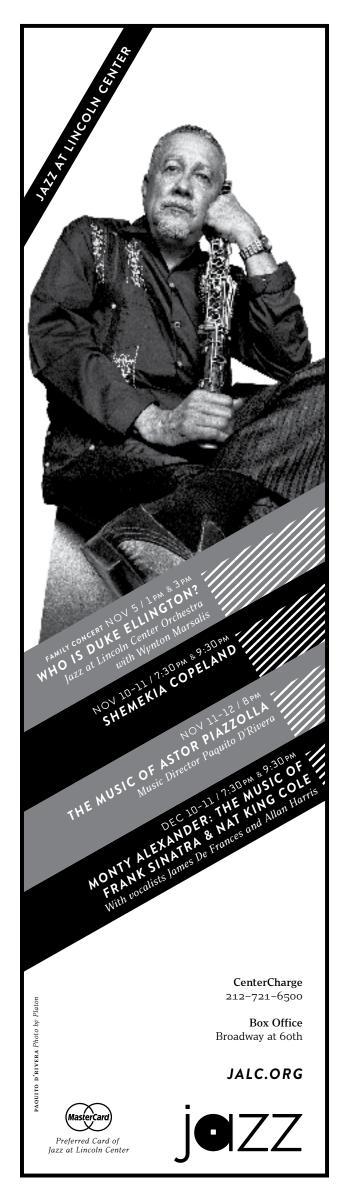
Judging from the breadth of styles and approaches evident on The Path Here, Burk is either a musical chameleon or a protean jazz stylist conversant in a vast swath of jazz history. Just take three of the trio tracks (3 of the 12 are solo, one from each trio member; another features toy instruments). "Song for IAIA", the opener, wouldn't sound out of place on a Ramsey Lewis record, so replete is it with fat, funky chords and locked-hand passages in full-blown soul jazz style. Nothing in it prepares you for Track 7, "BC", at a super-fast tempo with avant, prickly clusters and flurries caught up in fleet whirlwinds of quickly stabbed notes. Then there's the penultimate track, "I Left My Gun in Detroit", a bluesy hard bop tune that Burk takes beyond the usual conventions by pitting left hand against right in a contrapuntal solo that never strays from the swinging momentum.

A similar left-right duologue occurs on the partial waltz "Look to the Asteroid" and the rumbling duet with drummer Gerald Cleaver, and in his own two hands, on "Forward Leaping". Burk can also be unabashedly romantic, as on "Lost Time - Tonos", rapturously cascading arpeggios accompanied by arco bass from Jonathan Robinson throughout. There's also a foray into tango territory ("Serenity's Distant Dawn") and the closing track, "Stars Shine Still", is pristine lyricism, solo piano allowing notes to sustain and ring in overtones as they slowly follow one another.

Unduality, a word Burk seems to have coined, features 23 tracks, 13 by Burk, 10 by percussionist Vicente Lebron (with whom Burk worked in the Either/Orchestra). The latter are mostly solo percussion, with multi-rhythms from claves and such overdubbed and a couple of soundscapes like "Beach Party" with voices, bird calls and simulated wave sounds. They alternate with Burk's variations on Bach, everything from "B Prepared" with a prepared piano to "Bach Out", with drop-out pauses that made me check to see if the CD was marred and skipping. Sometimes Burk uses a piano, or overdubs a couple, other times he employs a Moog for a variety of sound effects, like strings, winds and sci-fi static waves. Burk and Lebron inhabit parallel but never connecting universes here and how well the listener tolerates it all comes down to how much you like Bach variations and creative percussion.

more information, visit 482music.com and accuraterecords.com. Burk is at The Bar on Fifth Nov. 15th-20th. See Calendar.







The Incredible Honk Roswell Rudd (Sunnyside)



Blues and the **Empirical Truth** Allen Lowe (Music & Arts)

by Jeff Stockton

Just about every old man you run into will tell you that the primary benefit of reaching a certain advanced age is being able to do what you want and at 75 Roswell Rudd has reached that point. After pioneering free jazz trombone in bands with Steve Lacy, Bill Dixon and Archie Shepp among others, until the mid '90s Rudd focused less on making music and more on making a living in non-jazz pursuits. On The Incredible Honk Rudd's comeback reaches its apex.

He's gathered a number of his musical friends to make a record that represents his globe-spanning musical interests. The gloriously pristine recording opens with "Feeling Good", a blues built by Rudd's laidback, muted trombone and the cool sound of keyboards, bass and drums. "Waltzin' with My Baby" is an effortlessly melodic duet with pianist Lafayette Harris, Jr. while "Berlin, Alexanderplatz" adds Ken Filiano on bass and is equally warm and welcoming. Peppered around these familiarly jazzy tracks are stops in Cuba, the Bayou, China and the program's high-water mark, a triptych of tunes that revisit Rudd's connection to the music and musicians of Mali and epitomize music-making that is in-the-moment, original and deeply felt. Sprinkle in some American Songbook-type singing and a version of "Danny Boy" and you have a first-rate Roswell Rudd at the turn of the century sampler, a collection that manages to stand on its own as a broadly rewarding listening experience as well as whet your appetite for more focused investigation.

Blues and the Empirical Truth is a personal project of a different order. A modern day Harry Smith of archiving historic blues recordings, Allen Lowe is an academic as well as accomplished musician who has been cursed by obscurity. He is also, possibly, quite mad. But this madness is channeled into a method that results in many multi-disc compilations, copious annotations, commentaries and this effusive three-disc set that features major jazz musicians from his days in New York as well as partners he's met since his relocation to Portland, Maine. An interview with no less than Wynton Marsalis irritated Lowe enough to spur the creative output contained herein, an emphatic effort to demonstrate his command and understanding of blues music and it's all here: staggered, fractured, off-kilter, slow-drag, upbeat, downtrodden, high wire and warped. Lowe recently taught himself guitar and triples on tenor, alto and C-melody saxophones, the latter adding to the anxiety inherent in these performances. Vocals are processed into a creepy nightmarishness and the use of electronic drums tends to heighten the sense of displacement. But Marc Ribot's jagged guitar is prominent; Matthew Shipp flirts with stride piano and introduces a sacred mellowness on Farfisa organ and Roswell Rudd, for whom Lowe was a great supporter during his return to prominence in the '90s, lays on tart, brittle, sly interjections with his slide trombone. The sheer number of tracks (52 totaling more than three-and-a-half hours) is a lot to absorb, but Lowe's skill and commitment make it a success.

For more information, visit sunnysiderecords.com and allenlowe.com. Rudd is at The Stone Nov. 15th as a guest of Ideal Bread. See Calendar.



What is the Beautiful? Claudia Quintet + 1 (Cuneiform) by Tom Greenland

ohn Hollenbeck never fails to amaze: as a drummer, composer and bandleader he's an artist to keep your eyes and ears on. What is the Beautiful?, his sixth alloriginal project with the Claudia Quintet, retains the original team - Ted Reichman (accordion), Chris Speed (clarinet/tenor sax), Matt Moran (vibes) and Drew Gress (bass) - augmented by Matt Mitchell (piano) and two guest vocalists, Kurt Elling and Theo Bleckmann. Commissioned for the University of Rochester's centennial celebration of the life and works of poet/ visual artist Kenneth Patchen (who passed away in January 1972 at the age of 60), Hollenbeck set the singular bard's verses to apposite musical milieus, each filtered through his own singular vision of small group composition and improvisation.

In the resultant tableau, Elling and Bleckmann, two remarkably different vocalists, serve as distinctive character actors: the former varying his intoned persona from "sportscaster" to "barroom lush" (on "Jobs" he switches between two roles); the latter delivering the lyrics with uncanny intervallic leaps and lucent vulnerability, so enlivening Patchen's passionate odes to his wife Miriam.

In spite of the strong vocal performances, the quintet comes most alive on three instrumental tracks "Mates for Life", "Flock", "Peace of Green" - where the leader's less-can-be-much-more approach to drumming, along with the immaculate simpatico of the like-timbred 'melody' instruments, amalgamate in a truly collective concept. Reichman, Speed and Moran are distinctive stylists, but here they form part of a broader palette, blending and bleeding 'colors' in novel tints and tinges. Mitchell's playing, at times extremely busy, at others leaving room to spare, is a welcome addition. As Elling stumbles over the lyrics of "Opening the Window", the final track, Hollenbeck makes a programmatic reference to Patchen's boozy tale, "sound[ing] like somebody having a fit with a snaredrum on either side of us.'

For more information, visit cuneiformrecords.com. This group is at The Stone Nov. 18th with guest Theo Bleckmann. See Calendar.



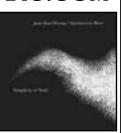
EDGE CROSSROADS UNSEEN (EUONYMUS RECORDS)

TAYLOR HO BYNUM (CORNET/FLUGELHORN) ANDREW DRURY (DRUM SET) KEN FILIANO (STRING BASS) JASON KAO HWANG (COMPOSER, VIOLIN, VIOLA)

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The Receiving Surfaces Rova: Zorn (Metalanguage) by Kurt Gottschall

The saxophone quartet has been defined, pretty much whole cloth, over the last four decades by two bands: repertoire revisionists World Saxophone Quartet and new music mavens ROVA. Neither of these outfits, however, has often plunged into the depths of free improv and it might come as a surprise (or make perfect sense) that it would be with New Yorker John Zorn - a gifted improviser, to be sure, who has moved increasingly toward composition over the years - that the San Francisco-based ROVA would record an openform quintet session.

Sax groups aren't really given to group improvisation. They might think they are, but in reality it's a tough field to be negotiated. More even than any other horn, saxophones want to dominate conversation. But the vinyl-only release The Receiving Surfaces limited to 300 copies with no plans for a digital edition - shows that the quintet in question knows how it's done. With the monophonic linearity of the instrument, they must be and are on the constant lookout for themes to bind the proceedings and it's surprising how on their collective toes they are throughout. The concert recording (from Yoshi's in San Francisco in



Fred Ho +The Green Monster Big Band The Sweet Science

The Sweet Science Suite is a musical evocation of Muhammad Ali's "mojo" conjured through Afro Asian scientific soul music, combining the "swing" of "jazz" and the elasticity of temperament and pitch intrinsic to the raw, "folk" musical characteristics of AfroAmerica and much of the Asiatic world.

Fred Ho +The Green Monster Big Band Celestial Green Monster



Rooted in the Big Band Jazz traditions, and incorporating Ho's panache for Asian and African influences, this recording features his fluid and explosive 18-piece ensemble.

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August 2010) includes lots of fiery playing, shouts and skronks, sudden shifts and surprising unisons, pad pops and reed flicks.

But more to the point, it's done with a subsuming of ego. ROVA certainly know how to play together as a singular whole and Zorn has worked with each of the members enough over the years that he fits in quite comfortably. Each of them - Zorn: alto; Bruce Ackley: soprano; Steve Adams: alto; Jon Raskin: baritone; Larry Ochs: tenor and sopranino - is tandemly talented as a composer and improviser, which predisposes them against the all-out blowing session. There's a considerable amount of control at play.

The four tracks (nicely dividing into two 20-minute halves as if they knew ahead of time they were making an LP) not only show nice group cohesion, but also are a lot of fun. The limited vinyl release ups the cultural caché; it's only a shame it also limits the number of people who will hear it.

For more information, visit rova.org. John Zorn is at The Stone Nov. 19th. See Calendar.



Eponymous Warren Wolf (Mack Avenue) by Elliott Simon

 ${
m T}$ he vibraphone is making a comeback despite being hindered by its 'non-core' instrumental status and a dearth of young practitioners. Youthful players like Stefon Harris have refreshed its place in working jazz circles, resulting in a welcome uptick in the vibe's presence on both recording sessions and live dates. Purity of tone, expressive chordal capabilities, fleet runs, nuanced articulation and a unique exoticism allow the vibes to lead or fit in whether the material be bop or ballads. On this self-titled release, young vibist Warren Wolf showcases all these qualities and more.

Wolf has put together a vital quartet of pianist Peter Martin, bassist Christian McBride and drummer Gregory Hutchinson. On six of these ten tunes saxophonist Tim Green joins in and he, along with trumpeter Jeremy Pelt, who guests on two, up the ante on the more bop-oriented cuts. "Sweet Bread" and CD opener "427 Mass Ave." are no-holds-barred swingers with Pelt and Green showcasing their respective chops. In this day of commonplace speed and technique, it takes a lot to impress but Wolf's speedy performance on "One for Lenny" does just that.

McBride is arguably the most influential bassist of his generation and both Wolf and Martin are in his own quintet, Inside Straight. Here, their lyrically robust and rhythmically intense interchanges give a new appreciation for piano/vibes compatibility. Martin's "Intimate Dance" is just that, Wolf's harmonics blending with Martin's opulent chords to create an obscenely romantic intercourse. Chick Corea's "Señor Mouse" is all Wolf, his vibes gorgeously interpreting the melody while the backing track is a luxurious sonic palette played on marimba. As much as Wolf wows with speed and technique his intimacy, articulation and advanced use of harmonics are all the more striking on this strong effort.

For more information, visit mackavenue.com. Wolf is at 92YTribeca Nov. 16th with this project, For My Sweet Restaurant Nov. 28th with Brandon Sanders and Village Vanguard Nov. 29th-Dec. 3rd with Christian McBride. See Calendar.



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Harlem Speaks: Interview Series with New School for Jazz and Contemporary Music Faculty Billy Harper

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Free; no tickets or reservations required; seating is first-come first-served

Tuesday, November 08, 2011 8:00 p.m.

Mannes and Jazz Percussion Concert

Mannes Concert Hall, Mannes Building, 150 West 85th Street

Admission: Free; no tickets or reservations required; seating is first-come first-served

Thursday, November 17, 2011 8:00 p.m.

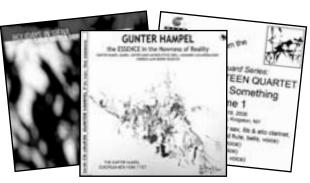
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Holidays in Siena
Sabir Mateen/Silvia Bolognesi (Rudi)
Just a Little Something, Vol. 1 & 2
Sabir Mateen 4Tet (New Vanguard)
The Essence in the Nowness of Reality
Gunter Hampel European-New York 7-tet (Birth)
by Robert Iannapollo

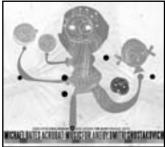
Reed player Sabir Mateen became better known to the jazz public at large in the early '90s when he moved to New York City. A fiery player with a passionate sound, he's from the lineage descended from later period Coltrane, yet he clearly has his own notion of how the saxophone and music should sound.

Mateen has always been a game partner for the duet. In December 2010, Mateen was on tour in Italy and Holidays in Siena finds Mateen collaborating with Italian bassist Silvia Bolognesi on a set of eight duets. Bolognesi's bass has a big, thick, woody sound and her agile technique and quick reflexes in response to Mateen's ruminations put her on an equal footing, not in an accompanying role. Mateen's playing is loose yet melodic and one can always follow where he's going. While some might prefer his tenor sax and clarinet work, it's the alto workout "Flavio's Wine" that really stands out here. His lines zig-zag all over the place and Bolognesi matches him beautifully. At the apex, when Mateen reaches into the stratosphere, Bolognesi steps back and lets him wail his piece, then jumps back in. That's the hallmark of a true collaborator.

Mateen is always leading a small group of some sort (usually trio to quintet). The two volumes of Just a Little Something present the 2006 edition of his group with pianist Raymond King, bassist/cellist Jane Wang and drummer Ravish Momin in two sets recorded at Alternative Books in Kingston, NY. The music is presented in suite-like form and Mateen wields his full arsenal of reeds. King's playing almost sounds like early Don Pullen, Wang's bass and cello are busy and she moves perpendicularly to Mateen at times and while Momin's drumming is continually in motion, there's a clean, spacious sound to his playing, never swamping whoever is soloing at the moment. This is a good representation of the Sabir Mateen live experience: wild and woolly, interspersed with interludes of almost meditative calm.

In 2009 German reed/vibes player Gunter Hampel brought his quartet (Johannes Schleiermacher: tenor sax; Andreas Lang: bass; Bernd Oezsevim: drums) and added some of New York's finest: trombonist Steve Swell and reedmen Daniel Carter and Mateen for The Essence in the Nowness of Reality. The results are surprisingly strong and cohesive. Part of the reason is that while the mode is free jazz, it is compositionbased and Hampel provides some interesting material. Mateen and Carter (longtime partners in the band Test) get a duo interlude in "Take This" that's one of the high points of the disc. And Mateen's intense entry to his solo on "The Next Step" is a classic moment. "The Healing Angels" is the most fully realized piece, hovering somewhere between static delicacy and ecstatic cries. Mateen sounds great and his full tenor sound adds weight to an already strong group.

For more information, visit rudirecords.com, deeplistening.org and gunterhampelmusic.de. Mateen is at Clemente Soto Velez Cultural Center Nov. 7th and Jazz Standard Nov. 16th as part of a tribute to John Coltrane's Ascension. See Calendar.



Acrobat: Music for, and by, Dmitri Shostakovich Michael Bates (Sunnyside) by Terrell Holmes

Bassist Michael Bates has used the work of Dmitri Shostakovich as the basis for *Acrobat*, an album where he and his quintet do an excellent job of interpreting and riffing on the music of one of the past century's most talented and complicated composers.

Bates uses the satire in Shostakovich's work as a point of departure. "Dance of Death", based on the fourth movement of Shostakovich's "Piano Trio No. 2", has a gallows humor with a fusion jazz undercurrent. Chris Speed's wonderful clarinet and tenor playing and Russ Lossing's growling keyboards exemplify this duality and add to the high humor. Within the waltz of "Talking Bird", led by drummer Tom Rainey's brushes, exemplary clarinet from Speed, Bates' lightly screeching arco and Russ Johnson's nice muted trumpet solo, one can discern sadness amidst the satire.

"Fugitive Pieces" is a finely balanced and nuanced hybrid of classical sentimentality, a fusion folk dance, if you will, with fine playing by Speed and Johnson. The ballad "Some Wounds" and "Strong Arm" are more straightahead, with the latter drawing from Miles Davis' fusion period. This naturally leads up to "Silent Witness", a dynamite riff on "In A Silent Way" that Bates and the quintet seem to work toward throughout *Acrobat*. This song brings together jazz and classical attitudes perfectly.

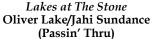
The tempo and color of "The Given Day" makes it sound like a disorganized, stilted march to nowhere—which is, of course, the desired effect. The elegiac, impressionistic "Yurodivy" contains elements of a New Orleans funeral march while "Arcangela" might be described as a dirge waltz, a mournful theme with a surprising core of optimism. The brooding, classical-sounding theme, weaved by Speed on clarinet, soon develops into an angular jazz played masterfully by Lossing and Johnson.

Although Bates and his mates don't have the privilege and luxury of working under a Soviet regime, they have still managed to create something unique and entertaining with *Acrobat*.

For more information, visit sunnysiderecords.com. This project is at Cornelia Street Café Nov. 12th. See Calendar.









Celebrating Mary Lou Williams Trio 3 (Intakt)

by John Sharpe

Even at 69, saxist Oliver Lake continues to search out new avenues for exploration. His atonal bark and broken phrasing, alternated with sweet sour swing, has thrived, countering membership in the World Saxophone Quartet and commissions for contemporary classical ensembles by collaborations with pop icons like Björk and Lou Reed. That omnivorous streak surfaces on two new discs that look both forward and back.

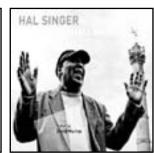
Lakes at The Stone is raw and intimate, with the reedman and his son DJ Jahi Sundance picking their way through a mix of compositions, spoken word and improvisations in a program just shy of an hour. Lake's alto lines act as a launch pad for a narrative that contrasts acerbic lyricism with dissonant blasts and falsetto asides floating above washes of scratchy bleats, pulsating rustles, disembodied voices and jostling beats. While sometimes functioning as backdrops, the electronics also prompt reaction, as the saxophonist listens and responds, mutating his flow into stuttering bursts that mirror the repetition from the turntables on the opening "Move Groove" or indulging in dialogue, as on "Flow" in a lovely passage of slurred samples and matching alto distortions, making for a genuinely musical experience. Sundance leads on "Ta Ta Ta", laying down a rhythmic backcloth on one deck, then embellished on another with scratching and reverb. When Lake joins, he mixes plaintive wails and juddering overtones, which are textural rather than melodic. Most affecting of the poems is "I Feel The Guilt", a recitation of filial regret interspersed with spiritualized alto cries.

Lake features less prominently on Celebrating Mary Lou Williams, the eighth outing in 19 years by Trio 3, the group completed by bassist Reggie Workman and drummer Andrew Cyrille. In fact, pianist Geri Allen, joining once again following the success of 2009's At This Time (Intakt), may be the dominant voice. As a young man Cyrille worked with Williams while Allen is Director of the Mary Lou Williams Collective, dedicated to her artistic legacy. Coming together on seven of the older woman's pieces, it is no surprise that the band errs more towards the traditional half of the inside/outside equation than normal. Only on the opener, "Blues For Peter", do volatile seat-of-the-pants forays depart from the barreling lilt. Elsewhere, even when Lake takes things out, the rest stay true to the rhythmic and harmonic conception of the originals. Allen doesn't feel like a guest at all, combining twinkling runs and masterful handling of tension and release with sturdy accompaniment. Workman and Cyrille largely confine themselves to the engine room, but when they step out they make the most of their chance, with the bassist's brusque counterpoint allied to a darkly resonant tone in the honeyed solos that spice the set. It's a good time session: the punning "New Musical Express" drives a locomotive vamp while Lake's husky blues incantation fires "What's Your Story, Morning Glory". Finally Cyrille trades breaks with the band on "Roll'Em", an uptempo stomper Williams arranged for Benny Goodman.

For more information, visit passinthru.org and intaktrec.ch. Oliver Lake is at Community Church of New York Nov. 18th. See Calendar.



Plays Nat King Cole en Español David Murray Cuban Ensemble (Motéma Music)



Challenge (featuring David Murray) Hal Singer (Marge)

by Ioel Roberts

Over the past 35 years, no one in jazz has recorded as voluminously (at least 130 credits as a leader) or charted as wide a stylistic path as tenor sax giant David Murray. From his early days as a free jazz renegade and membership in the World Saxophone Quartet to his more recent incarnation as a world-music explorer to his encounters with everyone from the Grateful Dead to The Roots, nothing has seemed outside Murray's musical realm. Even so, Murray's latest project is unexpected: a mostly instrumental revisiting of Nat King Cole's classic Spanish and Portuguese pop vocal albums of the late '50s-early '60s.

Like Cole, Murray traveled to Latin America to find the right musicians to accompany him in his venture. Murray lined up a 10-piece ensemble of some of Cuba's finest players, recorded the group in Argentina and then traveled to Portugal, where he added an 11-piece string section. He also recruited the tango singer Daniel Melingo, whose gruff but soulful voice is about as far as you can get from Cole's velvety pipes, to perform on four tracks.

The result is some of the warmest, most mellifluous and most accessible music Murray has ever recorded. The tunes, from Cuba, Mexico, Puerto Rico, Brazil and Argentina, are given slyly swinging arrangements that at times evoke the majesty of Ellington, at others lighter Latin-pop fare like Xavier Cugat or Perez Prado. Melingo, who composed the scores for several Pedro Almodovar movies, makes a strong impression with his darkly evocative vocals, especially on "Quizas, Quizas, Quizas", an infectious tune by Cuban songwriter Osvaldo Farrés. Murray's robust tenor is somewhat more restrained than usual, but it's never overwhelmed by the lush strings and horns and he still wows with the dexterity and imagination of his improvisations. His slow, haunting, Ben Webster-esque solo on Mexican composer Vicente Garrido's "No Me Platiques" is the album's romantic highlight.

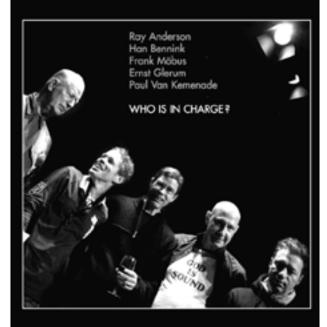
Challenge, recorded in Paris last year, is a more straightforward blowing date pairing Murray and his regular quintet of trumpeter Rasul Siddik, pianist Lafayette Gilchrist, bassist Jaribu Shahid and drummer Hamid Drake with fellow expatriate saxman Hal Singer. A spry nonagenarian whose career dates back to turns with Jay McShann and Hot Lips Page in the 40s, Singer settled in Paris after a tour with Earl Hines in 1965 and has been a mainstay of that city's jazz scene

The mostly low-key set (by Murray standards) includes seven originals from the two saxists, with Singer's tunes more swing-oriented and Murray's more modern, along with a stirring take on the ballad standard "I Thought About You". Despite his advanced years, Singer holds his own against his much younger foil, though he wisely avoids aping Murray's virtuosic flurries. The two tenors have drastically different approaches, but they play off each other nicely, with Singer's sweeter tone and lighter touch softening Murray's more aggressive, harder-edged playing.

more information, visit motema.com futuramarge.free.fr. Murray is at Skirball Center Nov. 17th with the Nat King Cole en Español Project. See Calendar.

NEW CD: WHO IS IN CHARGE?

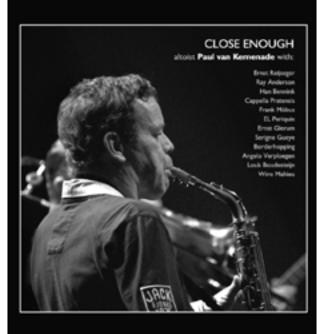
Ray Anderson - Han Bennink - Frank Möbus - Ernst Glerum - Paul Van Kemenade



The Guardian (UK) ★★★★ The good-humoured quintet sounded, on its vivacious London visit, like a contemporary jazz band to its fingertips. Some of it suggested what a Charles Mingus group might have become, but there was nothing retro about this show. (John Fordham)

CLOSE ENOUGH

Altoist Paul van Kemenade in different settings



Downbeat ★★★★ His alto darts and dives luxuriously, a rainbow feathered bird of paradise riding to the stratosphere. One of my albums of the year. (Michael Jackson)

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Letter From Home
Junior Mance Quintet (JunGlo Music)
by Sean J. O'Connell

Pianist Junior Mance can trace his career back to the late '40s playing alongside Gene Ammons. His soulful hands have accompanied everyone from Lester Young to Buddy Guy. Mance has been swinging weekly at Greenwich Village's Café Loup for the last few years. The crowd can vary wildly from pin-drop attention to cackling oblivion but Mance's swinging blues always purrs alongside tasteful bassist Hide Tanaka. Once a month Mance gets to bring in a full band and Letter From Home documents a quintet before an appreciative audience.

The band jumps out of the gate with an uptempo 6/8 strut called "Holy Mama" - the first of three tunes to stretch over ten minutes, capturing the free-blowing nature of the gig. Everyone chimes in with a few choruses, Mance contributing an elegant, two-fisted bout that shows why he is the boss. A dirge-y "Home on the Range" finds Mance strolling solo before the band kicks in with a throaty turn through that campfire classic. The stop-start "Jubilation" and title song find the horns in tight unison with tenor saxophonist Ryan Anselmi wailing recklessly over the hard-driving band. The dual saxophone lineup tackles Mance's compositions with just the right amount of soul-jazz vigor, Andrew Hadro's baritone proving a great guttural counterpoint to Tanaka's confident bass lines. The album closes with an Ellington medley that consists only of "Sunset and the Mockingbird" and "A Flower is a Lovesome Thing". The quintet slowly rumbles through the two tunes, barely tying them together with a lulled decrescendo.

Mance is a legend who is perhaps neglected because he is so easily accessible. His refined touch is a direct link to a history of long-passed pioneers. He carries that flame well and this recording is a fine example of his years of swinging experience.

For more information, visit juniormance.com. Mance is at Knickerbocker Bar and Grill Nov. 25th-26th and Café Loup Sundays. See Calendar and Regular Engagements.



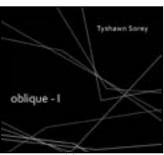
At What Age Mark Taylor (ARC) by Clifford Allen

Though his name might not be on the first tier of improvising composers, French horn player Mark Taylor has been a central part of the New York jazz community for decades and his discography includes important recordings by Henry Threadgill, Muhal Richard Abrams and Warren Smith. As a French horn improviser, Taylor steps into the shoes of such figures as Julius Watkins, Robert Northern (aka Brother Ah) and Vincent Chancey. At What Age is his third date as a leader in 13 years. All of the nine tunes here are Taylor originals and he's joined by bassist Keith Witty,

drummer Gerald Cleaver and vibraphonist Lalo. Guests include the poets EJ Antonio and Les Lopes on one track each, as well as tenor saxophonist Jessica Jones on "A Risk I Take".

With the core of low-to-midrange brass and a fluid rhythm section, the mood set forth is reminiscent of trombonist Grachan Moncur III's brief quartet with Bobby Hutcherson, towards something strikingly taut with cool melodic freedom. Taylor's intonation is gorgeous and expressive on this uncommon instrument, his solos paced with an evident regal calm that still offers surprising cadence and timbral diversity (really digging in towards growls and multiphonics on 'Weeping Angels"). On "A Risk I Take", what's in play in his soloing is a contrast with the constant flow of action from the rhythm section - Cleaver's light, insistent drumming, Witty's dry and pliable pizzicato and Lalo's glassy ambiguity. They build their own agenda when Taylor stands to the side, but it's toward a common creative goal. Jones' appearance here is expansive as she's got a nice, gooey tone and her statements flit in tandem with Lalo's vibes. Still, the meat of the recording is clearly in the strength of an extraordinarily empathetic quartet. That empathy serves the poets well and the title track shows this, working dusky undertones into the bright and wistful words of EJ Antonio or the hiply casual punch of Les Lopes on "My One and Only".

For more information, visit artists recording collective.info. Taylor is at Korzo Nov. 8th with Ms. Kelley's Ambition and The Stone Nov. 17th with Positive Catastrophe. See Calendar.



Oblique-I
Tyshawn Sorey (Pi)
by Stuart Broomer

 ${
m T}$ yshawn Sorey may have developed an unlikely dual identity, as a composer whose spacious minimalism can suggest Morton Feldman and as a forceful drummer with the groups Fieldwork, Paradoxical Frog and Steve Coleman's Five Elements. Oblique-I presents Sorey in a different light, as the composer/leader of an oftenanimated group that explores multiple composed and improvised strategies. The ten pieces heard here are identified by numbered titles alone, drawn from a collection called 41 Compositions, constructed by Sorey between 2002-06 following a particularly inspiring conversation with Anthony Braxton. Given that and Sorey's (born 1980) relative youth at the time, there's little of the disciple or student about this work; rather it's a gathering together of musical concepts from traditional chord changes to multiple harmonic choices for improvisation and layered rhythms, tempos and harmonic patterns. Sorey has assembled a remarkable band - alto saxist Loren Stillman, guitarist Todd Neufeld, pianist John Escreet and bassist Chris Tordini - each able to execute multi-dimensional music while preserving a sense of individual identity.

If there's a sense of playful challenge here, there are also surprising results. Some of the faster works, like the opening "Twenty", teem with an original energy, individual lines coming together in sudden explosions before dispersing into separate layers. "Eight" maintains a continuous, near-serial, saxophone line while other parts seem to move around in relation to it. At times the group manages to maintain multiple contradictory moods: at slow tempos they can be simultaneously pensive and tranquil. Sorey provides a

mix of drive and precision that is the mark of the best jazz drummers while Stillman uses his dry alto sound to deliver lines of passion and invention. Escreet develops a fluid complexity, Neufeld possesses an innate lyricism, often exploring traditional guitar sonorities, and Tordini is a constant presence, whether supplying rhythmic fundamentals or trenchant commentary. What Sorey's work shares most closely with mentors Braxton and Coleman is an insistence on the relationship between music and the compound nature of human experience.

For more information, visit pirecordings.com. Sorey is at Cornelia Street Café Nov. 10th. See Calendar.

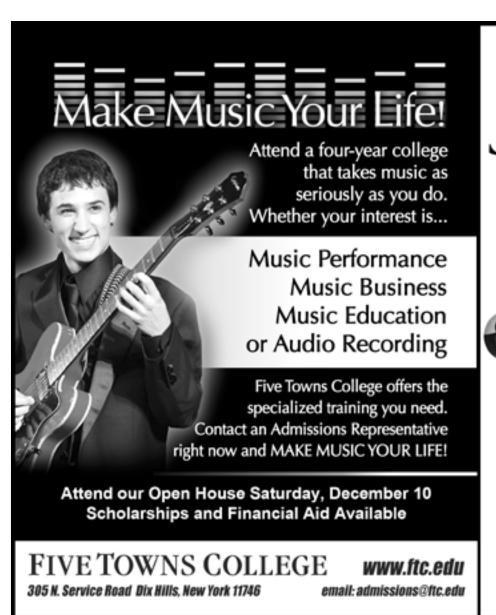








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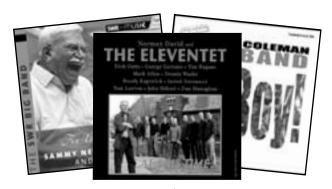
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Fun Time and More Live
Sammy Nestico and the SWR Big Band
(Hännsler Classic)
Oh Boy! Cecilia Coleman Big Band (s/r)
At This Time
Norman David and The Eleventet (CoolCraft)
by George Kanzler

Jazz may be, in Whitney Balliett's famously resonant phrase, "the sound of surprise", but many listeners seek reassurances in jazz' age-old verities. And nothing these days is more traditional or reassuring in a musically confounding, topsy-turvy sonic world, than the sound of a big band, that creation of jazz whose heyday harks back to the heady years when the music was America's soundtrack.

On Fun Time and More Live Germany's SWR Big Band play a program of tunes and arrangements by Sammy Nestico, who rose from military bands through Count Basie's Orchestra and show bands to become prominent on the big band educational front. The SWR Big Band nails Nestico's arrangements, a sleek and precise swing engine not unlike the New Testament Basie band whose sound Nestico helped define. The band plays with dynamic verve and drive, sections crisply contrasted and delineated, enthusiastic if largely idiomatic solos plugged into the never-flagging momentum of the pieces, whether they be flag-wavers, power ballads or slinky Latin-tinged numbers. Nestico's writing adheres to big band conventions of the mid 20th Century, usually contrasting sections with each other or exploiting the potency of high brass shouts. Spiced with occasional turnarounds, stoptimes and passages mixing brass and reeds, it's still a familiar, conventional big band sound.

Cecilia Coleman Big Band's Oh Boy! is less conventional, more innovative, but firmly in the big band tradition. Ten and a half of the 11 tracks are originals by the leader-pianist - the one exception is the "Danny Boy" theme that brackets "Because" displaying both an enviable knack for infectious, catchy melodies and an adventurous willingness to create new and different ensemble colors. Her sixpiece reed section adds a soprano sax on top of the two altos, two tenors and a baritone, but she pairs it with brass as well as other reeds in charts with a flexible approach to structure that includes multiple strains with often contrasting tempos or rhythms, overtures, interludes and codas. "In arranging ... one of my goals is avoidance of the usual big band clichés," Coleman. "Another is that everyone should have plenty of chances to solo." This CD delivers on both goals. Proofs include the tropically rolling "Dance", the sly "Magpie", "Lonesome Journey" building on a bass vamp and sax riff and the multiple, shouting, teasing codas on the sumptuous waltz "Princess".

Big band meets small group in Norman David's conception of his "ongoing project" The Eleventet on At This Time. Over a couple of decades, first in Boston, now in Philadelphia, David has honed an admirably flexible little big band with an often remarkably big, expansive sound. David, a soprano saxophonist, leads a reed section also including an alto (Dick Oatts), a tenor (George Garzone) and a baritone; two trumpets (including Tim Hagans), two trombones, piano, bass and drums. There's a rambunctious spirit to much of the album - a Raymond Scott meets Charles Mingus vibe - that embraces fanfares, martial beats, shifting

tempos, rich voicings across sections and open harmonies that enhance the heft and potency of what are in reality relatively small ensemble passages. Each of the 10 tracks (nine David originals) are distinctive, from the heraldic "Tuesday Overture" with tom-tom beats giving way to swing; the contrasting high-low combos in the lyrical "Vicinity" with memorable baritone from Mark Allen; "Random Orders" building incrementally from a bass solo through a soprano gathering followers like a Pied Piper to an "It's Complicated" mixing rich Swing Era harmonies with shifting tempos, a fugue and luscious muted brass. This CD definitely delivers some sounds of surprise.

For more information, visit haenssler-classic.de, ceciliacolemanbigband.com and eleventet.com. Coleman's big band is at The Garage Nov. 22nd. See Calendar.



At The Crossroads
James Carter Organ Trio (Emarcy)
by Jeff Stockton

There are relatively few (relatively young) stars in jazz music, but James Carter is one of them. On disc, however, Carter can be frustrating. After an exhilarating debut, exciting followups and a triumphant tribute to Django Reinhardt, a lone Columbia-released tribute to Billie Holiday failed to catch fire. It took what seemed at the time like a contract-fulfiller cut in 2001, the fantastic *Live at Baker's Keyboard Lounge*, to return Carter to his Detroit-blowing-session roots and introduce his Organ Trio, rounded out by Gerard Gibbs' B3 and Leonard King's drums.

At The Crossroads finds the trio (and friends) marking their 10-year anniversary with their third CD and a program that considers where gospel music meets the blues. While Carter the great composer has never quite materialized, he continues to demonstrate his good taste and encyclopedic knowledge by selecting interesting, fresh and simpatico tunes.

Things kick off with "Oh Gee", a bop burner with Carter on tenor and guitarist Bruce Edwards playing the melody at a swift, swinging pace. Gibbs' "JC Off the Set" slows things down and gives the keyboardist a luminous solo spot. The trio handle Ronald Shannon Jackson's "Aged Pain" as a world-weary blues, essay Jack McDuff's classic "Walking the Dog" and attack King's own "Lettuce Toss Yo' Salad" with skronking squeals from Carter's alto. Vocals are supplied by veteran blueswoman Miche Braden, who is sassy on "The Walking Blues" and sanctified on "Tis the Old Ship of Zion". In an inspired choice, the CD closes with Julius Hemphill's "The Hard Blues", a multi-colored, polyphonic composition that lets the band spur one another farther outward, then bring it home to its greasy melody and take the blues back to church.

Reverend Carter preached to the converted last month at Birdland. Like Sonny Rollins, no matter how satisfying Carter is on the stereo, it can't compare to the experience of hearing him on stage. Calling a version of Sidney Bechet's "Chant in the Night" a warmup, Carter on soprano came out of the dressing room like a boxer already having broken a sweat. Switching to flute and joined by trombonist Steve Turre, the band turned in a respectful version of Rahsaan Roland Kirk's "Many Blessings" before Carter covered for a small technical difficulty by announcing the setlist. That didn't last. A burning version of the predetermined "Oh Gee" was followed by Carter

switching to baritone for an impossibly lush and lustful version of "A Flower Is a Lovesome Thing", called as an audible. The setlist further faded with "Bossa JC", featuring Carter's tenor calling-and-responding with Turre's collection of musical conch shells, whose skill and exuberance raised the performance above simple novelty and brought down the house

On disc, it's not always clear that Carter elevates the level of the players around him. But on stage with his band, locked in and smiling, he achieves transcendence.

For more information, visit emarcy.com

IN PRIN



Coltrane on Coltrane: The John Coltrane Interviews
Chris DeVito (Chicago Review Press)

Coltrane on Coltrane: The John Coltrane Interviews is an unconventional biography. Editor Chris DeVito has gathered liner notes, magazine and newspaper articles and other published and unpublished sources to compile a narrative collection covering the life and philosophy of one of our most enduring and controversial jazz musicians, much of which is in Coltrane's own words.

In many of these pieces Coltrane spoke the way he played: a flow of ideas, sometimes expressed fully, some abandoned midstream or mid-sentence, sometimes repeating himself while trying to find the right words. Coltrane was highly self-critical and never satisfied. He received praise begrudgingly, was puzzled by dissent and harsh criticism, but accepted both gracefully. Coltrane was courteous and gracious during interviews, even in the face of language barriers, endlessly repeated questions and constant insults against his music. The dichotomy between Coltrane's gentle, thoughtful character and his so-called "angry tenor" comes up repeatedly throughout the book and exemplifies how listeners and critics had a difficult time reconciling the apparent contradiction between the man and his

Many of the pieces aren't true interviews; they're articles and small pieces in which Coltrane is quoted briefly, or pieces about Coltrane with some of his remarks mixed in. What emerges is a portrait of someone who was passionate about music and wanted the best for humanity. For Coltrane music wasn't just about playing the notes; it was about establishing a connection to the universe. We get rare first-hand insight into Coltrane's musical technique, from his philosophy on improvisation, down to the importance of reeds and mouthpieces. Coltrane on Coltrane could have used more editing, but an argument could be made in DeVito's favor that he, like Coltrane, left everything on the bandstand, redundancies, flaws and all, in an effort to present the complete picture of an important figure in world musical history.

For more information, visit chicagoreviewpress.com. Coltrane tributes are at Le Poisson Rouge Nov. 1st, Iridium Nov. 13th and Jazz Standard Nov. 16th. See Calendar.



The Treasury Shows, Vol. 15 Duke Ellington And His Orchestra (Storyville) by Robert Iannapollo

In the great scheme of Ellingtonia, 1945 was considered a year the band was in decline. Over the past several years Duke lost several of his best players: Cootie Williams, Ben Webster, Jimmy Blanton, Ivie Anderson. His newer songs didn't quite have the caché of the classics. Ellington seemed to want to create lengthy great statements with his suites rather than composing popular songs and jazz standards. Yet listening to this 15th volume of Storyville's "Treasury Show" series (including shows #28 - 10/27/45 and #29 - 11/3/45) one would be hard-pressed to hear a band on the decline. The Treasury Shows were a series of weekly hour-long radio broadcasts, running for a year between 1945-46, sponsored by the US government with Ellington hawking War/Victory bonds. By the time of these two particular broadcasts, the band was in the middle of a two-month residency at the Zanzibar. They were tight and, for this edition of the band, at a peak.

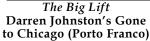
A listener approaching what would appear to be a routine set will be pleasantly surprised. There are some true gems in these sets with the October date being particularly effective. "I'll Buy That Dream", a bit of mid '40s pop hokum (not written by Ellington), is turned into a Harry Carney serenade with a Strayhorn arrangement that draws on his personal form of musical impressionism, especially in the slightly elongated coda. The Johnny Hodges feature "Mood To Be Wooed" swings like mad without breaking a sweat and the band builds to a rousing climax. During this period Ellington was trying to salvage his "Black, Brown and Beige" suite by featuring various sections as stand-apart numbers. For the November date he extracted "Emancipation Celebration", a feature for Tricky Sam Nanton's plunger trombone, Rex Stewart's cornet and Junior Raglin's bass and it's another high point. On the October date the Golden Gate Quartet guests on two tracks, not backed by the orchestra. And for the November date, vocal quartet The Melodaires romp through "Caledonia" backed by the band. Throughout, there's a relaxed amiability to the proceedings. These sessions were recorded in Radio City studios so the sound is especially good and detailed. To round out the program of this double disc

1943 are added to the proceedings. This was a different band and the sound quality is not as good but there is an exciting six-minute "Perdido". Surely not the most essential Ellington release but well worth hearing.

set, two live broadcasts from the Hurricane Club from

For more information, visit storyvillerecords.com. An Ellington tribute is at City Center Nov. 18th-22nd. See Calendar.







Double Demon Starlicker (Delmark)

by Stuart Broomer

Chicago has been a vital breeding ground for music since the '20s, with new generations of significant musicians appearing, from the Austin High Gang through Sun Ra's tenure in the '50s and the manifold groups of the AACM to the present. The past decade has seen a new effusion and vibraphonist Jason Adasiewicz has been near the heart of it, an essential sideman in projects led by trumpeters Rob Mazurek and Josh Berman, drummer Mike Reed and flutist Nicole Mitchell as well as leader of his own quintet (Rolldown) and a trio (Sun Rooms). Adasiewicz lives comfortably at the intersection of postbop structures and free jazz, a zone that signals a particular affinity with the mid '60s Blue Note school of composers like Grachan Moncur III and Andrew Hill. That sense of controlled force makes him a necessary component of these two CDs, each led by a trumpeter who is working in similar terrain.

Darren Johnston (a Bay-area trumpeter with Canadian roots) has found the current Chicago scene sufficiently congenial to name a band after it, his quintet Gone to Chicago staffed by Adasiewicz and other Chicagoans. The band has an immediately distinctive sound, with Johnston's precise and understated trumpet matched by Jeb Bishop's warmly mellifluous trombone, a drily thoughtful combination, ideal for the plunger-muted reading of Ellington's 'Black and Tan Fantasy". In addition to moments of brilliant brass chatter (on "Rubber Bullets" and "Glass Ceiling, Paper Floor"), Johnston seems constantly alert to the possibilities for texture, a piece like "Cut" matching his own muted horn against open trombone and a light carpet of shimmering vibraphone, with Nate McBride's bass penetrating through the mix with a lyrical insistence. Whether a tune is taken at medium tempo or very fast, the band has a consistently loosetight feel to it, partly Adasiewicz' doing as his glittering sound floats above the incisive rhythmic play of McBride and drummer Frank Rosaly.

The band Starlicker is a trio with Adasiewicz, drummer John Herndon and trumpeter Rob Mazurek, who also provides compositions. Given the particular bite of Mazurek's trumpet, Starlicker has an extremely percussive sound on Double Demon, one that's allied to a strong sense of the groove, the trumpeter's repeating melodic figures combining with the percolating drums to suggest Brazil or Bali. It's a dimension enhanced by the ringing, bell-like quality of Adasiewicz' vibraphone. He covers tremendous range here, giving the music an almost tropical sound with his resonant phrases overhanging the plosives of trumpet and drums, imbuing the trio with an almost orchestral and ceremonial quality. Compositions like "Vodou Cinque" and "Triple Hex" repeat and magnify their fragmentary melodies and complex rhythms until they achieve a state that's at once hypnotic and dynamic.

In both of these groups, Adasiewicz may inevitably suggest Bobby Hutcherson's role in so many of the great Blue Note sessions of the mid '60s, but it's less direct imitation than the coincidence of a gifted player in a context that makes the most of the vibraphone. Adasiewicz opens up the harmonic character of the music, his hanging chords and phrases embracing the other musicians' lines, suggesting a kind of resonant timelessness where everything is time.

For more information, visit portofrancorecords.com and delmark.com. Jason Adasiewicz is at The Stone Nov. 18th. See Calendar.



In the Shadow of No Towers Art Spiegelman-Marco Cappelli (Mode)

by Kurt Gottscha

 ${
m Perhaps}$ more than anything else, Art Spiegelman's New Yorker cover after the 9/11 attacks - two glossy black columns against a flat black background - was the empathetic icon for New York City's collective horror and mourning. In 2004 he published the graphic story In the Shadow of No Towers, a personal recollection of the World Trade Center attack. That narrative has been carried forth again with an animated DVD released to mark their 10th anniversary. Spiegelman's text and drawings are brought to life with simple but effective video techniques - images are panned and superimposed but his drawings never made to move - with the narrative delivered in an effectively somber monotone by actor John Turturro. Guitboardistarist Marco Cappelli fills the emotional soundscape, abetted by keyboardist Daniele Ledda and percussionist Roberto Pellegrini.

Nobody here has an easy job, especially since the narrative isn't about outrage or vengeance so much as it is disbelief and a genuine sadness for humanity. Spiegelman revived the characters from his acclaimed Maus books, which told the story of his parents' surviving the Holocaust, drawing an uneasy parallel without overselling it and brings the point home with a passage about trying to find his own daughter at her school on the day of the attacks.

Cappelli ably meets the challenge. The music is varied, touching on rock and prog as well as dark ambient stretches, but never outweighs the story. The only scene where the music moves to the front is one where the smoke and dust rising from the collapsing towers is overlaid against an American flag, at once suggesting patriotic strength and a banner burnt in protest. Cappelli meets this by referencing Jimi Hendrix' "Star Spangled Banner", folding in another time of political tumult without being heavy-handed about it. Which is the key to what makes the video project so poignant: it never tries to be anything other than real.

For more information, visit moderecords.com. Cappelli is at Intar and Roulette both Nov. 1st, Cake Shop with Brad Farberman and Museum of Jewish Heritage with John Turturro both Nov. 7th and The Local 269 Nov. 13th with Brad Farberman. See Calendar.

LESLIE PINTCHIK TRIO

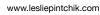
Wednesday, November 16th 8:00 PM & 10:00 PM **The Kitano Hotel**

> 66 Park Ave @ 38th St. NYC (212) 885-7119 for reservations

"...enormous gifts as a composer, arranger and pianist." All Music Guide

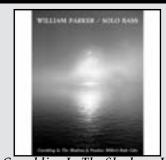
Leslie Pintchik - piano Scott Hardy - bass Tony Moreno - drums

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BOXED SET



Crumbling In The Shadows Is Fraulein Miller's Stale Cake William Parker (Centering Music-AUM Fidelity) by Kurt Gottschalk

Bassist William Parker is a big picture kind of guy. He plays a big instrument. His best work is with big bands. That kind of thing. His ideas for long-form compositions or about possible world contingencies often seem to stretch past the space allowed on a compact disc or the time available for post-gig banter. The man is expansive. Nevertheless it seems as if it's been a stretch since his big ideas on the big bass viol have been heard (on record, anyway) without accompaniment or accoutrement, an eventuality now rectified by a big release, more than 200 minutes with no other players and no other instruments, just Parker and the bull fiddle.

The first two of the three CDs in the set were recorded on a single day in 2010 at The Gallery Recording Studio in Brooklyn and it's a sweeping 128 minutes of music easily imagined as two sets on a single night in a small club. (Though why should it be a small club? Parker is more than deserving of a big room, but under the contingencies of alternate New York possibilities we are resigned to cramped spaces.) The first set is comprised of three tracks of about 20 minutes each, filled with yearning and probing and urgency. This is Parker in abstract, making out of the string bass a Pandora's box of screaming banshees, tongue-speaking spirits and scatting sirens. His playing here has a wonderful, mystical, richly lyrical quality. The hypothetical second set is more laid back, the string songs are rolling and bluesy now. Understated rhythms and subdued refrains soften the playing without simplifying the constructions. It's a nice break, a followup to the heavy first half, softer but not without the overtones and creaky doors. Still, three of the six tracks still stretch past ten minutes and another is dedicated to Bill Dixon, the late master of soft-spoken intensity.

Part three of the set is the odd disc out. Although not identified as such, it's a reissue of Parker's first solo record, Testimony, put out by the Texan label Zero In in 1995 and long since out of print. Its inclusion could be taken to show how Parker's playing has changed over the ensuing years. Or maybe it's simply an example of the ways his attack might change from day to day. Maybe Parker just likes it and wanted it to be available again. More likely, however, there's a big reason in the Parker cosmology for including it here. Whatever the case, it's a very different set than the other two. Recorded at the Knitting Factory in 1994, Parker's playing here is heavy in a different sense than on the first disc of the set. The playing is almost volatile, rich with multiphonic howling and chordal structures chopping through melody lines. Whether or not the changes are a factor of age, it's a bold and oddly brittle set, well worth being returned to the marketplace.

The collection comes housed in a nice, compact box. And while it doesn't include Jeff Schlanger's musicWitness® artwork from the original release of Testimony, it does come with a 46-page booklet of Parker's writings. As a means of looking into the workings of Parker's creative impulses, the booklet is just as illuminating as the music. The texts include poetry, ruminations on warfare, an explanation of the album title (an antebellum tale with the double bass as the hero) and an excerpt from a Harlem noir story featuring a killer who murders music critics. He mourns for Denis Charles, Billy Higgins and Frank Wright and relays a dream where he hears Bud Powell playing with a gospel choir in a floating church before meeting with Pablo Casals, Wes Montgomery and Cleopatra at a hotel, then finding George Bush, Sr. stabbing his boss, Martin Luther King. With the exception of Fraulein Miller, the writings don't connect in any obvious way to the recordings and it feels a bit like paging through one of Parker's notebooks. The pieces are scattered and don't always feel finished, but can still be insightful and even touching.

William Parker is a big presence in his own bands and others. Crumbling In The Shadows Is Fraulein Miller's Stale Cake offers a look at the breadth of his imagination, rendered to scale.

For more information, visit aumfidelity.com. Parker is at Downtown Music Gallery Nov. 20th with Ken Aldcroft. See Calendar.

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LENY ANDRADE & HER TRIO

with Klaus Mueller, Sergie Brandao, and Helio Schiavo After Hours: Antonio Madruga Quartet

HOWARD FISHMAN

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MARY STALLINGS WITH ERIC REED TRIO After Hours: Alphonso Horne/Jordan Pettay



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Eubanks, Ivan Taylor, and Rodney Green After Hours: Dmitry Baevsky Quartet

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(INTERVIEW CONTINUED FROM PAGE 6)

FH: Damn man, Muhammad Ali was a revolutionary. After he wins the Olympic gold medal in boxing, but is refused service in his hometown diner, he throws his medal into the river. After he becomes the youngest heavyweight champion of the world, he announces that he has joined the Nation of Islam and changed his name from Cassius Clay to Muhammad Ali. Ali opposes the US war in Vietnam, citing "No Vietnamese Ever Called Me Nigger!" He is stripped of his title, denied a career in the US, imprisoned for six months, vilified as an un-American draft evader, loses every penny he's made, barely able to make a living and can't box professionally in the US for over three years, at the height of his abilities. Against a far superior opponent, given no odds to win, the only boxer to knock out George Foreman, Ali regains his title, becomes a hero beloved among the Third World and among all anti-racists and anti-imperialists and has achieved world-wide recognition. If that isn't revolutionary, then what is? My personal interest to homage Ali is motivated by how much his courage inspired me to fight on during the darkest days of the

TNYCJR: Many of your CD-length suites include what many would consider less-than-serious songs as well as other material, including the Spiderman theme and "In-A-Gadda-Da-Vida". How do these pop-artifacts fit in with your other work and why record them?

FH: Again, a spurious dichotomy when what I do is create a 'popular avant garde'. I have recontextualized "In-A-Gadda-Da-Vida" to be about the fall from the Garden of Eden. The Spiderman theme is a blues. Is any blues less or more a pop-cultural artifact? Mission: Impossible theme is in 5/4 meter and I regard it far 'better' than Dave Brubeck's "Take Five", which is supposed to be less a 'pop' piece because it wasn't a TV theme. I picked Spiderman because he was a breakthrough superhero character who had neurotic problems, human faults and weaknesses, etc.; "In-A-Gadda-Da-Vida" because it took up an entire side of a pop record album, the first time this was ever done. It's often used in zombie and horror films for its 'paganistic' quality, but I chose to create a contrary view - instead of the prevailing and predominant view of human history as an 'ascent' from the primitive to the modern and civilized, but rather, as a descent from

TNYCJR: You have said that you dislike the word 'jazz' because it is used pejoratively by whites to denigrate the music of black Americans. What about that the 'jazz' word seems to have been taken over by black conservatives such as Wynton Marsalis?

FH: Does the fact that gangsta rappers use the word 'nigga' lessen its deprecation? 'Jazz' is a racial slur and the continued usage ghettoizes the art form, meaning if it is truly 'America's classical music', then why call it 'jazz'? Russian classical music isn't called Ruzz. French classical music isn't called Frazz. Chinese classical music isn't called Chazz. I discuss this topic in an essay, "What Makes 'Jazz' The Revolutionary Music of the 20th Century and Will It Be For The 21st?", in my book, Wicked Theory, Naked Practice. Wynton Marsalis is a Negro comprador. It makes sense he perpetuates the Auto-Oppression Syndrome so prevalent among the colonized and oppressed.

TNYCJR: Many of your CDs say that the "old" Fred Ho died on Aug. 4th, 2006 from advanced colo-rectal cancer and note that the "new" Fred Ho was born on Aug. 5th, 2006. How is the "new" Fred Ho different?

FH: I am 54 years old and simultaneously six years old.

This is not gamesmanship or trying to be eccentric, it is very palpable. I am far more creative than ever before and have reached a higher-level mastery of baritone saxophone playing eight octaves. Here is the new Fred Ho: a. Eliminated ego; b. A part-time farmer and aspiring Luddite; c. Committed only to his mission on the planet to do the music/art and politics that no one else can or will do; d. Committed more than ever to living the impossible; e. Living life while prepared for

TNYCJR: How will your health affect your plans?

FH: One is never ever free of cancer. On one hand, the physical losses are tremendous; on the other, the philosophical and creative gains are tremendous. I have let go all baggage from the past and am only future-forward-minded. I have something few people ever have: the ability to see beyond corners, edges, boundaries and lineaments. ... Do I sound like I have a chip on my shoulder? My legacy far exceeds that of 'jazz' and it is precisely this reality that is unfathomable and inconceivable to almost everyone in the 'jazz' industry. *

For more information, visit bigredmediainc.com. Ho's Afro Asian Music Ensemble is at BAMCafé Nov. 4th and his Green Monster Big Band is at Guggenheim Museum Nov. 13th-14th. See Calendar.

Recommended Listening:

- Fred Houn and the Afro Asian Music Ensemble -Tomorrow is Now! (Soul Note, 1985)
- Fred Ho and the Afro Asian Ensemble -Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes (Koch, 1996)
- Brooklyn Sax Quartet Far Side of Here (OmniTone, 2003-4)
- Fred Ho and the Green Monster Big Band Celestial Green Monster (Mutable Music/Big Red Media, 2008)
- Fred Ho and the Afro Asian Music Ensemble -Deadly She-Wolf Assassin at Armageddon!/ Momma's Song (Innova, 2006)
- Fred Ho and the Green Monster Big Band -The Sweet Science (A Scientific Soul Music Honoring of Muhammad Ali) (Mutable Music/Big Red Media, 2011)

(LABEL CONTINUED FROM PAGE 12)

was able to sync CDs to be sold at each show, overcoming distances and border issues. I suspect having Auand based in Europe has led to more European reviews and contacts, which positively affects touring."

Although Auand discs are available from iTunes, Valente states "I don't like digital downloads and always declared I didn't want Auand on digital platforms. This year I gave up due to some musicians asking for it. I don't think downloads will fully replace CDs, anyways." Auand's most recent CDs, Room of Mirrors and Living in a Movie, are part of a new piano series. Committed to releasing two or three CDs every year, the next scheduled are by guitarist Giovanni Francesca and another by the Barber Mouse trio playing pop songs by Italy's Subsonica. The Auand celebration will also be recorded for later release. The fact that so many Italian and American musicians are making the trip to play the Auand fest says a lot about how Auand is regarded. As Talmor states: "Marco defends a vision of music and supports it financially, logistically and aesthetically." ❖

For more information, visit auand.com. The Auand Festival is at Smalls Nov. 1st, Zebulon Nov. 2nd, Barbès Nov. 3rd, Douglass Street Music Collective Nov. 4th and Seeds Nov. 5th. See Calendar.



BLUE TUESDAYS: NEW SINGERS SHOWCASE 8:30PM Camila Meza, Mika Hary, Pablo Menares, Shai Maestro, Nate Wood, Joris Roelofs, Sam Minaie, Gilad Hekselman; Julie Hardy, host Tue Nov 1

MIKE BAGGETTA QT., CD RELEASE: 'SOURCE MATERIAL' 8:30PM Jason Rigby, Eivind Opsvik, George Schuller

ROBIN VERHEYEN NY QUARTET 8:30PM Thu Nov 3 JORIS ROELOFS TRIO 10PM

MARILYN CRISPELL 9PM & 10:30PM Solo and with Mark Helias Fri Nov 4

RALPH ALESSI AND MODULAR THEATRE 9PM & 10:30PM Sat Nov 5

SERIAL UNDERGROUND:
NEW YORK'S PREMIER NEW MUSIC VARIETY SHOW 6PM
Kate Light. Masatora Gova: Jed Distler host Sun Nov 6

Kate Light, Masatora Goya; Jed Distler, host THE PETER EVANS QUARTET 8:30PM Carlos Homs, Tom Blancarte, Jim Black, Special Guest: John Butcher

AMRAM & CO 8:30PM Mon Nov 7 David Amram, Kevin Twigg, John de Witt, Adam Amram

LATIN JAZZ NYC: GRUPO LOS SANTOS 8:30PM
Pete Smith, Paul Carlon, David Ambrosio, William Bausch; Billy Newman, Host Tue Nov 8

"THE FAMILY TREE" PRESENTS...REGGIE QUINERLY 8:30PM Wed Nov 9 Alan Hampton, Aaron Goldberg; Alan Hampton, host

PARADOXICAL FROG 8:30PM Ingrid Laubrock, Kris Davis, Tyshawn Sorey Thu Nov 10 Fri Nov 11

MARK SHIM QUARTET 9PM & 10:30PM Luis Perdomo, Bumiss Earl Travis, Damion Reid

MICHAEL BATES QUINTET, CD RELEASE: ACROBAT 9PM & 10:30PM Chris Speed, Russ Johnson, Russ Lossing, Tom Rainey Sat Nov 12

LOREN STILLMAN TRIO FEATURING JOEY BARON 8:30PM Sun Nov 13

Mon Nov 14 CLASSICAL AT THE CORNELIA: ITAY GOREN 8:30PM

GLOBAL LIVING ROOM: BENJY FOX-ROSEN - AVI FOX-ROSEN DUO 8:30PM Jean Rohe, host Tue Nov 15

GREG WARD'S PHONIC JUGGERNAUT, CD RELEASE 8:30PMJoe Sanders, Damion Reid Wed Nov 16

ANTHONY COLEMAN TRIO 8:30PM Thu Nov 17

Fri Nov 18

JEFF DAVIS TRIO 9PM & 10:30PM Russ Lossing, Eivind Opsvik

CARLO DE ROSA'S CROSS-FADE 9PM & 10:30PM Mark Shim, Vijay Iyer, Justin Brown Sat Nov 19

CARNATIC SUNDAYS: DAN WEISS, SAMARTH NAGARKAR 8:30PM Dan Weiss, Arun Ramamurthy, Samarth Nagarkar Sun Nov 20

TAKSIM 8:30PM Souren Baronian, Haig Manoukian, Lee Baronian, Mal Stein, Sprocket Royer Tue Nov 22

Wed Nov 23 RYAN BLOTNICK'S 04646 8:30PM Michael Blake, Eliot Cardinaux, Eivind Opsvik, Kresten Osgood TATTOOS AND MUSHROOMS FEATURING: MICHAEL BLAKE 10PM

Steven Bernstein, Marcus Rojas, Kresten Osgood, Michael Blaki

JOHN MCNEIL QT. FEATURING ETHAN IVERSON 9PM & 10:30PM Jorge Roeder, Adam Nussbaum Fri Nov 25

CANCIONES DE CAMBIO - SONGS OF CHANGE! 6PM Sat Nov 26

JOHN MCNEIL QT. FEATURING ETHAN IVERSON 9PM & 10:30PM

GIANTS STEPS PRESS PRESENTS A DOUBLE BOOK PARTY & MUSICAL PERFORMANCE 6PM
John Rullo, Kirpal Gordon, Claire Daly, Arthur Kell, Steve Elmer SCOTT DUBOIS QUARTET 8:30PM
Jon Irabagon, Thomas Morgan, Kresten Osgood

BLUE TUESDAYS: FOOLISH HEARTS 8:30PM Tue Nov 29

Peter Eldridge, Matt Aronoff; Julie Hardy, hos NFW BRAZILIAN PERSPECTIVES: Wed Nov 30

Sun Nov 27

CATARINA DOS SANTOS 8:30PM
Marcos Vigio, Leco Reis, Robert di Pietro; Billy Newman, host

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

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Tuesday, November 1

*Harriet Tubman Double Trio Ascension: Brandon Ross, Melvin Gibbs, JT Lewis, Graham Haynes, DJ Logic, Val inc. Le Poisson Rouge 10:30 pm \$20 *Chick Corea 70th Birthday Celebration: Return to Forever Unplugged: Chick Corea, Stanley Clarke, Lenny White, Frank Gambale
Blue Note 8, 10:30 pm \$65 *Auand Festival: Francesco Diodati Neko with Francesco Bigoni, Francesco Ponticelli, Ermanno Baron and guest Shane Endsley; Sax Pistols: Francesco Bearzatti, Danilo Gallo, Dan Weiss Synals 73.0 9, 10:30 pm \$20 *Matt Pavolka, Dan Weiss Smalls 73.0 9, 10:30 pm \$20 *Diango Reinhardt Festival: Dorado and Amati Schmitt, Ludovic Beier, Pierre Blanchard, France Xavier Nikq, Francko Mehrstein Birdland 8:30, 11 pm \$30.40 *Rudresh Mahanthappa's Samdhi with David Gilmore, Rich Brown, Damion Reid Jazz Standard 7:30, 9:30 pm \$20 *3 Cohens Sextet: Avishai, Anata and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake Village Vanguard 9, 11 pm \$25 *Algonquin Oak Room 8:30 pm \$15 *Charli Persip and Super Sound *Arturo O'Farrill and the Simon Bolivar Big Band *Arturo O'Farrill and the Simon Bolivar Big Band *Roulette 7 pm *Pan Gerstein's Freedom Chairl With Toru Malaby (Chris Speed Jonathan Moritz

*Sonic Smithy Ensemble with guest warco Cappell
Roulette 7 pm

*Ben Gerstein's Freedom Choir! with Tony Malaby, Chris Speed, Jonathan Moritz,
Andrew Bishop, Ohad Talmor, Tim Berne, Michael Attias, David Binney, Darius Jones,
Loren Stillman, Dan Weiss, Ches Smith, Mike Pride, Randy Peterson
Roulette 8 pm \$15

*Steuart Liebig's Small Fry with Bill Barrett; Vinny Golia/Sylvie Courvoisier Duo
The Stone 8, 10 pm \$10

+Amir FlSaffar's Two Rivers Ensemble

★Amir ElSaffar's Two Rivers Ensemble
Drom 8 pm

*Amir ElSatfar's Iwo Rivers Ensemble
Drom 8 pm

• Jack Jeffers and the New York Classics
Zinc Bar 8, 10 pm

• Oscar Peñas with Dan Blake, Moto Fukushima, Franco Pinna and guest Gil Goldstein
55Bar 7 pm

• Saul Rubin; CocoMama; Greg Glassman Jam
• Silver Serenade: The Music of Horace Silver - Juillilard Jazz Ensembles with
Jordan Pettay, Joseph Boga, Andrew Clausen, Alex Wintz, Samora Pinderhughes,
Clovis Nicolas, James Macbride, Alphonso Horne, Morgan Jones, Nicholas Finzer,
Kristopher Bowers, David Baron, Joseph Saylor
Paul Hall 8 pm

• Kingdom of Jones: Cristian Amigo, Izz Ramkissoon, Jerrold Kavenaugh;
Marco Cappelli Trio with Ken Filiano, Satoshi Takeishi; Roger Kleier Trio
Intar 7:30 pm \$5

• Camila Meza, Mika Hary, Pablo Menares, Shai Maestro, Nate Wood, Joris Roelofs,
Sam Minaie, Gilad Hekselman

• Dan Peck solo; Joachim Badenhorst, Todd Neufeld, Carlo Costa
Sycamore 9 pm

• Lisa and Sruil's Family Band

*Dan Peck solo; Joachim Badenhorst, Todd Neufeld, Carlo Costa
Sycamore 9 pm

Lisa and Sruli's Family Band
Jack Wilkins, Ted Piltzecker, John DeCesare
Bella Luna 8 pm

Jeremy Siskind solo
Sakai and A Bossa Nova Breeze
Antonio Ciacca
Cory Thompson with Jeremy Lenz, Dan Jamieson
Valery Ponomarev Big Band; Justin Lees Tiro
The Garage 7, 10:30 pm

Kevin Bernstein
Kerin Ponomarev Big Band; Justin Lees Tiro
The Garage 7, 10:30 pm
Shrine 7 pm

Wednesday, November 2

*Frank Wess and Company with Greg Gisbert, Michael Weiss, Noriko Ueda, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$30

*The Curtis Brothers
Dizzy's Club 11 pm \$10

*Auand Festival: Bobby Previte's Plutino with Josh Sinton, Francesco Diodati;
Gabrio Baldacci/Tim Berne
Zebulon 9 pm
Champions of Jazz Benefit: Natalie Cole, Kareem Abdul-Jabbar, Todd Bashore, Mike Clark, James Genus, Ror Hargrove, Antonio Hart, Daryl Johns, Joe Lovano, Russell Malone, Danilo Perez, Ben Sidran, Gary Smulyan, Michael Wolff, Lizz Wright and guests Jimmy Heath, Tormmy LiPuma
Allen Room 8 pm

Bill Ware Trio with Alex Blake, Jaime Affoumado
Indium 8, 10 pm \$25

• Bill Ware Trio with Alex Blake, Jaime Affournado
Iridium 8, 10 pm \$25

*Erik Friedlander's Bonebridge Quartet with Doug Wamble, Trevor Dunn, Michael Sarin;
The Ben Goldberg School: Ellery Eskelin, Trevor Dunn, Ches Smith
The Stone 8, 10 pm \$10

*Lucian Ban's Elevation with Abraham Burton, Brad Jones,
Then Banisett Creum.

*Lucian Ban's Elevation with Abraham Burton, Brad Jones, Reggie Nicholson;
Tivon Pennicott Group Smalls 8, 11:30 pm \$20

• Mike Baggetta Quartet with Jason Rigby, Evind Opsvik, George Schuller Comelia Street Cafe 8:30 pm \$10

• Orrin Evans Quartet with Ralph Bowen, Luques Curtis, Ralph Peterson; Wallace Roney Dominion NY 8 pm \$20

• Ralph Alessi NYU Jazz Ensembles The Jazz Callery 8, 9, 10 pm \$10

• David Scott Barbès 8 pm \$10

• In Barbès 8 pm \$10

• In Barbès 8 pm \$10

• In Barbès 8 pm \$10

• Frank London The Center for Jewish Arts and Literacy 8 pm \$15

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• Frank London The Center for Jewish Arts and Literacy 8 pm \$15

• Frank London The Center for Jewish Arts and Literacy 8 pm \$15

• Frank London The Center for Jewish Arts and Literacy 8 pm \$15

• Frabien Seville solo and duo with Kyoko Kitamura
Church of St. Luke and St. Matthew 7:30 pm

• Little Women: Darius Jones, Travis LaPlante, Andrew Smiley, Jason Nazary; Nisennenmondai; Hilly Eye; Pet Bottle Ningen: David Scanlon, Nonoko Yoshida, Dave Miller

• Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter 55Bar 7 pm

• Kyoko Otobe Tric: Groover Tric: Ned Goold Iam

• Kyoko Oyobe Trio; Groover Trio; Ned Goold Jam • Michael Webster Quintet Brooklyn Lyceum 8, 9:30 pm \$10

Kyoko Oyobe Trio; Groover Trio; Ned Goold Jam

 Michael Webster Quintet
 NY Youth Orchestra; The ORourkestra
 Zinc Bar 6, 8, 10, 11:30 pm

 Diana Wayburn, Sean Ali, Yukari, Jesse Stacken, Kirk Knuffle; Yukari/Sean Ali 5C Café 8, 9 pm
 Aaron Ward's NuGen Jazz with Jim Bloom; Youngjoo Song Trio Somethin' Jazz Club 7, 8:30 pm \$10
 Akemi Yamada Quartet Tomi Jazz 9 pm \$10
 Alma Moyo Temaza 7 9:30 pm
 Marc Devine Trio; Masami Ishikawa Trio The Garage 6, 10:30 pm
 Chick Corea 70th Birthday Celebration: Return to Forever Unplugged: Chick Corea, Stanley Clarke, Lenny White, Frank Gambale Blue Note 8, 10:30 pm \$65
 Django Reinhardt Festival: Dorado and Amati Schmitt, Ludovic Beier, Pierre Blanchard, France Xavier Nikq, Francko Mehrstein Birdland 8:30, 11 pm \$30-40
 Rudresh Mahanthappa's Samdhi with David Gilmore, Rich Brown, Damion Reid Jazz Slandard 7:30, 9:30 pm \$20

Thursday, November 3

★ Chick Corea 70th Birthday Celebration: Chick Corea Trio with Gary Peacock, Brian Blade
♣ Chick Gorea 70th Birthday Celebration: Chick Corea Trio with Gary Peacock, Brian Blade
♣ Chick Gorea 70th Birthday Celebration: Chick Corea Trio with Gary Peacock, Brian Blade
♣ Chick Gorea 70th Birthday Celebration: Chick Gorea Trio with Gary Peacock, Brian Blade
♣ Aluand Festival: Giancarlo Tossani Synapser with Ohad Talmor, Danillo Gallo, Ermanno Baron; Gaetano Partipilo with Miles Okazaki, Dan Weiss
♣ Aluand Festival: Giancarlo Tossani Synapser with Ohad Talmor, Danillo Gallo, Ermanno Baron; Gaetano Partipilo with Miles Okazaki, Dan Weiss
♣ Chick Rosseau and guest Masta Killa
♣ Indium 8, 10 pm \$30

♣ Henry Butler and Jambalaya with Bobby Bryant, Ron Jenkins, Adrian Harpham
■ Jazz Salardard 7:30, 9:30 pm \$25

★ Gregg Bendian's Trio Pianissimo with Dave Witham, Peter Brendler; Goat Structure:
■ Jeff Gauthier, David Witham, Steuart Liebig, Gregg Bendian
■ The Slone 8, 10 pm \$10

♣ Mike Hashim/Spike Wilner; Jon Gordon with Kewin Hays, Nate Radley, Gary Wang,
■ Mark Ferber; Josh Evans Group
■ Malk Ferber; Josh Evans Group Thursday, November 3

3 Cohens Sextet: Avishai, Anat and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake
 Sandy Steward: Bill Charlap
 Antonio Ciacca
 William Bolcom/Joan Morris
 Cohen, Aaron Goldberg, Omer Avital, Village Vanguard 9, 11 pm \$25
 Algonquin Oak Room 8:30 pm
 The Bar on Fifth 8 pm
 Saint Peter's 1 pm \$10

CryotO hights @ The STONE

the west coast invades the east village

November



Jeff Gauthier Open Source



The Veil



Todd Sickafoose Tiny Resistors



Trio M



Scott Amendola Believe



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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		8PM Small Fry Steuart Liebig, Bill Barrett	8PM 2 Erik Friedlander Bonebridge Quartet	8PM 3 Gregg Bendian's Trio Pianissimo	8PM 4 Trio M Mark Dresser, Myra Melford, Matt Wilson	8PM Jeff Gauthier Goatette Bendian, Fumo, Walton, Witham
		10PM Vinny Golia & Sylvie Courvoisier	10PM Ben Goldberg School Goldberg, Eskelin, Smith, Dunn	10PM Goat Structure Bendian, Gauthier, Liebig, Witham	10PM Ash Laddies Liebig, Mears, Ligeti & Ilgenfritz	10PM Tim Berne Quintet Noriega, Fujiwara, Halvorson, Dunn
8PM 6 Myra Melford & Ben Goldberg Duo	7	8PM 8 Motoko Honda & Jesse Gilbert	8PM 9 Erik Friedlander & Friends	8PM Eclipse Quartet Parkins, Thomblade, Fernandez, Parkins	8PM Scott Amendola & Charlie Hunter	8PM 12 Zeena & the Adorables
10PM Ben Goldberg School Eskelin, Smith, Dunn		10PM Michael Dessen Trio Dessen, Nazar, Tordini	10PM Dessen Gauthier Honda	10PM Todd Sickafoose & Eclipse Quartet	10PM Los Totopos Berne, Noriega, Mitchell, Smith	10PM Yuka Honda Michael Leonhart, Pete Drungle
8PM 13 Alt.Timers Trio Maroney, Harris, Meyer	14	15	16	17	18	19
10PM Ken Filiano Trio Thompson, Attias Filiano	The St	one is located o	n the corner of A	venue C & 2nd S	Street	

Friday, November 4

★ Fred Ho Afro Asian Music Ensemble with Masaru Koga, Salim Washington, Art Hirahara, Wes Brown, Royal Hartigan, Youn Jung Kim
BAMCafé 9 pm
★ Chick Corea 70th Birthday Celebration: Five Peace Band with Chick Corea,

Chick Corea 70th Birthday Celebration: Five Peace Band with Chick Corea, John McLaughlin, John Patitucci, Kenny Garrett, Brian Blade Blue Note 8, 10:30 pm \$75

Spontaneous Construction: Greg Ward and guests Blue Note 12:30 am \$10

Bill Frisell/Bill Morrison's The Great Flood with Ron Miles, Tony Scherr, Kenny Wolles Zankel Hall 10 pm \$39-50

Marilyn Crispell solo and duo with Mark Helias Cornella Street Café 9, 10:30 pm \$15

Sam Jones Tribute: Vincent Herring Rick Germanson, Gerald Cannon, Joe Farnswor.

* Sam Jones Tribute: Vincent Herring, Rick Germanson, Gerald Cannon, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30

* Trio M: Myra Melford, Mark Dresser, Matt Wilson; ash laddies with Steuart Liebig
The Stone 8, 10 pm \$10

* Peter Evans Quintet with Carlos Homs, Tom Blancarte, Jim Black, Sam Pluta;
Marty Ehrlich's 4Alto(s) with Michael Attias, Andy Laster, Ned Rothenberg
Roulette 8 pm \$15

• Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Harry Allen Quartet with
Rossano Sportiello, Joel Forbes, Chuck Riggs; The Lawrence Leathers Group
Smalls 7:30, 10 pm 1 am \$20

* Auand Festival: 8A10A10: Shane Endsley, Gaetano Partipilo, Ohad Talmor,
Francesco Diodati, Gabrio Baldacci, Dan Weiss and guest Ray Anderson
Douglass Street Music Collective 10 pm

• Gregoire Maret with Federico Gonzalez Pena, Ben Williams, Jamire Williams
The Jazz Gallery 9, 10:30 pm \$29

• Arturo O'Farrill and the Simon Bolivar Big Band

Arturo O'Farrill and the Simon Bolivar Big Band
 Skirball Center 8 pm
 Jim Snidero Quartet Rubin Museum 7 pm \$20
 Brazilian Jazz Quartet: Roni Ben-Hur, Nilson Matta, Helio Alves, Duduka Da Fonseca
 The Kitano 8, 10 pm\$25

 Nate Wooley's 8 Syllables Issue Project Room 8 pm
 Luis Bonilla, Bruce Barth, Andy McKee

★ Nate Wooley's 8 Syllables | Issue
 ★ Luis Bonilla, Bruce Barth, Andy McKee

Alexis Marcelo Quartet with Jonathan Moritz, Milke Pride; Sean Noonan's Pavees Dance with Kirk Knuffke, Brian Drye, Oran Etkin, Tom Swafford

- Beam 8:30 pm \$10

- Champion Fulton Quartet level Carl Deve City

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Champian Fulton Quartet; Jared Gold/Dave Gibson

Fat Cat 6, 10:30 pm

Los Monstritos: Nelson Matthew González, Oreste Abrantes, Jason Gonzalez, Kyle Matthews and guests Yomo Toro, Aurora, Orq. Zon del Barrio Hostos Center 7:30 pm \$15

Camille Thurman 4TeT; Marla Sampson; Kat Webb
Somethin' Jazz Club 7, 8:30, 10 pm \$10

Dylan Meek Trio
Gary Negbaur
Tomi Jazz 9 pm \$10
Cleopatra's Needle 8 pm

Hide Tanaka Trio; Kevin Dom and the BIG 72
The Garage 6:15, 10:45 pm

Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson
Bar Next Door 7:30, 9:30, 11:30 pm \$12

Tom Butts

Alor Café 8 pm Fat Cat 6, 10:30 pm

• Tom Butts
• Claudio Marquez World Sextet
• The Headhunters: Mike Clark, Bill Summers, Donald Harrison, Richie Goods, Kyle Rosseau and guest Masta Killa
• Henry Butler and Jambalaya with Bobby Bryant, Ron Jenkins, Adrian Harpham Jazz Standard 7:30, 9:30, 11:30 pm \$30
• Henry Butler and Jambalaya with Greg Gisbert, Michael Weiss, Noriko Ueda, Winard Harper
• Jazz Standard 7:30, 9:30, 11:30 pm \$30
• Frank Wess and Company with Greg Gisbert, Michael Weiss, Noriko Ueda, Winard Harper
• Dizzy's Club 7:30, 9:30 pm \$35
• The Curtis Brothers
• Dizzy's Club 7:30, 9:30, 11:30 pm \$20
• Algong Reinhardt Festival: Dorado and Amati Schmitt, Ludovic Beier, Pierre Blanchard, France Xavier Nikq, Francko Mehrstein

Birdland 8:30, 11 pm \$30:40
• 3 Cohens Sextet: Avishai, Anat and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake
• Sandy Stewart/Bill Charlap
• Antonio Ciacca
• Lonnie Gasperini

Saturday, November 5

Saturday, November 5

*Jeff Gauthier Goatette with John Fumo, David Witham, Scott Walton, Gregg Bendian;
Tim Berne Quintet with Oscar Noriega, Mary Halvorson, Trevor Dunn, Tomas Fujiwara
The Stone 8, 10 pm \$10

*Lionel Loueke Trio with Ferenc Nemeth, Massimo Biolcati
Miller Theater 8 pm \$25

*Connections Works: Mike Formanek sool and with WORKS: Michel Gentile,

Pariel Molly Pob Garcia.

*Resolve Consequence Music 8 pm \$10

*Chick Corea 70th Birthday Celebration: Five Peace Band with Chick Corea, John McLaughlin, John Patitucci, Kenny Garrett, Brian Blade
Blue Note 8, 10:30 pm \$75

• Igmar Thomas and The Cypher with Raydar, Lawrence Fields, Mark Kelley,
Marcus Strickland, Justin Tyson Blue Note 12:30 am \$10

• Los Monstritos: Nelson Matthew González, Oreste Abrantes, Jason Gonzalez,
Kid Mathewa and guerte Yome Ten August Ore 70 and le Paris

Marcus Strickland, Justin Tyson

Los Monstritos: Nelson Matthew González, Oreste Abrantes, Jason Gonzalez, Kyle Matthews and guests Yomo Toro, Aurora, Orq. Zon del Barrio
Hostos Center 7:30 pm \$15

★Sam Jones Tribute: Vincent Herring, Rick Germanson, Gerald Cannon, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30

★Luis Bonilla, Bruce Barth, Andy McKee
Knickerbocker Bar and Grill 9:45 pm \$5

• The Headhunters: Mike Clark, Bill Summers, Donald Harrison, Richie Goods, Kyle Rosseau and guest Masta Killa
Iridium 8, 10 pm \$30

• Henry Butler and Jambalaya with Bobby Bryant, Ron Jenkins, Adrian Harpham Jazz Standard 7:30, 9:30, 11:30 pm \$30

★Frank Wess and Company with Greg Gisbert, Michael Weiss, Noriko Ueda, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$35

• The Curitis Brothers
Dizzy's Club 11:30 pm \$20

★ Tohens Sextet: Avishai, Anat and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake
Sandy Stewart/Bill Charlap
Antonio Ciacca
The Bar on Fifth 8 pm
Performers Forum 5 pm
Performers Forum 5 pm
Sam Anning Quintet

Sundav. November 6

Sunday, November 6

Terese Genecco Little Big Band Tribute to Russell Garcia

Vital Vox: Iva Bittova, Toby Twining Music, SoCorpo: Sasha Bogdanowitsch/
Sabrina Lastman Roulette 8 pm \$15

*Shayna Dulberger solo; Sean Ali/Pascal Niggenkemper
Papacookie 8 pm

*Terry Waldo's Gotham City Band; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am

*Reter Leitch/Charles Davis

Fat Cat 6, 8:30 pm 12:30 am

Peter Leitch/Charles Davis

Brandon Terzic/Matt Darriau XALAM Project with Luke Nortary, Javier Sanchez
Sycamore 8:30 pm

Cheryl Pyle/Nicolas Letman-Burtinovic; Barry Seroff solo
ABC No-Rio 7 pm \$5

Alberto Pibri
The Bar on Fifth 8 pm

Ekah Kim Quartet
Somethin' Jazz Club 7 pm \$10

Chick Corea 70th Birthday Celebration: Five Peace Band with Chick Corea, Jebn Mid-Javiel Jia, John Partitive: Konny Caryett Priza Blade

*Chick Corea 70th Birthday Celebration: Five Peace Band with Chick Corea, John McLaughlin, John Patitucci, Kenny Garrett, Brian Blade Blue Note 8, 10:30 pm \$75

 *Henry Butler and Jambalaya with Bobby Bryant, Ron Jenkins, Adrian Harpham Jazz Standard 7:30, 9:30 pm \$25

 *Frank Wess and Company with Greg Gisbert, Michael Weiss, Noriko Ueda, Winard Harper Dizzys Club 7:30, 9:30 pm \$30

 *Django Reinhardt Festival: Dorado and Amati Schmitt, Ludovic Beier, Pierre Blanchard, France Xavier Nikq, Francko Mehrstein Birdland 8:30, 11 pm \$30.40

 *3 Cohens Sextet: Avishai, Anat and Yuval Cohen, Aaron Goldberg, Omer Avital, Johnathan Blake Village Vanguard 9, 11 pm \$25

 *Sandy Stewart/Bill Charlap Algonquin Oak Room 8:30 pm

 *Kendra Shank with Birdland Jazz Quartet: John Hart, Jon Davis, Paul Gil, Birdland 6 pm \$25

 *Michael Webster Sextet + Voices Saint Peter's 5 pm

 *Fabien Sevilla solo; Devin Gray Duo

Fabien Sevilla solo; Devin Gray Duo
 Downtown Music Gallery 5 pm
 Jean-Michel Pilc NYU Ensemble
 Steve Dalachinsky with Connie Crothers, Jemeel Mondoc
 Steve Dalachinsky with Connie Crothers, Jemeel Mondoc

Connie's Lott 3 pm \$10

• Vicki Burns Trio with Saul Rubin, Tom Hubbard
North Square Lounge 12:30, 2 pm
55Bar 2 pm \$5

• Jean Rohe Trio
• Oran Etkin

Connie's Lott 3 pm \$10

North Square Lounge 12:30, 2 pm
55Bar 2 pm \$5

City Winery 11 am \$10 Oran Etkin
 Ben Healy Trio; David Coss and Trio
 The Garage 11:30 am 7 pm

Maucha Adnet, Duduka DaFonseca, Nilson Matta, Klaus Mueller with

Monday, November 7

• Maucha Adnet, Duduka DaFonseca, Nilson Matta, Klaus Mueller with Harry Allen Quartet

• Jeff Lorber Fusion
• Erik Charlston JazzBrasil with Ted Nash, Mark Soskin, Jay Anderson, Cafe, Rogério Boccato, Rodney Green

• Freddie Redd; Billy Kaye Jam

• Helio Alves

• David Amram and Company with Kevin Twigg, John de Witt, Adam Amram

Comelia Street Café 8:30 pm \$10

Branded Salcon 8, 10 pm

• Marco Cappelli/John Turturo

• Mingus Orchestra: Conrad Herwig, Alex Sipiagin, Michael Rabinowitz, John Clark, Doug Yates, Lage Lund, Boris Kozlov, Donald Edwards

Jazz Standard 7:30, 9:30 pm \$25

• Adam Rudolph: Go Organic Orchestra

Roulette 8 pm \$15

• Butch Morris Lucky Cheng Orchestra with Brandon Ross, Octavia Romano,

*Adam Rudoiph: Go Organic Orchestra
Roulette 8 pm \$15

*Butch Morris Lucky Cheng Orchestra with Brandon Ross, Octavia Romano,
Tom Zlabinger, Shawm McGloin, Brandee Younger, Charlie Burnham, Tom Swafford,
Nicole Federici, Stephanie Griffin, Alex Waterman, Marika Hughes, Doug Wieselman,
Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleto
Kenny Wollesen, James Hurt
Nublu 8, 9:30 pm \$10

* Karl Berger's Stone Workshop Orchestra with Ingrid Sertso, Art Bailey, Skye Steele,
Frederika Krier, Eloisa Manera, Sylvain Leroux, Miguel Malla, Jorge Sylvester,
David Schnug, Stephen Gauci, Yoni Kretzmer, Catherine Sikora, Thomas Heberer,
Herb Robertson, Brian Groder, Steve Swell, Bill Wright, Adam Caine, Harvey Valdes,
Dominic Lash, David Perrott, Adam Lane, Lou Grassi, Harris Eisenstadt, Philip Foster
The Stone 9 pm \$20

* Andrew Rathbun Large Ensemble Tea Lounge 9, 10:30 pm

*Larry Roland and Friends with Daniel Carter, Warren Smith, Michael Wimberly; Sabir Mateen Ensemble with Roy Campbell, Will Connell, Hilliard Greene, Michael Wimberly; Sabir Mateen Open Conduction
Clemente Soto Velez Cultural Center 7:30 pm \$10

*Tyler Blanton/Whitney Ashe; Orrin Evans Captain Black Big Band with Duane Eubanks, Tatum Greenblatt, Todd Bashore, Marcus Strickland, Stacy Dillard, Stafford Hunter, Luques Curtis, Anwar Marshall; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20

*Red Baraat
Brooklyn Bowl 8 pm \$5

*Vivian Green
Blue Note 8, 10:30 pm \$25

*Ultra Death Men: Sean Lango, Jon Lango, Matthew Morden; Pet Bottle Ningen: David Scanlon, Nonoko Yoshida, Dave Miller; Brad Farberman's Stringful Souls with Jason Kao Hwang, Sarah Bernstein, Marco Cappelli, Francois Grillot, Ken Filiano and guest Daniel Carter; KARL 2000: Daniel Rovin, Austin White, Dave Miller
Cake Shop 8:30 pm

* Natalia Bernal Trio with Jason Ennis, Marcello, Woloski
Bar Next Door 8:30, 10:30 pm \$12

* Napoleon Revels-Bey
Arco Iris Sandoval
Howard Williams Jazz Orchestra; Ben Cliness Trio
The Garage 7, 10:30 pm

* Stripp Green

The Garage 7, 10:30 pm Steven Delannoye Trio Shrine 6 pm

Band of Bones

Band of Bones returns to Zinc Bar

Wed Nov 9th - 7 PM

"The best big band you've never heard about"



The matter of th

Album now available on CD Baby and iTunes

www.BandofBones.com



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We welcome interns to help promote us, write grants, etc. email us at 5ccafe@5ccc.com

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Music Highlights this month are:

Nov. 2: Diana Wayburn, Sean Ali, Yukari, Jesse Stacken, Kirk Knuffle 8pm Nov. 3: Daniel Carter and Harvey Valdes 7pm Nov. 11: Maria Christina and Jarrett Cherner 7pm Nov. 16: Matt D. Giovanna and Renato Diz 7 pm Nov. 19: Healthy Music Research Lab 8pm Nov. 20: Serguei Krissiouk 6pm

go to www.5cculturalcenter.org for updates

Tuesday, November 8

*Chick Corea 70th Birthday Celebration: Chick Corea/Bobby McFerrin
Blue Note 8, 10:30 pm \$75

*Bill McHenry Quartet with Orrin Evans, Eric Revis
Village Vanguard 9, 11 pm \$25

*Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo
Dizzy's Club 7:30, 9:30 pm \$30

*Antonio Madruga Quartet
Sandy Stewart/Bill Charlap
Algonquin Oak Room 8:30 pm
NYC Baha'i Center 8, 9:30 pm \$15

*Motoko Honda/Jesse Gilbert; Michael Dessen Trio with Chris Tordini, Jason Nazary
The Stone 8, 10 pm \$10

*Kirk Knuffike Septet with Doug Weselman, Christof Knoche, Brian Drye, Jacob Garchik,
Alisa Horn, Eivind Opsvik
Matana Roberts Sound Arc
Grupo Los Santos: Pete Smith, Paul Carlon, David Ambrosio, William Bausch
Comelia Street Café 8:30 pm \$10

*Ms. Kelley's Ambition: Tony Jones, Jessica Jones, Charlie Burnham, Mark Taylor
Korzo 9 pm \$5

Ms. Kelley's Ambition: Tony Jones, Jessica Jones, Charlie Burnham, Mark Taylor Korzo 9 m \$5
 Nancy Harms; David Budway Trio with Gianluca Renzi, Thomas Wendt; Smalls 7:30, 9:30 pm 12 am \$20
 Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am Terraza 7 9:30 pm
 Pablo Mayor Farraza 7 9:30 pm
 Sean Smith Quartet with John Ellis, John Hart, Russell Meissner 55Bar 7 pm
 Eve Sicular The Center for Jewish Arts and Literacy 8 pm \$15
 Bella Luna 8 pm

Eve Sicular
★Jack Wilkins/Bucky Pizzarelli
Jeremy Siskind solo
Chieko Honda Sevi Sicular
 Jack Wilkins/Bucky Pizzarelli
 Jeremy Siskind solo
 Chieko Honda
 Eyal Vilner Big Band; Paul Francis Tro
 The Garage 7, 10:30 pm |
 Jeff Lorber Fusion
 Helio Alves

Wednesday, November 9

*Brooklyn Babylon: Darcy James Argue's Secret Society
Brooklyn Acaderny of Music 7:30 pm \$16-33
Indium 8, 10 pm \$40

*Helen Sung Quintet with Donny McCaslin, Yosvany Terry, Dezron Douglas,
Johnathan Blake
*Erik Friedlander and Friends; Jeff Gauthier, Motoko Honda, Michael Dessen
The Stone 8, 10 pm \$10

*Jamie Saft solo

*Jamie Saft solo

*Manhattan Vibes: Christos Rafalides, Sergio Salvatore, Mike Pope, Vince Cherico
The Kitano 8, 10 pm

*EJ Strickland Quintet with Myron Walden, Marcus Strickland, David Bryant;
Wallace Roney

*Maurice Brown Effect Band
Dan Goode Flexible Orchestra
Bop on Pop: Frank and Ben Perowsky with guests
Barbes 7 pm \$10

*Zaccai Curtis Trio; Eden Ladin Group

Zaccai Curtis Trio; Eden Ladin Group
 Smalls 8, 11:30 pm \$20

 Dave Chamberlain's Band of Bones; New York Electric Piano: Pat Dauherty,
 Aaron Comess, Tim Givens with Deanna Kirk
 Zinc Bar 7, 9, 10:30 pm 12 am

 Emilio Solla Tango Jazz Quartet
 Ben van Gelder Quintet with Aaron Parks, Peter Schlamb, Rick Rosato, Craig Weinrib
 The Jazz Gallery 9, 10:30 pm \$15

 Ehud Asherie Trio; Shauli Einav; Ned Goold Jam
 Fat Cat 7, 9 pm 12:30 am
 Brooklyn Lycsum 8, 9:30 pm \$10

 David Helbock with Simon Frick, Alfred Vogel, Marcus Rojas
 Austrian Cultural Forum 7:30 pm
 Somethin Jazz Club 8:30 pm \$10

 Somethin Jazz Club 8:30 pm \$10

 Jean Caze Trio; Fukushi Tainaka Trio

• Kenny Shanker Somethin Jazz Ciuu Coop Interview Jean Caze Trio; Fukushi Tainaka Trio
The Garage 6, 10:30 pm

• PJ Rasmussen

• Chick Corea 70th Birthday Celebration: Chick Corea/Bobby McFerrin
Blue Note 8, 10:30 pm \$75

Blue Note 8, 10:30 pm \$75

Bill McHenry Quartet with Orin Evans, Eric Revis
Village Vanguard 9, 11 pm \$25

Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo
Dizzy's Club 7:30, 9:30 pm \$30

Antonio Madruga Quartet
Sandy Stewart/Bill Charlap
Helio Alves
Sandy Stewart/Bill Charlap
Saint Peter's 1 pm \$10

Thursday, November 10

★ Poncho Sanchez Latin Jazz Band BB King's Blues Bar 8 pm \$30
 ★ Miguel Zenón Quartet - Alma Adentro: The Puerto Rican Songbook with Luis Perdomo, Hans Glawischnig, Henry Cole
 ★ Karrin Allyson with Bruce Barth, Ed Howard, Matt Wilson Jazz Standard 7:30, 9:30 pm \$25
 ★ Martin Wind Quartet with Scott Robinson, Bill Cunliffe, Dennis Mackrel

*Martin Wind Quartet with Scott Robinson, Bill Cunliffe, Dennis Mackrel
The Kitano 8, 10 pm

Interpretations: Ralph Samuelson/Yoko Hiraoka; Jin Hi Kim with Samir Chatterjee,
Thomas Buckner
Roulette 8 pm \$15

Paradoxical Frog: Ingrid Laubrock, Kris Davis, Tyshawn Sorey
Comeila Street Cafe 8:30 pm \$10

The Eclipse Quartet: Sara Parkins, Sarah Thomblade, Alma Fernandez, Maggie Parkins; Todd Sickafoose and Tiny Resistors + Eclipse with Jeff Gauthier,
Sara Parkins, Sarah Thomblade, Alma Fernandez, Maggie Parkins
The Stone 8, 10 pm \$10

Craig Wuepper Trio with Paul Odeh; Marcus Strickland Group with David Bryant,
EJ Strickland; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart,
Luca Santaniello
David Schnitter Quartet; Tal Ronen Quartet; Sexy Alexi
Fat Cat 7, 10 pm 1:30 am

Jamie Baum Septet with Amir ElSaffar, Doug Yates, Chris Komer, Matt Mitchell,
Zack Lober, Jeff Hirshfield and guest Brad Shepik
Symphony Space Leonard Nimoy Thalia 7:30 pm \$10

September 2 per Parkins Marcus Parkins Marcus Parkins Marcus Parkins Parkins

*Jamie baum septet with Amir Elsamar, body fates, crins Nomer, what witchell,
Zack Lober, Jeff Hirshfield and guest Brad Shepik
Symphony Space Leonard Nimoy Thalia 7:30 pm \$30

*Darius Jones Trio with Adam Lane, Jason Nazary
I-Beam 8:30 pm \$10
Zebulon 9 pm
Tea Lounge 9, 10:30 pm

*Stan Killian Trio with Chris Nolte, Shareef Taher
Sans Souci 8 pm
New American Quartet
Jennah Bell
Matt Marantz Trio with Martin Nevin, Craig Weinrib
Bar Next Door 8:30, 10:30 pm \$12
Caffe Vivaldi 7:15 pm
Wince Cherico, Ariel Portilla
Rudi Mwongozi Trio
Vince Cherico, Ariel Portilla
Rudi Mwongozi Trio
Vince parts Arius Ari

Joonsam Lee Trio Tomi Rick Stone Trio; Mauricio Desouza Trio

• Rick Stone Trio; Mauricio Desouza Trio

• Gerardo Contino/John Beniftez

• Brooklyn Babylon: Darcy James Argue's Secret Society

Brooklyn Academy of Music 7:30 pm \$16-33

• Arturo Sandoval

• Chick Corea 70th Birthday Celebration: Chick Corea/Bobby McFerrin

Blue Note 8, 10:30 pm \$75

• Bill McHenry Quartet with Orrin Evans, Eric Revis

Village Vanguard 9, 11 pm \$25

• Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo

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

• Antonio Madruga Quartet

• Sandy Stewart/Bill Charlap

Helio Alves

• Aaron Diehl/Dominick Farinacci

Friday Mayersheer 14

Friday, November 11

★Chick Corea 70th Birthday Celebration: Chick Corea/Gary Burton and

Chick Corea / UTI DITUTUS |
Harlem String Quartet | Blue Note o, 1000 pm. |
Spontaneous Construction: Ryan Sawyer and guests |
Blue Note 12:30 am \$10

Blue Note 12:30 am \$10

Astor Piazzolla's 90th Birthday Celebration: Paquito Prilvera, Pablo Aslan,
Pablo Ziegler, Scott Robinson, Diego Urcola, Antonio Madruga, Octavio Brunetti,
Pipi Piazzolla, Nicholas Danielson, Leonardo Granados, Dave Samuels,
Hector Del Curto, Daniel Binelli, Claudio Rigazzi
Rose Theatre 8 pm \$30-120

Marion Cowings Quartet with Tardo Hammer, Neal Miner, Will Terrill; Freddie Redd with Dwayne Clemons, Amanda Sedgwick, Tyler Mitchell, Leroy Williams; Spike Wilner Trio
Smalls 7:30, 10 pm 1 am \$20

*Gene Bertoncini Trio with Ed Laub, Nes Sturm

Samulis 7:30, 10 pm 1 am \$20

★Gene Bertoncini Trio with Ed Laub, Ike Sturm
The Kitano 8, 10 pm \$25

★Jeremy Pelt Quintet with JD Allen, David Bryant, Dwayne Burno, Jonathan Barber Smoke 8, 10, 11:30 pm \$30

★Scott Amendola/Charlie Hunter; Los Totopos: Tim Berne, Oscar Noriega, Matt Mitchell, Ches Smith
The Stone 8, 10 pm \$10

★Mark Shim Quartet with Luis Perdomo, Burniss Earl Travis, Damion Reid Comelia Street Café 9, 10:30 pm \$15

◆ David Gilmore and Art of Ascension with James Hurt, Felix Pastorius, Nate Smith and guests
The Jazz Gallery 9, 10:30 pm \$20

◆ Roy Meriwether Trio
Lenox Lounge 8:30, 10 pm \$20

◆ Daniel Kelly, Eyal Maoz, Guy Barash; Yoni Krezmer Band Douglass Street Music Collective 8 pm \$10

★ Russ Kassoff/Steve LaSpina

◆ Wesley Reynoso Afro-Latin Jazz Orchestra with guests Dave Valentin, Kim Burrell, Luis Bonilla

★ Aardvark Jazz Orchestra with guest Pamela Wood
Saint Peter's 7:30 pm \$20

Aardvark Jazz Orchestra with guest Pamela Wood
Saint Peter's 7:30 pm \$20

Marko Djordjevik Trio with Tivon Pennicott, Desmond White
Bar Next Door 7:30, 9:30, 11:30 pm \$12

Dida Pelled Quartet; Raphael D'Lugoff, Jared Gold
Fat Cat 6, 10:30 pm 1:30 am

50th Anniversary Celebration of West Side Story with Manhattan School of Music Orchestra
Borden Auditorium 7:30 pm

Furger Marković Horitane Engemble

Music Orchestra Bo
• Eugene Marlow's Heritage Ensemble

Bugene Marlow's Heritage Ensemble
 Maria Christina/Jarrett Chemer
 Evan Schwam Quartet
 Dave Pollack; Jazz Patrol: Roy Suter, Nick Stefanacci, Gene Torres, Eric Braverman; Josiah Boomazian
 Daniela Schaechter
 Ryan Anselmi Quintet; Dre Barnes
 Bob and Kris Kaiser
 Randy Johnson's 5 O'Clock Ensemble
 Brazilian Endowment for the Arts 8 pm \$15
 Café 7 pm
 Cleopatra's Needle 8 pm
 Cleopatra's Need

Bob and Kris Kaiser Alor
 Randy Johnson's 5 O'Clock Ensemble

Randy Johnson's 5 O'Clock Ensemble
Tultuma Social Club 7 pm

Karrin Allyson with Bruce Barth, Ed Howard, Matt Wilson
Jazz Standard 7:30, 9:30 pm \$30

*Brooklyn Babylon: Darcy James Argue's Secret Society
Brooklyn Academy of Music 7:30 pm \$16-33

Arturo Sandoval

Rill Melanny Quartet with Orini France, Eric Rouis

Rill Melanny Quartet with Orini France, Eric Rouis Arturo Sandoval Iridium 8, 10 pm
 Bill McHenry Quartet with Orrin Evans, Eric Revis

Village Vanguard 9, 11 pm \$25

 Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo Dizzy's Club 7:30, 9:30 pm \$35

 Antonio Madruga Quartet
 Sandy Stewart/Bill Charlap
 Helio Alves
 Brianna Thomas

Saturday, November 12

*George Lewis Composer Portrait: International Contemporary Ensemble with guest Steven Schick Miller Theater 8 pm \$25

*Michael Bates Quintet with Chris Speed, Russ Johnson, Russ Lossing, Tom Rainey Comeila Street Café 9, 10:30 pm \$15

*Zeena and The Adorables: Zeena Parkins, Preshish Moments, Shayna Dunkelman; Yuka Honda with Michael Leonhart, Pete Drungle
The Stone 8, 10 pm \$10

*Karen Oberlin and Jon Weber Trio with Sean Smith, Russ Meissner
The Kitano 8, 110 pm \$55

Karen Oberlin and Jon Weber Trio with Sean Smith, Russ Meissner The Kitano 8, 10 pm \$25

 Ralph Bowen Quartet with Jim Ridl, Kenny Davis, Gene Jackson The Jazz Gallery 9, 10:30 pm \$20

 Sound of the Prairie: John Welsh, Nick Jozwiak, John Stanesco, Justin Veloso I-Beam 10 pm \$10

 Jared Bernstein/Sue Maskaleris with guests Doc Halliday, Brad Baker Cobis Place 8:30 pm \$25

 Javier Moreno Trio with George Dulin, Tony Moreno Bar Next Door 7:30, 9:30, 11:30 pm \$12

 Curtis Hall Group Lenox Lounge 8:30, 10 pm \$20

 Nu D'Lux; Bruce Cox Fat Cat 6, 10 pm Cleopatra's Needle 8 pm Cleopatra's Needle 8 pm Cleopatra's Needle 8 pm Cleopatra's Needle 8 pm Sylan Meek; Yvonne Simone; Carole Troll, Ark Ovrutski Quintet Somethin' Jazz Club 5:30, 7, 8:30, 10 pm \$10

 Tomi Jazz 8 pm \$10

 Cumbiagra Fat Cat 6, 7 pm Terraza 7 10:30 pm Tutuma Social Club 7 pm Shrine 6, 8 pm

Elsa Nilšson

 Afrazz; Brooklyn Jazz Rebellion
 Afrazz; Brooklyn Jazz Rebellion
 Chick Corea 70th Birthday Celebration: Chick Corea/Gary Burton and Harlem String Quartet
 Blue Note 8, 10:30 pm %65

 Chelsea Baratz with Chris Rob, Greg Spero, Corcoran Holt, Joe Saylor Blue Note 12:30 am \$10
 Astor Piazzolla's 90th Birthday Celebration: Paquito D'Rivera, Pablo Aslan, Pablo Ziegler, Scott Robinson, Diego Urcola, Antonio Madruga, Octavio Brunetti, Pipi Piazzolla, Nicholas Danielson, Leonardo Granados, Dave Samuels, Hector Del Curto, Daniel Binelli, Claudio Rigazzi
 Rose Theatre 8 pm \$30-120

*Larry Gelb Group with Cameron Brown, Matt Wilson; Ralph Lalama's Bop Juice with David Wong, Clifford Barbaro; Freddie Redd with Dwayne Clemons, Amanda Sedgwick, Tyler Mitchell, Leroy Williams; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smals 4, 7:30, 10 pm 1 am \$20

• Jeremy Pelt Quintet with JD Allen, David Bryant, Dwayne Burno, Jonathan Barber Smoke 8, 10, 11:30 pm \$30

• Russ Kassoff/Steve LaSpina
• Karrin Allyson with Bruce Barth, Ed Howard, Matt Wilson Jazz Standard 7:30, 9:30 pm \$5

• Brooklyn Babylon: Darcy James Argue's Secret Society
Brooklyn Academy of Music 7:30 pm \$16-33

• Bill McHenry Quartet with Orrin Evans, Eric Revis Village Vanguard 9, 11 pm \$25

• Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo Dizzy's Club 7:30, 9:30 pm \$35

• Antonio Madruga Quartet Dizzy's Club 11:30 pm \$20

• Sandy Stewart/Bill Charlap
• Helio Alves The Grosso 12, 6:15 pm

• Elli Fordyce and Trio; Brooks Hartell Trio
The Garage 12, 6:15 pm

HELBOCK MEETS... NEW YORK

WEDNESDAY NOV 9, 2011 7:30 PM David HELBOCK | Simon FRICK Alfred VOGEL | Marcus ROJAS

Free Admission | rsvp reg'd: **ACFNY.ORG** 11 E 52 St. | NYC forum cultural

austrian



at 54th Street New York City

NOVEMBER 2011

JAZZ VESPERS

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

6 — Jazz Mass Michael Webster Sextet + Voices

13 — Jacam Manricks Quartet

20 — Jazz Mass George Schuller's Trio This

27 — Helen Sung Quartet

MIDTOWN JAZZ AT MIDDAY

Sponsored by Midtown Arts Common

Wednesdays at 1:00 P.M. — (\$10 suggested)

2 — William Bolcom, pianist/composer Joan Morris, singer

> 9 — Sandy Stewart, singer Bill Charlap, piano

16 — Lenore Raphael, piano Howard Alden, quitar

23 — Art Lillard's Heavenly Big Band

30 — A Tribute to Ruth Etting Martha Lorin, singer & Bill Pernice, piano

Sunday, November 13

*Fred Ho Green Monster Big Band with Masaru Koga, Darius Jones, Bhinda Keidel, Salim Washington, Ben Barson, Winston Byrd, Nababe Isles, Ryan Reski, Bob Pikington, Marty Wehner, Kichard Harper, Earl McIntyre, David Taylor, Amanda Monaco, Art Hirahara, Wes Brown, Royal Hartigan, Whitney George Guggenheim Museum 7:30 pm \$30

*Denman Maroney Trio with Ratzo Harris, Michael Sarin; Ken Filiano The Stone 8, 10 pm \$10

*Turtle Island Quartet Plays John Coltrane with guest Tierney Sutton Indium 8, 10 pm \$25

*Loren Stillman Trio with Dave Ambrosio, Joey Baron Cornelia Street Café 8:30 pm \$10

*Red Hot Chili Cup: Peter Evans, Jon Irabagon, Dave Taylor, Brandon Seabrook, Ron Stabinsky, Moppa Elliott, Kevin Shea I-Beam 8:30 pm \$10

*Michael Attias, Sean Conly, Mike Pride; Brad Farberman's In Search of What a TonelMeant with Nonoko Yoshida, Ingrid Laubrock, Yoni Kretzmer, Dave Sewelson, Josh Sinton, Marco Cappelli, Devin Gray; Brian Drye's Ballads Band with Sean Moran, Jeff Davis The Bearkmon 8 pm \$10

aToneMeant with Notice Cappelli, Devin Gray; Bran Dryes Database Schiavo, Marco Cappelli, Devin Gray; Bran Dryes Database Schiavo Schiavo, Marco Cappelli, Devin Gray; Bran Dryes Database Schiavo Sch

Karrin Allyson with Bruce Darui, Eu Librata, and 7:30, 9:30 pm \$25

 Bill McHenry Quartet with Orrin Evans, Eric Revis
 Village Vanguard 9, 11 pm \$25

 Leny Andrade and Trio with Klaus Mueller, Sergie Brandao, Helio Schiavo Dizzy's Club 7:30, 9:30 pm \$30

 Jacam Manricks Quartet
 Charlie Porter Quartet
 Judy Wexler Quartet with Mark Soskin, Bill Moring, Devin Kelly Blue Note 12:30, 2:30 pm \$24.50

 Camila Meza Trio with Pablo Menares, Nir Felder
 North Square Lounge 12:30, 2 pm

 Lou Caputo Quartet; David Coss and Trio; Nueva Encamacion The Garage 11:30 am 7, 11:30 pm

 And Trio; Nueva Encamacion The Garage 11:30 am 7, 11:30 pm

Monday, November 14

Monday, November 14

*Fred Ho Green Monster Big Band with Masaru Koga, Darius Jones, Bhinda Keidel, Salim Washington, Ben Barson, Winston Byrd, Nabate Isles, Ryan Reski, Bob Pilkington, Marty Wehner, Richard Harper, Earl Michtyre, David Taylor, Amanda Monaco, Art Hirahara, Wes Brown, Royal Hartigan, Whitney George Guggenheim Museum 7:30 pm \$30

*Enrico Pieranunzi Trio with John Patitucci, Joep Baron Merkin Concert Hall 8 pm \$35

*Sheila Jordan's 83rd Birthday Celebration with Steve Kuhn Blue Note 8, 10:30 pm \$25

• Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis Dwyer Cultural Center 8:30, 10 pm \$10

• Howard Fishman and The Bitting Fish Band Dizzy's Club 7:30, 9:30 pm \$20

*Craig Bailey/Tim Armacost Brooklyn Big Band Tea Lounge 9, 10:30 pm \$25

*Butch Morris Lucky Cheng Orchestra with Brandon Ross, Octavia Romano, Tom Zlabinger, Shawn McGloin, Brandee Younger, Charlie Burnham, Tom Swafford, Nicole Federici, Stephanie Griffin, Alex Waterman, Marika Hughes, Doug Wieselman, Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton, Nublu 8, 930 pm \$10

* Karl Berger's Stone Workshop Orchestra with Ingrid Sertso, Art Bailey, Skye Steele, Frederika Krier, Elois al Manera, Sydvain Leroux, Miguel Malla, Jorge Sylvester, David Schnug, Stephen Gauci, Yoni Kretzmer, Catherine Sikora, Thomas Heberer, Herb Robertson, Brian Groder, Steve Swell, Bill Wright, Adam Caine, Harvey Valdes, Dominic Lash, David Perrott, Adam Lane, Lou Grassi, Harris Eisenstadt, Philip Foster The Slone 9 pm \$20

* Fullminate Trio: Anders Nilsson, Ken Filliano, Michael Evans; Tor Snyder and Irrepressible Spirit with Eric Salazar, Ravish Momin; Pharmacopia: Peter Dragotta, Andres Marino, Daniel Carter The Slone 9 pm \$20

* Paul Reroz Quartet with Milke Abresch, Andy Schuster, Nathan Fryett: Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando Le Fleming; Spencer Murphy Jam Smals 7:30, 10 pm 1 am \$20

* Paul Reroz Quartet with Milke Abresch, An

Tuesday, November 15

*Enrico Pieranunzi solo
*Chick Corea 70th Birthday Celebration: From Miles: Chick Corea, Eddie Gomez, Jack DeJohnette, Wallace Roney, Gary Bartz
Blue Note 8, 10:30 pm \$65

*Jim Hall Quartet
Birdland 8:30, 11 pm \$30-40

* Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen
Dizzy's Club 7:30, 9:30 pm \$30

* Alphonso Horne/Jordan Pettay Quintet
Dizzy's Club 11 pm \$10

*JD Allen Quartet with Orrin Evans, Gregg August, Rodney Green
Village Vanguard 9, 11 pm \$25

* Ben Williams and Sound Effect with Marcus Strickland, Matthew Stevens,
Gerald Clayton, Jamire Williams
Jazz Standard 7:30, 9:30 pm \$20

Gerald Clayton, Jamire Williams Jazz Standard 7:30, 9:30 pm \$20

• Eugene Marlow Heritage Ensemble

NYC Baha'i Center 8, 9:30 pm \$15

* Ideal Bread: Josh Sinton, Kirk Knuffke, Sean Conly, Tomas Fujiwara and guest Roswell Rudd

The Stone 8, 10 pm \$10

* Grag Burk Trio with Joseph Lenger Markey Wirth

★Greg Burk Trio with Joseph Lepore, Harvey Wirth
The Bar on Fifth 8 pm

The Bar on Fifth 8 pm

• Greg Murphy Trio with Joris Teepe, Gene Jackson; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel Smalls 8, 11:30 pm \$20

* Josh Deutsch/Nico Soffiato Duo
• Saul Rubin; Don Hahn; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am

Benjy and Avi Fox-Rosen
 Comelia Street Café 8:30 pm \$10
 Klezmerfest with Greg Wall, Aaron Alexander
 The Center for Jewish Arts and Literacy 8 pm \$15
 Marianne Solivan
 Metropolitan Room 7 pm \$15
 Marika Hughes Trio with Kyle Sanna, Mathias Kunzli
 Rome \$10

Barbès 7 pm \$10

*Jack Wilkins/John Stowell

* Jeremy Siskind solo

* Elisabeth Lohninger; Deborah Latz's Birthday Celebration with John Hart, Jon Davis, Ray Parker, Willard Dyson

* Sakai and A Bossa Nova Breeze

* Jackie's Bag; The Music of Jackie McLean - Juilliard Jazz Ensembles with Jordan Pettay, Joseph Boga, Andrew Clausen, Alex Wintz, Samora Pinderhughes, Clovis Nicolas, James Macbride, Alphonso Horne, Morgan Jones, Nicholas Finzer, Kristopher Bowers, David Baron, Joseph Saylor Paul Hall 8 pm

* Lou Caputo Not So Big Band; Joe Saylor and Friends
The Garage 7, 10:30 pm

• Blanca Cecilia/Jesse Elder; Lieven Venken Shrine 6,9 pm

Wednesday, November 16

*John Coltrane's Ascension: Joe Lovano, Donny McCaslin, Sabir Mateen, Vincent Herring, Jeremy Pelt, Josh Roseman, James Weidman, Ben Allison, Billy Drummond, Matt Wilson

Les McCann/Javon Jackson Swiss Movement Revisited with David Gilmore, Greg Jones, McClenty Hunter Indium 8, 10 pm \$30

*Greg Ward's Phonic Juggernaut with Joe Sanders, Damion Reid Comelia Street Café 8:30 pm \$10

*Warren Wolf & Wolfpack; Lage Lund with Pete Rende, Matt Penman, Jochen Rueckert 92/Tribeca 8 pm \$15

*Vince Giordano and the Nighthawks

92YTribeca 8 pm \$15

*Vince Giordano and the Nighthawks
Merkin Concert Hall 8 pm \$25-75

• Ottokar: Tim Motzer, Wallace Smith, Jim Meneses; Joel Forrester's Secret Identity with Claire Daly, Vito Dieterle, David Hofstra, Matthew Garrity and guests Michael Hashim, Dave Sewelson
The Stone 8, 10 pm \$10

*James Ilgenfritz with Josh Sinton, Jeremiah Cymerman, Brian Chase; Dither Issue Project Room 8 pm

• Leslie Pintchik Trio with Scott Hardy, Tony Moreno
The Kitano 8, 10 pm

• Nate Radley Group with Loren Stillman, Pete Rende, Matt Pavolka, Ted Poor; Josh Davis Trio

Smalls 8, 11:30 pm \$20

Josh Davis Trio Smalls 8, 11:30 pm \$20

• Rafi D'lugoff; Greg Glassman/Stacy Dilland; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am

• Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and guest

• Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and gues Mark Sherman

• Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and gues Mark Sherman

• Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and gues Mark Sherman

• Jenstein's 10:30 pm \$20

• Patrick Cornelius with Miles Okazaki, Gerald Clayton, Peter Slavov, Obed Calvaire The Jezz Gallery 9, 10:30 pm \$15

• SMaK Trio: Mike McGinnis, Kyoko Kitamura, Sara Schoenbeck; Michael Attias, Seeds 8:30, 10 pm \$10

• Andrea Wolper's Parallel Lives with Kris Davis, Michael Howell, Ken Filiano, Zinc Bar 7, 8 pm \$10

• Andrea Wolper's Parallel Lives with Kris Davis, Michael Howell, Ken Filiano, Zinc Bar 7, 8 pm \$10

• Harlem Blues and Jazz Band

• Joan Stiles/Sara Caswell

• Beat Kaestli with Saul Rubin, Matt Wigton, Fred Kennedy Zeb's 8:30 pm

• Kohane of Newark

• Jon De Lucia Group with Greg Ruggiero, Chris Tordini, Tommy Crane

• Barbès 8 pm \$10

• Caleb Curtis

• Melissa Stylianou Quintet with Jamie Reynolds, Gary Wang, Jesse Lewis, 55Bar 7 pm

• Roxy Coss with Wayne Tucker, Roy Assaf, Sam Anning, Dan Pugach; Luiz Simas Somethin' Jazz Club 7, 8:30 pm \$10

• Assaf Ben-Nun/Arthur Sadowsky Project

• Bernal/Eckroth/Ennis; Michika Fukumori Quartet

The Garage 6, 10:30 pm

• Eric Kurimski Afro-Peruvian Band Terraza 7 9:30 pm

• Kohick Corea 70th Birthday Celebration: From Milles: Chick Corea, Eddie Gomez, Jack DeJohnette, Wallace Roney, Gary Bartz

Blue Note 8, 10:30 pm \$65

* Jim Hall Quartet

• Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen

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

• Alphonso Home/Jordan Pettay Quintet

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

• Alphonso Home/Jordan Pettay Quintet

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

Alphonso Horne/Jordan Pettay Quintet
Dizzy's Club 11 pm \$10

*JD Allen Quartet with Orrin Evans, Gregg August, Rodney Green
Village Vanguard 9, 11 pm \$25

*Greg Burk Trio with Joseph Lepore, Adam Nussbaum
The Bar on Fifth 8 pm

★ Central Brooklyn Jazz Consortium 12th Anniversary Celebration:
Ahmed Abdullah's Diaspora with Salim Washington, DD Jackson,
Rabu Oluwu Ben Judah, Reggie Nicholson, Miles Griffith, Monique Ngozi Nri,
Louis Reyes Rivera

Lenore Raphael/Howard Alden

Sugar Hill Supper Club 6 pm \$25
Saint Peter's 1 pm \$10

Thursday, November 17

David Murray plays Nat King Cole en Español with Antonio Zamora, Yosvany Terry, Dennis Yuri Hemandez, Shareef Clayton, Terry Greene II, Eddy Maurico Herrera Tamayo, Edgar Pantoja Aleman, Yunior Terry Cabrera, Yusnier Sanche Bustamante
 Skirball Center 8 pm \$30
 George Coleman Organ Quintet with Russell Malone, Larry Goldings, George Coleman, Jr., Daniel Sadownick
 Jazz Standard 7:30, 9:30 pm \$25
 Revolutionary Snake Ensemble: Alex Smith, Blake Newman, Joey Lefitz, Kenny Wollesen, Alex Asher, Josh Roseman, Daniel Heath, Jerry Sabatini, Ken Field; Positive Catastrophe: Taylor Ho Bynum, Abraham Gomez-Delgado, Kamala Sankaram, Mark Taylor, Reut Regev, Matt Bauder, Michael Attias, Pete Fitzpatrick, Alvaro Benavides, Tomas Fujiwara
 The Stone 8, 10 pm \$10
 *Anthony Coleman Trio with Sean Conly, Satoshi Takeishi
 Comelia Street Café 8:30 pm \$10

 *Vince Giordano and the Nighthawks

*Vince Giordano and the Nighthawks
Brooklyn Museum 7 pm \$10

*Jane Ira Bloom
Spike Wilner Duets; Alexis Cuadrado Group with Will Vinson, Frank Kimbrough,
Ziv Ravitz; Josh Evans Group
Randy Ingram Quartet with Mike Moreno, Matt Clohesy, Jochen Rueckert
The Jazz Gallery 9, 10:30 pm \$15

Matt Slocum Trio with Aaron Goldberg, Massimo Biolcati
The Kitano 8, 10 pm

Ayn Sof Arkestra and Bigger Band The Center for Jewish Arts and Literacy 8 pm \$10

Louise D.E. Jensen with Olivia De Prato, Jessica Pavone, Tom Blancarte, Josh Sinton Douglass Street Music Collective 8 pm \$10

Ariel De La Portilla Trio with Adriano Santos, Nelson Riveros
Bar Next Door 8:30, 10:30 pm \$12

Fat Cat 7, 10 pm

Old Time Musketry: Adam Schneit, JP Schlegelmilch, Max Goldman, Phil Rowan Pete's Candy Store 9 pm

Gino Sitson's VoCello with Jody Redhage, Charenee Wade
 Farafina 9 pm
 Dan Furman Trio Cleopatra's Needle 7 pm
 Trevor Long Group Shrine 7 pm
 Shrine 7 pm
 Shrine 7 pm
 Shrine 7 pm

Dan Furman Trio
Trevor Long Group
Aline Almeida; Napua Davoy with David Moreno, Gaku Takanashi
Somethin Jazz Club 7, 8:30 pm \$10
Tomi.lazz 9 pm \$

*Jim Hall Quartet

* Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen Dizzy's Club 7:30, 9:30 pm \$30

* Alphonso Horne/Jordan Pettay Quintet Dizzy's Club 11 pm \$10

* JD Allen Quartet with Orrin Evans, Gregg August, Rodney Green Village Vanguard 9, 11 pm \$25

* Greg Burk Trio with Joseph Lepore, Harvey Wirth The Bar on Fifth 8 pm

* Harlem Speaks: Maurice Peress

Greg Burk Trio: The Path to Here with Jonathan Robinson and Gerald Cleaver See Greg Burk at The Bar on Fifth, Setai Hotel, Nightly November 15-20







Andrea Wolper • Michael Howell Kris Davis • Ken Filiano • Michael TA Thompson

Wed., Nov. 16 Zinc Bar NYC 7 & 8 PM

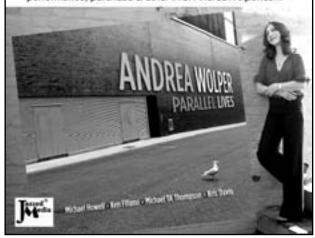
Sun., Nov. 20 Trumpets Montclair, NJ 7:15 & 9:30 PM

Andrea Wolper's standout set is a disc everyone should hear . . . This one's a winner; don't let it pass you by. Rad Bennett, GoodSound.com

utterly original. . . Wolper is no purist, but her music is all delivered with purity and a sense of purpose that speaks volumes about the confidence she has in her artistry. Dan Bilawsky, AllAboutJazz.com

A vocal master class for where jazz vocalists should be heading today! Brent Black, Digital Jazz News

performance, purchase & other info: AndreaWolper.com



Friday, November 18

*Denny Zeitlin solo The Kitano 8, 10 pm \$25

*NEA Jazz Masters Concert - Armstrong and Beyond: Jimmy Heath, Barry Harris, Frank Wess with Jeremy Pelt, Paul West, Albert "Tootie" Heath Flushing Town Hall 8 pm \$40

*Blue Moon: Reggie Nicholson, Ted Daniel, Gene Ghee, Michael Logan;
Oliver Lake Quartet with Craig Harris, Hill Greene, Pheeroan akLaff Community Church of New York 8 pm \$30

• Duke Ellington's Cotton Club Parade with Jazz at Lincoln Center Orchestra City Center 8 pm \$25

*Louis Hayes Jazz Communicators with Vincent Herring Smoke 8, 10, 11:30 pm \$30

• Nick Hempton Quintet with Bruce Harris, Jeremy Manasia, Marco Panascia, Dan Aran; Lew Tabackin with John Eckert, Phil Palombi, Shinnosuke Takahashi; Lawrence Leathers Group Smalls 7:30, 10 pm 1 am \$20

*Chick Corea 70th Birthday Celebration: Chick Corea's Flamenco Heart with Niño Josele, Carles Benavent, Jorge Pardo, Concha Buika Blue Note 8, 10:30 pm \$65

• Spontaneous Construction: Kevin Shea and guests

*Chick Corea 70th Birthday Celebration: Chick Corea's Flamenco Heart with Niño Josele, Carles Benavent, Jorge Pardo, Concha Buika Blue Note 8, 10:30 pm \$65

• Spontaneous Construction: Kevin Shea and guests Blue Note 12:30 am \$10

*Jason Adasiewicz' Rolldown with Josh Berman, Aram Shelton, Jason Roebke, Frank Rosaly; The Claudia Quintet: John Hollenbeck, Matt Moran, Ted Reichman, Chris Speed, Chris Tordini and guests Matt Mitchell, Theo Bleckmann The Stone 8, 10 pm \$10

• Doug Wamble Quartet with John Ellis, Adam Cruz

The Jazz Gallery 9, 10:30 pm \$20

• YImbeca 9 pm \$17

• Jeff Davis Trio with Russ Lossing, Eivind Opsvik

Cornelia Street Café 9, 10:30 pm \$15

* East West Guitar Trio: John Stowell, Gene Bertoncini, Roni Ben-Hur

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

• Cynthia Sayer

• Sheryl Bailey Trio

• Tommy Crane, Rema Hasumi, Keith Witty; Dahveed Behroozi, Billy Mintz, Todd Neufeld Heam 8:30, 9:30 pm \$10

• Lou Myers

• Lou Berrous Husic Collective 8 pm \$10

• Bargemusic 8 pm \$25

• Gil Selinger/Evan Mazunik Duo with guest Jason Kao Hwang

WMP Concert Hall 7:30 pm

• Daniel Smith's Bassoon and Beyond with Daniel Kelly, Ron Jackson, Gaku Takanashi, Vincent Ector and guest Sol YagedBrooklyn Conservatory of Music 7:30 pm

• Brandon Lewis; Jerome Jennings Fat Cat 10:30 pm 1:30 am

• Yaacov Mayman Quartet

• Jake Hertzog Trio with Harvie S, Victor Jones; Mala Waldron; Nick Grinder Quintet

• Somethin' Jazz Club 7, 8:30 pm \$10

• Tomi Jazz 9 pm \$10

• Austin Walker Trio

• George Coleman Organ Quintet with Russell Malone, Larry Goldings, George Coleman, Jr., Daniel Sadownick

* Jim Hall Quartet

• Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen

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

• Alphonso Home/Jordan Pettay Quinter

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

• Alphonso Home

★Greg Burk Trio with Joseph Lepore, Harvey WirthThe Bar on Fifth 8 pm
• Guilhem Flouzat Shrine 6 pm

Saturday, November 19

*Denny Zeitlin Trio with Buster Williams, Matt Wilson
The Kitano 8, 10 pm \$25
Paula West
Otomo Yoshihide/Christian Marclay Duo
Japan Society 8:30 pm \$25
John Zorn Improv Marathon
Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Miller Theater 8 pm \$25
Steve Kroon Sextet

* Steve Kroon Sextet

Rick Stone Trio with Marco Panascia, Tom Pollard
 Bar Next Door 7:30, 9:30, 11:30 pm \$12

Bar Next Door 7:30, 9:30,
Bar Next Door 7:30, 9:30,
Next Door 7:3

Healthy Music Research Lab 5C Café 8 pm
Healthy Music Research Lab 5C Café 8 pm
Brenda Earle Quartet with Matt Davis, Bob Sabin, Jeff Davis; Dee Cassella with
Michael Coppola, Benjamin Servenaym, Nick Wright, Daniel Lipsitz, Jimmy Lopez;
David Greer with Daniel Jamieson, Matt Davis, Peter Olynciw
Somethin Jazz Club 5:30, 7, 8:30, 10 pm \$10

David Greer with Daniel Jamieson, Matt Davis, Peter Olynciw
Somethin Jazz Club 5:30, 7, 8:30, 10 pm \$10

Aki Ishiguro Trio; Kenji Yoshitake Trio
Tomi Jazz 8, 11 pm \$10

Duke Ellington's Cotton Club Parade with Jazz at Lincoln Center Orchestra City Center 2, 8 pm \$25

Louis Hayes Jazz Communicators with Vincent Herring
Smoke 8, 10, 11:30 pm \$30

Steven Feifke Group with Jared LaCasce, Patrick Sargent, Chad Lefkowitz-Brown, Mike Rood, Raviv Markovitz, Jimmy Macbride; Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Lew Tabackin with John Eckert, Phil Palombi, Shinnosuke Takahashi; Eric Wyatt Group
Smalls 4, 7:30, 10 pm 1 am \$20

★Chick Corea 70th Birthday Celebration: Chick Corea's Flamenco Heart with Niño Josele, Carles Benavent, Jorge Pardo, Concha Buika
Blue Note 8, 10:30 pm \$65

Cynthia Sayer

Lou Myers

★George Coleman Organ Quintet with Russell Malone, Larry Goldings, George Coleman, Jr., Daniel Sadownick

Jazz Standard 7:30, 9:30, 11:30 pm \$30

★ Jim Hall Quartet
 ★ Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen
Dizzy's Club 7:30, 9:30, 11:30 pm \$30

 ★ Jim Hall Quartet
 ★ Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen
Dizzy's Club 7:30, 9:30 pm \$35

Alphonso Horne/Jordan Pettay Quintet
Dizzy's Club 11:30 pm \$20

*JD Allen Quartet with Orrin Evans, Gregg August, Rodney Green
Village Vanguard 9, 11 pm \$25

*Greg Burk Trio with Joseph Lepore, Harvey Wirth
The Barron Fifth 8 pm
Shrine 6 pm

Andre Matos Group

Either/Orchestra: Tom Halter, Dan Rosenthal, Joel Yennior, Hailey Niswanger,
Russ Gershon, Charlie Kohlhase, Gilson Schachnik, Rick McLaughlin, Pablo Bencid,

Vicente Lebron Tishman Auditorium 2 pm
• Dave Kain Group; Mark Marino Trio; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, November 20

Upsilon Acrux: Paul Lai, Noah Guevara, Mark Kimbrell, Dylan Fujioka and Afuche: Rueben Sindo Acosta, Zach Ryalls, Andrew Carrico, Denny Tek, Ian Chang; Mahavishnu Project's Maha-coustic: Gregg Bendian, Chad McLoughlin, Chern Hwei, Neil Alexander, Peter Brendler, Leigh Stuart, Earl Maneein, Nick Revel, Melissa Stylianou The Stone 8, 10 pm \$10

Dan Weiss, Arun Ramamurthy, Samarth Nagarkar

Cornelia Street Café 8:30 pm \$10

Ka-POW!: Katie Down, Rob Garcia, Daniel Kelly, Eyal Maoz

Sycamore 8:30 pm

Yuuki Koike/Charles Ramsey

ABC No-Rio 7 pm \$5

Terry Waldo's Gotham City Band; Salim Washington Harlem Arts Ensemble;
Brandon Lewis/Renee Cruz Jam

Peter Leitch/Harvie S

Walker's 8 pm

Yuhan Su Trio with Publio Delgado, Deepak Gopinath

Somethin Jazz Club 8:30 pm \$10

Duke Ellington's Cotton Club Parade with Jazz at Lincoln Center Orchestra

Somethin' Jazz Club 8:30 pm \$10

• Duke Ellington's Cotton Club Parade with Jazz at Lincoln Center Orchestra City Center 6:30 pm \$25

★ Chick Corea 70th Birthday Celebration: Chick Corea's Flamenco Heart with Niño Josele, Carles Benavent, Jorge Pardo, Concha Builka
Blue Note 8, 10:30 pm \$65

★ George Coleman Organ Quintet with Russell Malone, Larry Goldings, George Coleman, Jr., Daniel Sadownick
Jazz Standard 7:30, 9:30 pm \$25

• Mary Stallings and Eric Reed Trio with Reuben Rogers, Carl Allen
Dizzy's Club 7:30, 9:30 pm \$30

• JD Allen Quartet with Orrin Evans, Gregg August, Rodney Green
Village Vanguard 9, 11 pm \$25

★ Greg Burk Trio with Joseph Lepore, Adam Nussbaum
The Bar on Fifth 8 pm

• Ken Aldcroft solo, Duo with William Parker and Trio with William Parker, Andy Haas
Downtown Music Gallery 6 pm

• Serguei Krissiouk
George Schuller Trio
Remembering Art Pepper: Dmitry Baevsky, David Hazeltine, David Wong, Jason Brown
Creole 5 pm \$25

• Juilliard Jazz Artist Diploma Ensemble: Matthew Jodrell, Robert Haight,
Michael Thomas, Christopher Ziemba, John Tate, Jeremy Noller
Blue Note 12:30, 2:30 pm \$24.50

• Roz Corral Trio with Roni Ben-Hur, Alex Gressel
North Square Lounge 12:30, 2 pm

• Stara Schwam Quartet; David Coss and Trio
The Garage 11:30 am 7 pm



Monday, November 21

Patricia Barber
Blue Note 8, 10:30 pm \$25

Manhattan School of Music Jazz Orchestra and Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$20

*Mingus Dynasty

*Butch Morris Lucky Cheng Orchestra with Brandon Ross, Octavia Romano,
Tom Zlabinger, Shawn McGloin, Brandee Younger, Charlie Burnham, Tom Swafford,
Nicole Federici, Stephanie Griffin, Alex Waterman, Marika Hughes, Doug Wieselman,
Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton,
Kenny Wollesen, James Hurt
Nublu 8, 9:30 pm \$10

*Adam Rudolph: Go Organic Orchestra
Roulette 8 pm \$15

*Karl Berger's Stone Workshop Orchestra with Ingrid Sertso, Art Bailey, Skye Steele,
Frederika Krier, Eloisa Manera, Sylvain Leroux, Miguel Malla, Jorge Sylvester,
David Schnug, Stephen Gauci, Yoni Kretzmer, Catherine Sikora, Thomas Heberer,
Her's Robertson, Brian Groder, Steve Swell, Bill Wright, Adam Caine, Harvey Valdes,
Dominic Lash, David Perrott, Adam Lane, Lou Grassi, Harris Eisenstadt, Philip Foster
The Stone 9 pm \$20

*George Braith; Billy Kaye Jam
*Brian Settles' Central Union with Jeremy Carlstedt, Jean Marie Collatin Faye;
Darius Jones Trio with Adam Lane, Jason Nazary; William Hooker/JD Parran
Clemente Soto Velez Cultural Center 7:30 pm \$10

*Dave Allen Quartet with Mark Turmer, Matt Clohesy, Jeff Ballard; Ari Hoenig Punkbop
with Will Vinson, Jonathan Kreisberg, Danton Boller
Smalls 8, 11:30 pm 1 am \$20

*Joshua Shneider Easy-Bake Orchestra
Tea Lounge 9, 10:30 pm

· Joshua Shneider Easy-Bake Orchestra

Joshua Shneider Easy-Bake Orchestra
 Tea Lounge 9, 10:30 pm
 Manuel Valera The Bar on Fifth 8 pm
 Nancy Harms Trio with Emily Braden, Ari Roland
 Bar Next Door 8:30, 10:30 pm \$12
 Charenee Wade Zinc Bar 7 pm \$8
 New Black Vibrations with Charisa For My Sweet Restaurant 7:15, 9:15 pm
 Howard Williams, Jazz Orchestra: Kenny Shanker Quartet

Howard Williams Jazz Orchestra; Kenny Shanker Quartet
 The Garage 7, 10:30 pm
 Duke Ellington's Cotton Club Parade with Jazz at Lincoln Center Orchestra
 City Center 8 pm \$25

Tuesday, November 22

*Chick Corea 70th Birthday Celebration: Chick Corea/Marcus Roberts
Blue Note 8, 10:30 pm \$65

*Bucky Pizzarelli/Ken Peplowski Quintet with Derek Smith, David Finck, Chuck Redd
Dizzy's Club 7:30, 9:30 pm \$30

• Charenee Wade Quartet
Maria Schneider Orchestra

*Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 9, 11 pm \$25

• Birdland Jazz Quartet: John Hart, Jon Davis, Yasushi Nakamura, Carmen Intorre with quest Carrie Jackson

Birdland \$30,11 pm \$25

Birdland Jazz Quartet: John Hart, Jon Davis, Yasushi Nakamura, Carmen Intorre with guest Carrie Jackson Birdland 8:30, 11 pm \$30-40

★Ethan Iverson, Albert "Tootie" Heath, Corcoran Holt, Ken Fowser/Behn Gillece Smalls 8, 11:30 pm \$20

Hamster Theatre: Dave Willey, Jon Stubbs, Mark Harris, Mike Johnson, Brian MacDougal, Raoul Rossiter, Thinking Plague: Mike Johnson, Mark Harris, Dave Willey, Elaine di Falco, Kimara Sajn, Robin Chestnut The Stone 8, 10 pm \$15

Taksim: Souren Baronian, Haig Manoukian, Lee Baronian, Mal Stein, Sprocket Royer Comelia Street Café 8:30 pm \$10

Misha Piatigorsky's Sketchy Black Dog with Chris Wabich, Danton Boller, Leah Zeger, Liv Wagner, Colin Benn, Agnes Nagy

Zinc Bar 8, 10 pm

Shelley Hirsch/Michael Evans; Daniel Kelly/Katie Down
The Backroom 8:30 pm \$10

Saul Rubin; Nu D'Lux; Greg Glassman Jam

• Saul Rubin; Nu D'Lux; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am

Fat Cat 7, 9 pm 12:30 am
The Center for Jewish Arts and Literacy 8 pm \$15
Jack Wilkins, Jon Burr, Vanderlei Pereira
Bella Luna 8 pm
Jeremy Siskind solo
Gene Ess with Nicki Parrott, James Weidman, Thomson Kneeland, Gene Jackson; Michael Coppola
Scot Albertson/Dr. Joe Utterback
Cecilia Coleman Not So Big Band; Alan Chaubert Trio
The Garage 7, 10:30 pm

Wednesday, November 23

★Chick Corea 70th Birthday Celebration: Chick Corea/Herbie Hancock

*Chick Corea 70th Birthday Celebration: Chick Corea/Herbie Hancock
Blue Note 8, 10:30 pm \$85

• Cellular Chaos: Weasel Walter, Ceci Moss, Marc Edwards; Jason Robinson's
Janus Ensemble with Marty Ehrlich, Nir Felder, Drew Gress, George Schuller
The Stone 8, 10 pm \$10

• Joey Morant Quartet with John DiMartino, Cameron Brown, Andrew Atkinson
The Kitano 8, 10 pm
*Ryan Blotnick's 04646 with Michael Blake, Eliot Cardinaux, Eivind Opsvik,
Kresten Osgood; Tattoos and Mushrooms: Steven Bernstein, Marcus Rojas,
Kresten Osgood, Michael Blake Comelia Street Café 8:30, 10 pm \$10

• Jerome Sabbagh Trio with Ben Monder
Seeds 8:30, 10 pm \$10

• Mat Maneri
Sepuscular Activity: Yukari/Carlo Costa; Brad Henkel
Sycamore 9 pm

Sycamore 9 pm
• Rafi D'lugoff; Paris Wright; Ned Goold Jam

Rafi D'lugoff; Paris Wright; Ned Goold Jam

Eyal Maoz
The Anderson Brothers
Gabriel Guerrero
Bucky Pizzarelli/Ken Peplowski Quintet with Derek Smith, David Finck, Chuck Redd Dizzy's Club 7:30, 9:30 pm \$30
Charenee Wade Quartet
Maria Schneider Orchestra
Maria Schneider Orchestra
Sanda Clarken Tria with Los Sandare Listin Brown

Maria Schneider Orchestra Jazz Standard 7:30, 9:30 pm \$35
 *Gerald Clayton Trio with Joe Sanders, Justin Brown Village Vanguard 9, 11 pm \$25
 Birdland Jazz Quartet: John Hart, Jon Davis, Yasushi Nakamura, Carmen Intorre with guest Carrie Jackson Birdland 8:30, 11 pm \$30-40
 *Ethan Iverson, Albert "Tootie" Heath, Corcoran Holt; Noah Preminger Group with Drew Sayers, Frank Kimbrough, Matt Clohesy, Matt Wilson Smalls 8, 11:30 pm \$20
 Manuel Valera Sarro Fifth 8 pm Saint Peter's 1 pm \$10

Thursday, November 24

Joris Teepe Group; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart,

ca Santaniello Smalls 9:30 pm 12:30 am \$20 phie Milman Blue Note 8, 10:30 pm \$25 ndrick Meurkens Trio with Gustavo Amarante, Misha Tsiganov Bar Next Door 8:30, 10:30 pm \$12

Champian Fulton Trio
 Justin Lees Trio
 ★Bucky Pizzarelli/Ken Peplowsk

Cleopatra's Needle 7 pm The Garage 10:30 pm i Quintet with Derek Smith, David Finck, Chuck Redd Dizzy's Club 7:30, 9:30 pm \$30 Dizzy's Club 11 pm \$10 anders, Justin Brown

Charenee Wade Quartet ★Gerald Clayton Trio with Joe Sa

Birdland Jazz Quartet: John Hart, Jon Davis, Yasushi Nakamura, Carmen Intorre with guest Carrie Jackson
 Manuel Valera
 Birdland 8:30, 11 pm \$30-40
The Bar on Fifth 8 pm

Friday, November 25

*Chick Corea 70th Birthday Celebration: Chick Corea Original Elektric Band with John Patittuci, Eric Marienthal, Dave Weckl, Frank Gambale
Blue Note 8, 10:30 pm \$65

* Spontaneous Construction: Jeff Ballard, Thomas Morgan, Becca Stevens
Blue Note 12:30 am \$10

* Barry Harris Trio
Bule Note 12:30 am \$10

* Barry Harris Trio
Anior Mance/Hide Tanaka
Houston Person
John McNeil Quartet with Ethan Nerson, Jorge Roeder, Adam Nussbaum
Comelia Street Café 9, 10:30 pm \$15

* David Hazeltine Quartet with Eric Alexander, George Miraz, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30

* Ronnie Laws/Tom Browne Super Group with Will Calhoun,
Billy "Spaceman" Patterson, TM Stevens, Bobby Lyles
Indium 8, 10 pm \$32.50

* Carlo De Rosa's Cross-Fade with Mark Shim, Vijay lyer, Justin Brown;
Dead Cat Bounce with Matt Steckler, Jared Sims, Terry Goss, Charlie Kohlhase,
Dave Ambrosio

* Chris Flory Trio with Lee Hudson, Chuck Riggs; Rob Scheps Coretet with Alex Sipiagin,
Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Spike Wilner Trio
Smalls 7:30, 10 pm 1 am \$20

* Sachal Vasandani
Beam 8:30 pm \$10

* Welf Dorr's Undergrand Homs
Barrhès (10 pm \$10

Maria Schneider Orchestra
Jazz Standard 7:30, 9

Saturday, November 26

*Sonelius Smith Trio Cleopatra's Needle 8 pm

Birdsongs of the Mesozoic: Erik Lindgren, Rick Scott, Ken Field, Michael Bierylo;
Rattlemouth: Roger Carroll, Danny Finney, Robbie Kinter, Marc S. Langelier,
George M. Lowe The Stone 8, 10 pm \$10

Gilad Hekselman Trio with Joe Martin, Antonio Sanchez

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

Ehran and Haim Elisha with Daniel Carter; Yoni Kretzmer Quartet with Daniel Levin,

• Clidad nexisteriant Tho with Date wath, and the Bar Next Door 7:30, 9:30, 11:30 pm \$12

• Ehran and Haim Elisha with Daniel Carter; Yoni Kretzmer Quartet with Daniel Levin, I-Beam 8:30 pm \$10

• Ray Gallon Trio; Shimrit Shoshan Quintet

• Fat Cat 7, 10 pm

• Shoko Amano Trio

• Tomi Jazz 8 pm \$10

• Chick Corea 70th Birthday Celebration: Chick Corea Original Elektric Band with John Patituci, Eric Marienthal, Dave Weckl, Frank Gambale

Blue Note 8, 10:30 pm \$65

• Jay Rodriguez

• Blue Note 12:30 am \$10

• Barry Harris Trio

• Junior Mance/Hide Tanaka

• Houston Person

• John McNeil Quartet with Ethan Iverson, Jorge Roeder, Adam Nussbaum Comelia Street Cafe 9, 10:30 pm \$15

• David Hazeltine Quartet with Eric Alexander, George Mraz, Joe Farnsworth Smoke 8, 10, 11:30 pm \$30

• Ronnie Laws/Tom Browne Super Group with Will Calhoun, Billy "Spaceman" Patterson, TM Stevens, Bobby Lyles Indium 8, 10 pm \$32.50

• Cyrille Aimee

• Chris Massey's Nue Jazz Project with Benny Benack Ill, Stacy Dillard, Willerm Delisfort, Chris Talio; David Schnitter, Rob Scheps Coretet with Alex Sipiagin, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Eric Wyatt Group

• Sachal Vasandani

• Bark A 7:30, 10 pm \$20

• Sachal Vasandani

• Maria Schneider Orchestra

• Gerald Clayton Trio with Joe Sanders, Justin Brown

Village Vanguard 9, 11 pm \$25

* Wana Schneider Orchestra
 * Gerald Clayton Trio with Joe Sanders, Justin Brown
 Village Vanguard 9, 11 pm \$25

 * Birdland Jazz Quartet: John Hart, Jon Davis, Yasushi Nakamura, Carmen Intorre with guest Carrie Jackson
 * Manuel Valera
 * Withen St.

 * Withen St.

 * Shippe 6 and 17:30, 9:

• Yuhan Su Shrine 6 pm • Marsha Heydt Quartet; Champian Fulton Trio; Akiko Tsuruga The Garage 12, 6:15, 10:45 pm

Sunday, November 27

• Alec K. Redfearn and the Eyesores with Frank Difficult, Orion Rigel Dommisse,
Matt McLaren, Christopher Sadlers, Ann Schattle; Ergo: Brett Sroka, Shawn Baltazor,
Jason Moran The Stone 8, 10 pm \$10

*Scott DuBois Quartet with Jon Irabagon, Thomas Morgan, Kresten Osgood
Comelia Street Café 8:30 pm \$10

 Shusmo Trio: Tareq Abboushi, Hector Morales, Dave Phillips Rattlemouth; Tim Kuhl's Little Words
 Zebulon 9 pm
 Alexi David: Brandon Louis/Bono Combined

• Alexi David; Brandon Lewis/Renee Cruz Jam Fat Cat 9 pm 12:30 am





 \star NOVEMBER IST - NOVEMBER 6TH \star

3 COHENS SEXTET AVISHAI COHEN - ANAT COHEN - YUVAL COHEN AARON GOLDBERG - OMER AVITAL - JOHNATHAN BLAKE

★ NOVEMBER 8TH - NOVEMBER 13TH ★

BILL MCHENRY QUARTET ORRIN EVANS - ERIC REVIS - TBA

★ NOVEMBER 15TH - NOVEMBER 20TH ★

JD ALLEN QUARTET ORRIN EVANS - GREGG AUGUST - RODNEY GREEN

★ NOVEMBER 22ND - NOVEMBER 27TH ★ GERALD CLAYTON TRIO
JOE SANDERS - JUSTIN BROWN

★ NOVEMBER 29TH - DECEMBER 3RD ★

CHRISTIAN McBRIDE & INSIDE STRAIGHT STEVE WILSON - WARREN WOLI PETER MARTIN - CARL ALLEN

★ DECEMBER 4TH ★

THE VANGUARD JAZZ ORCHESTRA RARE SUNDAY NIGHT APPEARANCE!

★ COMING IN DECEMBER ★ JENNY SCHÉINMAN/BILL FRISELL/BRIAN BLADE CEDAR WALTON TRIO **CEDAR WALTON QUARTET** THE RAD PLUS

MONDAY NIGHTS ARE RESERVED FOR THE VANGUARD JAZZ ORCHESTRA

MONDAY THRU SUNDAY
9PM & 11PM STEINWAY & SONS
7TH AVE. SOUTH AT 11TH STREET 212-255-4037

Monday, November 28

Monday, November 28

★ Steve Nelson Quartet with Mulgrew Miller, Dezron Douglas, Ulysses Owens
Dizzys Club 7:30, 9:30 pm \$20

• Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen,
Shareef Clayton, Pete Drungel, Tony Lewis
Dwyer Cultural Center 8:30, 10 pm \$10

★ Mingus Big Band
★ Butch Morris Lucky Cheng Orchestra with Brandon Ross, Octavia Romano,
Tom Zlabinger, Shawn McGloin, Brandee Younger, Charlie Burnham, Tom Swafford,
Nicole Federici, Stephanie Griffin, Alex Waterman, Marika Hughes, Doug Wieselman,
Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton,
Kenny Wollesen, James Hurt
Nublu 8, 9:30 pm \$10

• Ben Stapp and Zozimos Collective with Satoshi Takeishi, Shoko Nagai,
Sebastian Noelle, Dustin Carlson, Chris McIntyre, Bryan Drye, Tim Leopold,
Dave Ballou
Roulette 8 pm \$15

• Karl Berger's Stone Workshop Orchestra with Ingrid Sertso, Art Bailey, Skye Steele,
Frederika Krier, Eloisa Manera, Sylvain Leroux, Miguel Malla, Jorge Sylvester,
David Schnug, Stephen Gauci, Yoni Kretzmer, Catherine Sikora, Thomas Heberer,
Her's Robertson, Brian Groder, Steve Swell, Bill Wright, Adam Caine, Harvey Valdes,
Dominic Lash, David Perrott, Adam Lane, Lou Grassi, Harris Eisenstadt, Philip Foster
The Stone 9 pm \$20

★ Roy Campbell Tazz; Matana Roberts/Ches Smith
Clemente Soto Velez Cultural Center 7:30 pm \$10

★ Peter Bernstein solo; Orrin Evans Captain Black Big Band with Tatum Greenblatt,
Duane Eubanks, Todd Bashore, Marcus Strickland, Stacy Dillard, Stafford Hunter,
Luques Curtis, Anwar Marshall; Spencer Murphy Jam

• Red Baraat
• Michael Pedicin Quintet with Jim Ridt, John Valentino, Andy Lalasis, Bob Shomo
55Bar 7 pm

• Brandon Sanders Quartet with Warren Wolf
For My Sweet Restaurant 7:15, 9:15 pm

Bar 4 8 pm

• Beric Dickens' Speed Date

• Melissa Stylianou Trio with Orlando Le Fleming, Mark Ferber
Bar Next Door 8:30, 10:30 pm \$12

• Joselan Medina

Brandon Sanuers
 Deric Dickens' Speed Date
 Melissa Stylianou Trio with Orlando Le Fleming, Mark Ferber
 Bar Next Door 8:30, 10:30 pm \$12
 Jocelyn Medina
 Antonio Ciacca
 Takeshi Trio
 Howard Williams Jazz Orchestra; Alex Garcias' Afro Mantra
 The Garage 7, 10:30 pm

Tuesday, November 29

*Mulgrew Miller's Wingspan with Steve Nelson, Tim Green, Duane Eubanks, Ivan Taylor, Rodney Green
Dizzy's Club 7:30, 9:30 pm \$30

• Dmitri Baevsky Quartet
John Scofield Quartet with Michael Eckroth, Ben Street, Greg Hutchinson
Blue Note 8, 10:30 pm \$35

* Christian McBride and Inside Straight with Steve Wilson, Warren Wolf, Peter Martin,
Village Vanguard 9, 11 pm \$25

• Eliane Elias Trio
Iridium 8, 10 pm \$30

• Arturo O'Farrill and the Risa Negra Sextet
Birdland 8:30, 11 pm \$30-40

• Metta Quintet: Marcus Strickland, Greg Ward, David Bryant, Joshua Ginsburg,
Jazz Standard 7:30, 9:30 pm \$20

• Mike Longo Funk Band
NYC Baha'i Center 8, 9:30 pm \$15

• Phil Palombi Trio with Don Friedman, Eliot Zigmund; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel
Smalls 8, 11:30 pm \$20

• Forever Einstein: Kevin Gerety, Charles O'Meara, John Roulat; Doctor Nerve:
Leo Ciesa, Nick Didkovsky, Yves Duboin, Rob Henke, Ben Herrington, Jesse Krakow,
Michael Lytle, Kathleen Supove
• Saul Rubin; Itai Kriss Salsa All-Stars; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am

• Matt Darriau's Shabbes Elevator with Nir Felder, Aaron Alexander

• Michelle Samuels
• Jack Wilkins/Howard Alden
• Jeremy Siskind solo
• Paul Carlon's Strayhom Project;
Matt DiGiovanna Trio with Adam Kromelow,
Somethin' Jazz (Jub 8:30, 10 pm \$10
Time Jazz 9 pm \$10

The Kitano 8 pm

• Aba Overlin

• Aba Overlin

The Garage 7, 10:30 pm Shrine 7 pm The Bar on Fifth 8 pm Abe Ovadia

Wednesday, November 30

★Henry Threadgill Roulette 8 pm \$15

 John Benitez Quintet with Manuel Valera, Tom Guarna, Francis Benitez Jazz Standard 7:30, 9:30 pm \$20

 Zevious: Mike Eber, Johnny DeBlase, Jeff Eber; Gutbucket: Ken Thompson, Ty Citerman, Eric Rockwin, Adam D. Gold The Stone 8, 10 pm \$10

 Adam Kolker Quartet with Russ Lossing, John Hébert, Billy Mintz The Kitano 8, 10 pm

 Nate Wooley Quintet Omega with Josh Sinton, Matt Moran, Dan Peck, Harris Eisenstadt Brocklyn Lyceum 8, 9:30 pm \$10

 Alex Sipiagin Group with Donny McCaslin, Adam Rogers, Boris Kozlov, Nate Smith; Kenneth Salters Group with Matt Holman, Tivon Pennicott, Brad Whiteley, Sam Anning, Aki Ishiguro Smalls 8, 11:30 pm \$20

 ★Travis LaPlante solo Barbès 8 pm \$10

 Michelle Arcita/Eivind Opsvik; Matt Mitchell/Ches Smith Seeds 8:30, 10 pm \$10

 Catarina dos Santos with Marcos Vigio, Leco Reis, Robert di Pietro Cornelia Street Café 8:30 pm \$10

 Rafi D'lugoff; Pete Malinverni Tric; Ned Goold Jam

• Catarina dos Santos with Marcos Vigio, Leco Reis, Robert di Pietro
Cornelia Street Café 8:30 pm \$10

• Rafi D'lugoff; Pete Malinverni Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
Fat Cat 7, 9 pm

Arturo O'Farrill and the Risa Negra Sextet
Birdland 8:30, 11 pm \$30-40
Tomi Jazz 9 pm \$10
Antonio Ciacca The Bar on Fifth 8 pm
Randy Johnston Trio The Garage 6 pm
A Tribute to Ruth Etting: Martha Lorin/Bill Pernice
Saint Peter's 1 pm \$10

REGULAR ENGAGEMENTS MONDAYS

REGULAR ENGAGEMENTS

MONDAYS

Tom Abbott Big Bang Big Band Swing 46 8:30 pm
Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
Gene Bertoncini Bar Henry 7:30 pm
Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
Setree Coleman Presents The Jazz Gallery 9 pm \$15
Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
George Gee Swing Orchestra Gospel Uptown 8 pm
Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
Grove Street Stompers Arthur's Tavern 7 pm
Sugar Hill Quartet or Eric Wyatt Lenox Lounge 9:30 pm \$10
JFA Jazz Jam Local 802 7 pm
Piers Lawrence Sprig 6:30 pm (ALSO FRI)
Long Island City Jazz Alliance Jam Session Domaine 8 pm
Cleopatra's Needle 8 pm \$10
The Kitano 8 pm
Les Paul Trio with guests Iridium 8, 10 pm \$35
Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
Stan Rubin All-Stars Charley O's 8:30 pm
Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
Vanguard Jazz Orchestra
Village Vanguard 9, 11 pm \$30

TUESDAYS
Daisuke Abe Trio Kush 8 pm \$10
Evolution Series Jam Session Creole 9 pm
Irving Fields Sar Next Door 8 pm \$12
George Gee Swing Orchestra Swing 46 8:30 pm
Loston Harris Art Hirahara Trio Arturo's 8 pm
Yuichi Hirakawa Trio Arturo's 8 pm
Yuichi Hirakawa Trio Arturo's 8 pm
Sind Rubin All-Stary Luger Trio Notaro 8 pm
Yuichi Hirakawa Trio Arturo's 8 pm
Mike LeDonne Quartet; Matt Carillo Quartet Smoke 7, 9, 10:30, 11:30 pm
Pred Scott Trio Jam Crooked Knife 7 pm
The Metropolitan Room 9:30 pm \$25
Cleopatra's Needle 8 pm \$10
Rockwood Music Hall 12 am
Barbès 9 pm \$10
WEDNESDAYS
Melissa Aldana Trio Caffe Vivaldi 9:30 pm
Astoria Jazz Composers Warkshon Waltz-Astoria 6 pm

• Dred Scott Trio
• Slavic Soul Party
• Melissa Aldana Trio
• Astoria Jazz Composers Workshop
• Melissa Aldana Trio
• Astoria Jazz Composers Workshop
• Bill Cantrall Trio
• Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
• Mosaic; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
• Walter Fischbacher Trio
• Jeanne Gies with Howard Alden and Friends
• Joe Gis 6:30 pm
• Live Jazz Wednesdays
• Nat Lucas Organ Trio
• Jacob Melchior
• Jacob Melchior
• Jazz Wednesdays
• Nat Lucas Organ Trio
• Jacob Melchior
• Jaco

• Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm

• Jordan Young Group

• Jason Campbell Trio
• Sedric Choukroun
• JaRon & Emme
• Latin Jazz Jam
• Alan Leatherman Sextet;
• Eri Yamamoto Trio
• Eri Yamamoto Trio
• The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
• Deep Pedestrian
• Charles Downs' Centipede
• Gerry Eastman's Quartet
• Ken Fowser Quintet
• Ken Fowser Quintet
• Ken Fowser Quintet
• Greg Lewis Organ Trio
• Rengo Nakamura Trio
• Brian Newman Quartet
• Albert Rivera Organ Trio
• Brandon Sanders Trio
• Brandon Sanders Trio
• Bill Saxton and Friends

• Saturro Art Museum Lincoln Square 2 pm

Holl Stand Stand

Hals Op The Crooker 7:30 pm (ALSO FRI, SAT)

Nuyorican Poets Café 9 pm

Nuy

Bill Saxton and Friends
Bill's Place 9, 11 pm \$15
SATURDAYS

Freddie Bryant Brazilian Trio Smoke 11:30 am, 1, 2:30 pm
Candy Shop Boys
Jesse Elder/Greg RuggieroRothmann's 6 pm
Joel Forrester
Indian Road Café 11 am
Guillaume Laurent/Luke Franco Casaville 1 pm
Rachel Brotman
Johnny O'Neal
Smoke 12:30 am
Bill Saxton Harlem AllstarsLenox Lounge 12 am
Jack 8:30 pm
Michelle Walker/Nick Russo Anyway Café 9 pm
Bill Wurtzel Duo
Henry's 12 pm
SUNDAYS

Bill Cantrall Trio
Grescent and Vine 8 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
Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
Noah Haidu Jam Cleopatra's Needle 8 pm \$19
Allan Harris Band; Jason Teborek Quartet Smoke 7, 9, 10:30, 11:30 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
Coean's 8 8:30 pm
Bob Kindred Group Café Loup 12:30 pm
Lapis Luna Trio Ocean's 8 8:30 pm
Lapis Luna Trio Ocean's 8 8:30 pm
Bob Kindred Group Café Loup 12:30 pm
Lapis Luna Trio Bocca 7 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
Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
Lu Reid Jam Session Shrine 4 pm
Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
Rose Rusciani Alor 11 am
Ardesia Wine Bar 6:30 pm
Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
The Village Trattoria 12:30 pm
Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
Blackbird's 9 pm

THE KITANO

NEW YORK

LIVE JAZZ EVERY

WEDNESDAY - SATURDAY

NO COVER - WED./THUR.

\$25 FRI./SAT. - \$15 MINIMUM/SET
2 SETS 8:00 PM & 10:00 PM

JAZZ BRUNCH EVERY SUNDAY TONY MIDDLETON TRIO 11 AM - 2 PM • IN GARDEN CAFE • GREAT BUFFET - \$28

OPEN JAM SESSION MONDAY NIGHTS 8:00 PM - 11:30 PM EVERY TUES. IN OCT. • 8:00 PM - 11:00 PM JEREMY SISKIND - SOLO PIANO

WED. NOVEMBER 2 ARLEE LEONARD QUARTET
ARLEE LEONARD, CARLTON HOLMES
ELIAS BAILEY, DWAYNE "COOK" BROADNAX

THURS. NOVEMBER 3
JOSEPH PEREZ QUARTET
JOSEPH PEREZ, OSCAR PEREZ
MATTHEW RYBICKI, JEROME JENNINGS

FRI &SAT. NOVEMBER 4 & 5 BRAZILIAN-JAZZ QUARTET
RONI BEN-HUR, NILSON MATTA
HELIO ALVES, DUDUKA DA FONSECA
\$25 COVER + \$15 MINIMUM

WED. NOVEMBER 9 MANHATTAN VIBES TOS RAFALIDES, SERGIO SALVI MIKE POPE, VINCE CHERICO

THURS. NOVEMBER 10
MARTIN WIND QUARTET
MARTIN WIND, SCOTT ROBINSON
BILL CUNLIFFE, DENNIS MACKREL

FRI. NOVEMBER 11 GENE BERTONCINI TRIO

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(BELGIUM CONTINUED FROM PAGE 13)

Bostonian Either/Orchestra. Michel Massot (trombone, euphonium, tuba and, as a 50-something, one of the oldest musicians present), the band's standout soloist, held down much of the complex meters of each piece. The 30-year-old clarinet specialist Badenhorst, who divides his time between Belgium and New York, presented a nearly 35-minute set, split into three improvised pieces for each of his instruments: clarinet, tenor saxophone and bass clarinet. Badenhorst was in attack mode for the first two pieces, filling every possible resting point with a relentless barrage of crescendos. His bass clarinet solo then offered needed contrast with less circular breathing, more space and even a discernible melody.

Badenhorst also played with pianist Christian Mendoza's promising quintet, which released *Arbr'-En-Ciel* earlier this year on De Werf's in-house record label W.E.R.F. Sharing the frontline with flutist/altoist Ben Sluijs, Badenhorst showed he could also be a valuable team player, the pair shadowing one another on themes ranging from melodic originals to complex rhythmic, sometimes free, explorations.

Pianist Fabian Fiorini's duo with saxophonist Jeroen van Herzeele - a last-minute sub for scheduled drummer Giovanni Barcella - performing a set of intense exchanges in the spirit of late-period Coltrane, served as another highlight. Other groups included the piano trios of Pascal Mohy and De Beren Gieren; the Collapse quartet, whose alto/trumpet frontline was very much in the mode of Ornette Coleman/Don Cherry or more aesthetically Sonny Simmons/Barbara Donald; Hamster Axis Of The One-Click Panther, more unique in name than concept, drummer and nominal leader Frederik Meulyzer seemingly comfortable only in the foreground of the band's sound mix, and accordionist Tuur Florizoone's band, which presented an ambitious (sometimes overly-so) project fusing jazz, pop and various African musics (Congo, South Africa) with four vocalists. �

For more information, visit belgianjazzmeeting.be

(DETROIT CONTINUED FROM PAGE 13)

Ricky Statin soloing fiercely with the Drum Club, it was further enlightening to catch him as a bandleader. He was my local 'discovery' of the weekend, although there was sturdy competition from the JC Heard Tribute Band and the closing extravaganza delivered by the Detroit Jazz Festival Orchestra. This involved contrasting spotlights from Christian McBride (chiefly as composer) and the veteran singer (and charismatic entertainer) Ernie Andrews.

Some of the weekend's greatest music rose up out of adversity. In the early evening of Saturday, a sudden thunderstorm descended on the city, with high winds and torrential downpour effectively closing down the outdoor stages. Just following the first of two onslaughts, the Sun Ra Arkestra were the best group in the cosmos to deal with such a situation. They performed in a completely acoustic state on the massive Amphitheatre Stage, concentrating on their street-perambulating manifestation. Even though lacking electric guitars, marimba/vibes and full drumkit, they delivered a defiant set of ritual Afrojazz.

For a few hours, the organizers were hoping to persevere, but a second storm failed to swerve and the only way to salvage the situation was to move inside the bar of the Marriott Hotel, which was acting as a jam session hub for the weekend. The enforced imprisonment created a hot-wired sense of "let's do the show right here" and who could have delivered more potently than the Dave Holland Octet, whose usual level is always, at the very least, vaulting? The

energies of the caged crowd and those of this truly improvising combo meshed in an astounding show of highly-arranged thrust-jazz, at once holding onto its organizational qualities, but careening off into a desperate zone where soloing became an immensely competitive act, ravenously feeding off the shrieking and whooping crowd.

Stoking this same fire in a different way, the Deacon Jones Blues Revue also converted to intimacy. The Chicagoan organist and his singer Sherry Pruitt were well capable of carrying the show, but a guest appearance by the 11-year-old lead guitarist Ray Goren held an incredibly disconcerting quality (he looked even younger), as he flashed out incendiary licks that sounded like they should be created by a grizzled old soldier of the blues. The lightning was flashing inside and out... •

For more information, visit detroitjazzfest.com

(GUELPH CONTINUED FROM PAGE 13)

rise to the surface during a performance. This time it was bassist Lloyd Swanton, who set a fastish tone on a small-bodied travel bass, playing a single unevenly repeating note. That keyed pianist Chris Abrahams and drummer Tony Buck into an oddly upbeat matinee set, an afternoon raga active with piano trills and swift arco figures with the hi-hat the root of it all. Danish saxophonist Lotte Anker also made the trip over, appearing with pianist Craig Taborn and drummer Gerald Cleaver in an appealingly breezy improvisation that began with a lovely light touch and made its way to Ayler-esque overblowing.

Another international visitor and a highlight of the week was British pianist Veryan Weston, who played two sets. The first was a duo with saxophonist Trevor Watts and it was remarkable how quickly they were able to hit full stride. Skipping the meditative feelingout intro they went straight into thick clusters with the full knowledge that it would work, so much so that when they found phrases worth repeating, they were both right and fully there to repeat them, so much so that at times they seemed to cease being a piano/sax duo and just became notemakers.

Weston appeared again during the "Nuit Blanche" marathon of free concerts across the city's college campus and downtown district. At 5 am he played a striking solo set, accompanying himself on piano as he sang Charles Ives, Erik Satie, Franz Schubert and Thelonious Monk as well as his own remarkable fivenote scale "Tessellations" compositions.

It was impossible to catch all of the dozens of overnight concerts (and this festival-goer failed to stay awake long enough for William Parker's 6 am sing-along and pancake lecture), but among the riches were a beautiful midnight set by Miya Masaoka in the council chambers of the Guelph City Hall and a solo concert by Gerry Hemingway with accompanying video at the Guelph Youth Center. He electronically processed bowed cymbal sounds and played small percussion as well as a full kit, getting surprisingly loud in what could fairly be called a tour de force presentation.

The night ended at 10:30 Sunday morning with the last proper concert of the festival, with Parker, saxophonist Kidd Jordan, pianist Joel Futterman and drummer Alvin Fielder. The long relationship between Jordan and Futterman was evident in their playing, their swapping quick lines and understated swing. The quartet eventually made a path to Trane - not superficially so but touching heavily on, striking a vibe that ran through the set on that Sep. 11th, making for something like a church service for a festival-goer away from New York. ❖

For more information, visit guelphjazzfestival.com

IN MEMORIAM

BUTCH BALLARD - The only drummer to have worked with the bands of both Duke Ellington and Count Basie, Ballard, born George, also had stints in the groups of Fats Waller, Louis Armstrong, Cootie Williams and Johnny Hodges, to name but a few. Born in Philadelphia, Ballard returned there in the '80s to teach and perform locally. Ballard died Oct. 1st at 92.

FRANK DRIGGS - Many of the iconic images of jazz resided in the archive of the historian. Driggs began his love affair with jazz in the '30s and later worked as a producer for RCA-Victor and Columbia, during which time he amassed a collection of photographs of the Golden Age of jazz, used extensively in reference texts and Ken Burns' Jazz. In addition to liner notes for many albums, he also authored Black Beauty, White Heat: A Pictorial History of Classic Jazz, 1920-1950 and Kansas City Jazz: From Ragtime to Bebop — A History. Driggs died Sep. 20th at 81.

PIET NOORDIJK - The alto saxophonist and Bird acolyte worked with many of his more famous Dutch countrymen when straightahead jazz was the norm for that country but stayed with that style as they moved more towards improv settings. He was a lead soloist with the Metropole Orchestra from 1978-92 but in recent years led his own quartet and quintet. Noordijk died Oct. 8th at 79.

JOHNNY RADUCANU - President of the Romanian Jazz Federation and Mr. Jazz of Romania, according to Leonard Feather, the pianist (whose first albums as leader in the '60s were as a bassist) founded the Romanian Jazz School during a career that saw him work with such international musicians as Art Farmer, Slide Hampton and Friedrich Gulda. Raducanu died Sep. 19th at 79.

November 1 †Sabby Lewis 1914-94 †Sam Margolis 1923-96 Lou Donaldson b.1926 Roger Kellaway b.1939 †Raphe Malik 1948-2006 Antonio Sanchez b. Tim Luntzel b.1972

November 2

†Bunny Berigan 1908-42 Rudy Van Gelder b.1924 Herb Geller b.1928 Herb Geller b.1928 Phil Woods b.1931 Phil Minton b.1940 Ernest Dawkins b.1953 Frank Kimbrough b.1956 Gebhard Ullmann b.1957 Kurt Elling b. 1967 Chris Byars b.1970

November 3

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

November 4 †Joe Sullivan 1906-71 †Joe Benjamin 1919-74 †Ralph Sutton 1922-2001 †Carlos "Patato" Valdes 1926-2007

†Larry Bunker 1928-2005 . Willem Breuker 1944-2010 Eddie Gomez b.1944 David Arner b.1951 Jeremy Pelt b.1976

November 5 Diego Urcola b.1965 Kenny Brooks b.1966 Neil Cowley b.1972 Ben Markley b.1981

November 6 †Francy Boland 1929-2005 Arturo Sandoval b.1949

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

November 8 †Chris Connor 1927-2009 Bertha Hope b.1936 Don Byron b.1958 Jerry Costanzo b.1959 Russell Malone b.1963 John O'Gallager b.1964 Vadim Neselovskyi b.1977

November 9 †Mezz Mezzrow 1899-1972 †Pete Brown 1906-63 †Muggsy Spanier 1906-67

November 10 Paul Bley b.1932 Houston Person b.1934 Andrew Cyrille b.1939 Hubert Laws b.1939 Stanton Davis b.1945 Laba La Bardora b. 1045 John LaBarbera b.1945 Mark Turner b.1965 Gustavo Casenave b.1971 Warren Wolf b.1979

November 11

†Ivy Benson 1913-93 †Willie Cook 1923-2000 †Willie Cook 1923-2000 Mose Allison b.1927 Ernestine Anderson b.1928 Mario Pavone b.1940 Hannibal Peterson b.1948 Kahil El'Zabar b.1953 Mark Shim b.1971

November 12

†Buck Clayton 1911-91 †Lou Blackburn 1922-90 †Charlie Mariano 1923-2009 †Sam Jones 1924-81 Wolfgang Schluter b.1933 Koby Israelite b.1966

November 13 †Bennie Moten 1894-1935 †Eddie Calhoun 1921-93 †Hampton Hawes 1928-77 Idris Muhammad b.1939 Janet Lawson b.1940 Ernst Reijseger b.1954 Ari Hoenig b.1973

November 14 †Art Hodes 1904-93 †Billy Bauer 1915-2005 †Don Ewell 1916-83 Ellis Marsalis b.1934 George Cables b.1944 Kim A. Clark b.1954

November 15

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

BIRTHDAYS

November 16 †WC Handy 1873-1958 †Eddie Condon 1905-73 †Dolo Coker 1927-83 Diana Krall b.1964

Lisle Ellis b.1951 Ben Allison b.1966

November 18 †Johnny Mercer 1909-76 Claude Williamson b.1926 Victor Sproles b.1927 Sheila Jordan b.1928 †Don Cherry 1936-95 Bennie Wallace b.1946 Cindy Blackman b.1959

November 19 †Tommy Dorsey 1905-56 Nobuo Hara b.1926 †André Persiany 1927-2004 Vincent Herring b.1964

November 20 †Skeeter Best 1914-85 †June Christy 1925-90 Jay Rosen b.1961 Don Braden b.1963 Geoffrey Keezer b.1970

November 21

Coleman Hawkins 1904-69 †Lloyd Glenn 1909-85 †Alvin Burroughs 1911-50 †Sal Salvador 1925-99 Peter Warren b.1935 Alphonse Mouzon b.1948 Rainer Brüninghaus b.1949

November 22

November 22 †Hoagy Carmichael 1899-1981 †Horace Henderson 1904-88 †Ernie Caceres 1911-71 Gunther Schuller b.1925 †Jimmy Knepper 1927-2003 Ron McClure b.1941 Tyrone Hill b.1948 Rogerio Boccato b.1967

November 23

†Tyree Glenn 1912-74 Johnny Mandel b.1925 †Pat Patrick 1929-1991 . Victor Gaskin b.1934 Alvin Fielder b.1935 Jiri Stivin b.1942 Ray Drummond b.1946 Melton Mustafa b.1947

November 24

†Scott Joplin 1868-1917 †Teddy Wilson 1912-86 †Wild Bill Davis 1918-95 †Serge Chaloff 1923-57 †Al Cohn 1925-88 . Garv Bovle b.1941 Brian Charette b.1972

November 25 †Willie "The Lion" Smith 1897-1973 †Willie Smith 1910-67 †Joe "Bebop" Carroll 1919-81 †Paul Desmond 1924-77 *Matthew Ges 1975-79 Matthew Gee 1925-79 †Dick Wellstood 1927-87 †Etta Jones 1928-2001 Rusty Bryant 1929-91 †Nat Adderley 1931-2000 Steve Johns b.1960

Terell Stafford b.1966

November 26

November 26 †Jack Perciful 1925-2008 Kiane Zawadi b.1932 Art Themen b.1939 Mark Dresser b.1952

November 27 †Eddie South 1904-62 †Nesuhi Ertegun 1917-89 Michel Portal b.1935 Randy Brecker b.1945 Lyle Mays b.1953 Maria Schneider b.1960 Joris Teepe b.1962 Wessell Anderson b.1964 Jacky Terrasson b.1966

November 28

November 28 †Gigi Gryce 1927-83 Gato Barbieri b.1934 Roy McCurdy b.1936 Adelhard Roidinger b.1941 Butch Thompson b.1943 †Dennis Irwin 1951-2008 Charlie Kohlhase b.1956

November 29

November 29 †Billy Strayhorn 1915-67 †Nathan Gershman 1917-2008 †Bobby Donaldson 1922-71 Ed Bickert b.1932 Tony Coe b.1934 Billy Hart b.1940 Adam Nussbaum b 1955 Adam Nussbaum b.1955 Fredrik Ljungkvist b.1969

November 30 †Benny Moten 1916-77 Jack Sheldon b.1931 †Johnny Dyani 1945-86 Stan Sulzmann b.1948 Ted Rosenthal b.1959

MICHEL PORTAL

November 27th, 1935 The saxophonist/clarinetist was among the first group of modern French jazz players. He participated in pianist Francois Tusques' 1965 Free Jazz album and then worked in such disparate arenas as modern classical (notably with Stockhausen, Boulez and as cofounder of the New Phonic Art ensemble) and free improv (both with Francophone musicians like Jean-François Jenny-Clark and Pierre Favre and other Europeans like John Surman). Portal has released many albums as a leader. including a partnership with accordion player Richard Galliano, and also written many movie soundtracks. Portal is also rightly considered to be among the world's best bass clarineti in any genre. -AH

ON THIS DAY

by Andrey Henkin



Ray Charles Presents David Fathead Newman (Atlantic) November 5th, 1958

Before establishing himself under his own name as a member of the Texas tenor family, David Fathead Newman had a long association with soul pianist Ray Charles during the '50s. And it was Charles that got Newman this debut album for Atlantic Records, hence the title (and Charles' appearance as a 'sideman'). Also present are other members of Charles' band at the time like trumpeter Marcus Belgrave and saxophonist Hank Crawford. Much of the material is written by Crawford and was part of Charles' repertoire of the time.



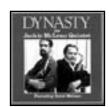
Touching Paul Bley (Fontana) November 5th, 1965

Pianist Paul Bley is one of the most prolifically-recorded-on-different labels musicians in jazz history. For this album, sandwiched between his two sessions for ESP-Disk, Bley began a long relationship with drummer Barry Altschul, bassist Kent Carter completing the trio (the only time he worked on disc with Bley). The material is by then-wife Carla Bley ("Start", "Mazatlan" and "Closer"), some of the earliest pieces Bley used by Annette Peacock ("Cartoon", "Touching" and "Both") and "Pablo", credited to Bley himself.



Berlin Dialogue for Orchestra Oliver Nelson (Flying Dutchman) November 5th, 1970

Though nowhere near as legendary as earlier sessions like The Blues and the Abstract Truth or Three Dimensions, this album, recorded as part of the 1970 Berliner Jazztage, is no less ambitious. Oliver Nelson wrote, arranged and conducted two suites for the festival: "Berlin Dialogue for Orchestra" and "Impressions of Berlin" for a large ensemble of players mostly lost to history (the exceptions Carmell Jones, Slide Hampton, Åke Persson and Leo Wright). Other Nelson material and standards fill out the live program.



Dunastu Jackie McLean (Triloka) November 5th, 1988

By the time of this album, alto saxophonist Jackie McLean had previously included his son Rene (various saxes) only twice on album, both in the early '70s. But for the aptly-titled *Dynasty*, the younger McLean (who has worked as a sideman and leader with peers of both himself and his father) is a featured player. This is also the first album the elder McLean released under his name since 1979. Both McLeans contribute material as does session pianist Hotep Idris Galeta for one of Iackie's best later albums.



Herido: Live at St. Iames Cathedral Chicago (8th Harmonic Breakdown) November 5th, 1999

This concert was part of the Chicago Humanities Festival and is ostensibly an entry into the discography of trumpeter Dennis Gonzalez, who also plays flugelhorn, keyboard, samples, voice, walkie-talkies and wrote the compositions performed. Joining him are Yusef Komunyakaa (poetry, voice), Mark Deutsch (bazantar, electric bass, sitar), Susie Ibarra (drums, percussion) and Sugar Blue (harmonicas). Komunyakaa's poems are the foundation of much of the concert, an interesting juxtaposition with the instrumental pieces.



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