



THE NEW YORK CITY JAZZ RECORD

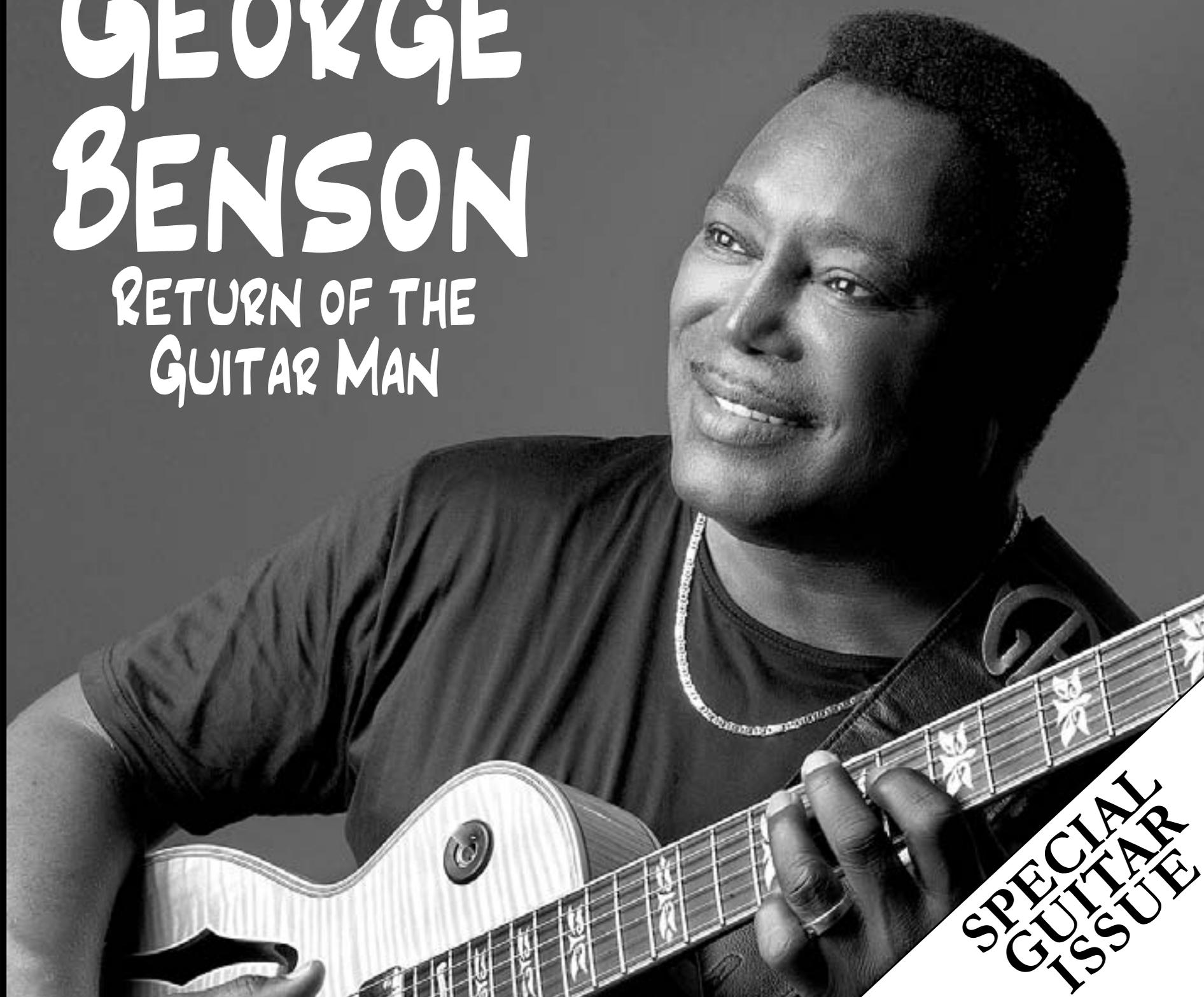
October 2011 | No. 114

Your FREE Guide to the NYC Jazz Scene

nycjazzrecord.com

GEORGE BENSON

RETURN OF THE
GUITAR MAN



Vic Juris • Mary Halvorson • Loose Torque • Event Calendar

Blue Note

WORLD'S FINEST JAZZ CLUB & RESTAURANT 212.475.8592 WWW.BLUENOTEJAZZ.COM



GUY DAVIS
OCTOBER 3



DAVID SANBORN TRIO
FT. JOEY DEFRANCESCO
OCTOBER 4-7



DIANNE REEVES
OCTOBER 8-9



FRANCISCO MELA'S
CUBAN SAFARI QUINTET
OCTOBER 10



AN EVENING WITH
PAT METHENY FT. LARRY
GRENADIER
OCTOBER 11-16



JACQUI NAYLOR
OCTOBER 17



DIZZY GILLESPIE™
ALUMNI ALL-STARS
FT. ROY HARGROVE,
ROBERTA GAMBARINI &
MORE!
OCTOBER 18-23



JIMMY HEATH BIG BAND
85TH BIRTHDAY CELEBRATION
WITH SPECIAL GUEST MC
BILL COSBY (25TH ONLY)
OCTOBER 25-30

SPONTANEOUS CONSTRUCTION FRIDAYS, 12:30AM

\$10 TICKET, \$4 BROOKLYN LAGER BEER SPECIAL

WITH SPONTANEOUS CONSTRUCTION, SEARCH & RESTORE PRESENTS UNIQUE TRIOS AND QUARTETS OF MUSICIANS WHO ARE PERFORMING TOGETHER FOR THE FIRST TIME. CHECK WWW.BLUENOTE.NET FOR A LISTING OF WHO IS PLAYING!

LATE NIGHT GROOVE SERIES SATURDAYS, 12:30AM

ERIN BARRA SATURDAY, OCTOBER 1
AZIZA SATURDAY, OCTOBER 8
SALUNDERS SERMONS SATURDAY, OCTOBER 22
TBA SATURDAY, OCTOBER 29

SUNDAY JAZZ BRUNCH SUNDAYS, 12:30PM & 2:30PM

\$24.50 TICKET INCLUDES SHOW, MEAL & 1 DRINK

COMBO NUOVO SUNDAY, OCTOBER 2
ALEX BROWN QUARTET SUNDAY, OCTOBER 9
TBA SUNDAY, OCTOBER 16
NOAH PREMINGER QUARTET SUNDAY, OCTOBER 23
MARLENE VERPLANCK WITH THE DIVA JAZZ TRIO SUNDAY, OCTOBER 30



MONDAY NIGHTS 8:00PM & 10:00PM

Les Paul

LES PAUL MONDAY NIGHT
WITH THE LES PAUL TRIO

JOHN COLLIARD guitar, LEO PALLO guitar, NICK FRISCHOT bass

iridium

LIVE MUSIC 7 NIGHTS

BROADWAY AND 51ST - RESERVATIONS: 212-582-2121 - BUY TICKETS AT: WWW.IRIDIUMJAZZCLUB.COM

Les Paul

OCTOBER 2011

LIKE US FOLLOW US

OCT 1-3 / 8:00PM & 10:00PM



ROBBY KRIEGER BAND
PLAYS FUSION & THE
MUSIC OF THE DOORS

OCT 19-23 / 8:00PM & 10:00PM



STANLEY JORDANS
GUITAR FEST

OCT 5-7 / 8:00PM & 10:00PM



ED PALERMO BIG BAND
NAPOLEON MURPHY BROCK
MIKE KENEALLY

OCT 24 / 8:00PM & 10:00PM



LARRY CARLTON
W/ THE LES PAUL TRIO

OCT 8-10 / 8:00PM



JOHN OATES BAND

OCT 25-26 / 8:00PM & 10:00PM



HUBERT SUMLIN
& THE NIGHTHAWKS

OCT 12 / 8:00PM & 10:00PM



TERESE GENECCO
& HER LITTLE BIG BAND
W/ KAREN MASON

OCT 27-28 / 8:00PM & 10:00PM



STEVE SMITH & VITAL
INFORMATION NYC EDITION

OCT 14-17 / 8:00PM & 10:00PM



KAZUMI WATANABE TRIO

OCT 29-31 / 8:00PM & 10:00PM



MARSHALL CRENSHAW
W/ THE LES PAUL TRIO

★ *Les Paul* ★
MONDAY NIGHTS
WITH THE
LES PAUL TRIO
FEATURING:

OCT 3RD 8:00PM & 10:00PM

ROBBY KRIEGER

OCT 10TH 8:00PM & 10:00PM

JOHN OATES

OCT 17TH 8:00PM & 10:00PM

KAZUMI WATANABE

OCT 24TH 8:00PM & 10:00PM

LARRY CARLTON

OCT 31ST 8:00PM & 10:00PM

MARSHALL CRENSHAW



1650 Broadway (51st) New York, NY 10019 Reservations: (212) 582.2121 • www.theiridium.com



THE NEW YORK CITY JAZZ RECORD

- 4** **New York@Night**
- 6** **Interview: Vic Juris**
by Ryan Blotnick
- 7** **Artist Feature: Mary Halvorson**
by Martin Longley
- 9** **On The Cover: George Benson**
by Bill Milkowski
- 10** **Encore: Johnny Smith**
by Marcia Hillman
- 11** **Megaphone**
by Terrence McManus
- 12** **Label Spotlight: Loose Torque**
by Ken Waxman
- 13** **Festival Report: Oslo • Météo • Vail**
- 14** **CD Reviews: Wes Montgomery, Joe Morris, Howard Alden, Pat Metheny, Stanley Jordan, Gord Grdina, Marc Ducret and more**
- 42** **Event Calendar**
- 49** **Club Directory**
- 51** **Miscellany: In Memoriam • Birthdays • On This Day**

- Lest We Forget: Attila Zoller**
by Clifford Allen
- VOXNews**
by Suzanne Lorge
- Listen Up!:**
JC Styllés
& Chris Welcome

When one thinks of the instrument that most closely defines jazz, the saxophone is the obvious choice. But guitar has been making a strong case for decades now and some of the most compelling players in jazz history have been six-stringers.

What makes the guitarist most interesting is that they often have the most expansive view of jazz and its possibilities, saddled with less history and fewer archetypes. We feature three of them in this, our special Guitar Issue. George Benson (On The Cover) has been a polarizing figure, heir to the throne of Wes Montgomery but willing to disappoint purists because of his crossover activities; Benson plays Town Hall this month in support of his new (return-to-jazz) album *Guitar Man*. Vic Juris (Interview) got his start, like many of his kind, working with organists, but also absorbed the nascent fusion movement, establishing his credentials with Dave Liebman and as a leader and educator; Juris plays around town several times this month. And Mary Halvorson (Artist Feature) has rightly been described as a unique voice on her instrument, to which her various projects and appearances as a sideman attest; this month she plays with mentor Anthony Braxton as well as leading or co-leading several typically wide-ranging projects. We also have features on guitar legend Johnny Smith (Encore), Attila Zoller (Lest We Forget), a Megaphone by guitarist Terrence McManus, Listen Ups on two up-and-coming plectrics (JC Styllés and Chris Welcome) and the first four pages of our CD review section devoted to modern (and past) practitioners.

In addition to the cornucopia above, please browse our massive Event Calendar for concerts by others guitarists like Peter Bernstein, Vernon Reid, Sean Moran, Paul Bollenback, Gilad Hekselman, Tomas Janzon, Peter Leitch, Gene Bertocini, Mike Stern, Avi Rothbard, Brad Shepik, Steve Cardenas, Jack Wilkins, Paul Meyers, Ryan Ferreira, Russell Malone, Miles Okazaki, Kazumi Watanabe, Ben Monder, Dom Minasi, Brad Farberman, Jon Lundbom, Rez Abbasi, Juan-Carlos Formell, Amanda Monaco, Bucky Pizzarelli, Michael Musillami and others.

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

On the cover: George Benson (photo by Marco Glaviano)

Corrections: In last month's Label Spotlight, Hans Reichel's instrument was incorrectly identified as a saxophone when it is actually a Daxophone. In one of last month's NY@Nights, the drummer with Jennifer Charles and Oren Bloedow at Doma was Ben Perowsky.

Submit Letters to the Editor by emailing feedback@nycjazzrecord.com
 US Subscription rates: 12 issues, \$30 (International: 12 issues, \$40)
 For subscription assistance, send check, cash or money order to the address below or email info@nycjazzrecord.com.

The New York City Jazz Record www.nycjazzrecord.com

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

To Contact:
 The New York City Jazz Record
 116 Pinehurst Avenue, Ste. J41
 New York, NY 10033
 United States

Laurence Donohue-Greene: ldgreene@nycjazzrecord.com
Andrey Henkin: ahenkin@nycjazzrecord.com
General Inquiries: info@nycjazzrecord.com
Advertising: advertising@nycjazzrecord.com
Editorial: editorial@nycjazzrecord.com
Calendar: calendar@nycjazzrecord.com

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

Contributing Writers
 Duck Baker, Ryan Blotnick, Anders Griffen, George Kanzler, Terrence McManus, Gordon Marshall, Bill Milkowski, Matthew Miller, Sharon Mizrahi, Sean O'Connell, Flo Wetzel

Contributing Photographers
 Lena Adasheva, Scott Friedlander, Peter Gannushkin, Marco Glaviano, Jan Granlie, Alan Nahigian, Susan O'Connor, Drew Winners

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.

CUNEIFORM RECORDS

THE CLAUDIA QUINTET +1

featuring **KURT ELLING** and **THEO BLECKMANN**
What is the Beautiful?



For their sixth album, this sensational, one-of-a-kind 'jazz and beyond' group has released something utterly unexpected: a vocal album featuring Kurt Elling and Theo Bleckmann.

BILL LASWELL, RAOUL BJÖRKENHEIM, MORGAN ÅGREN
Blixt

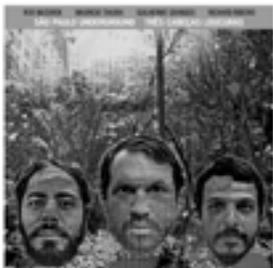


Blixt – Swedish for 'lightning' or 'flash' – is the first release by this electric jazz power trio by three of the most creative players in jazz, rock and improvised music.

SAO PAULO UNDERGROUND
(featuring **ROB MAZUREK**)

Três Cabeças Loucuras

Formed around Rob Mazurek, a key player in Chicago's modern scene, this is the third album by a jazz + electronics group with a huge sound and strong Brazilian/world music influences.



DEAD CAT BOUNCE

Chance Episodes

A gem of an ensemble featuring four saxophones plus upright bass and drums. Their music has the feel of the World Sax Quartet with a rhythm section that swings like Mingus!



MATS/MORGAN BAND
Live

Keyboardist Mats Öberg and drummer Morgan Ågren have been playing together for 30 years. They will dazzle you with their unbelievable chops and musical audacity.



For soundclips and further information:
www.cuneiformrecords.com

Buy these and thousands of other interesting releases at our secure, online store: www.waysidemusic.com

Guitarist **Michael Pisaro's** "Ascending Series (6)" on Sep. 13th marked a sort of an end for two weeks at The Stone curated by Erstwhile Records as well as a prelude for the two-day Gravity Wave Festival, which featured his quiet compositions and capped the run. The piece - an exercise in silence and tonality in just under 40 minutes - was written for and played in duet with trombonist **Radu Malfatti**, another devotee of stillness in music. Each of the musicians was armed with a timer, which kept them both in silence for the first several minutes before Pisaro initiated a low drone with Ebow and electric guitar, matched in short order by a much higher tone (seemingly generated by Pisaro's laptop), then another extended low tone from Malfatti's horn. All of this came off like a tableau against another rather appealing sound, which may have come from the computer or perhaps water in the pipes overhead. Three distinct tone fields - trombone (low), guitar (low or high) and electronics (high), the absence of sound perhaps being a dominant fourth - seemed to work in strict but independent time intervals. The elements were so few that it began to feel like an unevenly measured round, each of the three voices cycling in and out (variations within them were few; occasional quick notes in the upper register were the greatest alteration), sometimes occurring concurrently. But even with the silence, there was always the feeling of method, of a process at work.

- Kurt Gottschalk

Danish multi-saxist **Lotte Anker** has been working with pianist **Craig Taborn** and drummer **Gerald Cleaver** since 2003, with two recordings under their collective belts. The trio musically reacquainted themselves at Barbès (Sep. 7th), launching a mini-tour to include the Guelph Festival on 9/11-eve. Anker started on soprano sax with a throaty tone of shaking vibrato and stuttered attacks, gradually bringing her sound forward to a full boisterous resonance, moving to alto mid-piece and ending the set on tenor. Cleaver followed a similar arc, at first showing his mastery of the understatement, playing barehanded or grabbing for an unusual assortment of sticking implements (baby rattle, telephone cord, sleighbells) and 'preparing' his kit in various ways to produce a panoply of percussive textures, eventually building to a rock-solid ten-beat pattern that pulsed with an avant-meets-Motown sound. Taborn, the third 'leg' of the improvising triangle can, like Anker and Cleaver, be sparse and spare when the musical environment calls for it, or let loose with both shotgun barrels when so inspired. In many places his musical commentary was merely implied or insinuated, but elsewhere his energetic fusillades of two-handed passages decorated with jagged ornaments filled every corner of the room. The drums and bass played powerful hits together and the group came to a vibrant climax just before ending the first piece and again during a shorter 'encore'.

- Tom Greenland



Photo by Jim Anness

Michael Pisaro & Radu Malfatti @ The Stone



Photo by Scott Friedlander

Cleaver/Anker/Taborn @ Barbès

Despite having played in duo only once before - a set of less than 15 minutes some 10 years ago - the pairing of saxophonist **John Butcher** and synthesizer player **Thomas Lehn** at Issue Project Room Sep. 20th was a natural. The two, of course, have played together in other situations, most notably the trio Thermal with guitarist Andy Moor of Dutch 'rock group' The Ex. With the brash sound of the saxophone, it was tempting to hear them as a duo of some sort or another: sax and organ, sax and drums. But it proved easier - or at least more economical - to give up on the idea of the horn altogether. Butcher's sax is his laboratory, the science of air pushed through tubes his area of expertise. Playing alternately unamplified, into a microphone running through a volume pedal or a second mic boosted to feedback levels, Butcher had access to the whole dynamic range of the horn. Lehn, meanwhile, was unusually understated for the first half of the set, letting soft waves emanate from his synthesizer and slowly build. The analog electronics rig is fantastically malleable in his hands: the pair of decks, one altered and bent with a circuitry card, proved capable of great and sometimes excitingly propulsive sounds. When Butcher switched to soprano, the energy was upped, both becoming more percussive. So was it a drum duo perhaps? By the time Butcher was playing his mouthpiece with the flickering of fingers there was little difference between sax, synth and drums anyway.

(KG)

On Sep. 9th, The Kitchen, a four-decade bastion of experimental improv, began "Pioneers of the Downtown Sound", a mini-series curated by **Rhys Chatham** to revisit and update its early years. Chatham, most known for No Wave "guitarchestras", opened with solo cornet filtered through three channels of digital delays in long-decaying overlapped loops, building on a single pinched note, gradually adding tones above and below, false-fingered trills and squelched burps to construct a gurgling swirl of sound, ending the minimalistic concoction on his knees, as if in prayer, hands stretched forward to the fader knobs. **Joan La Barbara** sang an etude of descending exhalations immediately alternated with ascending inhalations, accelerating and expanding each cycle, adding multiphonics, then reversing direction to reprise her opening gesture. "Twelvesong" featured live-dubbed vocalizations (cat and bird calls, ripping cloth, radio static, creaking doors, etc.) over a pre-taped mix, like a Foley artist making an imaginary movie soundtrack, capped by a spontaneous a cappella piece. **Pauline Oliveros** 'un-conducted' the audience in participatory vocal performance, then unveiled a MIDI-controlled button accordion, triggering acoustic bass, voice and brass samples in uncanny juxtaposition, dramatically articulated, finally inviting Chatham back onstage for a duet, his farted howling timbres panning over and behind her muted brass and clarinet patches.

(TG)

Jazz, despite its reputation as a music full of freedom, lives a rather strict binary existence. Musicians are either straightahead or avant garde, upholding the tradition or ignoring it. Usually the most interesting music comes from those blissfully unaware of others' expectations of them in this regard. One such player is pianist **Dave Burrell**, who celebrated his 71st birthday as part of the Crosscurrent Festival at Le Poisson Rouge (Sep. 10th). The out crowd would claim the Ohio-born-Boston-educated-New York City and Europe-seasoned-Philadelphia-based Burrell as one of their own but the septuagenarian likes melody and barrelhouse-esque flourishes a bit too much to be thought of as one of those cerebral players. In fact, much of what Burrell played during the set would not have been too out of place in the year he was born. Helping him were two players equally diverse in their leanings. Trombonist Steve Swell is another musician thought of as 'out' but his rambunctious honks and delicate burrs are just as applicable to, say, Dixieland as free jazz. And bassist Michael Formanek simply can play anything and does, moving lithely from accompanist to member of the frontline. The trio played Burrell's "Downfall" on the eve of Sep. 11th (the song was originally written as a post-attack tribute) but it was more a celebration than a paean. The pianist's "Snake River" and "Code Name: Cheap Shot" (part of his Civil War suite) displayed an Americana bent, as open and inclusive as their composer.

- *Andrey Henkin*

On the eve of what would have been his 64th birthday family, friends and colleagues of departed violinist **Billy Bang** celebrated his life and legacy at Saint Peter's Church (Sep. 19th). Opening with a video of Bang's 2007 solo performance at the Rubin Museum, followed by Kahil El'Zabar's drum and chant "Calling the Spirits of the Ancestors", the evening's program fittingly memorialized the man who brought the violin into the forefront of avant garde jazz, with performances that celebrated both his instrument and many musical associations. The Noel Pointer Youth String Group's "Root's Suite" and Butch Morris' conduction of Bang's "Tet Offensive" confirmed that the violin is no longer the strict province of European classical music it once was. Tubaist Bob Stewart and pianist Michelle Rosewoman's moving "Every Time We Say Goodbye" mixed melancholy and jubilation, aptly reflecting the room's mood, as did Ahmed Abdullah with Diaspora on Sun Ra's "Dispersions of the Spirit". The Billy Bang Ensemble, with Henry Grimes on violin and Nhan Thanh Ngo on zither and voice, performing excerpts from Bang's groundbreaking Vietnam War-inspired CDs, shined a much deserved spotlight on the composer's monumental work while myriad poets and speakers translated his inspirational accomplishments into words. But it was the finale with Hamiet Bluiett, Craig Harris and James Carter parading around the church as the audience danced that truly captured the spirit of Billy Bang.

- *Russ Musto*



Dave Burrell @ Le Poisson Rouge



Cyrille/Bluiett/El'Zabar @ Saint Peter's

How is it possible that saxist **George Garzone** and guitarist **Peter Bernstein** never played a gig together before their weekend at The Kitano (Sep. 9th-10th)? One hopes it was just the vastness of the jazz scene rather than some Boston-New York rivalry. But seeing them for their last set of the engagement confirmed what one might have expected: these are two men who think of tradition as something ongoing, not calcified and brittle to the touch. For the gig, which could have been subtitled "George and the Peters" (accompanying the pair were bassist Peter Slavov and drummer Pete Zimmer), material mostly came either from the Coltrane playbook ("Invitation", "I Want to Talk About You" and "Impressions") or Garzone's pen. The former were played expansively, Garzone cradling the melody, then throwing it up in the air squealing. Bernstein usually followed Garzone's template, starting off reserved but then throwing in the small progressive flourishes that make his guitar playing so unique. Slavov and Zimmer laid down modernist swing tracks for these two locomotives to travel over, the younger musicians getting a bandstand master class from the two established educators. For his own pieces, Garzone introduced them with funny stories about meeting Mingus when the saxist was a young man or being ripped off for test-tube shots by a stripper in New Orleans. Though these pieces sounded like they might have been written in the '50s, Garzone, Bernstein and company played them as modern as can be. (AH)

Patience Higgins brought his Sugar Hill Quartet, a mainstay of the Harlem jazz scene, to Zinc Bar for a rare downtown appearance (Sep. 13th), treating patrons of the hip Greenwich Village night spot to an evening of music steeped in the swing imperative of the jazz tradition. A master of the entire range of saxophones, clarinets and flutes, Higgins stuck to his tenor and soprano saxes for the set, displaying a gritty strident tone on the former and a sweet elegant sound on the latter, hearkening back to the days when all reedmen had their own original voices. Pianist Marcus Persiani opened the proceedings with a Latin-tinged introduction that led into the leader's energetic statement of the melody to "You Stepped Out Of A Dream", driven by the rhythm team of bassist Alex Hernandez and drummer David Gibson. The foursome stretched out on the classic line, each man displaying a hard hitting mastery of his instrument, before launching head-on into Monk's "Let's Cool One", with Persiani's knotty phrasing and tempo manipulations exhibiting a keen awareness of the composer's legacy, the group taking the song to some unexpectedly apt places. Higgins switched to soprano for a moving rendition of "In A Sentimental Mood" and then back to tenor for a tour de force outing on "Just One Of Those Things". Extending the set with Tadd Dameron's "On A Misty Night", the tenorist enticed several curious Villagers to the door and then roped them in, calypsoing with Duke Ellington's "Angelica". (RM)

WHAT'S NEWS

We would be negligent not to report on an ugly incident that occurred last month between performers and an employee at the East Village club **University of the Streets**. A dispute arose over money and escalated to the point where one of the musicians, drummer **Kevin Shea**, was injured. Radically different sides of the encounter have been offered by those involved and *The New York City Jazz Record* is conducting investigations. It should be noted that the jazz musician community has already passed judgement, with musician-curated shows cancelled and future concerts relocated, including most of October's scheduled programming.

A bevy of awards and honors to announce: drummer Dafnis Prieto has been named one of the **2011 MacArthur Foundation Fellows**, receiving \$500,000 to support the next five years of his career. Chamber Music America has announced its **2011 New Jazz Works** grantees: Bobby Avey, Alan Blackman, Geof Bradfield, Alexis Cuadrado, Michael Dessen, Douglas Detrick, Remy Le Boeuf, Chris Lightcap, Todd Sickafoose and Ben Wendel. Kris Bowers won first prize in the **2011 Thelonious Monk International Jazz Piano Competition**; Joshua White and Emmet Cohen were the second and third place finishers, respectively. The winner of the inaugural **Kenny Wheeler Jazz Prize**, as selected by Britain's Royal Academy of Music and Edition Records, is saxophonist Josh Arcoleo. Saxophonist Sonny Rollins was among five artists selected to receive the **2011 Kennedy Center Honors**. In the jazz category of the **Latin Grammys**, nominees are Paquito D'Rivera & Pepe Rivero; Paquito D'Rivera; Bobby Sanabria conducting The Manhattan School of Music Afro-Cuban Jazz Orchestra; Chuchito Valdés and Dave Valentin. The Instrumental nominees are Chick Corea, Stanley Clarke & Lenny White; Al Di Meola; Escalandrum; Luis Salinas and Omar Sosa.

Cadence Magazine, which we reported in April as ceasing publication in 2012, has been resurrected by new publisher (and pianist) David Haney. It will be an annual, expanded printed journal plus an extensive online component. For more information and subscription, visit cadencejournal.tripod.com.

The estate of Miles Davis sued the NYC loft jazz club **Miles' Café** for copyright infringement, claiming its use of a silhouetted trumpeter as its logo was unlicensed use of Miles Davis imagery. The club has subsequently changed its name to Somethin' Jazz Club. For more information, visit somethinjazz.com.

On Oct. 11th, actor **Richard Gere** and **Christie's** will auction off a large number of vintage guitars and amplifiers, the proceeds going to building schools and hospitals in the Himalayas. For more information, visit christies.com.

The '70s jazz-funk label **Black Jazz**, which released albums by Walter Bishop, Jr., Doug Carn and others, is being offered for sale by its current owner, on Craigslist of all places. The entire catalogue is available for the modest price of \$185,000 (including unreleased sessions) or \$8,500 per master. Interested parties should visit newyork.craigslist.org/mnh/emd/2606279990.html.

Blue Note Records has announced the hiring of producer Don Was as its new Chief Creative Officer. Known for founding the funk band Was Not Was and being a pop and rock producer (and recently becoming a producer for *American Idol*), it is unclear how this will affect the aesthetic direction of the most famous record label in jazz history, a title recently "more honour'd in the breach than the observance". For more information, visit bluenote.com.

Submit news to info@nycjazzrecord.com



Photo by Alan Nahigian

Vic Juris

by Ryan Blotnick

Vic Juris is one of the most in-demand and versatile guitarists in jazz, best known for his contributions to Dave Liebman's group over the last two decades. His latest album, Listen Here, is available on SteepleChase. He is also featured on the new Tim Hagans record The Moon is Waiting (Palmetto), has a Jim Hendrix Tribute band with fellow guitarist Sheryl Bailey and teaches jazz at the New School and Rutgers University.

The New York City Jazz Record: You have played with a lot of organ players: Jimmy Smith, Wild Bill Davis, who else?

Vic Juris: I was fortunate enough to get to play with some of the master organists, you know, when I was younger - Don Patterson, Shirley Scott and people like that. That was a really good experience to get early on.

TNYCJR: You came up in New Jersey in the '70s, right?

VJ: Yeah. When I graduated high school there weren't that many opportunities to go to music school to study jazz in those days. Berklee was like the only place, really. So, you know, it was pretty expensive. I came from a kind of a lower middle class blue-collar town in New Jersey and not everybody went to college. Nobody really had the money to send their kids to college in those days, so I started hanging out in the city and then Pat Martino had recommended me to Don Patterson so I played with his trio for a while. It was great, you know, we played trio with Don and Billy James. We also got to play with Sonny Stitt. ...And then, you know, I went to Jimmy Smith's trio for a while with Bobby Durham. The drummer had recommended me for that so I did that for a while; then Wild Bill Davis for a little while, but I was also playing fusion-type stuff too. You know, electric stuff also, like, the newer generation.

TNYCJR: So you would kind of play one way when you were with the organ trios and then you'd take it all the way out there with your own groups?

VJ: Exactly. The stuff I was doing was more electric. I was playing a Les Paul and using effects and things. We were playing like, Return to Forever was big then, with Mahavishnu Orchestra and Larry Coryell, so a lot of us were gravitating toward that stuff. 'Cause we were coming up in the '60s, listening to Hendrix, you know, all that stuff. So we were kind of bringing that into the jazz thing. The older guys, they hated that stuff!

TNYCJR: Were you playing for bigger audiences with those fusion projects?

VJ: Mostly jazz clubs. New York had tons of clubs in those days, like, it still does, but there were even more. Live music was really flourishing.

TNYCJR: It was all part of that [Greenwich Village] folk scene?

VJ: Yeah, like The Bitter End and even Kenny's Castaways originally, when it first opened, it had jazz. Bleecker Street had about eight or nine clubs and MacDougal Street, the side streets all had clubs. There were piano bars. And everybody was sitting in and playing.

TNYCJR: It was more loose with people sitting in with other people's bands?

VJ: Sure. I used to sit in with everybody. I remember even playing in front of the Village Gate one night, had a little trio, and Ornette Coleman came by and he said, "Oh, I'm gonna come back with my violin." I mean he never did but that's the kind of stuff that was going on. You never know who you'd hear. You'd hear a band playing and somebody would sit in. It was a little more open in those days.

TNYCJR: There was probably a lot of different kinds of people that were coming down to check out that kind of thing.

VJ: Absolutely. Everybody was hanging out. So, you know, we were also checking out a lot of the rock stuff and folk stuff. It was kind of like one big community.

TNYCJR: You have a really beautiful chordal concept and I was wondering where that came from, whether it developed in Liebman's group or what?

VJ: A lot of it comes from playing with Liebman. The last 10 years or so that I've been playing with him it's been a pianoless band so I've had to take a lot from the piano score; he writes everything, basically, from the piano. I kind of try to get as close as I can to that sound when I'm working on it. I've fortunately been able to bring a lot of that type of harmony to my own playing, my own writing. It's really been valuable; he's a master musician and he's shown me a lot about harmony.

TNYCJR: Yeah, it seems like no one else can fit that many notes into one chord and have it sound good.

VJ: He has the melody and then the bass player will get the bottom and, you know, all great compositions throughout history are really from... you can go back to Beethoven, Bach, it's all from the anatomy of the human hands at the piano, like the far left of your hand gets the bass function, the middle is the harmony and then the upper right hand is the melody. So that's where a lot of guitar players miss the boat; they just think of the chord and the melody and [end up] neglecting the bass and the counterpoint function. The guitar is a great instrument in that it can function as a second horn or a chord instrument. It has that kind of

timbre. Where a piano, it is limited, 'cause it's a kind of a one-dimensional sound. But with a guitar you can do a lot of things, plus you have acoustic, the nylon string. There's a lot of colors that I bring in when I play with my own thing and Liebman.

TNYCJR: And your technique of comping behind your own solos, did you come up with that yourself?

VJ: That just kind of happened. I listen to a lot of piano players. Sometimes if you play two bars of chords and then two bars of lines it simulates the left and right hand at the piano. So that's something I discovered on

(CONTINUED ON PAGE 41)



SHERYL BAILEY



New from Sheryl Bailey featuring pianist Jim Ridl - For All Those Living

'one of the new greats of her chosen instrument' - Downbeat Magazine

with Vic Juris - Jazz Guitars Meet Hendrix (Sundazed Records - www.sundazed.com)

Release party Friday Dec. 9th 92Y Tribeca (www.92ytribeca.org)



sherylbailey.com

Mary Halvorson

by Martin Longley



Peter Gannushkin/DOWNTOWNMUSIC.NET

Mary Halvorson speaks a convoluted guitar language. Her tone may well be a direct descendant of Wes Montgomery's pellucid jazz amplifier archetype, but she can also make a snarling turn towards rock 'n' roll rending, then she might deliver a shower of deadly-complex minnowings that could have sprung freshly from a modern classical score. Additionally, all of these moves are quite likely to be made during a single song, or improvisation.

There's no desire to pin Halvorson down with a particular genre preference, but while we're both sitting here in Winston Churchill Square, just off Downing Street, a certain curiosity crosses my mind. So, which form of music arrived first?

"I started on classical violin," Halvorson reveals. "I played that for maybe five years and I got tired of it. I wasn't very good at it and I didn't really like playing in an orchestra."

Halvorson's original guitar inspiration is immune to challenge. "It was because of Jimi Hendrix, basically," she says. "I got a black and white Stratocaster in the 8th Grade. I wanted to play rock." Halvorson started to learn the Hendrix songbook, but then began taking lessons from a jazz guitarist. In high school, she picked up an Epiphone, then by college she'd acquired her present-day Guild axe. Ultimately, this was when jazz, in all its guises, became her chief focus.

"Classical guitar was something I never did, although I kinda wish I had." Besides Montgomery, Halvorson admits to my suggestions of Bern Nix and Sonny Sharrock as other prime influences. "Wes Montgomery was probably the first jazz guitarist I heard and liked. I listened to him too much early on and had to stop. I like all kinds of guitar music. I don't have a particular affinity for jazz guitar over other kinds of guitar playing."

Halvorson came to prominence via her work with the Chicagoan composer and reedman Anthony Braxton. This month, she'll be joining him for two out of his four Tri-Centric Festival nights at Roulette. "I met Anthony Braxton when I was a student at Wesleyan [University], so I probably met him around the age of 19, which is an incredibly impressionable age. Just being around him, suddenly I realized that I didn't have to play traditional jazz guitar, I could do anything I wanted. Just seeing his whole world and how he created a whole universe of music for himself was really inspiring for me. There's a complexity to his music, but it's not rigid. It's very fluid. There's humor in it, beauty in it, openness in it: all these elements. He's always so encouraging. He has such a great positive energy, it's really infectious, just being around him. I learned so much from him, I can't even explain. I probably wouldn't be a professional musician today, if it wasn't for him and [guitarist/bassman] Joe Morris being really supportive of me when I was young..."

Halvorson will be playing with Braxton's Diamond Curtain Wall Trio (cornetist Taylor Ho Bynum being the third member), his Tri-Centric Orchestra and the

Echo Echo Mirror House 12+3tet. Phew! "I haven't played with an orchestra for years, so that will be fun," she says, growing a strange nostalgia for those early violin days. The guitarist's other chief activities this month involve three gigs at The Stone, as curated by the Thirsty Ear label: Halvorson's improvising trio with trumpeter Peter Evans and drummer Weasel Walter; duo with violist Jessica Pavone and her own quintet, partially augmented as a septet.

The quintet probably represents Halvorson's foundation composing vehicle and perhaps her most mainline jazz outlet. She's not so sure that she agrees with my assessment: "The solos, not all of them are over form. I try to mix it up, in terms of structure and leave room for a lot of improvising. Usually, whenever I'm writing something, I'm writing it for a specific project, for that lineup and for those musicians."

The quintet (with trumpeter Jonathan Finlayson, saxist Jon Irabagon, bassist John Hébert and drummer Ches Smith) recorded a second album for the Firehouse 12 label in July, which will be released early next year. The Stone gig will already be one step beyond this material, inducting saxophonist Ingrid Laubrock and trombonist Jacob Garchik into the ranks. What could be next? A big band? "But the way I feel now is that this is going to be the last step and then I'll probably go small again. I definitely want to keep all of the bands active: the trio, the quintet and the septet, once it gets started. I think of it as a band that's expandable and contractible. I do have different compositions for each one, but getting denser and crazier."

Halvorson and Pavone's gig will coincide with their *Departure Of Reason* release on Thirsty Ear. It's a mix of songs and instrumentals, some fixed and others improvisatory in nature. Most of its pieces were penned separately, but were subject to suggestions from each partner. "That's been the trick for us, to have it sound like a coherent band, despite it being a little all over the place, in terms of style. That's been a fun challenge. The songs are a little longer, more developed, more expansive. It's not really like we're trying to go in any specific direction. We're just trying to work together and find a sound."

The remaining Stone set features Halvorson, Evans and Walter. "We definitely don't talk about it," she says, referring to their absence of pre-gig discussions. "Weasel was the person who really made it all happen, but I've known Peter since we were teenagers. We both grew up in suburban Boston. I'd kinda been looking for a chance to reconnect with Peter and start a project with Weasel. Now, we're thinking about putting compositions into it, not in a really involved way, but using things as jumping-off points." ❖

For more information, visit maryhalvorson.com. Halvorson is at Douglass Street Music Collective Oct. 1st with Tomas Fujiwara and Oct. 8th with Sifter, Roulette Oct. 6th-7th with Anthony Braxton and The Stone Oct. 9th and 14th-15th. See Calendar.

Recommended Listening:

- Anthony Braxton Quintet - *Live at the Royal Festival Hall (London) 2004* (Leo, 2004)
- Mary Halvorson/Reuben Radding/Nate Wooley - *Crackleknob* (hatOLOGY, 2006)
- The Thirteenth Assembly - *(un)sentimental* (Important, 2007)
- Mary Halvorson Trio - *Dragon's Head* (Firehouse 12, 2008)
- Mary Halvorson Quintet - *Saturn Sings* (Firehouse 12, 2009)
- Ingrid Laubrock Anti-House - *Eponymous* (Intakt, 2010)

AMANDA MONACO
DEATHBLOW BIRTHDAY CONCERT
with Michael Attias, sax
Sean Conly, bass
Jeff Davis, drums
Cornelia Street Café
October 25
8:30 pm
\$10
AMANDAMONACO.COM

Photo by Jesse Winter

JAZZ STANDARD
"Jazz Venue of the Year" ALL ABOUT JAZZ NY • "Best Jazz Club" NY MAGAZINE & CITYSEARCH

SAT-SUN OCT 1-2
JOSE JAMES
TRONIA KERRON - ERIC NEWERS - BEN WILLIAMS - FRANCISCO WELA

MON OCT 3, 17 & 31
MINGUS BIG BAND

TUE-THU OCT 4-6
THE ANDREW HILL LEGACY PROJECT
TUE OCT 4 GREG OSBY FRANK KIMBROUGH JOHN HERBERT NASHNET WAITS
WED OCT 5 VLAY IYER JOHN HERBERT ERIC McPHERSON
THU OCT 6 J.D. PARRAN - MARTY ENGLISH RON HORTON FRANK KIMBROUGH JOHN HERBERT - ERIC McPHERSON

FRI-SUN OCT 7-9
LARRY GOLDINGS PETER BERNSTEIN STEWART

MON OCT 10
MINGUS DYNASTY

TUE OCT 11
DAVID KIKOSKI TRIO
JAMES BOND - JEFF 'TANK' WAITS

WED OCT 12
MELISSA MORGAN
DEANNE CLAYTON - NEAL WINTER - BRIAN FLOOPY

THU-SUN OCT 13-16
VINICIUS CANTUÁRIA
WELLS BLAKE - PAUL SOCCOLINI - ADRIANO BANTON - DENISE

TUE-WED OCT 18-19
JACOB FRED JAZZ ODYSSEY
PLAYS "THE RACE ROOT SUITE" WITH SPECIAL GUESTS PETER APPELLANAM - STEVEN BERKSTEIN - MARK SOUTHERLAND BRIAN HARRIS - JOHN SCHWABER - ENRIQUE CORREA - JEFF HARRISMAN

font ★FESTIVAL OF NEW TRUMPET MUSIC★ font
THU OCT 20
INGRID JENSEN+BRASS FEAT. KENNY WHEELER
FRI-SAT OCT 21-22
JOHN HOLLENBECK LARGE ENSEMBLE FEAT. KENNY WHEELER
SUN OCT 23
KENNY WHEELER QUINTET
JON IRABAGON - CRAIG TABORN - MATT BREWER - RUDY ROYSTON

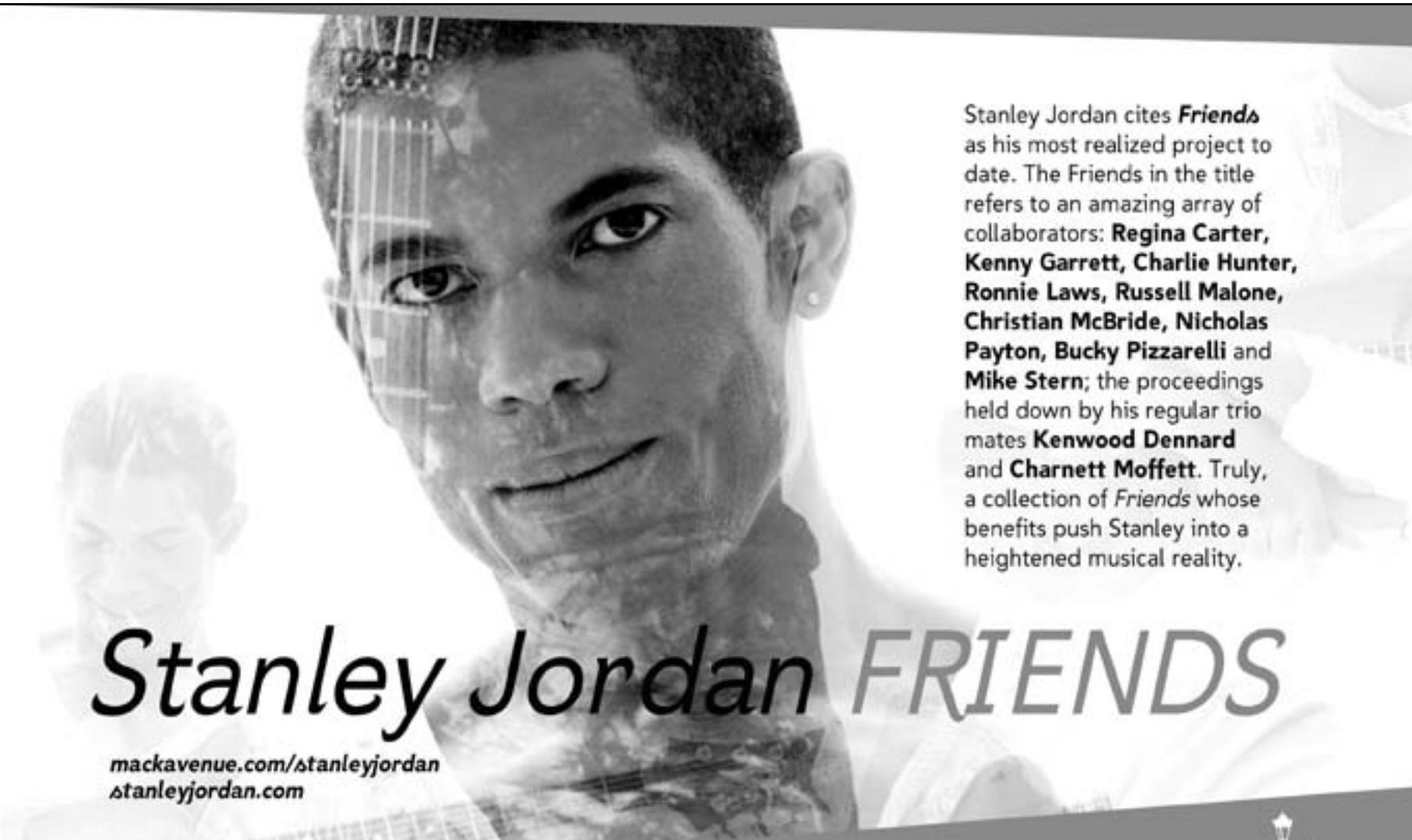
MON OCT 24
MINGUS ORCHESTRA

TUE-WED OCT 25-26
JUAN-CARLOS FORMELL & JOHNNY'S DREAM CLUB
LEWIS HARRIS - MINGUS VALERA - JOHN BENTLEY - DRUETO QUINTERA

THU-SUN OCT 27-30
STEVE KUHN TRIO
KURTIS WILSONS - BILLY DRUMMOND

JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA BACK IN FULL SWING SUN OCT 16 AT 2PM - DIRECTED BY DAVID S. KOURAKIS

FEATURING **ELDE SMOKE** BARBECUE "NEVER A MINIMUM"
SETS NIGHTLY AT 7:30 & 9:30 / FRIDAY & SATURDAY THIRD SET AT 11:30
116 East 27 Street 212-576-2222 www.jazzstandard.com ticketWeb 116EAST27



Stanley Jordan cites *Friends* as his most realized project to date. The *Friends* in the title refers to an amazing array of collaborators: **Regina Carter, Kenny Garrett, Charlie Hunter, Ronnie Laws, Russell Malone, Christian McBride, Nicholas Payton, Bucky Pizzarelli** and **Mike Stern**; the proceedings held down by his regular trio mates **Kenwood Dennard** and **Charnett Moffett**. Truly, a collection of *Friends* whose benefits push Stanley into a heightened musical reality.

Stanley Jordan *FRIENDS*

mackavenue.com/stanleyjordan
stanleyjordan.com

available wherever you like to buy music



CHRISTIAN McBRIDE BIG BAND

FEEL THE GOOD FEELING



Christian McBride kicks it right in the brass on his accomplishment of a long-time ambition: writing for the big band. Selecting tunes of yore and some from his own small group canon, *McB* explores the nuances and sonics of this sumptuous project like a veteran whose admitted influences/idols range from **Oliver Nelson, Neal Hefti, Gerald Wilson** – a veritable pantheon of the greats. Players include frequent collaborators **Steve Wilson, Ron Blake** as well as **Todd Bashore, Nicholas Payton** and a host of others. **Melissa Walker** contributes soaring and articulate vocals.

MACKAVENUE.COM/CHRISTIANMcBRIDE
CHRISTIANMcBRIDE.COM

GEORGE BENSON

RETURN OF THE GUITAR MAN

by Bill Milkowski



Photo by Marco Claviano

While individual tastes among players and six-string aficionados may vary, they can all agree on one indisputable fact: that George Benson is one of the baddest guitar players on the planet. Just ask Benson disciples like Russell Malone and Mark Whitfield or the hordes of other accomplished pletrists - name players and newcomers alike - who stand in awe of the Pittsburgh native's mindboggling fretboard abilities.

At this point in his illustrious career, the 68-year-old 10-time Grammy winner has nothing to prove with regards to his six-string prowess. He floored the music world when he came charging out of the gate with such sizzling six-string bravado on early albums like 1964's *The New Boss Guitar of George Benson* and 1966's *The George Benson Cookbook*. And he continued carrying Wes Montgomery's mantle into the '70s with a string of potent CTI offerings like 1973's *Beyond the Blue Horizon*.

Skeptics cried 'sell-out' when Benson's 1976 Warner Bros. debut, *Breezin'*, went multi-platinum on the strength of his soothing vocal rendition of Leon Russell's "This Masquerade". But this was really nothing new. Benson had been singing all his life and, in fact, cut his first vocal ("She Makes Me Mad") as a 10-year-old prodigy growing up in Pittsburgh's Hill District. Even on *It's Uptown*, regarded by jazz purists as 'the real deal', he's singing on jazz standards like "Summertime", "A Foggy Day" and "Stormy Weather" while burning on instrumentals like "Willow Weep for Me" and his own "Clockwise". So the precedent for singing as well as playing had been set long before Warner Bros. producer Tommy LiPuma came along.

The criticism of Benson's musical direction became harsh during the '80s when he literally left his axe on his guitar stand in order to stroll the stage with a mic. But during this decidedly commercial period in his career, Benson could also frequently be seen sitting in at New York clubs like Smoke and Blue Note, keeping his chops up in the presence of the cognoscenti.

Benson redeemed himself with jazz purists on 1989's *Tenderly* and 1990's *Big Boss Band* (recorded with the Count Basie Orchestra). 2000's *Absolute Benson* was a nice balance of playing and singing while 2004's *Irreplaceable* was a blatant stab at commercialism, typified by the ultra-modern pop production on "Cell Phone". He took aim once again at the contempo R&B-pop market on 2009's *Songs and Stories*.

Now comes *Guitar Man*, which showcases Benson's unparalleled six-string work and remarkably soulful vocal abilities on a balanced program of jazz and pop classics, interpreted his way. Accompanied by pianist Joe Sample, rising upright bass star Ben Williams, drummer Harvey Mason (who played on *Breezin'*) and musical director David Garfield, Benson puts his stamp on a straightahead quartet version of "Paper Moon", a lush interpretation of the Beatles "I Want to Hold Your Hand" full of fretboard fusillades and a deft cover of "Don't Know Why", Norah Jones' diamond-selling (20 million) hit from 2003.

Says Benson about those familiar ditties, "I was originally thinking about doing 'Paper Moon' with a vocal as a tribute to Nat Cole. But as we started playing

it and Joe Sample started playing like Jelly Roll Morton I thought, 'You know what? This is an instrumental. Leave it alone.' So we did that and everybody loves it. As far as the Beatles tune, I play that every day when I rehearse by myself. I actually have a rock version of it that I could play by myself as a solo piece and I plan to use that in concert, just to let people know that I do know that version. So I'll open up with that rock version and then say, 'Now here's the way jazz people approach that same tune.' I thought that would be very interesting. Same way with Norah Jones' tune. I play that a lot when I'm at home by myself. One day I played it for [Concord Records Producer] John Burk and he said, 'Man, let's put that on the record. People love that song.' And they do."

Elsewhere on *Guitar Man*, he offers a poignant reading of the romantic ballad forever associated with Johnny Hartman, "My One and Only Love", turns in a soothing version of Stevie Wonder's "My Cherie Amour" replete with Benson's signature scat-and-play unison flights and romps with Latin-flavored fashion on The Champs' 1958 instrumental hit "Tequila" (which Montgomery had also covered in 1966). For a change of pace there's a revealing piano-voice rendition of "Since I Fell For You", accompanied only by Garfield. Says Benson of that romantic nugget, "That was originally a blues tune written and recorded in the '40s by Buddy Johnson. But my favorite version was by Lenny Watson [in 1963]. He turned it into a very romantic song, took all the blue notes out of it. And because it was so beautifully done, I don't think you could improve on it. So what we did is...we left it naked. On Lenny's version it's got one of the most beautiful string arrangements I've ever heard... So I decided to use some of his phrasing and choice of notes to bring back some good memories of that tune, but in that stripped-down setting that we did it in."

Most surprising of all - and the thing that will probably merit most attention from guitar aficionados - is the presence of three virtuosic solo guitar pieces included here. "The producer, John Burk and I have been working together for the last couple of years and in other sessions he had heard me play these solo things in between songs that we were trying to fix up. And at some point he said, 'Man, this stuff should be on record. George, why don't you do some solo pieces on the next record?' And I'd say, 'Well, they're not ready yet.' That's always my excuse and it ain't never gonna be ready if you leave it up to the musician because he's always going to be critical. I'm my worst critic. But finally John said, 'Put something down to see if there's anything you like. If you like it, we'll put it out.' So I recorded a few things and it wasn't perfect but I liked what I heard."

Benson opens *Guitar Man* with an unaccompanied take on "Tenderly". It's a jaw-dropping display of masterful chord melody playing that confirms his sheer 'badness' right upfront. "I've always loved Johnny Smith's version of 'Tenderly' and thought it was the definitive instrumental version of that tune. Wes also loved that version. We used to talk about

Johnny Smith all the time. One time I was playing that song and didn't know that Johnny Smith was in the audience. And I was using some of his approaches to chord changes and harmony in my version. And when he came backstage, man, I almost fell out when I saw him. And he told me, 'George, I loved every moment of it.' So now I had a new friend in the guitar world...one of my great heroes, Johnny Smith. And I think he's still a hero of a lot of guitar players."

He also turns in a soulful and intimate treatment of John Coltrane's "Naima" (before the quartet enters at the 1:30 mark) and a stunning solo guitar rendition of the Irish traditional number "Danny Boy", which has him engaging in some Celtic-styled pull-offs and drones as a way of imitating the bagpipes. "I always loved the sound of bagpipes. ...I love that very folksy sound and always wondered how I could get that on the guitar. So I noticed that they did a thing that's like double stops on the violin. So I started experimenting with double stops and getting a drone underneath to create that eerie vibe that only comes from bagpipes."

Benson kept things loose throughout the *Guitar Man* sessions, bringing in head arrangements on the tunes and letting the pieces develop organically. "Putting stuff together is something I learned from Brother Jack McDuff," he says, referring to his mentor, the late Hammond B-3 organist whom he played with from 1962-65. "This whole session was done old school. It just happened off the cuff. We didn't have a lot of rehearsal time so we just figured that we would get the best energy if we went into the studio with some live musicians who are savvy and flexible. And I knew that I was in good shape when I had Harvey Mason and Joe Sample on the date. ...And the bass player, Ben Williams, kept knocking me out, man.... So I noticed right away that we had cohesion between all of us and we just kept things rolling. We did a double session that day. It was like a throwback to the way we used to do in the old days at Rudy Van Gelder's studio."

Benson played just two guitars throughout the *Guitar Man* session, relying on his prized D'Angelico jazz box and also playing a nylon string acoustic guitar on a few pieces for a different tone. "One is worth \$150,000 and the other cost \$500," he laughs. "So it just goes to show you, man. I come from the old school - I make due with what I got." ❖

For more information, visit georgebenson.com. Benson is at Town Hall Oct. 21st. See Calendar.

Recommended Listening:

- George Benson - *The New Boss Guitar of George Benson* (Prestige, 1964)
- George Benson - *The George Benson Cookbook* (Columbia-Legacy, 1966)
- George Benson - *Beyond the Blue Horizon* (CTI-Columbia, 1971)
- George Benson - *In Concert - Carnegie Hall* (CTI-Columbia, 1975)
- George Benson - *Big Boss Band* (Warner Bros., 1989)
- George Benson - *Guitar Man* (Concord, 2011)

Johnny Smith

by Marcia Hillman



'60s



'00s

Although guitarist Johnny Smith has not recorded for over three decades or performed for almost two, he has achieved legendary status. He has worked

with the likes of Stan Kenton, Count Basie, Benny Goodman, Stan Getz, Zoot Sims and Bing Crosby, among many others. He has performed all over the world and been in venues as diverse as Birdland and the orchestral pit of the New York Philharmonic.

Born in Birmingham, Alabama in 1922, Smith and his family left the South during the Depression and finally settled in Portland, Maine when he was seven years old. Completely self-taught, Smith learned his trade in pawnshops. He relates, "There were no teachers when I was young, so I would tune the guitars for the pawnshop owners and they would let me play them." By the time he was 13, he owned his first guitar and was teaching others to play. "My father could play the banjo and he wanted me to play the fiddle. But the guitar was always my first love. It's a very personal instrument," he states. Smith joined a hillbilly band (Uncle Lem and the Mountain Band, touring around Maine and performing at dances, fairs and the like) but by 18 had started to play jazz and formed his own jazz trio called The Airport Boys. "I'd dream chords in my sleep and in the morning try them out on my guitar," he remembers. "Django Reinhardt, Charlie Christian and Les Paul were my heroes."

World War II was approaching and in 1942 Smith enlisted in the US Army Air Corps. He applied for flight school, but was turned down. "The vision in my left eye wasn't perfect. I was given the choice between going to mechanic's school and joining the military band." Smith opted to join the latter, but "had to learn the cornet and how to read music in two weeks. So I practiced in the latrine nonstop for two weeks." He spent his Army career playing music on the cornet and then assembling a jazz combo where he went back to playing guitar and made Air Corps musical tours in the Southeast. At the end of the war, Smith returned to Portland where he became a staff musician at the NBC radio affiliate there. In addition, he would play guitar in local nightclubs and trumpet in the band at a local vaudeville theater. In 1946, two opportunities presented themselves - an invitation from Eugene

Ormandy to be the Philadelphia Symphony Orchestra's guitarist and an offer to be staff musician and arranger for NBC headquarters in New York City.

He chose New York and thus began the most productive years of his life. He played in the NBC band on radio (and later television) on as many as 35 shows a week. "In those days, all of the radio shows had live music," he recalls. He also played engagements with the New York Philharmonic and the Philadelphia Orchestra. In great demand, Smith formed his own group and was a regular at Birdland and on recording sessions. The money was incredible for this Depression-raised child and he maintained a workaholic schedule. "They certainly were the good old days for me," he claims. After a time, he cut down his full-time NBC work to tour with the Stan Kenton band and then with Count Basie. "That was in the mid '50s," he reminisces. "We traveled from gig to gig in two buses. There was a stretch there where we did over 71 one-nighters in a row." During this time, he composed a little ditty called "Walk Don't Run", which turned out to be a most valuable copyright. "I recorded it first, but then Chet Atkins heard it and covered it in one of his albums," says Smith. It was the Atkins recording that a group called The Ventures heard and redid themselves in the '60s, hitting the top ten charts.

The change for Smith came in 1958, when his second wife died, leaving him with their four-year-old daughter, Kim. Family-oriented, he decided it was more important to bring up his child than perform all over the world. Part of his family had settled in Colorado Springs, so Smith packed up and headed west. At first, he would make trips into New York City to record and perform at Birdland, but they became fewer and fewer. "The last show I did was with Bing Crosby," says Smith. He also limited his playing in the local clubs in Denver and Colorado Springs. "I lost the tip of my playing finger in 1963. By 1995, I had decided to hang it up. I miss performing for people, but I don't miss the business and the traveling."

Smith's legacy is firmly established. It includes 18 albums with various groups on the Roost, Roulette, Columbia, Verve and Prestige labels (Mosaic Records has released a boxed set of eight of his Roost recordings). Smith also designed guitars bearing his name for three manufacturers - Gibson, Guild and Heritage. These days he hangs out quietly in Colorado, keeping in touch with some of his guitar buddies - such as Mundell Lowe - and enjoying his family. In 1998, Smith received the James Smithson Bicentennial Medal (bestowed annually by the Smithsonian Institution) "in recognition of his contribution to American music." ❖

Recommended Listening:

- Johnny Smith - *The Complete Roost Johnny Smith Small Group Sessions* (Roost-Mosaic, 1952-64)
- Johnny Smith - *Moonlight in Vermont (feat. Stan Getz)* (Roost/Roulette - EMI, 1952-53)
- Johnny Smith - *Walk, Don't Run!* (Roost/Roulette - EMI, 1954)
- Johnny Smith - *The Sound of The Johnny Smith Guitar* (Roost/Roulette - EMI, 1960-61)
- Johnny Smith Quartet - *Johnny Smith* (Verve, 1967)
- Johnny Smith/George Van Eps - *Solo Guitar Performances* (Concord, 1976)



the WOODSTOCK Invitational LUTHIERS SHOWCASE

FINE HANDMADE ACOUSTIC GUITARS
AND STRINGED MUSICAL INSTRUMENTS

*Exhibited By Their Makers - Show & Sale,
Live Music, Clinics & Concerts*

OCTOBER 22 & 23, 2011
BEARSVILLE THEATER
WOODSTOCK, NEW YORK
www.woodstockinvitational.com

Guitars by Linda Manzer,
John Monteleone, Ken Parker,
Tom Ribbecke, Steve Grimes, and
many more.

Concerts and Clinics by
Frank Vignola & Vinny Raniolo,
Doug Wamble, Eddie Diehl, Damien
Levassuer Trio Maanouche, and
many more.

LEST WE FORGET

Attila Zoller (1927-98)

by Clifford Allen

Though it might seem hard to believe, in jazz and improvised music there are commonly-held adages that there are two ways to play each instrument in every 'school'. In the '50s, one played the trumpet either like Miles Davis or Clifford Brown; in the days of 'fire music' the piano was either played like Cecil Taylor or Paul Bley and in the '70s-80s free improvisation on the guitar could be approached only with Sonny Sharrock or Derek Bailey in mind. Of course, the truth is that there are many players in between or taking a personal neither/nor stance. Guitarist Attila Zoller was one of those musicians whose work, while quite vanguard, was subtle enough to slip notice despite a long and intercontinental career.

Born in Viesegrad, Hungary on Jun. 13th, 1927,

Zoller came from a musical family and started playing the violin when he was young, moving on to the trumpet at age nine and finally picking up the guitar in 1945 after the end of World War II. Zoller went to Vienna in 1948 where he began to pick up jazz, playing traditional material alongside accordionist Vera Auer. Inspired by the music of Lennie Tristano that he heard in Vienna, upon visiting Frankfurt in the early '50s Zoller began working with the pianist Jutta Hipp, a collaboration that solidified his place in modern adventurous jazz.

After the group (and he and Hipp) came apart, Zoller moved to the US in 1956 and began playing with inside-outside musicians like Tony Scott, Bill Evans and, most importantly, Lee Konitz (whom he'd met in Germany and who became a lasting associate). He attended the Lenox School of Jazz in 1959 at the same time that Ornette Coleman and Don Cherry were there. Being a guitarist, Zoller's approach to freedom came from chords and discovering ambiguous relationships

between the changes and at the start of the '60s he was working in a cooperative group with pianist Don Friedman, an acolyte of Bill Evans with Paul Bley-like tendencies. Zoller visited Europe frequently, touring and recording with Konitz, tenorman Hans Koller and trombonist Albert Mangelsdorff.

Around the same time, he was gigging in more traditional contexts stateside with Red Norvo and Benny Goodman. An association with flutist Herbie Mann could have led to more recognition for Zoller's work - his 1970 Embryo LP *Gypsy Cry* was produced by Mann - but as the decade was especially tough for jazz players whose art was neither free nor fusion, it was a challenge for him to find an audience. He eventually moved to Vermont and in 1975 began the Vermont Jazz Center in Brattleboro, which has attracted musicians like Konitz, Fred Hersch, Kenny Barron and many others to perform and conduct master classes. Zoller continued to record regularly as a soloist and bandleader until his death on Jan. 25th, 1998. ❖

Allowing for Vibration

by Terrence McManus

Seeing as how this issue is dedicated to guitar, when the opportunity to write a piece presented itself, I couldn't resist wanting to share some of my experiences in recent years as I began to build guitars. Way before I ever started playing the guitar, just by looking at it and its parts, I could tell that there were some really rich, complex interactions happening.

As much as I looked forward to my guitar lessons, one of the things that rivaled them was the typically semi-annual trip I took to have my guitar set up. It was unusual, I think, because the person that set up my guitar allowed me to stay and watch as he did all the work, for several hours. I didn't really know what he was doing, but I got the clear sense that he worked with a sense of purpose and unequivocally knew how to tweak the thing to make it sing.

Something you may not hear at gigs or read about in general music publications is the performing musician talking about the very technical aspects and relationships of the construction of instrument they play and the varying interaction of its components. I'm sure we've all heard saxophonists talking about reeds and drummers talking about cymbals. But aside from the obvious notion of one thing sounding different than another, what exactly is it about the particular item in question and its interaction with the rest of the instrument that is causing it to sound the way it does?

Beyond the surface level considerations of the typical A/B comparisons, there exist some true revelations about sound and vibration through investigation and study of the materials involved and their interaction. The fact that these issues don't get talked about too often may be for good reason. I've had some interesting conversations with guitarists and other instrumentalists that really didn't know, or care to know, about the fundamental or more complex aspects that make their instrument operate the way it does. I can certainly understand how one might prefer to focus on the technical performance issues. These would seemingly be the most important things to focus on as, simply stated, these would seem to be the things that would make one play better. But I can't help thinking that having a deep understanding of the way one's instrument actually functions would have a positive effect on performance.

As I've gotten more into these sonic investigations, I've realized a few critical things about my own needs and tendencies for sound. Maybe the most interesting

discovery I've made is that by continuing to try to achieve the most clear, transparent sound I can, at the outset, allows me to go in any sonic direction I wish, with less limitation. It's almost as though the whiter I can get the canvas, the larger the canvas size becomes and similarly colors become more plentiful and deeper on my palette.

Many times when I am unable to achieve that initial clear transparency, for whatever reason, it negatively affects the other seemingly unrelated tones I may want to get to - the ugly sound is less ugly, the wet sound is less wet, the dense sound less dense.

Without going into too much specific detail because of the limits here and because I don't want to alienate the non-guitar playing readers (are you still here?), I'd like to share only a few brief observations about vibration that I find interesting.

The wood. One reason the old guitars sound so good is because the wood has been stiffening for 50+ years. The basic idea involves the cellular structure of wood and what happens when moisture occupies those cells, as in newer wood. Needless to say it often doesn't create an ideal vibration medium. Old wood is drier, more stable, more resonant. Some instrument makers have even gone so far as to procure reclaimed lumber to build instruments; some of these woods have acted as the beams of buildings since the mid to late 1800s. It gives me a great sense of wonder to think of how rich these seasoned woods will sound when they are fashioned into an instrument. Interestingly enough, even though this is the most talked about aspect of the guitar, which is why I included it first, I don't necessarily believe that it is the most important.

In brief outline form, here are some things I find to be as or more important than the wood age:

- Wood weight/density and its effect on resonance
- Finish thickness and constitution
- Stability of contact points and their materials/constitution
- Magnetic pickup construction/setup
- String tension

In more recent investigations, I've been studying the actual weight of the individual string tension relationships and have even gone so far as to create my own sets of strings, to create an even feel and string tension weight from string to string. Again, by creating a more balanced environment, it allows for more vibration to occur.

Another interesting consideration, something that I have done for a long time, is that I mostly play the electric guitar unamplified when practicing. In reality, the amplifier is probably just as important to the sound

as the guitar. In fact, I think Wes Montgomery said as much, something to the effect that his instrument was the guitar and the amplifier. While I do subscribe to this type of thinking, that the amplifier is of somewhat equal importance, I have found that by first sculpting the sound of the unamplified guitar, it then allows for the amplifier to enhance and broaden the clear, transparent sound I have tried to create. Which can then begin to be abstracted as/if I see fit.

One important lesson that I have learned is that by having a greater understanding of how the instrument works and having a cursory to above average knowledge of how to make repairs and upgrades, I greatly increase my sensitivity to the instrument, which in turn allows me to develop a closer relationship to it and ultimately allows me to be a better performer. This issue of sensitivity is not relegated just to playing the guitar. By becoming sensitive to the sound of the guitar, I feel that has made me a more sensitive listener and in turn more sensitive to what is happening on the bandstand. I've come to realize after these many years of studying the guitar and the physical relationship of its various components, being sensitive to sound opens up a sensitivity to listening, touch, hearing, space, interaction, pacing.

I remember a master class that I attended by Adam Nussbaum in high school. He said something very interesting that I sometimes think about. He said, if you keep thinking about the sound you want and keep hearing it in your head, eventually you will produce that sound. Personally, because I don't always want to have the same sound, I don't necessarily always think about getting the same sound. But what I get from his thought is to keep thinking deeply about sound and vibration. The more you really consider and understand sound and vibration and understand their nature on your instrument, the more sensitive you become to yourself and everything around you. ❖

For more information, visit terrence-mcmanus.com.

A Brooklyn native, guitarist/composer/teacher Terrence McManus has performed or recorded with John Zorn, Bill Frisell, Tim Berne, Don Byron, John Hollenbeck, Ellery Eskelin, Herb Robertson, Mark Helias and Gerry Hemingway. In 2008 McManus was featured in the book *State of the Axe: Guitar Masters in Photographs and Words* by legendary photographer Ralph Gibson. An accomplished solo guitarist, McManus performs his own works on electric and classical guitar and has developed a unique style of improvisation, drawing on extended technique and prepared guitar. His first solo recording, Brooklyn EP, was self-released in 2010.

VOXNEWS

by Suzanne Lorge

Jay Clayton, a singer of remarkable depth and ability, turns 70 this month. Clayton is an unusual musician, not just for the longevity of her career and ever-youthful quality of her voice, but also for her generosity of spirit as a performer and educator. She inspires both on stage and off with her talents and presence, always offering gentle support to the established players she performs with, the singers she teaches and the up-and-coming jazz musicians around her.

She is also well schooled. After earning a bachelor's degree in music, Clayton moved to New York in the '60s from Ohio and quickly became a leader of the avant garde scene; her skills as an astute interpreter of the spoken word and in free improvisation led to collaborations with prominent composers like Steve Reich and John Cage. But it is standards - those perfectly crafted songs with their emotion-laden messages about love and loss - that lay at the heart of

her work. She insists that the message drives the song, even if one is soloing wordlessly over a tune. "It's important to be true to the story we're telling," she told me in an interview almost three years ago. "If there's a word, you have to believe that word."

Her New York birthday concert will be sponsored by Arts for Arts Inc. at the Clemente Soto Vélaz Cultural Center on Dec. 5th. Check her website (jayclayton.com) for details of this celebration and others - the jazz parties in her honor continue for a couple of months (as they should).

Tierney Sutton and her top-notch band depart slightly from the usual with *American Road* (BFM Jazz), a collection of Americana-infused songs like "Oh, Shenandoah/The Water Is Wide", "Amazing Grace" and "America the Beautiful". The album is, to be brief, gorgeous and it reminds us just how remarkable the American musical experiment has been. Sutton, with her clear, imaginative vocals, is an excellent steward of this tradition.

Bassist Christian McBride has turned out a stellar big band release (his first) with *The Good Feeling* (Mack Avenue), featuring **Melissa Walker**, a charming singer with a rich voice and a natural way with a phrase. She doesn't appear on all of the cuts - the band and McBride's arrangements are the main event here - but her moments in the forefront shine.

If you love free improv but can't make it to Jay Clayton's birthday party, pick up a copy of *From Granite To Wind* (Ogun), with the Keith Tippett Octet and vocals/poetry by **Julie Tippetts**. One snippet: "Songs—like birds—enflutter my pulse and ring—in the air." Word!

October gigs: **Cassandra Wilson** is at Rose Theatre Oct. 1st; **Tessa Souter** sings at Joe's Pub Oct. 8th; **Amy Cervini** presents her regular monthly shows at 55Bar - for adults Oct. 20th and for kids Oct. 9th and 23rd; **Kurt Elling** appears at Birdland Oct. 25th-30th and **Nikki Yanofsky** takes a giant step in her young career with her debut at the Allen Room Oct. 28th-29th. ❖

Loose Torque

by Ken Waxman

Loose Torque is the audio equivalent of a small press publisher that concentrates on aesthetics. Just as those firms' limited-edition books are printed on high-quality paper with covers produced by hand-operated letterpress, Loose Torque CDRs are computer-burned in batches of 100, using specialist Taiyo Yuden discs, with professionally designed packaging.

Loose Torque is the brainchild of veteran British bassist Nick Stephens, who describes himself as "artist-producer-runner. I play on and record the music, mix and edit it, think of titles, burn, print and pack the discs and take them to the post office." Founded in 2005, Loose Torque has already released 21 CDRs, ranging from archival sessions with such major UK players as alto saxophonist Dudu Pukwana and drummer John Stevens to contemporary dates that showcase Norwegian saxophonist Frode Gjerstad, British trumpeter Jon Corbett and South African drummer Louis Moholo-Moholo among others. The label's literal in-house art staff is Stephens' wife Fay, an illustrator and New Media designer, who also maintains the website.

Loose Torque's genesis resulted from a combination of serendipity and frustration. "I had a lot of tapes in my cupboard mostly from my 17-or-so years with John Stevens," Stephens explains. "Similarly Dudu recorded everything he did and not long before he died he gave me a shoebox full of tapes." Also on hand was a studio

effort recorded in 1996 by Calling Signals, Stephens' band with Gjerstad, which didn't interest commercial labels. But "the clincher was my Septet. I was very proud of the group, had two years worth of recordings, but couldn't get it on record." Meanwhile Stephens had already built a home-studio. "I was coming-up 60 and beginning to feel unsure about my immortality. I wanted some way of documenting musicians and our place in the music of the time," he remembers.

Soon he discovered the advantages of Taiyo Yuden, a company in business since 1950, which patented the world's first CDR. "I wanted short runs. I've heard independent label owners say having 1,000 CDs leaves them with a garage full of unsold discs. But ours is genuinely a cottage industry. Up until recently I burned the discs one at a time to order. I've now bought a seven-CD tower, but I still thermal print each disc one at a time." Another long-time improviser who often plays with Stephens, Corbett thought up the label name: "Loose Torque suggests informal dialogue and I thought that it quite aptly described improvised music where the participants interact with each other."

The label's first batch of seven releases included *Fast Colour Antwerp 1988*, by a Stevens-led septet never documented on record. Besides the drummer and bassist, personnel included trumpeter Harry Beckett, Pukwana and Evan Parker on saxophones, trombonist Annie Whitehead and vocalist Pinise Saul. Over the years, "Fast Colour has been our best seller, but anything with The Vikings - Frode and Paal [Nilssen-Love] - or Louis [Moholo-Moholo] on it also causes some interest," Stephens notes.

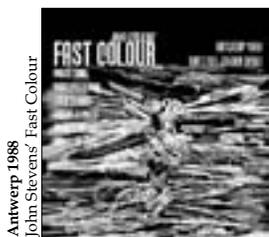
"Nick and I are friends so when we do something

together he'll record it and if he and I think it's OK, he'll release it," reports Gjerstad. "A CDR reflects the fact that this is a small music. But it shows that it's possible to release stuff without having a major label contract. Limited distribution doesn't bother me. When I tour I bring CDs along and people buy them. Loose Torque may be a kitchen operation, but at the end of the day, the artist still makes a little money. Some companies want all rights in exchange for releasing a CD. And with downloads and streaming it's easy to lose control. But Nick will give me as many discs as I want [to sell]."

Recording new material is part of Stephens' desire to document under-recorded players. "Recording sessions are like a social club, guys who know each other meeting in a relaxed atmosphere with no temporal or financial restrictions, apart from pub opening hours," says Corbett. "You don't get that from more commercial labels. Nick is very open to suggestions and you can get involved in the editing and mixing if you so wish, or leave it to his excellent ears."

As for archival discs, "the decisions over which old material to release are based on sustained quality of music and sound, potential interest and my time," Stephens explains. *Dangerous Musics In '91*, for instance, with himself, Corbett and drummer Roger Turner was "a group that was influential at the time, but unrecorded and hardly known outside of London." The CDR is drawn from two cassette tapes; one from a session at Turner's flat and one "from a tape that Jon found down the back of his sofa which must have been given to him by someone after a gig."

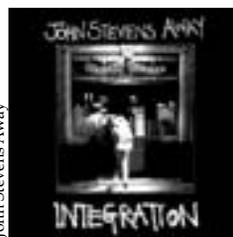
(CONTINUED ON PAGE 41)



Antwerp 1988
John Stevens' Fast Colour



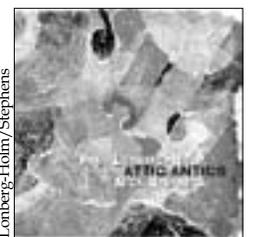
Calling Signals
Gjerstad/Moholo/Thoulsen/Stephens



Integration
John Stevens Away



Don't Answer It
The Schizo Quartet



Attic Antics
Lonberg-Holm/Stephens

LISTEN UP!

JC STYLES is a guitarist originally from Australia, who first hit New York City in the period 1992-95 before returning permanently in 2005. He specializes in the guitar/organ trio format and has performed with many leading Hammond B-3 organists. Recently signed to the Motéma Music label, Styles currently leads a trio featuring the exciting organist Pat Bianchi.

Teachers: Mostly self-taught before attending jazz camp as a teenager featuring Vic Juris, Steve Erquiaga, John Scofield and others. Undertook master classes in the early '90s by Pat Martino, Tal Farlow, John Abercrombie and Barry Harris and one-on-one studies during the same period with Rodney Jones.

Influences: Wes Montgomery, George Benson, Charlie Parker, Bobby Hutcherson, Jimmy Smith and others.

Current Projects: New CD *Exhilaration & other states* on Motéma Music and completing an instructional video on the right-hand picking technique developed by George Benson.

By Day: Trying out new recipes, accompanied by a glass of red wine, while listening to Bobby Hutcherson.

I knew I wanted to be a musician when... I heard Bird's ballads from the Dial sessions at around eight years old, but really knew it when as a teenager I was a salad hand in a restaurant and had to clean out pots 'round midnight that were big enough to bath in.

Dream Band: A Charlie Parker-Wes Montgomery-Bobby Hutcherson frontline with a mid '60s Herbie Hancock trio.

Did you know? I grew up in a commune-like environment in a predominantly aboriginal town in tropical Australia.

For more information, visit jcstyles.com



JC Styles



Chris Welcome

From sparse chamber-jazz to spastic avant-metal, guitarist **CHRIS WELCOME** lends his unique voice to a variety of ensembles. His compositions combine space and pointillism with extended techniques and a loose jazz sensibility. Born in 1980 in New York, Welcome grew up around Chicago and lives in Brooklyn.

Teachers: I'm lucky to have studied with two great guitar teachers, Frank Portolese and Vic Juris. I also

studied harmony and theory with Ralph Bowen and Stanley Cowell at Rutgers University.

Influences: Charlie Parker, Derek Bailey, Sonny Sharrock, Anthony Braxton, Webern, Hendrix, Joe Maneri, Stockhausen, Miles, Monk, Sonny Rollins, John Cage, Black Sabbath, all my teachers.

Current Projects: Chris Welcome Quartet; Mothguts, Trio Caveat; trios with Lisa Mezzacappa and Mike Pride and Kirk Knuffke and Federico Ughi; duos with Shayna Dulberger, Bonnie Kane and Mike Noordzy.

By Day: Drink coffee, write music, practice, teach lessons (in that order).

I knew I wanted to be a musician when... I've been obsessed with music my entire life. I can't remember a time when I didn't want to be a musician.

Dream Band: Playing with Jonathan Moritz, Shayna Dulberger and John McLellan in my quartet is pretty dreamy!

Did you know? I've also written a lot of chamber and electroacoustic music. You can hear recordings of some of these pieces at chriswelcome.com.

For more information, visit chriswelcome.com. Welcome is at Douglass Street Music Collective Oct. 3rd and Prospect Series Oct. 8th. See Calendar.

Oslo Jazz Festival

by Andrey Henkin



Charlie Haden

There was a pall over the 25th Anniversary (but actually 26th edition) of the Oslo Jazz Festival (Aug. 15th-20th) and not just because of the almost-perpetual drizzle that peppered the Norwegian capital for its duration. Just over three weeks before the start of the festival, what surely has to be the most horrific crime perpetrated on Norwegian soil took place: a car bombing in the center of the city and then an attack on a summer camp north of Oslo, resulting in almost 80 deaths, mostly teenagers. In fact, the former took place just blocks from the festival headquarters and several of its venues. The robust listening crowds then were a testament to a populace wanting to focus on something other than yet another lamentable date in recent history (9/11; 3/11; 7/7).

The opening concert at Den Norske Opera and Ballett, broadcast later that evening on local television, was not really indicative of a respected jazz festival, instead having an air of a Live from Lincoln Center broadcast. Featured was the Norwegian Radio Orchestra with a number of guests such as poppy vocalist Silje Nergaard, trumpeter Nils Petter Molvær and young award-winning trombonist Kristoffer Kompen (Norway's future answer to Chris Botti). But for all the glitter and pomp, it was the Orchestra on its own that provided the most listenable moments. Another populist, though in a quite different manner, concert took place later that night at the government-sponsored jazz club (!!!) Nasjonal jazzscene Victoria. Altoist Kenny Garrett's quartet with Benito Gonzalez (piano), Corcoran Holt (bass) and Marcus Baylor (drums) played for well over an hour, the shortest piece 15 minutes long, the leader spewing high-energy lines à la early Pharoah Sanders. Most listeners agreed that Baylor was too loud and too brash, overwhelming the rest of the rhythm section, but for an opening foray, better too much than too little.

The next day was pure Scandinavia. At Kulturkirken Jakob, Norwegian pianist Jon Balke presented his expansive project Magnetic Book, a semi-traditional jazz quintet augmented by 10 strings, with classical flourishes abounding. As befitting the on-holy surroundings, the music had an almost choral air and screamed to be an ECM album, which it will be next year. At the club Teaterkjeller'n, guitarist Staffan William-Olsson's Sekstett, featuring veteran Norwegian saxist Knut Riisnæs and the very fresh-faced Kompen, partied like it was 1959. The highlight for this correspondent came at the end of the night at the rock club Mono. Swedish saxist Mats Gustafsson presented his Fire! trio with electric bassist Johan Berthling and drummer Andreas Werliin. Those coming to be buffeted by Gustafsson's elephantine

(CONTINUED ON PAGE 50)

Météo Music Festival

by Ken Waxman



Clayton Thomas

Météo means weather in French and one notable aspect of this year's Météo Music Festival in Mulhouse, France (Aug. 23rd-27th), was the weather. It's a testament to the quality of the music that audiences throughout the five days were quiet and attentive despite temperatures in non-air-conditioned spaces hovering around the high 90s. More dramatically, one afternoon a freak thunderstorm created an unexpected crescendo to a hushed performance by the Greek-Welsh trio Cranc of cellist Nikos Veliotis, harpist Rhodri Davies and violinist Angharad Davies: winds violently blew ajar the immense front door of Friche DMC, a former factory, causing glass to shatter and fall noisily.

Luckily other Météo highlights were strictly musical, with some taking place in first-time festival venues. Two churches hosted improvised pipe organ concerts; a library presented brief children's shows; the city's Belle Époque theatre showcased a night with vocal-oriented trios and a soon-to-be demolished parking garage hosted a reunion of two British free music pioneers.

Daunik Lazro performed in the 12th Century Chapelle Saint-Jean. Here his unique reed projections, which move from juddering cries to percussive tongue slaps and echoing renal growls, met the shrilling reed quivers and vocal pants and cackles of French clarinetist/vocalist Isabelle Duthoit for a magnificent display of in-the-moment conceptualism. Besides the chapel, the other regular site was the Noumatrouff. This funky space mostly hosts rock shows, a role it reverted to when Dutch punk-jazzers The Ex plus a vamping horn section played. With chairs removed to create a dance floor, enthusiastic fans pogoed, the vibe contrasting other shows' cerebral solemnity.

That's seriousness, not humorlessness though. French bassist Joëlle Léandre, for instance, meeting cellist Vincent Courtois at the Noumatrouff, added near-vaudeville to the duo's classically-tinged improvising. While Courtois' timbres often resulted from stentorian plucks, strumming the instrument horizontally like a guitar or spiccato scrapes of two bows on the strings, Léandre's improvising encompassed more than string sleight-of-hands. Miming as she popped strings or vocalizing as she played, Léandre rubbed her bow all over the bass, kicked it, kissed it, eventually lowering it and herself downwards as she played, ending with both lying prone.

She wasn't the only bassist to make an impact. Rappelling jack-in-the-box-like over his strings to prod florid double stops or striking them resolutely, Briton Barry Guy consolidated the approach of a trio with

(CONTINUED ON PAGE 50)

Vail Jazz Party

by Flo Wetzel



Terell Stafford

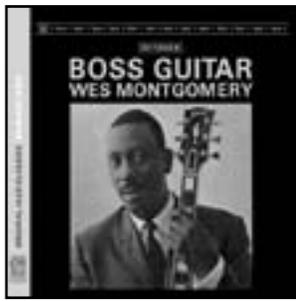
Heaven probably looks a whole lot like Vail, Colorado. Glorious mountains with stunning vistas, charming architecture reminiscent of a Bavarian village, an abundance of scrumptious restaurants and cafés - and when you add jazz on top of all that, Vail is surely a place to spend eternity. The 17th annual Vail Jazz Festival is a summer-long event that fills this alpine wonderland with the sounds of first-class music. Despite Vail's reputation as a glamorous ski resort, this is not a festival for just a privileged few: since the end of June, the festival provided free concerts at two locations in town, as well as full scholarships for 12 teenage musicians to participate in a ten-day workshop. The festival culminates with the Vail Jazz Party (Sep. 1st-5th), a Labor Day weekend throw-down with over 25 sets, including three late-night jam sessions and several free concerts.

The weekend is nicely organized so that two dozen or so musicians play in different combinations, bringing out different colors in their playing as well as showing the many faces of jazz. A few groups were repeated over the course of the weekend: Clayton Brothers Quintet, Monty Alexander Trio, Terell Stafford Quintet and Dena DeRose Trio. Yet these groups often had other festival musicians sit in and there were other groups composed of musicians from these bands as well as soloists. With so much inspired mixing and matching, the audience really got to know the musicians over the course of the weekend and yet every set was completely fresh and often unpredictable.

A great example of this inventive combination of talents was when bassist Martin Wind presented a group that included the elegant bassist John Clayton and both Jeff Hamilton and the ebullient Matt Wilson on drums. Calling it the "battle of the sections", the unusual configuration was joined by Australian trumpeter James Morrison (on trombone), trumpeter Terell Stafford and pianist Bill Cunliffe. The set included two memorable duets: Clayton and Wind on "My Foolish Heart" and Hamilton and Wilson on "Blackwell's House", written by the former in tribute to legendary drummer Ed Blackwell.

Trumpeter Byron Stripling's tribute to Louis Armstrong was one of the weekend's strongest events. He made an impassioned plea to the audience to think of Armstrong not just as an entertainer nor as an intuitive genius who came out of the womb with a trumpet and handkerchief, but as a hard-working artist who completely altered the course of modern music. It was an enormous pleasure to hear Armstrong's songs come to life, particularly with a band of this magnitude: mega-powerful Wycliffe Gordon (trombone and sousaphone), Jeff Clayton (saxes and clarinet),

(CONTINUED ON PAGE 50)



Boss Guitar (OJC)
Wes Montgomery (Riverside-Concord)
by Duck Baker

After Wes Montgomery signed with Verve in 1964, he made very few studio records with small groups and almost none in what had been a favorite format, the organ trio. One could forget that his regular working group from 1959-63 was a trio featuring fellow Indianapolis native Mel Rhyne on organ. *Boss Guitar* is typical of Montgomery's approach to this setting. He was quite vehement about NOT being a blues player, a fact that may surprise many of his fans, but which is reflected by the repertoire here. Of the nine titles on this album, only the fine original "Fried Pies" utilizes the 12-bar structure, though Bobby Timmons' "Moanin'" is about as bluesy as a non-blues can be. The program is dominated by standards, most of which benefit from unusual approaches. "Besame Mucho", for instance, is set in 3/4 uptempo while "The Breeze and I" is taken at a burning clip and "Wine and Roses" is read as a ballad.

Rhyne isn't often named when people start listing B-3 masters, perhaps because he doesn't go for the throat like Jimmy Smith, but he's a solid accompanist with a nice, behind-the-beat feel on his solos. And it's hard to see how any drummer could do a better job

than Jimmy Cobb does here. The very commendable new liner notes single this out as the best of Montgomery's trio records, but this reviewer's own preference would be for *Guitar on the Go* (mostly for Montgomery's insane solo on "The Way You Look Tonight"). In any case, a serious jazz guitar collection should include all of them; some of the Boss' best soloing was done with this group and it doesn't get any better than that.

For more information, visit concordmusicgroup.com. A Wes Montgomery Tribute is at *Smoke Oct. 1st* featuring Peter Bernstein and Mike LeDonne. See Calendar.



Traits Joe Morris Wildlife (Riti)
Next
Taylor Ho Bynum/Joe Morris/Sara Schoenbeck
(Porter)
XYX The Spanish Donkey (Northern-Spy)
by John Sharpe

Joe Morris started out looking for a distinctive voice on the guitar. Having heard John McLaughlin sew up the string-based take on Coltrane, Morris focused on Ornette Coleman, Jimmy Lyons and Cecil Taylor, seeking to translate their approach to the fretboard. Since then Morris has continued to develop and while he still broadly plays free jazz, in Morris' hands it is a broad church housing a variety of idioms. Add to that his adoption of the double bass in 2001 and you have a musician whose stream of releases are impossible to second guess, a quality amply borne out by the three discs in hand.

Morris' own Riti imprint released *Traits*, the second outing from his Wildlife aggregation after a 2009 issue on AUM Fidelity. In this vehicle Morris directs from the bass chair, underpinning in tandem with longtime associate Luther Gray at the trapset and tenor saxophonist Petr Cancura, supplemented by the alto saxophone of Jim Hobbs (Fully Celebrated Orchestra) this time out. And it's the feverish interaction between the two reedmen that first grabs the attention on this studio set of six collectively birthed cuts. From the git-go on the appropriately named "Howlin'", the feral horns set about each other, splitting for an astringent tenor solo full of distorted cries followed by yelping full-toned alto. Even though fully improvised, the quartet flirts with the jazz tradition, often following a no head-solos-no head structure and even keeping time, as on the shuffling groove of "Display" or the walking bass-driven "Game" with its loosely intertwining sax melodies. But the adventurous "Coloration" is the highlight, announced by Morris' searing arco bass, which continues in hair-raising colloquy with the two reeds.

Similarly uncharted but cutting completely loose from the jazz vernacular is *Next*, the product of an unconventional trio that places Morris, this time on acoustic guitar, in the company of cornetist Taylor Ho Bynum and bassoonist Sara Schoenbeck. All three are well versed in the territory, the last two not least through their tenure in saxophonist Anthony Braxton's iconoclastic Twelvet+1. Six instrumental conversations sublimate the individual to the group sound; no one dominates in a program characterized by stellar but understated musicianship. Morris trades in glinting fingerpicked lines, which scuttle and ping through the three-way patchwork while Bynum

deploys a litany of buzzes, whistles, drones, pinched fanfares and garrulous brass muttering in acrobatic arcs that twist and somersault. Schoenbeck's reverberating harmonics and billowing tremolos add an unusual dimension, grounding the textural mix. All the tracks are of a piece. There is cohesiveness to proceedings, like a calm exchange of views among three professors who largely agree but nonetheless have slightly different perspectives that need to be expressed.

Rather more attitude is apparent on *XYX* from democratic threesome Spanish Donkey. Morris offers his guitar, plugged in this time, alongside the drums of Mike Pride and the keyboard bank and occasional bass guitar of Jamie Saft. Over the course of two lengthy improvisations they bludgeon and pummel, elemental like weather, threatening at least a downpour if not desolation. No one stays out front for very long, coming together in monolithic slabs. Morris' slashing distortions blend well with Saft's whooshes, swirls and indeterminate synth sounds. In fact Saft comes on like Sun Ra in particularly apocalyptic mood. Pride's drum outbursts frame the mayhem, occasionally turning colorist with chiming cymbals and shakers to the fore, but more often remaining determinedly percussive. On the sleeve it says file under avant metal jazz, but those in pursuit of the last in any conventional sense will be disappointed. But even though there is little melody or sustained rhythm, the slowly shifting sonic mass, sparsely illuminated by necklaces of ringing notes from Morris' guitar or twinkling keyboard squiggles, develops an epic grandeur all its own.

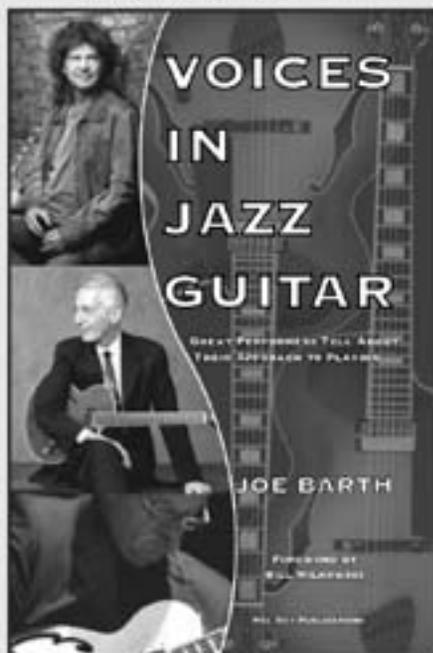
For more information, visit joe-morris.com/riti.html, porterrecords.com and northern-spy.com. The Spanish Donkey is at *Zebulon Oct. 2nd*. See Calendar.

RECOMMENDED NEW RELEASES

- Uri Caine Trio - *Siren* (Winter & Winter)
- Harris Eisenstadt - *September Trio* (Clean Feed)
- Greenleaf Portable Series -
Vol. 2: Orange Afternoons (Greenleaf)
- Clay Jenkins Quartet - *Good Signs* (Jazz Compass)
- Francisco Mela & Cuban Safari -
Tree of Life (Half Note)
- Tyshawn Sorey - *Oblique - I* (Pi)
- David Adler**
New York@Night Columnist
- Bobby Few/Mark Tokar/Perry Robinson/
Klaus Kugel/Waclaw Zimpel -
Undivided: Moves Between Clouds (Multikulti Project)
- Tim Hagans - *The Moon is Waiting* (Palmetto)
- Thomas Heberer's Clarino - *Klippe* (Clean Feed)
- Indigo Trio/Michel Edelin - *The Ethiopian Princess
Meets The Tantric Priest* (Rogue Art)
- RED Trio + John Butcher - *EMPIRE* (NoBusiness)
- Randy Weston - *Blue Moses* (CTI-Masterworks Jazz)
- Laurence Donohue-Greene**
Managing Editor, The New York City Jazz Record
- Jeremiah Cymerman - *Fire Sign* (Tzadik)
- Misha Mengelberg/Evan Parker -
It Won't Be Called Broken Chair (psi)
- Alexander von Schlippenbach/Manfred Schoof -
Blue Hawk (Jazzwerkstatt)
- Scoolptures - *White Sickness* (Leo)
- Archie Shepp/Joachim Kühn -
Wo!Man (ArchieBall)
- Tarfala Trio - *Szyzygy* (NoBusiness)
- Andrey Henkin**
Editorial Director, The New York City Jazz Record

What are the secrets to
success of 35 of the world's
greatest jazz guitarists?

Find out now with....



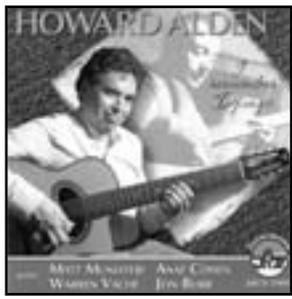
"JOE BARTH HAS OFFERED US WHAT IS
ARGUABLY THE MOST THOROUGHLY RESEARCHED
BOOK ON JAZZ GUITAR EVER PUBLISHED..."

- Wayne Everett Goins, Ph.D.

Director of Jazz Studies and Professor of Jazz Guitar
Kansas State University



AVAILABLE AT amazon.com



**I Remember Django
Howard Alden
(Arbors)**



**Echo of Spring
Chuck Wilson
(Arbors)**

by Graham Flanagan

Howard Alden continues his reign as the premier player of the 'traditional' jazz guitar with two new recordings made for the Arbors label. Alden's notoriety multiplied tenfold when, in 1999, Woody Allen hired him as a musical stand-in for Sean Penn in the Depression-era jazz comedy *Sweet and Lowdown*.

Of course you can't think of *Sweet and Lowdown* without thinking of Django Reinhardt, whose style permeates throughout the movie. Therefore, it's no surprise that Alden continues to honor the legacy of that legendary "gypsy from France". Alden's new album *I'll Remember Django* combines songs made popular by the legend (who was actually born in Belgium) with other tunes that capture the enduring spirit of his music. Joining Alden on the date are rhythm guitarist Matt Munisteri and bassist Jon Burr, as well as featured players Warren Vaché on trumpet and Anat Cohen doubling on soprano sax and clarinet.

Cohen and Alden frequently perform together live and their obvious familiarity definitely enhances the music heard here. This becomes immediately evident on the title track, which allows the two musicians to perform a thoughtful duet with some nice accents from Burr. Vaché gets a hearty showcase on the group's knockout rendition of the Paul Misraki-penned ballad "Insensiblement", a tune that Reinhardt recorded in his heyday. Vaché's lyrically soulful soloing, along with solid accompaniment from the rest of the band, makes this one of the album's standout tracks. Alden and company bring up the energy on the uptempo reading of Duke Ellington's "Jubilee Stomp", which features compelling work from Cohen on soprano sax. Her skills at fast-paced syncopation obviously inspire the leader; this track may be the best example of Alden's ability to recreate Reinhardt's uncanny nimbleness on his custom-made seven-string. But the album's true centerpiece may be the combo of "I'm Forever Blowing Bubbles" and "I'll See You in My Dreams" - the one-two musical punch that punctuates *Sweet and Lowdown*.

Alden takes on the role of supporting character on the Chuck Wilson-led *Echo of Spring*. The veteran leader switches between alto sax and clarinet for this eclectic straightahead date, which - along with Alden on guitar - features the late Joel Helleny on trombone and rhythm section comprised of bassist Murray Wall and Tom Melito on the skins.

The group tackles a diverse setlist featuring somewhat obscure tunes from a laundry list of jazz history's heavy hitters like Tadd Dameron, Lee Morgan, Ornette Coleman and Duke Ellington/Billy Strayhorn. The 12-track album offers 72 minutes of stellar jazz, making it hard to pick a lone standout but it just might be the group's winning midtempo crack at Dameron's "On a Misty Night". The title track also shines, featuring the leader's clarinet skills and also a guest appearance by Diva Goodfriend-Koven on alto flute. You need look no further than this Wilson date to find one of the best straightahead releases of the year. The group maintains an easygoing, swinging sensibility, making *Echo of Spring* a definite must-listen.

Alden's reputation as the best in the business receives further credibility from these two dates, both of which should motivate the listener to catch him live

in New York City.

For more information, visit arborsrecords.com. Alden is at Metropolitan Room Oct. 10th with Kelly Suttentfield, Bar Next Door Oct. 20th and Joe G's Wednesdays. See Calendar and Regular Engagements.



**Tenderly (Solo Guitar Concert)
Kenny Burrell (HighNote)
Plectrum Jazz Guitar Solos Frank Portolese (s/r)
What's It All About Pat Metheny (Nonesuch)
by Anders Griffen**

In modern times we have solo jazz performers on just about every instrument. One reason Coleman Hawkins is remembered as an innovator is for recording saxophone solos early on. Piano and guitar would seem more obvious choices for solo performances since they more distinctly produce simultaneous melody and harmony. However, in the jazz idiom, perhaps not as many solo guitarists have come forward as one might expect. Joe Pass is probably the first that comes to mind. Here we have three more welcome entries to the canon with new recordings from Kenny Burrell, Frank Portolese and Pat Metheny.

Kenny Burrell's *Tenderly* was recorded in concert and displays a relaxed balance between sensibility and whimsy. The listener experiences both within the first ten seconds of "Autumn Leaves" and during an inspired treatment of the title track. Burrell's "Billie Holiday Tribute Medley" and "Ellingtonia Montage" are likewise inspired and personal. The arrangements and spontaneous modulations bring freshness to this set of mostly standards. It also sounds like a cleanly amplified guitar tone. You really get the sound of Burrell's fingers on one of four instruments he employed for these performances. Generally playing with a pick and alternating between bass notes, chordal melodies and single-note lines, a master tells his story within each of these works.

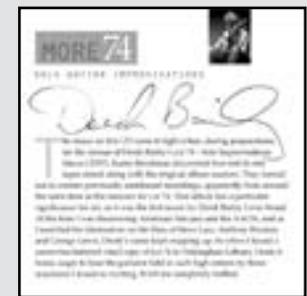
The title *Plectrum Jazz Guitar Solos* by Frank Portolese is apt because he employs the plectrum, or guitar pick, whereas solo guitar music has traditionally produced polyphony by using all fingers of the plucking hand. So while counterpoint may be implied here it is not explicit. Portolese is a fluent guitarist who also prefers a clean tone. He 'shreds' right from the opening of "Over the Rainbow" and divides rapid-fire lines with chordal melodies. "As Time Goes By" gets a creative introduction and expanded harmony, "Topsy" skips at a fun pace and "Black and Tan Fantasy" evokes all the mystery that comes with another time and place. The arrangements of these standards are inventive and the performances at times beautiful as Portolese showcases an abundance of technique.

Any critique of Pat Metheny's work comes with an inherent challenge: as he is an accomplished artist of highly advanced skill, one must defer somewhat to his authority. Some listeners may argue that *What's It All About* is not a jazz record. The program is made up of songs that Metheny probably heard growing up, popular songs by the likes of Paul Simon, Carly Simon, John Lennon & Paul McCartney and others, and rendered not necessarily in a jazz style. However, the sound and the performance are so beautiful it doesn't matter what you call it. Except for the strong current on "Pipeline", this is a fairly mellow album, though

never lacking vitality. One forgets that this is a solo performance. "The Sound of Silence" is otherworldly on the harp-like 42-string guitar, but most of the set is played on a baritone guitar, the deeper bottom end of which helps fill out the aural picture. Metheny has almost always used some kind of sound processing; it's easily noticed here but not overbearing. The arrangements flow so naturally the listener is never reminded of technique except to admire Metheny's fine playing.

For more information, visit jazzdepot.com, frankportolese.com and nonesuch.com. Metheny is at Blue Note Oct. 11th-16th in duo with Larry Grenadier. See Calendar.

UNEARTHED GEM



**More 74 (Solo Guitar Improvisations)
Derek Bailey (Incus)
by Robert Iannapolo**

There's always been a bit of ambivalence directed toward the late guitarist Derek Bailey. Sure, plenty of free jazz lovers appreciated his music, yet a sizeable portion of them were less than enamored of the admittedly difficult style he developed on the instrument. He could be confoundedly quiet when others were raging around him. Discontinuity ruled his improvisational roost.

Yet, even though he studiously avoided repetition, his style/music possessed an almost Zen-like quality. When one listens to Bailey deeply, despite the lack of a focus for the listener, there is a hypnotic quality found in the best trance-inducing music. But at the same time, Bailey had a tendency to leaven his music with a bit of earthly humor. There's a lot to deal with when listening to Bailey.

Lot 74 is one of the classic Derek Bailey solo albums from the '70s and it was reissued on CD back in 2009. Although he had a multitude of collaborators, Bailey's solo albums were the best way to hear his original mind at work. He was constantly honing his craft and by the time of *Lot 74* he was playing stereo electric guitar with twin volume pedals that created some remarkable effects.

More 74 stems from the discovery of a tape box labeled "elec rec. MAR/74". While not technically outtakes from *Lot 74*, this is clearly music cut from the same cloth. The music sparks off in all directions with Bailey barely able to contain himself. Of the 13 tracks, 10 are played on electric guitar and the last three are performed on "19-string (approx) acoustic guitar". While there's nothing here as epic and satisfying as the side-long title track of *Lot 74*, the music still moves in typical Bailey fashion, in digestible doses. For those who prefer lengthier ruminations, "Probably Pt. 3" is 14 minutes and "Catford Pt. 2" nearly ten minutes. Bailey's humor is best heard on "I Remember The Early Seventies", where he reminisces on days gone by. It's almost as if he's parodying the instant nostalgia so prevalent today. It's also as close to a Bailey alternate take as we'll probably ever get, being a reworking of *Lot 74*'s "Inside Joke". *More 74* is a worthy archival release and a good window into Bailey's world.

For more information, visit incusrecords.force9.co.uk



John Zorn: Enigmata
Marc Ribot/Trevor Dunn (Tzadik)
 by Jeff Stockton

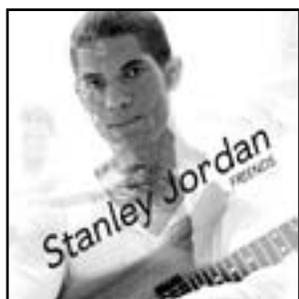
Make no mistake, the music on *Enigmata* is challenging. It's daunting before you put it on and can be rather unpleasant while it is. Composer/conductor John Zorn knows it (because he discusses it in his helpful, self-aware liner notes) and electric guitarist Marc Ribot and five-string electric bassist Trevor Dunn probably knew it while they were playing it.

These 12 etude-variations written in the classical tradition developed from the same creative impulse that gave birth to *Apparitions*, the "atonal instrumentals" from Zorn's *Ippisimus* CD. The "Enigmas" alternate atonal written passages with conducted improvisations and notated noise sections. There is none of Zorn's usual subtext or supporting narrative. By this definition, they are pure abstraction. "Inexplicable and outrageous," by Zorn's own admission. They are what they are.

As you play the CD, however, you realize it's not as scary and uncompromising as you might have feared and a few aspects of the recording improve its accessibility. At less than 45 minutes, the entire CD approaches classic Blue Note-length and it's even more palatable in its two equal halves - better yet, shuffled into your iPod as two-to-five minute cacophonous interludes. There is Ribot's signature style, overflowing with energy and controlled virtuosity that sends the listener into a state of edgy hypnosis. Dunn's bass supplies complementary rumblings and enough rhythm to make the point that drums wouldn't be able to squeeze into these tightly-built sound walls.

Yet without drums, the implicit attraction for rock listeners is missing. Heavily distorted electric instruments can be off-putting to jazzbos. Composed parts can irritate improv fans, just as improvisation can disappoint classicists. Therefore, *Enigmata* threatens to be an equal opportunity offender. Given a chance, however, its mysterious elusiveness is an attractive and intriguing draw. More often than not this music is as heavy as an Eddie Van Halen intro - or Metallica, even - and always surprising.

For more information, visit tzadik.com. Ribot is at *Le Poisson Rouge* Oct. 11th. See *Calendar*.



Stanley Jordan (Mack Avenue)
 by Terrell Holmes

Over the past five lustra Stanley Jordan has earned a stellar reputation as a guitarist whose unmistakable sound is born from harmonic and melodic sophistication, combined with dazzling technique. His new album is a delightful and vibrant excursion across generations and genres, with a Hall of Fame lineup of guest stars that makes it cook from start to finish.

Soprano sax man Kenny Garrett and trumpeter

Nicholas Payton augment the core of Jordan, bassist Christian McBride and drummer Kenwood Dennard on the straightahead burner "Capital J", where the players hand off the solos with the crisp efficiency of an Olympic relay team. This same lineup returns later on the dulcet "Bathed In Light", Dennard doubling nicely on keyboards.

Violin virtuosa Regina Carter lends her vivacious sound to "Samba Delight" and pulls out all the stops on the "Romantic Intermezzo" from Bartók's *Concerto for Orchestra*, complete with passionate, driving choruses and dramatic flourishes, accompanied wonderfully by Jordan on the piano, his first instrument. He also teams up with Dennard and bassist Charnett Moffett - his regular band - on an interpretation of Debussy's "Reverie", giving it a jazzy feeling by playing it with a touch of modality.

Guitars are front and center, naturally, and Jordan trades licks with some great axmen, each one with a distinctive sound and personality. Charlie Hunter puts down some funky blues on "Walkin' the Dog" then returns to rock out on with Jordan (on guitar and piano) and Dennard on Katy Perry's "I Kissed A Girl". Mike Stern's delightful solo on "Giant Steps" is fretboard vocalese.

Jordan takes a delightful moonlit stroll with the ageless Bucky Pizzarelli on the ballad "Lil' Darlin'". Russell Malone joins them to form a grand guitar trio on "Seven Come Eleven", a song associated with guitar legend Charlie Christian. *Friends* sprints to the finish with "One for Milton", an improvisation by Jordan, Malone and Dennard that's an adventurous trip into atonality and the perfect close to this exceptional album.

For more information, visit mackavenue.com. Jordan is at *Iridium* Oct. 19th-23rd with his *Guitar Fest Project* featuring guests Bucky Pizzarelli and Russell Malone and *Barnes and Noble* Oct. 21st. See *Calendar*.



Barrel Fire
Gord Grdina Trio (with Mats Gustafsson) (Drip Audio)
 by Andrey Henkin

The name Mats has never been assigned to a hurricane since the convention of doing so was established. Seems like an oversight. If a destructive force born of moving air is to be called after something, it should be the Swedish saxophonist Mats Gustafsson.

There aren't that many musicians that can keep up with him; most are flipped over like cars in a gale. But Canadian guitarist Gord(on) Grdina, as evidenced by this 2009 live recording from the Vancouver International Jazz Festival, seems to be more than capable. As this reviewer was actually at this show, a little bit of background is helpful. Gustafsson had been an invited guest of that year's festival for its entirety. He was an instructor at the High School Jazz Intensive and also co-organized Ice Hockey: Canada vs. Sweden, a 14-person thematic conduction. So by the time he got to The Ironworks, from whence this concert came, he was ready to put aside education and management and simply cause damage.

Grdina is a guitarist existing somewhere in the crater left by Sonny Sharrock and Greg Ginn. He favors high-speed strumming and fleet, incendiary single-note lines, all twisted together like the fuse to a stick of dynamite. His bandmates - bassist Tommy Babin and drummer Kenton Loewen - are eager aiders and

abettors, laying down a thick foundation over which guitarist and saxophonist can spar.

Gustafsson in this context, presumably having little time to become well-acquainted with Grdina's rambunctious compositions, becomes more of a decorative feature, entering the proceedings usually only during the woolliest moments. The effect is of a city recovering from an earthquake only then to be hit by a tropical storm. Yet the concert's finest moments, somewhat for their contrast, come when Grdina plays unaccompanied, when some detail can be picked out of the density. For something completely different, Grdina picks up his other instrument, the oud (a Middle Eastern lute), for the Iraqi traditional piece "En Shakoota", a delightful rhythmic excursion until Gustafsson brings the tune from its Mesopotamian roots to its war-torn present.

For more information, visit dripaudio.com



Marc Fosset au Jazzland
Marc Fosset Trio (Altrisuoni)
 by Ken Dryden

The French guitarist Marc Fosset is best known for his work as a sideman with Stephane Grappelli from the early '80s to the end of the violinist's life, though he has also worked in Europe with Pierre Caratini and also accordion player Marcel Azzol. Surprisingly, Fosset has recorded infrequently as a leader and his few CDs have seen little US distribution but this 1979 club date, predating the guitarist's association with Grappelli and issued by Altrisuoni for the first time, may earn him wider recognition.

Joining the guitarist on this live recording are organist Jean-Luc Parodi and drummer Denis Progin (who owned the Neuchâtel club from where this performance was taken), two musicians who are also likely unfamiliar to many jazz fans in the US. Although Fosset was primarily playing swing and standards during his dozen-plus years with Grappelli, he is equally at home playing bop, engaging in a lively trading of fours with Parodi in an energetic setting of Sonny Rollins' "Tenor Madness", firing off an intricate solo in a brisk setting of the saxophonist's "Oleo" or a toe-tapping interpretation of Clifford Brown's "Joy Spring" with Parodi adding a funky flavor.

A good deal of the date has a Brazilian flavor, beginning with a breezy rendition of the standard "On Green Dolphin Street" on which Fosset and Parodi both deliver fiery solos. Their approach to the music of Antonio Carlos Jobim is familiar but enjoyable, including a vigorous workout of "Corcovado" in contrast to their relaxed "Desafinado". The late bassist Niels-Henning Ørsted Pedersen penned "My Little Anna", which the trio recasts as an engaging midtempo samba.

The trio also meets the litmus test of ballad interpretation. Fosset softly sings in unison with his guitar during portions of "Body and Soul", as he often did while soloing with Grappelli; the arrangement never gets far from the melody but builds logically upon it. The sound is a bit muddy in spots, though that may be because the recording was done without the thought of making a commercial release. In any case, fans of Marc Fosset will be delighted with this historical recording.

For more information, visit altrisuoni.com

GEORGE BENSON





GIA-33899-02

Guitar Man is a return to George Benson's early guitar-playing days of CTI & Prestige. It features both solo instrumentals and quartet performances, with Joe Sample, Harvey Mason, and Ben Williams, and includes some of the great standards like "Since I Fell For You," "Tequila," "I Want To Hold Your Hand," "My Cherie Amour," "My One and Only Love," "Don't Know Why" and more.

Available at
amazon.com

Amazon, Amazon.com and the Amazon.com logo are registered trademarks of Amazon.com, Inc. or its affiliates.

Guitar Man tour:

- 10/1 One World Theatre – Austin, TX
- 10/2 Touhill PAC – St. Louis, MO
- 10/14 Sage Court – Phoenix, AZ
- 10/16 Symphony Hall – Atlanta, GA
- 10/19 Bergen PAC – Englewood, NJ
- 10/20 Morristown PAC – Morristown, NJ
- 10/21 Town Hall – New York, NY
- 10/23 Keswick Theatre – Philadelphia, PA

Smartphone users, read with a QR decoding app for touring info, video, FREE mp3 download, photo gallery & more



georgebenson.com

Eight Great Titles from America's Most Listened-To Jazz Labels



UNDENIABLE

HIGHNOTE HCD 7231

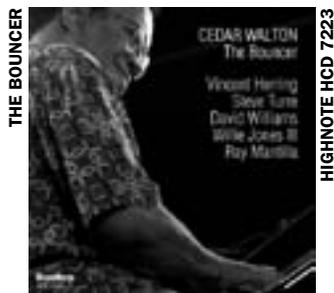
Before he became a renowned guitarist **PAT MARTINO** was a sideman in small combos featuring B-3 organ. He's never lost his affection for that lineup & with Eric Alexander, Jeff "Tain" Watts & Tony Monaco, this is among 2011's most important release. **AVAILABLE OCT. 11th**



40

HIGHNOTE HCD 7226

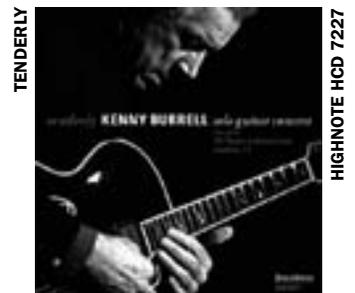
JOEY DeFRANCESCO's latest finds him celebrating a milestone in his career as he turns 40. Joey's originals & cover tunes run the gamut from ballads to funky R&B. Hear why Joey has topped the jazz organ Polls every year since 2003. Happy Birthday, Joey!



THE BOUNCER

HIGHNOTE HCD 7223

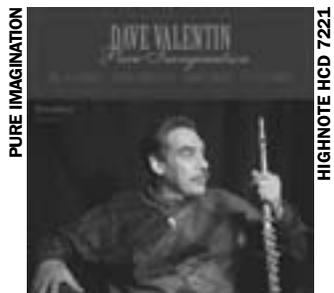
NEA Jazz Master CEDAR WALTON has enjoyed an up-tempo career, which never seems to slow down. Walton returns to his favored quintet format with poll-winning trombonist Steve Turre adding his luxurious, velvet tone to Vincent Herring's saxophone sound.



TENDERLY

HIGHNOTE HCD 7227

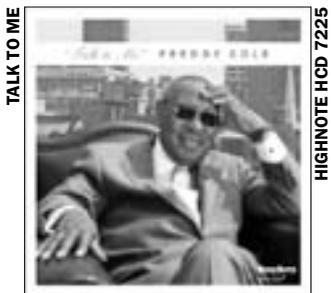
*This is **KENNY BURRELL's** very first solo guitar album ever.* Whether he is swinging on a blues or stringing together garlands of songs into leisurely medleys, Burrell remains one of the most popular and respected guitarists in the history of jazz.



PURE IMAGINATION

HIGHNOTE HCD 7221

A LATIN GRAMMY FINALIST!! This latest recording by latin jazz flutist Dave Valentin is a finalist in the Best Latin Jazz Album category for the 2011 Latin Grammys. Dave's interesting takes on standards and originals by pianist Bill O'Connell belong in every collection.



TALK TO ME

HIGHNOTE HCD 7225

FREDDY COLE explores an interesting program of music by Bill Withers and a sprinkling of unhackneyed standards. With Terell Stafford on trumpet and Harry Allen on saxophone, **TALK TO ME** cements his position as one of the world's preeminent male vocalists.



THE REVOLUTION WILL BE JAZZ

SAVANT SCD 2116

GIACOMO GATES is an extraordinary vocalist who has chosen a selection of songs by the influential Gil Scott-Heron. GSH made music that reflected the social consciousness of the early 70s. This material is perfect for Gates, who is the best performer to deliver the lyrics of a true American original.



SO NICE

HIGHNOTE HCD 7229

HOUSTON PERSON may be prolific but he is never predictable. With cornet great **WARREN VACHE** and an all-star line-up, **So Nice** has a little big band sound that is unique in Houston's discography. A great set list & Rudy Van Gelder sonics put the icing on this tasty musical cake. **AVAILABLE OCT. 11th**

HIGHNOTE
RECORDS INC.

106 West 71st Street, New York, NY 10023
Jazzdepo@ix.netcom.com • www.jazzdepo.com

SAVANT
RECORDS INC.



Balance (Solo Acoustic Guitar)
Rolf Sturm (Water Street Music)
 by Elliott Simon

Nylon-stringed guitars have a beautifully mellow timbre at the heart of the delicate coloration and intricate fingerpicking characterizing classical and Latin folk styles. Transitioning jazz to the instrument can be difficult without sounding, well, too Latin, too classical or, in dreadful cases, toy-like. However in the hands and fingers of a few, the intimacy and purity of the instrument can be harnessed for unparalleled solo jazz guitar. Rolf Sturm's *Balance* retains the virtuosity and nuance of masters like Joe Pass and Gene Bertoncini but also includes Sturm's quirky cleverness and country ethos, making for a stellar session.

Sturm knows his guitar and plays all over it but he also knows his jazz. Squarely in the jazz tradition he takes advantage of the underlying chordal structure of standards as both improvisational fodder and inspiration to create new music. The bluesy feel of Johnny Green's "Out of Nowhere" serves as a supple springboard for deft soloing while "Stella by Starlight" is reimagined as a flamenco dancer-cum-country beauty.

All of the five standards on *Balance*, however, are further transmuted into original music through witty anagram, chordal, melodic, rhythmic and harmonic manipulations. The aforementioned turn into a beautifully melodic creature with a spicy dash of funk entitled "Straight Belly Salt" and the fragile but upbeat CD closer "New Outer Hoof". The longing and compassion inherent in "Beautiful Love" is elegantly rendered but Sturm also creates its more passionate cousin, "A Foul Lute Vibe". Alternately while the core bossa coloration of "Black Orpheus" remains intact and its tender pathos is highlighted, he is given a new fancier suit of melodic clothing in "Le Burpo Shack". *Balance* has Sturm on technical par with the great nylon stringers while his instrumental and compositional approaches open up new jazz avenues.

For more information, visit waterstreetmusic.org



Tower Vol. 1
Marc Ducret (Ayer)
 by Ken Waxman

Best-known for an association with New York saxophonist Tim Berne that goes back to the '90s, Parisian guitarist Marc Ducret proves with this quintet CD that sharp, spiky jazz-rock improv can still be created. But the reason *Tower Vol. 1* is of such high quality is that the self-taught guitarist knows how to tweak the style so that its intellectual as well as rhythmic qualities are emphasized.

Ducret, who has been a professional playing in a variety of contexts since he was 17, surrounds himself with a unique French-Danish lineup that's similarly versatile. There's no double bass here, its function

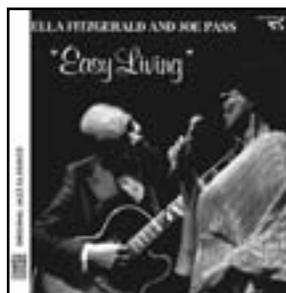
taken by the blaring pedal point of Fred Gastard's bass saxophone. The work of trumpeter Kasper Tranberg and trombonist Matthias Mahler showcases distinctive plunger solos as well as more expected stacked horn riffs. Furthermore, just as the guitarist can pump out kinetic rock-oriented licks when he wishes, so drummer Peter Bruun emphasizes the beat, but his rim shots and rebounds can be irrefutably refined as well.

Distinctively "Interlude: L'Ombra di Verdi" doesn't reference so-called classical music so much as West Coast jazz of the '50s. The textures are carefully voiced so that everyone is clearly heard even when playing in unison. Despite a mid-section interlocking pulse closer to rock than jazz, Ducret's slurred fingering mated with Tranberg muted trumpet ends the piece with taut, staccato lines more atmospheric than brutal.

Similarly, the two "Real Thing" tracks encompass everything from muscular backbeats to jocular near-cabaret style vamps, plus polyphonic horn honks and squeals. Ducret's undulating fills and multi-fingered string snaps impress throughout, especially in "Real Thing #2", which is concurrently speedy and nuanced. The stop-time treatment finds the guitarist's flanges thickly matching both bass sax snorts and trumpet triplets before the three players together relax into a multi-layered finale.

More *Tower* sessions featuring Ducret in different settings are promised in the near future. Hopefully they'll be as noteworthy as this outing.

For more information, visit ayler.com



Easy Living (OJC Remasters)
Ella Fitzgerald/Joe Pass (Pablo-Concord)
 by Andy Vélez

Joe Pass, born in 1929, began playing with pro bands when he was still in high school. He toured with Charlie Barnet, served a stint in the navy, went through a problematic period with drugs until cleaning up and then worked with George Shearing among others. It was only after he signed with Norman Granz, with whom he made scores of recordings both as a leader and a sideman, that he reached international and enduring fame as a jazz guitar master.

Among his best-remembered albums are a series of *Virtuoso* solo albums and *The Trio*, recorded with a frequent partner, Oscar Peterson, and Niels-Henning Ørsted Pedersen. From early on, Pass' playing was distinguished by him being a stylistic consolidator. By frequently working without bass or drums backing he was able to expand the guitar's range and incorporate the bassline counterpoint to simultaneous chords and melodic lines. The resulting effect was that he could swing on guitar as if he was an entire group.

All of which made him the perfect companion for the great "First Lady of Song", Ella Fitzgerald. Their partnership included four studio albums and a handful of posthumously released live recordings. The first was the Grammy Award-winning *Fitzgerald and Pass... Again*. In recalling that earlier collaboration Pass said, "I could change keys with her, anything I wanted to do, she's there, she hears, no problem."

How syntonious their pairing was is evidenced on these acoustically spiffed-up 1983 and 1986 performances. This is late career Ella and occasionally there is some quaver in her delivery. Which is irrelevant because her musical know-how remained abundant. There's still lots of honey in Ella's pot as is evidenced

on "On Green Dolphin Street" and nary a cliché in her lyrical emphasis on a gentle and vulnerable revisiting of "Moonlight in Vermont", a song she recorded decades earlier with Louis Armstrong. Kurt Weill's "My Ship" is perhaps the only first-time recording for her. The reading is limpidly pure, augmented by Pass with a brief and breathtaking solo.

Throughout *Easy Living*, she and Pass breathe their music as if from the same heart. Often in live performances Fitzgerald would urge this or that musician to "play pretty for the people." These two greats are incomparably...pretty.

For more information, visit concordmusicgroup.com

"THROUGHOUT PLECTRUM, ON A SERIES OF TRIED-AND-TRUE STANDARDS, PORTOLESE CONSTRUCTS ARRANGEMENTS THAT WOULD STAND UP IN ANY FORMAT, MARKED BY HARMONIC INSIGHT AND A COMMITMENT TO MELODY."
 -NEIL TESSER (EXAMINER.COM)

FRANK PORTOLESE

PLECTRUM JAZZ GUITAR SOLOS

WWW.FRANKPORTOLESE.COM

THE VILLAGE VANGUARD
www.villagevanguard.com

★ SEPTEMBER 27TH - OCTOBER 2ND ★
BILL CHARLAP TRIO
 PETER WASHINGTON - KENNY WASHINGTON

★ OCTOBER 4TH - OCTOBER 9TH ★
BILL CHARLAP TRIO
 PETER WASHINGTON - KENNY WASHINGTON

★ OCTOBER 11TH - OCTOBER 16TH ★
FABIAN ALMAZAN TRIO
 LINDA OH - HENRY COLE

★ OCTOBER 18TH - OCTOBER 20TH ★
TOM HARRELL CHAMBER ENSEMBLE
 WAYNE ESCOFFERY - DAN BLOCK - MEG OKURA
 RUBIN KODHELI - RALE MICIC - DAVID BERKMAN
 UGONNA OKEGWO - JOHNATHAN BLAKE

★ OCTOBER 21ST - OCTOBER 23RD ★
TOM HARRELL QUINTET
 WAYNE ESCOFFERY - DAVID BERKMAN
 UGONNA OKEGWO - JOHNATHAN BLAKE

★ OCTOBER 25TH - OCTOBER 30TH ★
KENNY BARRON TRIO
 KIYOSHI KITAGAWA - JOHNATHAN BLAKE

★ COMING IN NOVEMBER ★
3 COHENS SEXTET
BILL MCHENRY QUARTET
PAUL MOTIAN QUINTET
GERALD CLAYTON TRIO
CHRISTIAN MCBRIDE & INSIDE STRAIGHT

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
 MONDAY THRU SUNDAY
 9PM & 11PM
 7TH AVE. SOUTH AT 11TH STREET 212-255-4037

Marc Fosset



Marc Fosset au Jazzland

Marc Fosset: electric guitar
Jean-Luc Parodi: Hammond B3
Denis Progin: drums

AS308

Read the review on page 16!

February 3rd, 1979: the Jazzland is sold out. It's a Saturday evening and it's the final night for Marc Fosset's residency at the Swiss jazz club. The Parisian left-handed guitarist is accompanied by Jean-Luc Parodi on the Hammond organ and by Denis Progin on drums. The recording was made with a Stellavox tape recorder placed on the edge of a table, to which three dynamic range mics were connected. The authentic sound of the Jazzland is thus brought to today's listener unscathed. This CD is therefore a historical document that testifies the lively jazz scene of Neuchâtel at the end of the '70s."

Fabien Sevilla - Kôans



"Kôans", like a collection of small sound enigmas, evokes the short aphorisms used in Zen meditation in order to reach a constraint-free level of consciousness.

AS289

fabiensevilla.com

Double Bass Solo + Special Guests" NYC Tour Dates 2011

- 10/21 - **Christ and St. Stephen's Church**, 120 w 69th St, NYC, 8:00pm
- 10/22 - **Ibeam**, w/ Andy Milne (Pno-NYC), 168 7th Str., Brooklyn, 8:30pm
- 10/25 - **9 Bleecker, The Yippie Museum**, 9 Bleecker St, NYC, 8:00pm
- 10/26 - **Shrine**, Clayton Powell Blvd (7th avenue), NYC, 7:00pm
- 10/28 - **St. Patrick's Old Cathedral**, w/ Jasmine Morand (dance-CH), 263 Mulberry St, NYC, 8:00pm
- 11/2 - **Church of St. Luke and St. Matthew**, w/ Kyoko Kitamura 520 Clinton Ave, Brooklyn, 7:30pm
- 11/3 - **Living Room-Googie's Lounge**, 154 Ludlow St, NYC, 7:00pm
- 11/6 - **The Downtown Music Gallery**, 13 Monroe Street, NYC, 5:00pm

Make Music Your Life!



Attend a four-year college that takes music as seriously as you do. Whether your interest is...

**Music Performance
Music Business
Music Education
or Audio Recording**

Five Towns College offers the specialized training you need. Contact an Admissions Representative right now and MAKE MUSIC YOUR LIFE!

Attend one of our Open Houses Oct. 15 or Nov. 12
Scholarships and Financial Aid Available

FIVE TOWNS COLLEGE www.ftc.edu
305 N. Service Road Dix Hills, New York 11746 email: admissions@ftc.edu

ENTERTAINMENT

Dix Hills Performing Arts Center
Jazz dPAC
FIVE TOWNS COLLEGE
305 North Service Road, Dix Hills, NY 11746

For a complete list of DHPAC Performances or to buy tickets call **631-656-2148** or visit www.dhpac.org

Sun 10/2 • \$25, \$20 Seniors, \$10 Students with ID

A Musical Tribute to **Maynard Ferguson**
featuring **Ryan Resky**
An Afternoon with the Extraordinary "Give It One" Big Band

Sat 10/22 • \$20

2011 GUITAR FESTIVAL
FRANK VIGNOLA TRIO
with Special Guest **MICHELE RAMO**
The Centennial Celebration of Django Reinhardt
VISIT DHPAC ONLINE FOR FREE GUITAR WORKSHOPS

Fri 10/28 • \$25, \$15 Seniors, \$10 Students with ID

A Tribute to **Jazz Piano**
with **Ted Rosenthal** and the FTC Jazz Piano Greats

Thurs 12/8 • \$10

Guitar Extravaganza
Nat, Frank, Peggy & Rosemary...
Meet **Tony, Johnny, Al & Django**



Keep The Faith

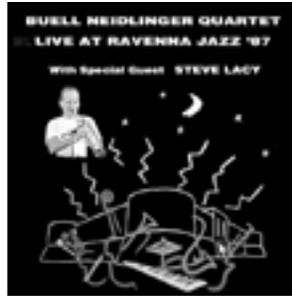
Mike LeDonne/The Groover Quartet (Savant)
by Alex Henderson

In the liner notes he wrote for organist Mike LeDonne's *Keep the Faith*, jazz critic Owen Cordle points out that the late organist Charles Earland liked to say that he played jazz for people "in the ghetto", seeking a healthy balance of intellect and accessibility. That type of quest is very much at work on this soul jazz/hardbop recording, which thrives on groove-oriented funkiness. The title song, in fact, is an Earland piece and LeDonne's "Burner's Idea" was written with Earland in mind (his nickname was The Mighty Burner). An Earland-like mindset is as evident on LeDonne's own compositions as it is on interpretations of Michael Jackson's "The Way You Make Me Feel", Horace Silver's "Sweet Sweetie Dee", Donny Hathaway's "Someday, We'll All Be Free" and the O'Jays' 1972 hit "Back Stabbers". Even when LeDonne plays songs associated with the King of Pop or the O'Jays, he interprets them seriously, finds their jazz possibilities and improvises without hesitation.

LeDonne leads a cohesive quartet of tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth, perfect sidemen for this type of jazz. Bernstein is a long-time admirer of Grant

Green (who was an important contributor to soul jazz in the '70s) and the expressive, big-toned Alexander played on some of Earland's albums in the early '90s. *Keep the Faith* is totally derivative, but it's derivative in a consistently enjoyable way - well worth hearing if one fancies groove-oriented organ jazz played "for the people" but always with a brain.

For more information, visit jazzdepot.com. LeDonne is at *Smoke Oct. 1st with a Wes Montgomery Tribute*. See Calendar.



Live at Ravenna Jazz '87 (with Steve Lacy)
Buell Neidlinger Quartet (K2B2)
by Robert Iannapolo

Bassist Buell Neidlinger and saxophonist Marty Krystall have been tending the post-Coltrane jazz flame in the Los Angeles area since the '70s. Their releases on the K2B2 label always delivered hard-driving freebop that seemed to be flying by the seat of its pants. Occasionally there'd be a dip into Neidlinger's archives and a track from the early '60s, when he was still a resident of New York playing with Cecil Taylor, Archie Shepp and Steve Lacy, would be released.

This time Neidlinger has brought to light a session of more recent vintage. Flash forward to 1987 and Lacy reunited with Neidlinger (and his quartet) for a set of

Thelonious Monk performed at Ravenna Jazz in Italy. Monk, of course, is the perfect ground on which to meet Lacy, considering his lifelong preoccupation with the master's music. But Neidlinger and Krystall have also spent a long time studying that music and have led groups devoted to the pianist's inscrutable enigmas. Billy Osborne has frequently been the drummer for these projects and while rambunctious, he's in the pocket on these tunes. Pianist Brenton Banks is an oddity. He's also a violinist who's played in Neidlinger's String Jazz group and also, surprisingly, is a veteran of the Nashville studio scene in the '60s-'70s. He isn't the most Monk-ian of piano players yet he gives the music a unique flavor with his full (yet still dissonant) chords. Lacy seems to enjoy his comping as his romping solo on "Little Rootie Tootie" attests.

Whereas earlier Neidlinger Monk albums (1986's *Thelonious* and 1987's *Locomotive*) have tended toward succinct versions of the songs, here, perhaps to accommodate guest Lacy, the tunes are in the 7-10 minute range. Everyone stretches out and Krystall's boisterous tenor contrasts nicely with Lacy's buoyant soprano. As for the negatives, the set is only 40 minutes long and one wishes for more. And the recording quality isn't particularly stellar: a hollow late '80s 'outdoor live' sound marked by overamplified bass.

If the listener's ears bleed from the harshness of non-digital recordings, pass this one up. But those who don't mind rough edges around their live recordings, and also relish the idea of hearing vintage '80s Lacy performing Monk with some old friends, will find plenty to enjoy.

For more information, visit k2b2.com. Steve Lacy tributes are at *Cornelia Street Café Oct. 1st* and *Douglass Street Music Collective Oct. 11th*. See Calendar.

www.heeresguitars.nl
Handcrafted archtop guitars

Heeres Custom Guitars
Archimedesstraat 4a
2517 RV Den Haag
T. +31 (0)70 - 427 14 76

FRESH SOUND NEW TALENT PRESENTS

Mike Baggetta Quartet
CD RELEASE CONCERT for
Source Material

Mike Baggetta Quartet
Source Material

MIKE BAGGETTA Quartet
MIKE BAGGETTA (g) with
JASON RIGBY (saxes)
EIVIND OPSVIK (b)
and **GEORGE SCHULLER** (d)

.....

"Mike is one of the best young improvisors on the NY scene!"
—Vic Juris, Jazz Guitarist

"This is a superb band... outstanding, and the performances are totally compelling."
—Andy Hamilton, Jazz Journal (UK)

.....

visit us at
www.freshsoundrecords.com
www.mikebaggetta.com
www.corneliastreetcafe.com

WEDNESDAY | 8.30pm
NOVEMBER 2nd | \$10

CORNELIA STREET CAFE
29 CORNELIA St.
NYC. GREENWICH VILLAGE

FSNT388 FRESH SOUND RECORDS fresh sound new talent



Legacy
Gerald Wilson Orchestra (Mack Avenue)
 by Sean O'Connell

In regards to jazz textbooks, Gerald Wilson used to tell his students, "If I'm not in it, it's not worth buying." That may be boastful but it is also entirely true. Since the late '30s Gerald Wilson has played, written, arranged and conducted with some of the most important large ensembles in jazz, from Jimmie Lunceford to Dizzy Gillespie to Ray Charles but he has kept some of his best material for his own orchestra.

At 92 years old Wilson is a living legend who practically defines the sound of West Coast big band. He could easily rest on those accolades. Instead Wilson has released *Legacy*, his fifth album of original material since turning 80. The title is an apt one but *Dynasty* might be even better considering the performance and composing contributions from Wilson's son Anthony and grandson Eric Otis. Armed with some of the best session musicians from both coasts (drummer Lewis Nash, bassist Peter Washington, saxophonist Antonio Hart), Wilson presents a set of lush compositions that manages to address everyone from Claude Debussy ("Variations On Clair De Lune") to Michael Jordan ("Cubs, Bears, Bulls and White Sox" from his 15 minute suite dedicated to Chicago). The album opens with

Wilson's tribute to Stravinsky by way of Ian Fleming, injecting a brassy swing into a "Firebird" theme to pleasant effect. Anthony Wilson's contribution, "Virgo", features meditative small combo interplay with nice unison lines between pianist Renee Rosnes and Anthony's guitar while Otis' "September Sky" fits in with the rest of the family, sensuously gliding through a series of descending phrases.

The second half of the album "Yes Chicago Is..." is a set of short movements that gives the horn players a little room to shine before returning to Wilson's dense cloud of brass and swing. Wilson's graceful homage to the Windy City is a concise display of his great writing and bandleading talents, with punctual brass and imaginative progressions immaculately executed by an allstar orchestra. It is always a pleasure to hear Gerald Wilson at work. His passion seeps from every note and this new album only further solidifies his status.

For more information, visit mackavenue.com. Wilson is at Dizzy's Club Oct. 1st-2nd. See Calendar.



Forth
The Four Bags (NCM East)
 by Elliott Simon

Initially the disparate instruments of The Four Bags -

guitar, clarinet, accordion and trombone - came together in an appreciation of form as well as free. Over the past decade, their sound has matured, with unique voicings, musicianship, risk-taking and compositional complexity defining the band's ethos.

By this, their fourth album, the instrumental thrust and parry have been honed and the band's increased worldliness, immediacy and integrative abilities go beyond musical relevancy to include cultural awareness. Trombonist Brian Drye and clarinetist Mike McGinnis are spiritual players who animate their instruments with the breath of life. Accordionist Jacob Garchik and guitarist Sean Moran are consummate allrounders with influences as varied as death metal, klezmer, jazz and contemporary classical.

CD opener, "Wayne Shorter's Tune With All Different Notes", is Garchik's composition and gives the band a broad stylistic palette of Latin and classical. Three worldly covers - a contemporary electronic piece from France, a northern Brazilian Forro and a fiery Persian tune - get rearranged to fit the instrumental makeup with striking results. Moran's death metal backdrop on the intense "Pope Joy" enables McGinnis to squawk gloriously on bass clarinet while the worldly "Terpsichore" has shades of Eastern European klezmer and French musette. "Comfort Toon" from McGinnis is one of the prettiest ballads of the year while his "Sweet Home California" is a countrified paean to the West Coast that Moran steers into '60s counterculture with no apologies to Lynyrd Skynyrd. *Forth* is worldly chamber music, culturally deferential while maintaining an orderly baroque sense of liveliness within a post-modern plurality.

For more information, visit ncmeast.com. This band is at Barbès Oct. 1st. See Calendar.

Jazz at Dicapo - 4th season
 Ted Rosenthal - Artistic Director
 PRESENTS
Sunday, October 30th, 4pm

ted rosenthal trio
 ted rosenthal - piano
 noriko ueda - bass
 tim horner - drums
 "out of this world" CD release event

michael musillami trio + 4
 michael musillami - guitar
 joe fonda - bass
 george schuller - drums
 michael jefry stevens - piano
 russ johnson - trumpet
 jeff lederer - tenor sax & clarinet
 ned rothenberg - alto sax & clarinet

performing music from their forthcoming 2012 release "mettle"

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

playscape recordings
 celebrating 12 years of documenting creative music
 from a core group of veteran composer/improvisers
www.playscape-recordings.com

"In another time and place, Jerry Costanzo wouldn't be interpreting the Great American Songbook. ... he'd be conceiving it." - Chuck Taylor, American music journalist*

Check out the review of Jerry Costanzo's new CD, "Can't We Be Friends?" in this issue!

Featuring:
 Andy Farber, sax & flute
 Mike Carubia, trumpet
 Mark Sherman, vibes
 Tedd Firth, piano
 Joe Cohn, guitar
 Ben Wolfe, bass
 Jimmy Madison, drums

Available at www.DaywoodDrive.com, iTunes and most digital outlets

Upcoming Performances:
Guitar Great Joe Cohn joins Jerry at Feinstein's

October 19th at 10:30 pm
 Guitar great Joe Cohn joins Jerry and his trio. Son of legendary saxophonist Al Cohn and vocalist Marilyn Moore, Joe has steadily risen to the forefront and made his mark as one of the most inventive and catalytic guitarists in jazz. He has toured the US and Europe and played with groups led by his father, Al Cohn (1979-87), Freddy Cole, Bob Mover, Nick Brignola, Artie Shaw, Zoot Sims, Buddy DeFranco, Al Grey, Warren Chiasson, Carmine Leggio, Claude "Fiddler" Williams and Harry Allen, and many other jazz greats.

November 16th
 Vibraphonist/recording artist Mark Sherman joins Jerry and his trio.

December 21st
 Jerry Costanzo with Andy Farber & his Swing Mavens Octet

540 Park Avenue (at 61st Street) New York, NY 10021
 For Reservations: 212-339-4095 or feinsteinsattheregency.com
 For more information and complete schedule visit:
www.jerrycostanzo.com

THE NATIONAL
JAZZ MUSEUM
IN HARLEM

VISITORS CENTER:
OPEN M-F 10 AM - 4 PM
104 E. 126th Street, #2C, New York, NY 10035
(Take the 2/3/4/5/6 train)
WWW.JMIH.ORG



THE NATIONAL JAZZ MUSEUM IN HARLEM PRESENTS

Harlem Speaks

A SPECIAL SERIES HONORING HARLEM HEROES

10/6: GEORGE CABLES

10/20: JASON MILES

Pianist

Keyboardist & Producer

This event will take place at
The New School for Jazz and Contemporary Music
55 W 13th Street, Arnold Hall, 5th Floor

TIME: 6:30 - 8:30 pm PRICE: Free LOCATION: The NJMH Visitors Center, 104 E. 126th Street, #2C



harlem in the himalayas

PRESENTED BY THE RUBIN MUSEUM OF ART WITH THE NATIONAL JAZZ MUSEUM IN HARLEM

ALL-ACOUSTIC JAZZ COMBOS
FRIDAYS AT 7 PM

BOX OFFICE 212.620.5000 X344
ADMISSION \$18 ADVANCE \$20 AT DOOR

October 21: Honey Ear Trio

TICKETS: www.rmanyc.org/harleminthehimalayas

RUBIN MUSEUM OF ART • 150 WEST 17TH STREET • NEW YORK NY 10011 • TEL 212.620.5000 X344 • WWW.RMANYC.ORG



JAZZ FOR CURIOUS LISTENERS

Free classes celebrating Harlem and its legacy
TUESDAYS 7:00 - 8:30 P.M.

The NJMH Visitors Center, 104 E. 126th Street, #2C
Attend any individual class.

LESTER YOUNG:

An American Visionary

10/4: The Count Basie Years

10/11: with Billie Holiday: Two of the same mind

10/18: Counterpoint: with John Lewis, Nat Cole

10/25: New discoveries from the Savory Collection

Jazz at The Players

October 12: Russell Malone

7:00pm | \$20 | The Players, 16 Gramercy Park S.
reservations@theplayersnyc.org | 212-475-6116

TuneTalk:

Where do our favorite jazz songs come from
and how did they evolve into standards?

10/19:

On Green Dolphin Street

7-8:30 PM | FREE

NJMH Visitors Center, 104 E. 126th St., #2C

SATURDAY PANELS

12:00 PM - 4:00 PM • FREE
FILMS, PANEL DISCUSSIONS & LIVE MUSIC

10/22: Lester Young Day:
Afternoon of a Basie-ite

NJMH Visitors Center, 104 E. 126th St., #2C



The Drop and the Ocean
Rob Garcia 4
(BJU Records)



Rock, Paper, Scissors
Michel Gentile/Tony
Romano (Deep Tone)

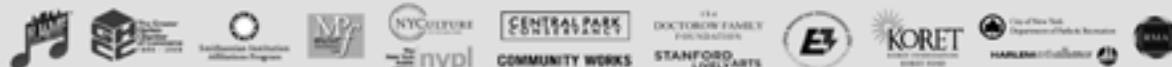
by Terrell Holmes

The borough that's given us Peter Luger, Ralph Kramden and Spike Lee is now a hotbed for modern jazz, not least because of the Brooklyn Jazz Underground collective. Two fine new releases from Brooklyn residents underscore its reputation for vibrant musicians.

It would be well-intentioned but off the mark to describe the Rob Garcia 4 as a straightforward jazz group. Garcia's compositions and arrangements are inspired by classic jazz but this talented drummer adds some elements that give the music a character that requires listeners to fine-tune their frequencies. This challenging quality is evident throughout the quartet's new album *The Drop and the Ocean*. This group works together to produce a dynamic tension that Charles Atlas would envy. Garcia's driving polyrhythm on "Will" provides a cyclonic center for Dan Tepfer's carefully wrought piano and Noah Preminger's demanding tenor. The ironically titled "Boundaries" is a delightful mélange of tempos, tones and colors. Preminger's harmonically opulent solo and Tepfer's clever keyboard explorations exploit the Monk-ish underpinnings of "The Drop, Pt. 2". "Humility" starts as a ballad and then accelerates with Preminger's furious harmonics, Tepfer's splintered atonality and bassist John Hébert's energetic pizzicato. "The Return" draws a straight line to Ornette Coleman with a harmonic independence that provides freedom and structure simultaneously. If the excellent debut *Perennial* moved the Rob Garcia 4 among the vanguard of modern jazz, *The Drop and the Ocean* has solidified its place.

Throughout their album *Rock, Paper, Scissors*, Michel Gentile and Tony Romano, on flute and acoustic guitar, illustrate how the key to a successful duo - with any instrumental pairing - lies in the variety of songs, tempos and sound textures. Gentile and Romano play a roster of originals with a technique, humor and imagination that unfailingly keeps the listener involved. Romano punctuates the languid metronome of "Ronde pour Rota" with winking, single-note plucking as Gentile sings through his flute. Romano's excellent percussive manipulation of the guitar enhances the Middle Eastern feeling of "Truth Serum". The duo plays "Tango" as a slow, sensual seduction, not a breathless dash to the boudoir, and Romano puts a soft flamenco touch on the lovely "Matter of Perception". The best moments, though, are the ones that trump predictability. Romano's guitar sounds like a piano on "Reassess". Gentile and Romano scamper along the scales on the comedic "Make Practice Perfect". The sounds of tearing paper and Gentile's manipulation of the flute announce the adventurous title cut, with Romano answering deftly on guitar with muted plucking. If this song was actually written, then it certainly has an improvisatory urgency, with brilliant telepathic interplay building to a fever pitch. These arresting improvisatory elements are what make *Rock, Paper, Scissors* truly memorable.

For more information, visit bjurecords.com and deptonerecords.com. These projects are both at Brooklyn Conservatory of Music Oct. 1st. Garcia's group is also at Cornelia Street Café Oct. 27th. See Calendar.



Funded in part by Council Member Inez E. Dickens, 9th C.D., Speaker Christine Quinn and the New York City Council



The Point of the Moon Falkner Evans (CAP)
Frame of Reference Ben Van Gelder (BVG Music)
Duotone Ken Fowser/Behn Gillece (Posi-Tone)
Mary Lou Williams - The Next 100 Years
 Virginia Mayhew (Renma)
 by Ken Dryden

Oklahoma native Falkner Evans has been playing jazz in New York for over a quarter century. The pianist's *The Point of the Moon* features his regular rhythm section of bassist Belden Bullock and drummer Matt Wilson, expanded to a quintet with the addition of tenor saxist Greg Tardy and trumpeter Ron Horton, with keyboardist Gary Versace added on two songs.

With the addition of the horns, Evans is more interested in focusing on the sound of the ensemble rather than putting the spotlight on himself. He penned seven originals including two terrific postbop works: the boisterous, intricate "Altered Soul" and hard-charging "Cheer Up". Versace is added on organ for Evans' playful "Off the Top", a snappy number featuring Tardy. The pianist's title track is hard to classify, as Versace's accordion gives it a French cabaret flavor while Wilson's percussion suggests a march, yet the colorful ensembles and Horton's potent trumpet leave a lasting impression. Evans' shimmering setting of Antonio Carlos Jobim's "O Grande Amor" features Horton's rich trumpet and his own understated solo and while Alec Wilder's happy ballad "While We're Young" has long been a favorite of jazz instrumentalists, in his arrangement Evans uses the horns to fill out the unison passages and as sporadic background color.

A native of the Netherlands, alto saxophonist Ben Van Gelder moved to New York City to continue his jazz education at the New School and has studied with Lee Konitz, George Garzone and Dick Oatts. For his debut CD *Frame of Reference*, he uses several musicians with whom he has worked regularly: vibraphonist Peter Schlamb, pianist Aaron Parks, bassist Rick Rosato and drummer Craig Weinrib.

Unlike many young musicians obsessed with presenting an all-original program their first time out, Van Gelder is willing to put himself to the acid test

of playing well-known jazz standards. A duet with Parks on "'Round Midnight" avoids being overly dramatic, Van Gelder's dry-toned alto conveying the piece's lyricism in a refreshing manner. John Coltrane's "Countdown" isn't performed nearly as often and Van Gelder tackles it in a free-spirited manner, joined only by Rosato and Weinrib. His originals show promise as well. "Peter and the Wolf" has no relation to the famous Prokofiev composition; instead it has the feeling of '60s free jazz. The original title track is a brooding work for brass, reeds and the rhythm section, adding the sensational young trumpeter Ambrose Akinmusire, trombonist Corey King, bass clarinetist Joris Roelofs and tenor saxophonist Kylie Wilson.

Tenor saxophonist Ken Fowser and vibraphonist Behn Gillece have been working together for several years, building upon their chemistry as familiar faces to Smalls regulars. *Duotone* is their third release for Posi-Tone, with a new rhythm section consisting of pianist Donald Vega (who has made recordings with Claudio Roditi, Anthony Wilson and Bennie Wallace), bassist David Wong (who has worked with Roy Haynes, the Heath Brothers and Russell Malone) and drummer Willie Jones III (veteran of the bands of Sonny Rollins, Phil Woods, Eric Reed and Roy Hargrove, among many others).

The co-leaders are comfortable sharing the spotlight, often improvising together over the rhythm section and soloing with gusto. Gillece's four-mallet technique is formidable while Fowser's melodic, big-toned approach to soloing is often spacious. Gillece penned eight originals, starting with "Overcooked", a breezy hardbop vehicle. "Spontaneity" has an underlying tension at first before evolving into another uptempo workout while "Low Ball" has a funky, hip attitude. Fowser wrote two songs, including the easygoing Latin-flavored "Bongo" and the playful, catchy "One For G", a natural set closer with enthusiastic solos from the co-leaders and Vega.

Since entering the jazz scene, tenor saxophonist Virginia Mayhew has excelled in every setting. She has recorded with the Toshiko Akiyoshi Jazz Orchestra, Clark Terry, Kenny Barron, Al Grey, Terry Gibbs, the Sahib Shihab big band and DIVA but has focused on her own bands in recent years.

Mary Lou Williams, one of the most versatile pianists stylistically and a prolific composer and arranger, has been unjustly neglected since her death in 1981. Mayhew offers a different perspective by making her salute to Mary Lou a pianoless affair. She is joined by an excellent rhythm section of guitarist Ed Cherry, bassist Harvie S and drummer Andy Watson, trombonist Wycliffe Gordon guesting on several tracks.

Mayhew surveyed a wide range of Williams' work before choosing material for *Mary Lou Williams - The Next 100 Years*, mixing well-known works and less frequently performed songs. The bluesy, melancholy "What's Your Story, Morning Glory?" begins as an intimate duet for the leader and Cherry, her robust tenor supported by the guitarist's spacious, soft backing. Gordon's growling muted trombone adds a sense of humor to this normally somber piece while a whimsical take of "Waltz Boogie" includes a potent bass solo. The driving rendition of "Medi II" packs a powerful punch while the unusual "Cancer" (from *The Zodiac Suite*) is a multifaceted number, part tone poem, with a dash of bop and a bit of Latin flavor as well.

The leader's originals also shine. Mayhew's blues "One For Mary Lou" starts with her blistering solo, though the versatile Gordon nearly steals the show with his expressive offering. Wrapping up the CD is her deliciously loping blues "For Mary Lou".

For more information, visit jazzbeat.com, benvangelder.com, posi-tone.com and renmarecordings.com. These leaders celebrate the release of their CDs at Smalls on Oct. 1st (Falkner Evans), 5th (Ben Van Gelder), 13th (Ken Fowser/Behn Gillece) and 28th (Virginia Mayhew). See Calendar.

GLOBE UNITY: HUNGARY



Live at the Budapest Jazz Club
 Béla Szakcsi Lakatos (Budapest Music Center)
Q16 (feat. Miklos Lukacs & Ferenc Kovacs)
 Trio BraamDeJoodeVatcher (Budapest Music Center)
Returning Sandor Szabó/Kevin Kastning (Greydisc)
 by Tom Greenland

Hungary, ancestral home of Franz Liszt, Zoltán Kodály and Béla Bartók, has also had an impact on jazz and free improvised music through György Szabados, Károly Binder, Mihály Dresch, Rudolph Tomsits and expats like Attila Zoller and Gábor Szabó. Historically, Magyar musicians have mined regional folk idioms to forge a distinctive style, evident in the three releases reviewed below.

Béla Szakcsi Lakatos fuses classical, jazz and folk into a unique hybrid. *Live at the Budapest Jazz Club* is a solo piano set alternating originals and standards, beginning with expansive gestures that plunge and soar across the keyboard, replete with plush harmonies that ooze and surge in endless cycles, intricate yet effortless, impressionistic yet focused. By "I Don't Know", the third track, Lakatos hits breathtaking climaxes, hands intricately in sync while retaining uncanny independence, like a lyrical Cecil Taylor or a skronky Keith Jarrett. "Body & Soul" is barely recognizable, perhaps because the pianist seems to get sidetracked by each and every harmonic opportunity. "Hail", muscular and intense, is followed by "Stella by Starlight", more 'jazzy' for its driven pulse, broken phrases and de-clichéd bop, concluded by an exuberant blues that manages to swing without grinding the beat.

Pianist Michiel Braam, close compadres Wilbert de Joode (bass) and Michael Vatcher (drums), plus Hungarian guests Ferenc Kovács (violin/trumpet) and Miklós Lukács (cimbalom), comprise the Trio BraamDeJoodeVatcher Quintet, whose album employs Braam's compositions as skeleton sketches for a free-blowing session. The music is of a texture, less a succession of solos than an assembly of revolving conversations. The lock-up between the piano and Lukács' hammered dulcimer on "Q16", "Q9" and "Q13" is echoed by similar simpatico between bowed bass and violin on "Q19" and elsewhere. Magyar soul is laid bare on "Q16" and "Sziklarajzok" in Kovács' Roma-drenched violin and on "Q2", a Danube-meets-the-delta blues.

On *Returning*, Sándor Szabó duets with fellow guitarist Kevin Kastning, their acoustic 12-string baritone models blending with deep, rich resonance. Szabó has studied classical, jazz and Far Eastern music, but his approach is highly abstract, creating harmonic canvases defying identification, suggestive of a parallel tonal universe. In spite of his uncompromising modernity, Szabó seems to be in love with the sound of sound, lingering over each eerie chord as if afraid to hear it fade. The session suffers a bit from sameness, but "Engelschreit", "Over the Hills", "Sempiternal" and "Vanishing Point" all contain mesmerizing musical moments.

For more information, visit bmrecords.hu and sandorszabo.com

BAND OF BONES

"A sound that demands attention" --WABC New York

"The best big band you've never heard about" --Hot House

★ ★ ★ 1/2 --Downbeat

Album now available on CD Baby and iTunes
www.BandofBones.com

ESP-DISK'

"You never heard such sounds in your life"



Eli Keszler - Oxtirn

performed on: drums, bowed metal, crotales, guitar, prepared/riveted 4 x 10 foot sheet metal, contact microphone, spring harp, bass board, motor, prepared piano

"a major work ; for once i agree with the supplied hyperbole - this really does transcend genre, equally incorporating the areas-of-interest that fuel eli's quest: brutal free jazz, scaled back euro improv, the confined roar of late 70's no-wave / art punk, and various aspects of post-war compositional dictates ... "

~Keith Fullerton Whitman, Mimaroglu



Jugendstil II

featuring: Stephane Furic Leibovici
Lee Konitz
Chris Cheek
produced by: Jim Black

"Leibovici and friends have made one of the better collections of improvised recordings of recent memory, and it comes with a very high recommendation"
~ Michael G. Nastos, Rovi

"Everything about this extraordinary album, Jugendstil, is deliberate and attains its own level of perfection"
~Raul d'Gama Rose, allaboutjazz.com

www.espdisk.com

990 Bedford Ave, Brooklyn, NY 11205
p. 347.787.6713 info@espdisk.com



Big Gurl (Smell My Dream)
Darius Jones Trio (AUM Fidelity)
by Jeff Stockton

Many jazz recordings rely on their leaders' instrumental virtuosity. Some attempt to convey personality by manifesting it in a singular identifiable musical tone. A few even try to unify their music with an overriding concept, a big idea that lends greater weight and import to their compositions. Alto saxist Darius Jones, on his debut *Man'ish Boy* and on his new release *Big Gurl*, manages to complete this unlikely hat trick, with a dash of youthful vigor sprinkled on top.

Big Gurl is the product of a trio that has been performing for the last three years (Jones' band on his debut was completed by Cooper-Moore and Rakalam Bob Moses). Jones' sound has the richness of an R&B honker with a soulman's wide vibrato, a voice-like cry that ratchets itself up into skronky squeals. Drummer Jason Nazary is exploratory and forceful, with dexterous hands on the hi-hat and forward-motion press rolls, his tempos advancing and retreating in time with Jones. Bassist Adam Lane ties the two together with thick pulsations and melodic resonances.

This CD is the second in a proposed trilogy (Jones' new quartet is already working on the third installment) and comes with a lot of backstory: the songs inspired by Jones' years at college in Richmond, Virginia; a dedication to George Clinton's influence that's implicit at best and a cut called "A Train" that bears no practical resemblance to Duke's anthem. In addition, *Big Gurl* sports the same Randal Wilcox graphic novel-inspired artwork as its predecessor, which means Jones can forget about the Wal-Mart sales. It all contributes to a better communion with the joys found within the packaging: the subtle hiphop rhythm of "O! Metal-Faced Bastard"; the Morse code unwinding of "E-Gaz" and the sprinting scales of "Chasing the Ghost". Jones is at his best, however, when he unfolds the layers of longing found within "Michelle Loves Willie" and traces the melancholy arc of "I Wish I Had a Choice", an original ballad that is at once eerily familiar and as fresh on the 15th listen as on the first.

For more information, visit aumfidelity.com. Jones is at Children's Magical Garden de Carmen Rubio Oct. 1st, The Stone Oct. 2nd with Lafayette Gilchrist and 9th with Mara Rosenbloom, Issue Project Room Oct. 12th and I-Beam Oct. 20th and 27th with this group. See Calendar.



Crespect
TØRN (Joe Hertenstein/
Achim Tang/Philip
Zoubek) (2nd Floor)



Polylemma
Hertenstein/Heberer/
Badenhorst/Niggenkemper
(Red Toucan)

by Ken Waxman

Part of NYC's growing diaspora of German musicians, drummer Joe Hertenstein shows his maturity as a performer and composer on these sessions. Recorded in his hometown of Cologne, *Crespect* features two

others from that city's bubbling improv gestalt: pianist Philip Zoubek and bassist Achim Tang. Recorded in Brooklyn, *Polylemma* involves Hertenstein, trumpeter Thomas Heberer and bassist Pascal Niggenkemper, all Germans who constitute the HNH group, along with Belgian bass clarinetist Joachim Badenhorst.

Bookended by "Batterie" and "And Now, The Queen", two Carla Bley tunes, *Crespect* offers up a balanced variant of the classic piano trio record with each participant contributing equally to midtempo swingers. Subtracting the piano and adding Badenhorst's vamping and flutter-tongued thrusts to the mix, *Polylemma* is more dissonant and exploratory, but not to the extent that jazz' basic pulse is lost.

Pinpointing the divergence is easy enough when you compare versions of Hertenstein's "Crespect" on both CDs. Highlighting bright trumpet grace notes and woody bass clarinet lowing, staccato contrasts on *Polylemma* emphasize the bouncy quality of the theme. Balance throughout is maintained by the composer's military-styled rolls. Martial percussion is present on the trio variation as well, but here the piece evolves due to Zoubek's sparkling posturing. Flashing arpeggios and leaping octaves, the pianist's theme development is balanced by thick drum rebounds plus sluicing bass lines. A final variation finds focused bass notes giving way to the pianist recapping the head.

The other tunes on *Crespect* - group compositions or written by Zoubek or Tang - flow mid-range and moderato to and from Bley's defining pieces. "Weep", for instance, a group composition, works up from medium tempo to a hard-driving swinger dependent on the pianist's high-frequency chording, bass thumps and the drummer's rat-tat-tats. Dealing with controlled tumult, Tang's "Prag" is built around tambourine shakes, bass-string strums and drum paradiddles. Zoubek's use of non-jarring key clinks here is masterful, plus languid enough as not to overpower the others' contributions. Extended techniques are mostly limited to minute-or-so breaks that separate the longer pieces.

These techniques receive more of a showcase on *Polylemma*, Badenhorst's snorts and guffaws sharing space or contrasting with Heberer's brassy triplets or dirty-toned cries. Niggenkemper's measured stops and Hertenstein's drum rolls connect the musical dots. "Stratigraphy" is one exemplar, demonstrating conclusively how the band can be both lyrical and exploratory. With barely-there trumpet breaths and bass clarinet tongue slaps initially contrasting, the often-vocalized lines are eventually succeeded by brassy grace notes, reed trills and drum pops. Heberer's subtle coda confirms the melodic theme.

For more information, visit loft-koeln.de and www3.sympatico.ca/cactus.red/toucan. Hertenstein is at Nublu Mondays with Butch Morris and Issue Project Room Oct. 12th. See Calendar.

COBIS

**JARED BERNSTEIN
SUE MASKALERIS**
WITH GUESTS DOC HALLIDAY
& BRAD BAKER



PLACE

NOVEMBER 12TH, 8:30 PM \$25
COBIS PLACE
158 W 48 ST
(BET 6TH & 7TH AVENUES)
(ENTRANCE IS WHITE DOOR BETWEEN
TWO SAM ASH MUSIC STORES)
516-624-9406
COBIJAZZ@OPTONLINE.NET



Dawn of Goodbye
Dominick Farinacci (Eone Music)
 by Donald Elfman

It's singularly rewarding to hear a musician who can take language we know and tell their own story. Since the beginning of recorded jazz, players have been discovering and then revealing themselves through great tunes from the Songbook and also their own compositions. Trumpeter Dominick Farinacci is a powerful addition to the roster of personal and compelling storytellers.

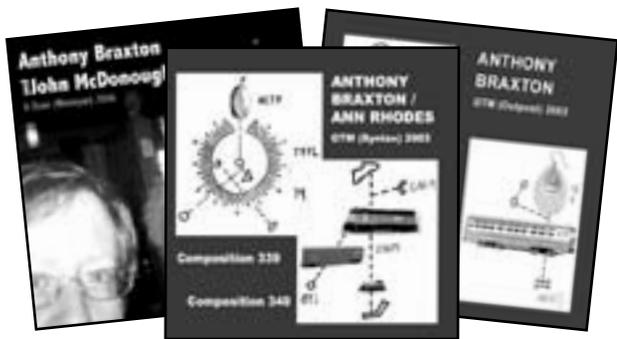
The trumpeter leads a group of handpicked players in a program of lushly beautiful melodies that suggest that depth of feeling starts at an early age - Farinacci is only 28. Seven of the tunes are standards jazz people regularly play but are given individually nuanced readings. There is, for example, a haunting take of "You Made Me Love You", a bluesy duet between the leader and bassist Yasushi Nakamura. It has the bittersweet feeling of the version that Judy Garland sang to the picture of Clark Gable in *Broadway Melody of 1938* except with, perhaps, a deeper melancholy.

"Willow Weep for Me" begins with a soulfully sad piano vamp - by Jonathan Batiste - leading into Farinacci's quietly expressive reading of the insistent melody. His solo is deft and bold but never sacrifices feeling for technique. And then Batiste weighs in for a funky, short and sweet spin on the changes.

Farinacci also gives us a pointedly original blues named after ... well, himself. He uses a mute to great effect on this most primal of forms and even includes a brief stop and shout section for pungent emotion. It's exceedingly refreshing to hear this smart musician complement all the other things he does with this passionate excursion.

The title track is a stunning display of Farinacci's gift for melody, both as a player and as a composer. Over pianist Dan Kaufman's lush dark chords, the trumpeter tells a heartbreaking yet positive tale about loss. It reflects a wide range of emotion that is underscored with pure and simple love. And that seems to be at the heart of all the performances on this lovely recording.

For more information, visit eonemusic.com. Farinacci is at Dizzy's Club Oct. 4th-9th with Antonio Ciacca. See Calendar.



6 Duos (Wesleyan) 2006
Anthony Braxton/John McDonough (Nessa)
GTM (Outpost) 2003 **Anthony Braxton (Leo)**
GTM (Syntax) 2003
Anthony Braxton/Anne Rhodes (Leo)
 by Stuart Broomer

In his brief liner to their duo recording, trumpeter John McDonough jokes that "[Anthony] Braxton has put out 5 albums while you were reading this" and

there's a certain inevitability to remarks about the reedman's ever-expanding discography. What's more important though are the specific values that lighten and lift that vast edifice of sound, among them sheer amiability, an abundance of spirit and a penetrating musical creativity. Each is evident in these duo and trio performances.

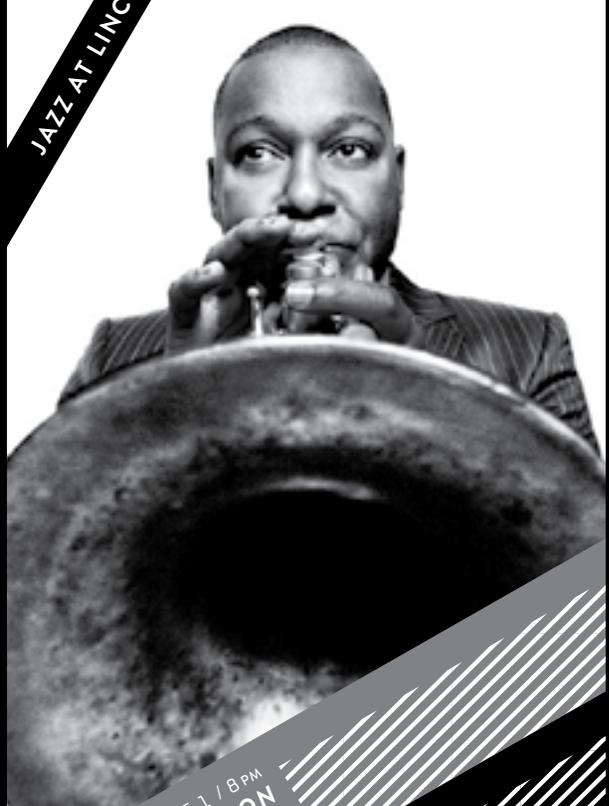
For sheer conversational ease, it would be hard to top Braxton's *6 Duos* with McDonough. It's an almost casual affair, a comfortable meeting that matches Braxton's familiar instrumental voices with a trumpeter who is always precise and often witty. Braxton's long-standing penchant for marches gets a workout on John Phillip Sousa's "Hail to the Spirit of Liberty", a period piece that comes midway in this dialogue and has an insouciance that imbues all the music here. McDonough contributes three compositions, including the boppish "Finnish Line" and the playful "Schizoid", a tribute to John Zorn that bounces through jazz and cartoon music with sudden passages of sputtering plosives and a vocal countdown. There's a long "Improvisation" and a working-through of Braxton's "Composition No. 168 + (103)", extended dialogues in which McDonough uses varied mutes to match Braxton's panoply of saxophones, sometimes insinuating trumpet voices from the early years of jazz.

The other releases here are more demanding works, two-CD sets with one work per disc, all suffused with the sheer otherworldly vibration that Braxton can tap into, a genuine spirit-music common to all of his work but which approached its summit in the extended cycle of Ghost Trance compositions.

GTM (Outpost) 2003, recorded in performance in Albuquerque, has Braxton playing with fellow saxophonist Chris Jonas, a former student and collaborator who moved to New Mexico in 2001 where he's frequently involved in multimedia work. The two duet on "Composition 255", complex music for initiates that constantly balances overarching structure with the detail of the moment. It's an often stunning display of the two musicians' reed virtuosity, whether a sudden luminous cascading duo of sopranos, a tenor solo that transports one back to the Swing Era or an incandescent alto oration. Rarer moments still arise in the 11-part "Composition 265" in which singer Molly Sturges joins the pair. Her gift for throat singing and an unearthly upper register emphasize the shamanistic element in the Ghost Trance Music, one that turns the group performance into voyage and act of communion.

GTM (Syntax) 2003 actually comes from a later sequence of Ghost Trance compositions denominated as "Syntax". These works have textual components that can be vocalized and they're here sung by Anne Rhodes, who has corrected the date of the performance from 2003 to 2007 on her website. As well as the reeds he's credited with playing, Braxton is also using Super-Collider interactive electronics to such an extent that it's often very difficult to think of these performances as duets. Both of the disc-long "Composition 339" and "340" are a tapestry of unison themes and divergent improvisations. As Rhodes sings near the outset of "340", "This is a system that can handle many different kinds of overload or reflection." Her vocals contrast multiphonic throat-singing and the precise interval leaps of opera, mixing the self-referential text with scat while Braxton deploys reeds including clarinet and saxophones from bass to soprano. The Super-Collider responses are alive with ringing, vibraphone-like tones and flatly electronic sine-waves, often setting the acoustic voices in a landscape of humming, shimmering electronics, complete with occasional illusions of multiple reeds and percussion, bass honks contrasting with Braxton's sweetly wispy clarinet flourishes and Rhodes' soaring highs.

For more information, contact nessarecords@charter.net and visit leorecords.com. The Anthony Braxton Tri-Centric Festival is at Roulette Oct. 5th-8th. See Calendar.



JAZZ AT LINCOLN CENTER

SEP 30-OCT 1 / 8 PM
CASSANDRA WILSON

OCT 12-15 / 8 PM
WYNTON MARSALIS AT 50
 Jazz at Lincoln Center Orchestra
 with Wynton Marsalis

OCT 28-29 / 7:30 & 9:30 PM
NIKKI YANOFFSKY

OCT 28-29 / 8 PM
IMPULSE RECORDS AT 50
 Reggie Workman's African-American Legacy Project
 and Eric Reed's Surge

NOV 10-11 / 7:30 & 9:30 PM
SHEMEKIA COPELAND

CenterCharge
 212-721-6500

Box Office
 Broadway at 60th

JALC.ORG

jazz


 Preferred Card of
 Jazz at Lincoln Center

WYNTON MARSALIS Photo by Platon

THE NEW SCHOOL

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

25TH ANNIVERSARY CELEBRATION!

JOIN US FOR SPECIAL PROGRAMS AND PERFORMANCES THROUGH SPRING 2012.

Saturday, October 15, 8:00 p.m.

New School for Jazz and Contemporary Music Alumnus Brad Mehldau in concert with Joshua Redman

Tishman Auditorium
66 West 12th Street, NYC
Admission: \$55.00 Ticket

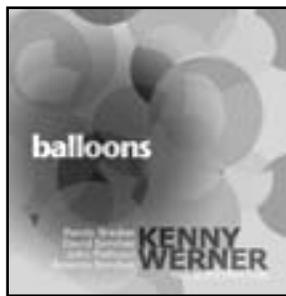
Wednesday, October 26, 8:00 p.m.

Jazz Presents:
Trombonist Chris Stover's group plays the Caetano Veloso Songbook

Jazz Performance Space
55 West 13th Street, 5th floor, NYC
Admission: \$10; free to all students and New School faculty, staff, and alumni with ID

www.newschool.edu/jazz

An Affirmative Action/Equal Opportunity Institution



Balloons (Live at the Blue Note)
Kenny Werner (Half Note)
by Graham Flanagan

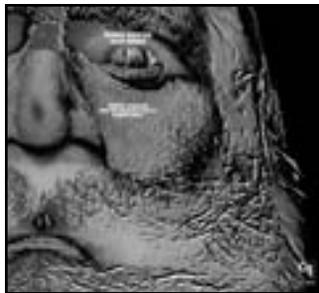
Rarely does a live album capture the uncanny spirit of a carefully and meticulously recorded studio album. Kenny Werner's *Balloons* is a bonafide example of this rare happening. Recorded over two nights at the Blue Note in April 2010, the pianist and his formidable ensemble take the live audience on a four-song journey that feels less like an intimate evening in a famous jazz club and more like a high-concept LP that Wayne Shorter or Herbie Hancock might have led in the late '60s. Werner called on some frequent collaborators for the date: fronting the group are Randy Brecker (trumpet) and David Sanchez (tenor sax), along with bassist John Patitucci and drummer Antonio Sanchez anchoring the rhythm section.

To say that the musicians get the opportunity to 'stretch out' would be a vast understatement; the shortest of the album's four tracks clocks in at just under 12 minutes. The longest runs just shy of 18. However, don't expect your attention span to be tested during this album. All of the musicians play with a consistently inventive and exciting level of creativity throughout.

The album begins with the moody midtempo "Sada", which builds from a basic horn-based theme into an explorative exercise in improvisation that brings out the best in all of the participants. Werner and company brighten the atmosphere somewhat with the more upbeat "Siena", which features inspired work from the frontmen as well as nimble playing from Werner that recalls Vince Guaraldi. The title track moves back into the more introspective realm created by "Sada", but never fully drifts into outright melancholia. The more uptempo "Class Dismissed" concludes the proceedings and is punctuated by a memorable drum solo.

On the heels of his ambitious Guggenheim Fellowship Award-winning work *No Beginning, No End*, Kenny Werner continues - in the wake of a devastating personal tragedy - to use the power of his music both to heal and entertain. *Balloons* is one of the year's must-listen jazz albums.

For more information, visit halfnote.net. Werner is at The Kitano Oct. 7th-8th and Tutuma Social Club Oct. 13th and 27th. See Calendar.



Blue Moses
Randy Weston (CTI-Masterworks Jazz)
by Joel Roberts

Blue Moses, originally released in 1972, is Randy Weston's best-selling album and his lone date for Creed Taylor's legendary CTI label. Inexplicably unavailable on CD until now, it's finally being reissued as part of CTI's 40th anniversary celebration. The disc is an anomaly both for Weston, who ceded some

creative control to Taylor, including agreeing to play electric piano for the only time in his long career, and for the label, which departed from its highly polished and enormously popular fusion-jazz base to capture Weston's distinctive African-themed brand of jazz.

Although Weston had mixed feelings about some of the record's CTI touches, listening to it four decades later it hardly sounds like a commercially motivated endeavor. Weston is backed by a large ensemble featuring a bevy of CTI stars including Freddie Hubbard, Grover Washington Jr., Hubert Laws, Ron Carter, Billy Cobham and Airto, as well as an unobtrusive but swinging horn section imaginatively arranged by Don Sebesky. Despite the somewhat lush production, Weston's African rhythms are always at the forefront, even if his highly percussive Monk-goes-to-Morocco piano often takes a back seat to solos by Hubbard, Washington and company.

The CD is just four tunes, all superb takes on Weston compositions, with no alternate versions or newfound material to pad the original LP's 37 minutes. "Marrakesh Blues", with wordless vocals by Madame Meddah, is a sort of North African modal blues while the ethereal "Night in the Medina" is highlighted by exciting interplay between Weston and Washington. Most rewarding of all is the 13-minute track "Ganawa (Blue Moses)", which evokes the mysterious, percussive trance of the Gnawa musicians of North Africa, with whom Weston spent considerable time in the '60s and '70s. It's a successful marriage between East and West that fulfills the label's commercial concerns while respecting Weston's artistic vision.

For more information, visit ctimasterworks.com. Weston is at Barnes and Noble Oct. 7th and Saint Peter's Oct. 9th, where he will be honored at All Nite Soul. See Calendar.

The Jazz Gallery

A Not-For-Profit, New York State Chartered International Cultural Center
"The most imaginatively booked jazz club in New York City." - NY Times

October, 2011 shows at 9 and 10:30 pm

- 1 Nate Smith Group
- 5 Lawrence Fields Quartet
- 6 Corey King Band
- 7 John Escreet Trio
- 8 Alan Ferber's Extended Ensemble
- 13 Keith Witty Quintet
- 14 Tyshawn Sorey OBLIQUE CD release!
- 15 Joe Sanders & INFINITY
- 20 Jason Rigby Quintet
- 21 John Ellis Group
- 22 Michael Rodriguez Quartet
- 27 Adam Larson 5
- 28 Lionel Loueke & Mark Guiliana Duo
- 29 Gregg August Quartet

3, 10, 17, 24, 31 "Steve Coleman Presents"

To find out about membership benefits, special events, and more, visit us at www.jazzgallery.org

Come to a show at 290 Hudson Street New York, NY 10013

1 to Houston CE to Spring

The Jazz Gallery's performances are supported in part, by a grant from the National Endowment for the Arts, by The New York State Council on the Arts, Presenting Program, by the New York City Department of Cultural Affairs, with additional support provided by West The Composer's Early New Music Performance Fund, the Greenwell Foundation, the Jerome Foundation, the Aaron Copland Fund for Music, and the Rockefeller Brothers Fund. The Jazz Gallery is a 501(c)(3) Non-Profit Organization.

AACM

THE ASSOCIATION FOR THE ADVANCEMENT OF CREATIVE MUSICIANS

46 YEARS OF ARTISTIC DEDICATION
PRESENTS



AMINA CLAUDINE MYERS SOLO PIANO

FEATURING
AMINA CLAUDINE MYERS (PIANO)



THE STEVE AND IQUA COLSON QUARTET

FEATURING
ROY CAMPBELL (BRASS) THURMAN BARKER (PERCUSSION)
IQUA COLSON (VOICE) AND ADEGOKE STEVE COLSON (PIANO)

FRIDAY, OCTOBER 21, 2011 AT 8:00 PM
THE COMMUNITY CHURCH OF NEW YORK
40 EAST 35TH STREET, NYC (BETWEEN MADISON AVENUE AND PARK AVENUE)
GENERAL ADMISSION – \$30.00 * SENIOR CITIZENS/STUDENTS – \$15.00 w/CURRENTLY VALID LD.
FOR INFORMATION CALL: 212-594-7149
VISIT OUR WEBSITE: [HTTP://WWW.AACM-NEWYORK.COM/](http://www.aacm-newyork.com/)



THIS EVENT IS MADE POSSIBLE BY THE NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF GOVERNOR ANDREW CUOMO AND THE NEW YORK STATE LEGISLATURE AND GRANTS FROM THE PHAEDRUS FOUNDATION.

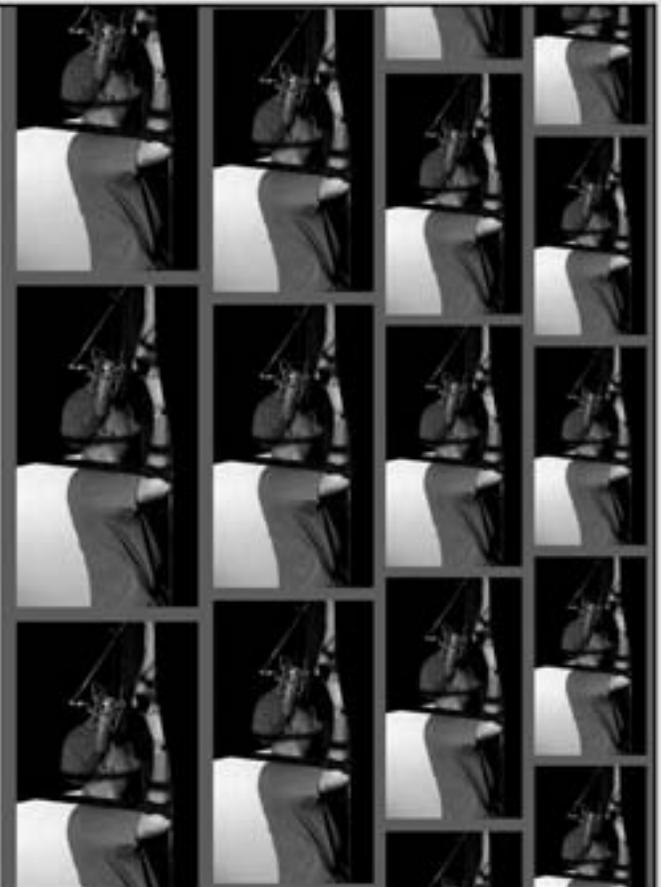
HEIKKI SARMANTO
BIG BAND

Everything Is It



DENMAN MARONEY

DOUBLE ZERO



"Everything Is It", recorded in 1972, was the fourth album released by Finnish pianist / composer Heikki Sarmanto, who was already considered a "veteran" of the modern Finnish Jazz scene. The Big Band assembled for this recording is a bona fide Who's Who of Finnish Jazz which includes Eero Koivisto, Juhani Aaltonen and many others who were leaders of their own ensembles. This is European Jazz at its best, taking the essence of the Jazz spirit and combining it flawlessly with other musical sources to create a perfect amalgam. It remains untouched by the tides of time, a true classic.



WWW.PORTERRECORDS.COM

"Double Zero" is a live recording of a solo piano improvisations performed at Roulette's Interpretations Series in March 2008 by "hyperpianist" Denman Maroney. Maroney is inspired by nature and the music of John Cage, Omette Coleman, Henry Cowell, and Karheinz Stockhausen among others. Maroney plays what he calls "hyperpiano", which involves bowing and sliding the strings with copper bars, steel cylinders, Tibetan prayer bowls, rubber blocks and CD cases that give him a unique sonic vocabulary. He also uses a system of temporal harmony based on the undertone series that allows him to improvise and compose in several tempos at once.

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
CHANTALE GAGNE - SOLO PIANO

WED. OCTOBER 5
ALICE RICCIARDI QUARTET
ALICE RICCIARDI, PIETRO LUSSU
CLOVIS NICOLAS, LUCA SANTANIELLO

THURS. OCTOBER 6
MAYU SAEKI TRIO
MAYU SAEKI, AARON GOLDBERG, JOE SANDERS

FRI. & SAT. OCTOBER 7 & 8
**KENNY WERNER/
CHRIS POTTER DUO**
KENNY WERNER, CHRIS POTTER
\$25 COVER + \$15 MINIMUM

WED. OCTOBER 12
TAEKO & HER TRIO
TAEKO, LOU RAINONE
GAKU TAKANASHI, G. EARL GRICE

THURS. OCTOBER 13
**SOREN MOLLER/
DICK OATTS DUO**
SOREN MOLLER, DICK OATTS

FRI. OCTOBER 14
**DON FRIEDMAN/
LEW TABACKIN DUO**
DON FRIEDMAN, LEW TABACKIN
\$25.00 COVER + \$15.00 MINIMUM

SAT. OCTOBER 15
DON FRIEDMAN QUARTET
DON FRIEDMAN, LEW TABACKIN
MARTIN WIND, ELIOT ZIGMUND
\$25 COVER + \$15 MINIMUM

WED. OCTOBER 19
JOHN PROULX TRIO
JOHN PROULX, DAVID KINGSNORTH
VITO LESZAK

THURS. OCTOBER 20
JOONSAM LEE TRIO
FEATURING JEAN-MICHEL PILC
JOONSAM LEE, JEAN-MICHEL PILC, MARK FERBER

FRI. OCTOBER 21
TONY MIDDLETON QUINTET
TONY MIDDLETON, OCHION JEWELL
JESSE ELDER, KENJI YOSHITAKE, JACOB MELCHIOR
\$25 COVER + \$15 MINIMUM

SAT. OCTOBER 22
JOANNA PASCALE GROUP
FEATURING TERELL STAFFORD
JOANNA PASCALE, TERELL STAFFORD
BRUCE BARTH, CORCORAN HOLT, MATT WILSON
\$25.00 COVER + \$15.00 MINIMUM

WED. OCTOBER 26
**DANIEL SMITH'S BASSOON
& BEYOND JAZZ QUARTET**
DANIEL SMITH, DANIEL KELLY
GAKU TAKANASHI, VINCENT ECTOR
SPECIAL GUESTS, RON JACKSON, SOL YAGED

THURS. OCTOBER 27
MICHIKA FUKUMORI TRIO
MICHIKA FUKUMORI, AIDAN O'DONNELL
FUKUSHI TAINAKA

FRI. OCTOBER 28
KEVIN HAYS TRIO
KEVIN HAYS, ROB JOST, GREG JOSEPH
\$25 COVER + \$15 MINIMUM

SAT. OCTOBER 29
HOLLY HOFMANN/MIKE WOFFORD TRIO
HOLLY HOFMANN, MIKE WOFFORD, MARY ANN SWEENEY
\$25 COVER + \$15 MINIMUM

RESERVATIONS - 212-885-7118
VISIT OUR TWEETS AT: <http://twitter.com/kitanonewyork>
www.kitano.com
email: jazz@kitano.com
66 Park Avenue @ 38th St.



Monk's Music (OJC Remasters)
Thelonious Monk (Riverside-Concord)
Thelonious Alone in San Francisco (OJC Remasters)
Thelonious Monk (Riverside-Concord)
Tribute to Bird and Monk
Heiner Stadler (Tomato-Labor)
by George Kanzler

Back when Thelonious Monk was recording for Riverside (1955-60), critical consensus was that his seminal work was done in an earlier decade, on Blue Note. In retrospect, his Riverside years stand out as his finest, when he created definitive versions of many of his earlier compositions while penning many more.

Monk's Music was among a triumvirate of studio LPs at the pinnacle of Monk's artistic achievement at Riverside (*Brilliant Corners* and *5 by Monk by 5* the others). The cover (Monk's conception) was both whimsical and enticing to jazz fans, a black-suited Monk perched on a kid-size red wagon, music score open on an attaché case on his knee. And note the billing: "Thelonious Monk Septet with Coleman Hawkins, Art Blakey, Gigi Gryce." No mention at all on the front cover of John Coltrane who was, when the LP was recorded in June 1957, playing with Monk's Quartet at the Five Spot. Swing titan Hawkins and hardbop star Blakey got top billing, an obvious effort to broaden Monk's appeal among jazz fans.

It opens with just the four horns (trumpeter Ray Copeland, alto Gryce and tenors Hawkins and Coltrane) in churchy harmony playing a 19th Century hymn, "Abide with Me", written by William Henry Monk, a British organist. The B-side closes with the only new Monk piece, "Crepuscule with Nellie", Monk first exploring the haunting ballad over just Blakey's brushes and bassist Wilbur Ware alternating arco and pizzicato, the horns entering half way through to intone the melody (much as they had on the hymn, but with rhythm section and Monk) to end the album. In between are extended septet versions in the composer's arrangements of three Monk pieces originally recorded by smaller units as 78 singles. "Well, You Needn't" features bookmark Monk solos kicking off and closing improvisations from all six others, Monk's closer summing up some strands introduced by the saxes. "Off Minor", its structure and contours explored by Monk's polyphonous horns chart, spotlights solos by Hawk, Copeland, Ware (no one played low notes better) and Blakey. "Epistrophe", Monk's set closing theme, is another showcase for everyone, with Trane, Copeland, Gryce, more booming Ware, Monk and Blakey, a false start by Hawk as he finds his footing at the bridge and Monk cueing the theme return with a wonderfully pungent chord. Hawkins may have had some difficulties with the uptempo numbers, but he shines on a quartet version of "Ruby, My Dear" where his harmonic approach syncs perfectly with Monk's. (For the full effect of the original LP, stop after Track 6. Tracks 7 and 8 are alternate takes that dull the experience and Track 9 isn't from *Monk's Music* at all.)

Two unique pleasures of seeing Monk's quartet at the Five Spot were his all a-kilter dancing and his affectionate yet acerbic solo renditions of old standards as he waited for the other members to assemble for the sets. The hesitations and sudden lurches in his solo playing seemed to mimic his dancing and listening to *Thelonious Alone in San Francisco* invokes fond memories. Recorded in a deserted hall in the Bay city,

it is the most relaxed, introspective of Monk's three solo albums. The particularity of Monk's pieces, even blues, is born out in his performances of "Blue Monk" and a much rarer original blues, "Round Lights". But the unforgettable highlights are "Everything Happens to Me", Monk's staggered rendering of the melody a perfect echo of his style as well as the song's lyric, and "There's Danger In Your Eyes, Cherie", a song you feel you know completely after hearing this version, even though Monk doesn't sing the words.

Monk's approach was like a sculptor working in granite or marble, his pieces solid and fully wrought with multifaceted specificity. Musical auteur Heiner Stadler treats Monk's music, and that of Charlie Parker, like a salt water taffy-pulling machine, twisting and turning all the elements of the tunes into flexible, plastic shapes that constantly change and reconstitute in form and line. *Tribute to Bird and Monk* is subtitled "Six compositions by Charlie Parker and Thelonious Monk arranged for sextet" but "arranged" is a weak word for Stadler's adventurous conception and recomposition. A lot had happened in jazz between the heyday of Bird and Monk and 1978, when this album was originally recorded. And Stadler took note of it all, from the malleable tempos and time signatures of Miles Davis' mid '60s quintet to Ornette Coleman and George Russell, from Mingus' muscular polyphony and accelerandos to the freedom of the AACM and the power of jazz-rock. And he found room for it all in a sextet that featured musicians as diverse as brassmen Thad Jones or Cecil Bridgewater, George Lewis, reedman George Adams, pianist Stanley Cowell, bassist Reggie Workman and drummer Lenny White.

Stadler's approach to Bird and Monk is similar: fragment melodies (intersperse improvisation and free bits), change up tempos, increase complexity through 12-tone chromaticism ("Au Privave") or polytonality (all three Monks), reconstitute themes behind solos, overlap solos and employ accelerando and ritard generously when not eschewing tempo completely. But he also affords freedom to soloists, guiding but never shackling them, with results that are often extraordinary. The Bird pieces prove more adaptable, the Monk ones more memorable, as "Ba-lue Bolivar Ba-lues-are" introduces a harmonization of Monk's piano solo and the theme gradually emerges among solos and a rocking reference to Richard Strauss, before Monk's own theme finally asserts itself. Warren Smith's tympani duels with White's kit on "Misterioso" and "Straight No Chaser" explores the Monk theme in multifaceted ways while featuring Jones' cornet.

For more information, visit concordmusicgroup.com and laborrecords.com. The annual Monk Piano Festival is at Winter Garden Oct. 4th and a Monk tribute is at Smoke Oct. 7th-8th. See Calendar.

After 40 years of
PAYING HIS DUES,
he shouldn't have to struggle
to pay his rent.

© photography by Bradley Smith

Call 1-800-JFA-JAMS or
visit jazzfoundation.org to help.

The Jazz Musicians' Emergency Fund

The Jazz Foundation of America / 322 West 48th Street / New York, NY 10036



Tree of Life

Francisco Mela & Cuban Safari (Half Note)
by Fred Bouchard

Cross-talented Cuban drummer Francisco Mela slices his way through his third release in exuberant hand-screen cameos. Eclectic audio-clips are full of corner pals celebrating exclamatory notions he draws from electric Miles, Weather Report and Cuba's Irakere. Brisk sketches faking one-take toss-offs are really crafty miniatures sampling several schools.

"Retrograde" conjures '70s Billy Hart jams with Oliver Lake and Don Pullen while "Africa en mis Venas" (Africa in my veins) blows more downtown exhaust than Malecón (Havana's waterfront drive) sea-spray, even if Leo Genovese's stop-time piano evokes Chucho Valdés and Frank Emilio. "Toma del Poder" (power drink) goes M-Base, as solos (Uri Gurvich's alto darts, Genovese's Rhodes grinds) swap moods like REM dreamscapes. Grammy princess Esperanza Spalding floats her airy voice over a sweet street samba, choral overdubs lapping dreamily with Mela's, as he flashes rims and tilts his snare. Mela's 'classic' tubs stomp hard with Ben Monder guitar grunge and Gurvich curlicues.

Mela mixes grooves with panache, then lays back disarmingly. Cut to moonlit roof patio as his sandpaper

Spangleesh croon of "Nearness of You" over Elio Villafranca's spare piano might earn Hoagy Carmichael's toothy grin and nod. "Yo Me" goes spooky with bass clarinet and splashy Rhodes over Mela's blunt, brazen kit.

More surprises: on "Fiesta Conga" he finally jams with homeboy congueros - but over wheezing keyboard mimicking Middle-East mizmar. His philosophical closer calls on a Latin classic - "Gracias a la Vida" is Mercedes Sosa's parallel to Shirley Horn's "Here's To Life" - as smoky vamps frame a swirling Villafranca reverie and Jowee Omicil's taut tenor. 50 minutes flash by like MTV clips. Click 'like'.

For more information, visit halfnote.net. This group is at Blue Note Oct. 10th. See Calendar.



It Only Happens at Night My Silence (482 Music)

by Andrey Henkin

There is an elusive quality to My Silence, the quartet led by Chicagoan drummer Mike Reed. And that's saying something, considering that all of Reed's projects - groups like Loose Assembly or People Places and Things - are highly conceptual and often difficult to penetrate, though such obscurity doesn't make them any less enjoyable.

It is not the instrumentation alone that contributes to this effect: bass clarinet (Jason Stein), electronics, turntable, guitar and keyboards (Nick Butcher), vocals (Sharon Van Etten) and Reed himself on not only his kit but bass and baritone ukulele. By 2011, groups that don't follow traditional formats are hardly controversial. But with *It Only Happens at Night*, all these various and varied instruments come together in a way that make it seem like you are hearing them waft out of different windows of an apartment building on a summer evening. Despite being made by jazz and improvising musicians, much of the disc instead sounds like an avant-pop album.

Much of that comes from the process. The album was made over the course of two years, with the instrumental trio (Stein and Butcher are also both Chicago-based) laying down material. Then Reed chose sections of this - shades of producer Teo Macero with late '60s Miles Davis - to form the foundation of the album. More music was recorded and overlaid, then Van Etten flew to Chicago to add parts that were conceived after the fact. Part mashup, part collage, it makes one listen that much more closely to the individual contributions and transmutations thereof, a result Reed can only appreciate.

Some of the pieces on the 45-minute, eight-track album where Van Etten's vocals are most prominent are gauzy and delicate like a soap bubble. These contrast the solely (or almost) instrumental pieces, which have a causticity to them. The most revelatory part of the music is the continuing development of Jason Stein. One of the few sole bass clarinet practitioners, Stein has really spent the time to mine the full range of his instrument, understanding it can be a screeching tenor sax, a nightclub crooner or a nocturnal animal lowing to the moon. He and Van Etten bring an appealing humanity to Reed's vision.

For more information, visit 482music.com. Jason Stein is at Douglass Street Music Collective Oct. 10th and Issue Project Room Oct. 12th. 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)

Available at: Downtown Music Gallery
New York and CD Baby.

bandbookings / cd's / info:

www.paulvankemenade.com

UPCOMING JAZZ

STEVEN BERNSTEIN'S MTO PLAYS SLY
Fri, Oct 14, 9 pm

THE CHECKOUT: LIVE FROM 92YTRIBECA - DERRICK HODGE AND AARON PARKS
Wed, Oct 26, 8 pm

THE CHECKOUT: LIVE FROM 92YTRIBECA - WARREN WOLF & WOLFPACK AND LAGE LUND
Wed, Nov 16, 8 pm

ETIENNE CHARLES
A night of Afro-Trinidadian infused jazz by an acclaimed young trumpeter.
Sat, Nov 19, 9 pm

ERIMAJ / JOSH MEASE
Fri, Dec 2, 9 pm

JAZZ GUITARS MEET HENDRIX - SHERYL BAILEY AND VIC JURIS/ DAVID FIUCZYNSKI'S MICROJAM
Fri, Dec 9, 9 pm

GET TICKETS TODAY! 92Ytribeca.org 212.601.1000

92YTRIBECA
200 Hudson Street at the corner of Canal



SSC 1288 IN STORES 11/8
**ERIK CHARLSTON & JAZZBRASIL /
 ESSENTIALLY HERMETO**
 @ **DIZZY'S CLUB COCA COLA**
 MONDAY, NOVEMBER 7

Essentially Hermeto – a compelling celebration of the great Brazilian composer Hermeto Pascoal – is the debut album from Erik Charlston and JazzBrasil. Hermeto's music combines powerfully earthy, traditional Brazilian rhythms with highly sophisticated jazz harmonies. Embodying this rich duality, *JazzBrasil*, led by Charlston on vibraphone and marimba, combines the Brazilian percussion team of Rogério Boccato and the legendary Café with the elite of New York's jazz scene: Ted Nash on sax, flute and clarinet, Mark Soskin on piano and Jay Anderson on bass.



SSC 1244 IN STORES 11/22
BILL McHENRY / GHOSTS OF THE SUN
 with Reid Anderson, Paul Motian, Ben Monder
 @ **The Village Vanguard**
 TUESDAY-SUNDAY, NOVEMBER 8-13

"There are tons of young, jazz saxophonists out there pursuing ideas of harmony and structure and rhythm, but [Bill McHenry] has something rare going for him – he has a sound."
 Ben Ratliff, *The New York Times*



www.sunnysiderecords.com



Music of John Coltrane
 Duval/Halperin/Willson (NoBusiness)
 by Marc Medwin

Having investigated the Monk repertoire, the long-standing duo of bassist Dominic Duval and saxophonist Jimmy Halperin turn their attention to the music of John Coltrane on this excellent disc. Apart from covering a few of the acknowledged classics – "Giant Steps" and "Naima" among them – they also traverse some less frequently explored terrain.

The three musicians (joining the pair is drummer Brian Willson) are typical of outstanding modern improvisers in that they draw on a large and ever-increasing vocabulary of harmonies, rhythms and references. The inclusive nature of late Coltrane is, of course, partially responsible for the diverse style and genre incorporations over the succeeding 50 years, as this trio understands. The version of "Giant Steps" that kicks things off can be heard as a telescopic encapsulation of Coltrane's whole career. It begins with the meterlessness of the late pieces, Halperin hinting at the thirds-based theme before everything settles down to a refreshingly swinging triple. Is this an oblique reference to "My Favorite Things"? Also, check out the encyclopedia of swung rhythms Willson lays down during "Pursuance", traversing the years between Papa Jo Jones and Tony Williams with ease and skill. His contributions are often orchestral as he establishes a subtext with various cymbals.

All six treatments are deserving of study, which space will not allow. However, the most fascinating is "Living Space", the title track from a posthumously released masterpiece in need of many further explorations. The opening fourth from Duval bespeaks the dynamic contrasts and motivic detail in the journey to come. Halperin and Duval communicate in dovetailing phrases that border on the telepathic. They introduce chromatic harmonies in similar fashion with transparent but full support from Willson. Halperin engages bebop while also delving into the atomistic language Coltrane was using more frequently in his final years. Tempo and meter are the group's playthings as 12 minutes zoom by.

It's amazing that yet another Coltrane tribute can produce such fresh results, but given the excellence of the music and of the players, no one should be surprised.

For more information, visit nobusinessrecords.com. Dominic Duval is at *Roulette* Oct. 13th with Joe McPhee and Trio X. See *Calendar*.



MTO Plays Sly
 Steven Bernstein
 (The Royal Potato Family)



Race Riot Suite
 Jacob Fred Jazz Odyssey
 (The Royal Potato Family)

by Tom Greenland

Slide trumpeter Steven Bernstein's third project with Millennial Territory Orchestra (MTO) and his appearance

on a companion album by Jacob Fred Jazz Odyssey suggest that little big bands are alive and well.

MTO Plays Sly tributes the music of Sylvester "Sly" Stewart and the Family Stone(d), featuring the usual cast of musical characters: Bernstein and (newly added) Curtis Fowlkes on brass; Doug Wieselman, Peter Apfelbaum and Erik Lawrence on winds; Matt Munisteri, Ben Allison and Ben Perowsky on rhythm and Charlie Burnham on violin – with guests like keyboardist Bernie Worell, guitarist Vernon Reid, electric bassist Bill Laswell and five vocalists.

'70s funk provides the bedrock, but Bernstein's gumbo is also flavored with old-time music, vaudeville, gospel, alternative rock, speed metal and avant-improv. Burnham's blue(s)grass fiddling over Munisteri's fingerpicked banjo on "Sly Notions 1 & 2" and "Life" is more Ozarkian than Oaklandian, Antony Hegarty's vocal on "Family Affair" is angst-ridden cappuccino-rock while Shilpa Ray's punk-meets-raga take on "Everyday People" is decidedly downtown. Vocalists Sandra St. Victor and Dean Bowman capture some of the grit and supple soulfulness of Sly's singing on tracks like "M'Lady" and "Skin I'm In". Charts like "Family Affair", "M'Lady", "You Can Make It if You Try", "Skin I'm In" and "Thank You for Talkin' to Me Africa" are dense and sophisticated, active yet tasteful, leaving space for creative embellishment. Bernstein's praise for Stewart's music in particular and large bands in general might well be applied to his own work: "personality filled ensemble playing...[a] unique balance of individuality and discipline."

Bernstein and Apfelbaum, musical 'brothers' from Berkeley, also appear on Jacob Fred Jazz Odyssey's *Race Riot Suite*, another little big band outing featuring compositions and arrangements by lap steel guitarist Chris Combs.

A long-lived 'territory' band from Tulsa, OK, Jacob Fred Jazz Odyssey plays inside and takes it 'out' with equal aplomb, mood swinging from Midwestern Americana to Eastern European melancholia to edgy free blowing. Combs' writing is lush but snarky, taut but slinky, leaving enough wiggle room in the cracks and crevices for artistic anarchy. "Black Wall Street" could drive a New Orleans second line parade, Combs' soaring slide straddling delta and Hawaiian styles; "Eye of the Dove"'s compelling theme is fleshed out with chorale and tutti textures, independent line-writing and vivid solos, an amalgam of logical madness. Bernstein plays a supportive role here while Apfelbaum emerges for a moment in the sun with his raucously soulful baritone solo on "The Burning".

For more information, visit royalpotatofamily.com. Steven Bernstein's *MTO Plays Sly* at 92Y Tribeca Oct. 14th. Jacob Fred Jazz Odyssey is at *Jazz Standard* Oct. 18th-19th with guest Bernstein. See *Calendar*.

PETROS KLAMPANIS
CONTEXTUAL

glad hekselman//guitar
 leferis kordis//piano
 petros klampanis//bass
 john hadfield//percussion

SPECIAL GUESTS:
 GREG OSBY//sax
 SARA SERPA//voice
 ANDRE MATOS//guitar
 & more

SATURDAY
 october 8th
 9 pm @

CORNELIA STREET CAFE
 29 cornelia str./ph. 212.989.9319

www.petrosklampanis.com
 www.innercirclemusic.org
 www.corneliastreetcafe.com

inner circle music

Palmetto Records



TIM HAGANS - The Moon is Waiting

Tim Hagans: Trumpet
Vic Juris: Guitar
Rufus Reid: Bass
Jukkis Uotila: Drums

A new quartet and new compositions
In stores and on line October 11th

See the Tim Hagans quartet live:
10/11 @ J & R Music World - 12:30PM
10/20 @ Birdland - 6PM



PHIL WOODS & BILL MAYS - Phil & Bill

On this duo set, Woods and Mays engage in classy conversation that flow like fine wine at a dinner party, and they build their music on a foundation of mutual respect and musical comfort.

- Dan Bilawsky, AllAboutJazz



FRED HERSCH - Alone at the Vanguard

"The evolution of his every idea can freeze a smile on the face of his audience, command attention, and leave a room rapt with appreciation and admiration. Alone at the Vanguard is the proof."

- JazzPolice

www.palmetto-records.com



723 7th Ave. 3rd Floor, New York, NY. 10019
212-730-8138 Store Hours: 11-7 Monday-Friday & 11-6 Saturday
Owner: Steve Maxwell Manager: Jess Birch
Steve's cell: 630-865-6849 Email: drummermax@aol.com
Visit us on the web at: www.maxwelldrums.com

NEW YORK'S ONLY TRUE VINTAGE AND CUSTOM DRUM SHOP

Our philosophy for the shop is to create an inviting atmosphere where players and collectors alike can visit and see wonderful vintage and custom drums and cymbals that you can't find anywhere else; enjoy listening to some jazz vinyl while hanging in the drummer's lounge area of our museum; and exchange ideas and information with friends. We even have sound proof rooms for testing cymbals, drum sets and snare drums. Our sets, snares and cymbals are set up and ready for you to play. We believe in the highest level of personal, professional service and we have the experience you need when considering vintage and custom drums and cymbals. Call Steve on his cell anytime, or email him at drummermax@aol.com. He wants to hear from you.

Our shop includes:

- **Craviotto:** World's largest selection of Craviotto one-ply snares and drum sets. We are the largest Craviotto dealer in the world.
- **Vintage:** Extensive inventory of high end vintage snare drums, sets and cymbals. We have vintage Gretsch, Rogers, Slingerland, Ludwig, Leedy, Camco and more!
- **Player's Specials:** Snares, sets and cymbals focused on the needs of players • **Gretsch:** USA Custom drums in bebop sizes made famous by the 60s era jazz greats
- **Leedy:** Our Leedy USA Custom Shop drums will debut in NYC later this year • **Ludwig:** specializing in the USA-built Legacy series
- **George Way:** We are your source for Ronn Dunnett's great new George Way snares • **Maxwell:** Our Maxwell line of custom drums includes small bebop sets and more.
 - Heads, hardware, sticks, bags and more

Cymbals: We have Istanbul, Bosphorus, Zildjian, Old As, Old Ks, Spizzichino, Sabian, Paiste, Dream and more! New and vintage cymbals galore.

Stop in and see our museum section with original sets, snares and cymbals owned by Elvin, Buddy, Krupa, Mel Lewis, Kenny Clarke, Louie Bellson and many more!

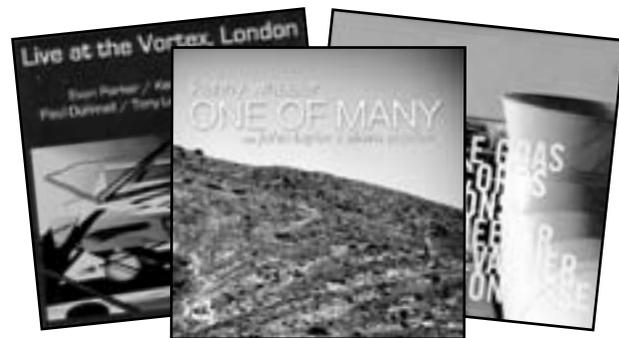
Recording Studio Support:

Enormous selection of vintage and custom drums to suit the needs of any recording studio looking for that special, unique sound. Need that "vintage" drum or cymbal sound? Come see us. We have what you need. Need a versatile but unique custom drum sound? We have that as well with our Craviotto solid shell drums. None finer in the world.

**NYC DRUMMERS, WE HAVE DRUM SET PRACTICE. SPACE AVAILABLE FOR RENT ON AN HOURLY BASIS.
CALL JESS AT 212-730-8138 FOR DETAILS. TEACHING STUDIO IS OPEN**



THE KEY IS IN THE WINDOW is an exploratory meditative collaboration between guitarist BEN MONDER and trumpet/Shakuhachi player AARON SHRAGGE. Aaron plays soulful and modern melodies with either Shakuhachi or Dragon Mouth trumpet. Tracks featuring trumpet sound like an intimate jazz collaboration, with memorable lines underpinned by Ben's lush chord voicings on guitar. Aaron's mellow and expressive tone on the trumpet gives the album meditative qualities. Shakuhachi tracks such as Upper Roslyn Lookout, Chosi and Kyorei provide timbral contrast and less structured, more lucid melodies. Ben's guitar playing is rich and at times minimal, providing compelling accompaniment.



Live at the Vortex, London
Parker/Wheeler/Dunmall/Levin/Edwards (Rare Music)
Sur Les Corps Des Klaxons
Le Goas/Wheeler/Chevallier/Buronfosse (Rewind)
One of Many **Kenny Wheeler (CAMJazz)**
 by Gordon Marshall

Though known for his milder, often diatonic, work, Canadian trumpeter Kenny Wheeler established much of his earlier reputation with Britain's demanding, dissonant Spontaneous Music Ensemble (SME). *Live at the Vortex, London*, from 2003, puts him back in company with SME alumnus Evan Parker, along with a trio of other veterans of the British free improvisation scene: saxist Paul Dunmall, bassist John Edwards and drummer Tony Levin. The outing has a sober, businesslike tone, as if the artists were gathering at a party to talk shop. At such a summit meeting, there must be urgent matters to attend to and to listen is often to feel on the outside of a conversation of a gathering of insiders: here are heroes and pioneers, experiencing a reunion of sorts - discussing concepts beyond our comprehension. Free jazz always raises the question of whether it is a clinical exhibition of intellectualism or a raw outpouring of passion. But the British non-idiomatic improvisers never gave up passion for the sake of chilly academicism. In this work it is rendered in the finely crafted details of the dialogues.

The effort with drummer Olivier Le Goas, *Sur Les Corps Des Klaxons*, includes guitarist David Chevalier and bassist Marc Buronfosse for a democratically inclined quartet giving equal hearing to free and formal, to guitars and horns. It shows Wheeler with the intellectual rigor inherited from the SME years, but relaying it with new taste and appeal. Like much of his work going back to his ECM days, this disc has a mellow veneer but is more complex, with bitter and spicy notes. It is an achievement of balance, a reconciliation between his debts to the radical freedom of the '60s and his own, more light and airy comfort zone. This is an album with surprises too, including the parade of rhythms and syncopation that leads up to the hip-hop/Bollywood feel of "Sunday Two" and closing with the eerie, edgy bossa "Nonetheless".

One of Many is a trio with pianist John Taylor and bassist Steve Swallow. It is very reminiscent of Wheeler's early ECM works, such as *Gnu High* (1975), but again, the contours are sharper now, bright and even tropical sometimes, not the pervasive drab mistiness of so much '70s ECM material. Wheeler is always very much a weaver, always finding a way to braid his melodic forays into the exploratory trains of the other musicians, even here where the situation makes him leader. Swallow's bass travels into high registers, the range of a guitar, taking full advantage of Wheeler's laissez-faire. Even Taylor, with his modal explorations, often reminds one of Keith Jarrett, another of Wheeler's early constituents. Though his range fascinates, it may be Wheeler's softer side that shows him at his best in the long run - informed by the depth and complexity of the harsher tradition of British free improvisation.

For more information, visit raremusicrecordings.co.uk, myspace.com/olivierlegoasgravitations and camjazz.com. The Festival of New Trumpet Music (FONT) honors Kenny Wheeler at Jazz Standard Oct. 20th-23rd. See Calendar.

"...defies expectation and avoids clichés as it delves deeper into that satori place in your brain." -Bill Milkowski, Jazz Times

"...the sounds created by these two world-class musicians takes the listener to varying celestial moments of clarity and depth that one would not expect. Shragge and Monder manage to paint musical imagery that transcends genre and style...The Key is in the Window is definitely a recording to check out for those who want to expand their ears musically and want to find something truly new in the realm of improvised music." - Marcos Rios, Guitar International



Photo by Chris Lindhorst

www.aaronshragge.com



Can't We Be Friends
Jerry Costanzo (Daywood Drive)
by Marcia Hillman

Vocalist Jerry Costanzo belongs to the time-honored species known as crooners - his job is to tell stories with songs. The stories he has chosen to tell in his new CD are all from the rich American songbook and he has also picked some fine musicians to help him with the task: Andy Farber (saxophones/flute and arranger), Mike Carubia (trumpet/flugelhorn), Tedd Firth (piano), Joe Cohn (guitar), Mark Sherman (vibraphone), Ben Wolfe (bass) and Jimmy Madison (drums).

Costanzo's voice - clear with warm bottom tones and easy on the ear - is ably suited to the task of crooning. His storytelling ability displays his love of a good lyric and there are plenty of them on this offering. Starting off with "East of the Sun (West of the Moon)" in a medium tempo, Costanzo glides through the tune, accompanied by some tasty work by Farber on flute. Costanzo sings both verse and chorus of the title song, the arrangement featuring solo work by all of the instruments. In addition to these, there are other tracks on this album that will most likely receive good airplay on "Music of Your Life" stations (ie, Adult Standards). "Perhaps, Perhaps, Perhaps" starts off in rumba tempo with Costanzo's straightforward vocal and then is led

into 4/4 time by sax and vibes before returning to the initial feel. "I Just Can't See For Looking", a Nat Cole chestnut, is done with just a piano trio sound, featuring some nice work by Wolfe. The Burke-Van Heusen song "Oh, You Crazy Moon" is neatly arranged with muted trumpet, piano and bass statements plus Cohn's smooth guitar fills; Cohn also dazzles with his sparkling runs on "Mean To Me". This one also has Costanzo singing the verse, but only after he has sung the song straight through first. The lovely ballad "Penthouse Serenade" is a winner with a nice sound provided by the combination of flute, vibraphone and piano plus Costanzo's gentle vocal. "Mean To Me" and "Stairway to the Stars" are also notable for Farber's inspired participation.

This is a well-paced, beautifully arranged album, all about the singer and the songs, which contain some of the best lyrics and melodies ever written. Lots of goodies here to enjoy time and time again.

For more information, visit daywooddrive.com. Costanzo is at Feinstein's Oct. 19th. See Calendar.



Something Beautiful
Eric Reed (WJ3)
by Laurel Gross

Eric Reed has 'It' - that indefinable something that sets someone apart from the crowd. However you analyze it, this earnest pianist has the technique, feeling, inventiveness, knowledge, good taste and focus to deliver highly enjoyable musical experiences.

On his new CD Reed plays with calm assurance and a seriousness of purpose that is never somber but instead lends charming freshness and even a sense of deeply rooted spirituality to an eclectic mix of songs. These hail from the universes of the Great American Songbook, classics created by masters of jazz, pop and gospel as well as two stunning originals, the title track (which is indeed 'something beautiful') and the closing "If I Knew You", an exquisite tribute to the grandparents Reed never met. Reed honors melody and his devotion to lyricism as well as some unusual harmonies and reliable rhythms add to the appeal of these 11 tracks. His elegant handling of the keys combined with his personal faith (Reed is Minister of Music at Agape Christian Fellowship in Los Angeles) adds a hymn-like gravitas to Billy Joel's pop tune "Honesty" that is eminently likeable while the modern spiritual "Lift Up Your Hands to the Lord" is as engaging as any good, popular tune.

The slow-tempo Rodgers-Hart "I Still Believe in You" and Irving Berlin's "How Deep Is the Ocean?" are like nobody else's take and Noel Coward's "Mad About the Boy" benefits from a Latin spin expertly aided by the suave but never superficial flavorings of bassist Reuben Rogers and drummer Rodney Green. Nods go to Dave Brubeck ("In Your Own Sweet Way"), Lucky Thompson ("Sun Out") and Tony Williams ("Citadel") and to a tune associated with TV's *Grey's Anatomy* (Jesse Tabish's "Black Tables"). The setlist is excellent but the tempos of these tunes are a bit too similar in their somewhat leisurely pace, begging for a bit more variation in the program. But that's a quibble... If you find yourself short of heart, you might want to step in and borrow some from Eric Reed.

For more information, visit williejones3.com. Reed is at Rose Theatre Oct. 25th and 28th-29th. See Calendar.

BARONFIFTH

JAZZ LEGENDS
PERFORM NIGHTLY 8-11 PM
AT THE
SETAI FIFTH AVENUE HOTEL

JOIN US IN PAYING TRIBUTE
TO ITALY'S JAZZ HERITAGE
PRESENTING ITALIAN
& ITALIAN AMERICAN JAZZ ARTISTS

OCTOBER 1-10



ALBERTO PIBRI TRIO - OCT 1-4
On piano, this artist is highly sought after in jazz venues throughout Europe and marks his US debut with a new ensemble.



SIMONA PREMAZZI - OCT 5-6
Gracefully melodic pianist Simona Premazzi is one of the most exciting new improvisers and composers in jazz.



**FARA MUSIC TRIO
with FABIO ZEPPETELLA - OCT 7-8**
Led by saxophonist Gianluca Viglias, this trio performs a vital blend of time-honored standards and new compositions.



**FABIO ZEPPETELLA
with the ARUAN ORTIZ TRIO - OCT 9**
Inspired by Afro-Cuban culture, guitarist Fabio Zeppetella makes his last scheduled appearance at The Setai performing with the Aruan Ortiz Trio.



ALL STAR JAM SESSION - OCT 10
This will be a larger jam session showcase in which all participants of the festival will perform at the Setai.



ELI YAMIN - OCT 11-16
Pianist, educator and cultural ambassador for the US Department of State, Eli Yamin leads his band in performances of standards, originals and blues.



JAIMEO BROWN - OCT 17-23
A leading exponent of World Jazz, drummer Jaimeo Brown brings his trio to the Setai to present an exciting blend of African rhythms, straight-ahead jazz and R&B.



ANTONIO CIACCA - OCT 24-29, OCT 31
The Bar on Fifth's Artist in Residence, Antonio Ciacca has delighted audiences with his soulful gospel-infused playing.



EHUD ASHERIE - OCT 30
A rising star in the jazz world, Israeli pianist Ehud Asherie performs swing and stride with stunning virtuosity.

THE SETAI
FIFTH AVENUE

A CAPELLA MANAGED HOTEL

400 Fifth Avenue at 36th Street
JazzBarOnFifth.com 212.695.4005


World Class Jazz
At Affordable Prices!
Jazz Tuesdays In The
John Birks Gillespie Auditorium

October 4
Ted Curson and Friends

October 11
Daoud David Williams and
Spirit of Life Ensemble

October 18
Annual Dizzy Birthday Celebration with
Mike Longo's NY State of the Art Jazz
Ensemble with Hilary Gardner and special
guests Annie Ross and Jimmy Owens.
One show at 8:00 PM followed by free film
showing of Dizzy in his prime.

October 25
Cecil Bridgewater Aggregation Big Band

New York Baha'i Center
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

"An epic new anthology from Smithsonian Folkways!"
— Straight No Chaser

6 CDs || 111 Tracks || Nearly 8 Hours of Music!

JAZZ
THE SMITHSONIAN ANTHOLOGY

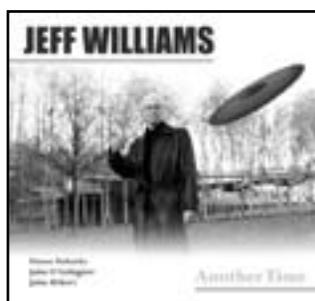
"Beautiful and meticulously packaged... wonderful listening."
— The Los Angeles Times



"[Jazz: The Smithsonian Anthology] Assembled over seven years, it's a 6-disc monolith with a 200-page book of liner notes - the best single introduction to America's first great musical form."
— Time Magazine

"Jazz [The Smithsonian Anthology] is a stunning achievement - an immersion into the genre's most important artists and distinctive styles as selected by Dan Morgenstern, David Baker, and other leading educators, with liner notes by a 'who's who' of jazz experts."
— Archives of African American Music and Culture

Smithsonian Folkways
888-FOLKWAYS || 800-410-9815 || folkways.si.edu



Another Time
Jeff Williams (Whirlwind)
by Matthew Miller

In a career that has spanned more than 40 years, drummer Jeff Williams has honed a sound that seamlessly blends a sinewy, propulsive rhythmic sense with a masterful appreciation of space and atmosphere. On *Another Time*, Williams leads a remarkable group - trumpeter Duane Eubanks, alto saxophonist John O'Gallagher and bassist John Hébert - through a series of original compositions that are perfect vehicles for the veteran drummer's singular approach, as well as the quartet's consistently inspired improvisations.

Williams' original composition "Search Me" opens the album and features an extended intro by the leader before Hébert enters with a repeated figure that anchors the loosely-knit composition. Eubanks and O'Gallagher arrive soon after with contrasting improvised lines before coming together on a unison theme that studiously avoids a recognizable tonality before melting away entirely to make way for a series of galvanic solos.

As a leader and composer, Williams also teases out the relationship between the pulsing, propulsive beat at the heart of traditional jazz drumming and the freedom of untethered melody. On pieces like the unpredictably driving "Double Life" and the ethereal title track, Williams' supple cymbal work and Hébert's dazzling lines often delineate a clear beat, but never in a way that hinders O'Gallagher and Eubanks from taking dramatic rhythmic liberties. The lack of a chordal instrument on the album helps to achieve this feeling of openness, but, ultimately, it has everything to do with the drummer's mature conception both as a player and composer and his band's ability to respect the melody on one hand and completely transcend it with daring improvisations on the other.

In addition to Williams' contributions as a composer, Eubanks, O'Gallagher and Hébert each contribute memorable compositions of their own. The standout among them, and a highpoint on the album, is Eubanks' "Purple, Blue and Red", an alternately poignant and swinging piece that features the quartet at its best and is the perfect crystallization of everything that makes *Another Time* such a satisfying listen.

For more information, visit whirlwindrecordings.com. This group is at Cornelia Street Café Oct. 29th. See Calendar.



Ron Carter's Great Big Band
Ron Carter (Crazy Scot-Sunnyside)
by Sharon Mizrahi

After a nearly five-decade progressive career alongside Miles Davis and countless others, bassist Ron Carter pares down to tradition with his newly formed Great Big Band. The CD covers a good helping of early 20th century standards, peppered by a few similarly inspired band originals. Carter's tried-and-

true approach on the album took a zestier turn live at Jazz Standard last month, pushed forward by a newfound charm and interesting group dynamics.

Though Carter chose to forgo a formal introduction of his 18-member group, intriguing was his choice in bandmates. The collaboration among seasoned big band regulars like Mulgrew Miller and Jerry Dodgion and more contemporary players such as Wayne Escoffery and James Burton III gently refreshed the tame song lineup, producing scenes of classic jazz tunes studded with trombone burps and happy-go-lucky, Beatles-esque trumpet flares. The mashup of musical demeanors particularly enlivened the standard fare in a heavy helping of musician solos, many far more outspoken than their recorded counterparts.

What got muted down in the CD version of Sonny Stitt's "The Eternal Triangle" broke with life in a succession of sax leads: tenor saxist Scott Robinson's low 'n slow, rough-around-the-edges approach, followed by Jay Brandford's assertive but subliminally flowery baritone. A similar break from the record's balmy polish saw its way via Steve Wilson's piping, hotly shrill alto sax in Dizzy Gillespie's "Con Alma".

But Carter couldn't help being the man of the hour, despite his visibly humble approach as bandleader, wildly evolving in his musical role as bassist. Delving beyond the timekeeping utility of his instrument, Carter switched from moody humming to a highly extended adaptation of the prelude to Bach's "Cello Suite No. 1" within "The Eternal Triangle". He later channeled the tang of electric bass (ironically, an instrument he abandoned after a short stint in the late '60s) in a Latin-tinged "Con Alma". His true chemistry stirred about in a quaint duet, fittingly with Golden Striker Trio collaborator/pianist Mulgrew Miller. The classically inspired piece - not featured on the album - was moved forward by modest touches of piano and bass plucks, an aptly calm deviation from the larger band's brassy status quo. Carter and Miller took turns as heavy-handed leaders and rhythmic accentors over the lengthy piece, rotating between peppery jazz and sparse, brooding classical with puzzling regularity.

A band divided cannot jam, rings the old Lincoln adage. Despite the divisions - the tried-and-true instrumentalists amid younger artists; Carter's odd turn toward earlier jazz standards; the aural contest between traditional and inventive - the group's inherent cohesion and spot-on sharpness are its shining glory. But between the band's admirably cohesive approach, excellent instrumental technique and artful balance, perhaps musical novelty is best left to play second fiddle. With much professionalism and tact, Ron Carter's Great Big Band gives a satisfying take on the standards that made jazz what it is today.

For more information, visit sunnysiderecords.com

AN INDEPENDENT
NEW YORK CITY MUSIC LABEL



Jazzheads

'FALL'
FOR JAZZHEADS!

www.jazzheads.com
info@jazzheads.com 212.580.9065

TWO NEW MODERN JAZZ ALBUMS DESTINED TO BE CLASSICS...

JACOB FRED JAZZ ODYSSEY THE RACE RIOT SUITE

STEVEN BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA MTO PLAYS SLY



APPEARING OCTOBER 18 & 19 AT THE JAZZ STANDARD

APPEARING OCTOBER 14 AT 92Y TRIBECA

AVAILABLE NOW ON LP, CD & MP3

WWW.ROYALPOTATOFAMILY.COM

THE
ROYAL
POTATO
FAMILY



Henri SELMER Paris
at Steinway Hall, New York, NY
October 25th - 29th 2011
from 11:00 to 7:00

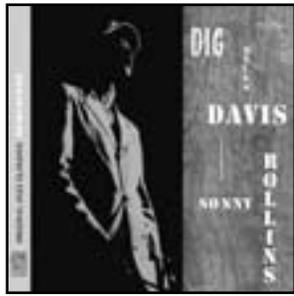
The largest selection of
saxophones, clarinets & mouthpieces

Henri SELMER Paris will be hosting
a once in a lifetime opportunity
to select your next instruments.

Join us for this extraordinary opportunity!

To schedule appointments for instruments trials,
contact us at selmerparis@conn-selmer.com





Dig (feat. Sonny Rollins) (OJC)
Miles Davis (Prestige-Concord)
 by Francis Lo Kee

Recorded 60 years ago this month, each track from this session developed a distinct character due to a new technology: the long-playing micro-groove record, or LP. This change allowed the musicians to stretch out, the resulting tracks having the feel of a jam session. The title tune is based on the chord changes of "Sweet Georgia Brown", once upon a time a must-know tune for jam session attendees. Miles invited Sonny Rollins to take the first solo on tenor. With no shortage of melodic brilliance, Rollins makes it sound easy as he rides on the rhythm wave that drummer Art Blakey joyously puts forth. With Tommy Potter (Charlie Parker's bass player of choice) and pianist Walter Bishop, Jr. laying down the harmonic foundation, Miles follows Rollins with a solo that has one foot in bebop and one in the cooler style that would become his trademark several years later.

After Miles, one of the great jazz debuts occurs: a young Jackie McLean (19 years old) enters, turning in a burning solo. The jam session atmosphere is additionally enhanced by a second trumpet solo, making this track seven and a half minutes long when the previous standard timing might be more like three.

Another tune that gives this collection a jam vibe is "Bluing": a 12-bar blues in Bb that has no head. Yet a listener will not be disappointed by the soloing, especially by McLean.

One tune that goes against the grain of this recording is George Shearing's sophisticated "Conception". Miles not only learned the tricky head years before, he added pedal point at various junctures, renamed it "Deception" and recorded it for the monumental *Birth of the Cool* sessions. Rollins' solo on this tune is particularly adept, followed by a rare (for this collection) piano solo. Also included in this set are two standards: "It's Only a Paper Moon" and "My Old Flame", in which a listener can clearly hear the vibrato-less ballad playing style that also became a trademark of the great trumpeter.

For more information, visit concordmusicgroup.com



Couple in Spirit: Live at the Purcell Room
Keith & Julie Tippett (Ogun)
 by John Sharpe

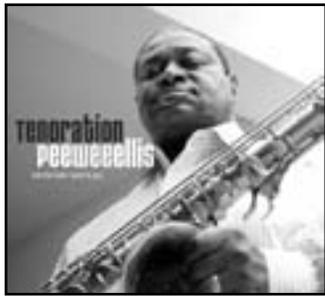
It's almost like eavesdropping. That's how personal this symbiotic duet between pianist Keith Tippett and his wife, singer Julie Tippett, feels. Recorded in pristine sound at a London Jazz Festival evening celebrating

the pianist's work, *Live at the Purcell Room* forms the duo's third outing under the moniker Couple In Spirit. Tippett has enjoyed an illustrious career stretching over 40 years, often in the company of his wife. All of that shared experience is manifest during a mercurial 46-minute spontaneous composition that is beyond genre, blending the atonality of contemporary classical, the simple melodies of folk and the responsiveness of improv.

Tippett has honed a distinctive approach to the piano, placing objects on the strings to alter their resonance and accentuate the inherent percussiveness. When allied to his use of repeated motifs and staccato rhythms it creates a singular voice. His partner supplements her impressive vocal range, spanning near operatic pure tones, scat, chirps, yodels and throaty growls, with a multitude of small percussion devices. She also intones two poems in extemporized songs. But her expressiveness does not always make for a comfortable ride and it may be the listeners' openness to vocal aerobatics that most determines the reception afforded this disc.

A delicate opening for music box and random little instruments sets the idiosyncratic tone. Moments that pin back the ears include the clip-clop rhythm on hand drum doubled in the piano's bass register while Tippett's rippling right hand variations encroach on a prepared section of the keyboard to electrifying effect. And also the wordless jazzy swing intoned over a dense rhythmic backing some 19 minutes in. Recognizing that success, the singer recapitulates the same phrases towards the close of the piece while the pianist echoes the opening with the music box, both gambits reinforcing the overall sense of structure.

For more information, contact ogunrecords@googlemail.com



Tenoration (From Jazz to Funk and Back)
Pee Wee Ellis (Art of Groove-MIG)
 by Alex Henderson

The late James Brown was the Godfather of Soul, but he dabbled in jazz on occasion - and some of his sidemen have recorded jazz-oriented instrumental albums, including Alfred "Pee Wee" Ellis, Maceo Parker, Fred Wesley and the late St. Clair Pinckney. Of course, all of them spent plenty of time playing soul and funk in The Godfather's band so their jazz recordings are likely to have a strong R&B factor. This is definitely true for Ellis' *Tenoration*, a two-CD set that finds the big-toned tenor saxman in two different instrumental settings.

The first disc, appropriately subtitled *From Jazz to Funk*, is an electric jazz-funk/soul jazz date with Dan Moore (keyboards), Tony Remy (guitar), Patrick Scales (bass) and Guido May (drums). While it is quite improvisatory, there is a major groove factor on gutsy performances of Brown's "Gettin' a Little Hipper", Cannonball Adderley's "Sticks" and Ellis' own compositions "Bon Bonn" and "Zig Zag".

Meanwhile, Disc 2 (which Ellis calls *And Back to Jazz*) is closer to hardbop but still has plenty of soul jazz appeal. Employing Gareth Williams (acoustic piano), Laurence Cottle (bass) and May back on drums,

there is an R&B influence, though not quite as overt as Disc 1. And Ellis does plenty of grooving on Disc 2 whether he is turning his attention to Eddie Harris' "Freedom Jazz Dance", Sonny Rollins' "Sonnymoon for Two" or his own "Now Go On". Another highlight of Disc 2 is Ellis' performance of the Bill Carey-Carl Fischer standard "You've Changed", which shows how expressive a ballad player he can be.

On Apr. 21st, Ellis turned 70. His chops have held up nicely over the years. The tenor veteran is in excellent form throughout *Tenoration*, which is most appropriate for jazz lovers who also enjoy the pleasures of soul, funk and the blues. Clearly, Ellis' years with the Godfather of Soul have served him well.

For more information, visit artofgroove.de. Ellis is at Town Hall Oct. 6th with Maceo Parker and Fred Wesley. See Calendar.



A Fresh Take
Eugene Marlow's Heritage Ensemble (MEII Ent.)
 by Sean O'Connell

Although this is the third release by Eugene Marlow's Heritage Ensemble, all but one of the nine tunes here appeared on their debut release five years ago. The difference on this new album is that pianist Marlow has equipped himself with the twin attack of drummer Bobby Sanabria and percussionist Cristian Rivera, resulting in a cross-cultural collaboration that spins and grooves briskly throughout.

The "heritage" in question is that of the Israelites. All of the songs performed by Marlow's ensemble are Hebraic melodies - a source that works primarily because the arrangements simply highlight the band's camaraderie. The album introduces itself with a popping Latin pulse that immediately showcases the strong interplay between the drummers. Like later track "Bilbililos", saxophonist Michael Hashim draws Middle Eastern-tinged riffs from his shrill soprano, flickering throughout his range before making way for a drum solo. "Heine Ma Tov" has a light boogaloo feel while Marlow's wandering introduction to "V'Taher Lebeinu/Yis Ma Chu" evokes a little "My Heart Belongs to Daddy" before the entire band churns through a straightahead blast that quietly returns to its subtle beginnings.

"Adon Olam", the lone new addition to the repertoire, features Marlow's piano in unison with vocalist Rachel Kara Perez. Singing in Hebrew, Perez' voice drifts and sighs for most of the song but it never really builds much and the extended jam ends with a crash of the cymbals. The album closes with "Avinu Malkeinu" - a percussive stampede as energetic as the opener. Hashim wails over an unending barrage of percussion that pushes everyone else to a frenetic pace with great support from Marlow.

All of the tracks are tinged by a modal sensibility that barely dances with the realm of world music. Marlow's use of Hebraic melodies is an interesting idea. It isn't necessary to know the reference material to enjoy the album. It may help but most importantly the album transcends the cultural specificity of the songs and just sounds like a well-oiled jazz band working through a set of original arrangements.

For more information, visit eugenemarlow.com. This group is at Brooklyn Public Library Brooklyn Heights Oct. 22nd and 29th. See Calendar.

text WBGO to 85944
 to give \$10 to
 listener-supported WBGO

WBGO **88.3 FM**
wbgo.org

A one-time donation of \$10 will be added to your mobile phone bill or deducted from your prepaid balance. Message & Data Rates May Apply. All charges are billed by and payable to your mobile service provider. Service is available on Verizon Wireless, AT&T, Sprint, and iMobile. By participating you certify that you agree to the terms and conditions, that you are 18 yrs or older, or have parental permission, and have authorization from the account holder. Donations are collected for the benefit of WBGO Jazz88 (Newark Public Radio) by the Innovative Giving Foundation and subject to the terms found at igf.org/. Privacy policy: igf.org/p/. Text STOP to 85944 to stop. Text HELP to 85944 for help.

ITALIAN EXCELLENCE

2001
2011
10th anniversary

auand
meets
NYC

5 VENUES, 20 GROUNDBREAKING ARTISTS
 CELEBRATE OUR 10TH ANNIVERSARY!
 NOVEMBER 1-5, NYC

Tue Nov 1st @ Smalls:
 7:30pm - Francesco Diodati Neko + Shane Endsley
 9:15pm - Sax Pistols
 (Bearzatti, Gallo, Weiss)
 11pm - Ohad Talmor NewsReel
 (Endsley, Sacks, Pavolka, Weiss)

Wed Nov 2nd @ Zebulun:
 9pm - Bobby Previte Plutino (Sinton, Diodati)
 10pm - Gabrio Baldacci / Tim Berne

Thu Nov 3rd @ Barbès:
 10pm - Giancarlo Tossani Synapser
 (Talmor, Gallo, Baron)
 11pm - Gaetano Partipilo / Miles Okazaki / Dan Weiss

Fri Nov 4th @ Galapagos:
 8pm - A10A10
 (Auand 10th Anniversary 10tet)
 feat. Ray Anderson

Sat Nov 5th @ Seeds:
 8:30pm - Walter Beltrami
 (Bearzatti, Gallo, Black)
 10pm party / jam Auand

auand
www.auand.com/auandmeetsnyc

Auand is now available on iTunes
 & all major digital distribution sites!

www.auand.com



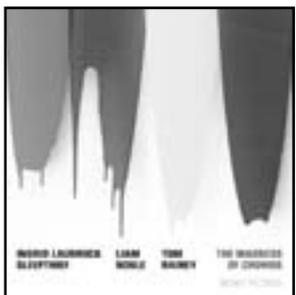
Metamorphosis
**Arrigo Cappelletti/Andrea Massaria/
 Nicola Stranieri/Mat Maneri (Leo)**
 by Ken Waxman

Persuasively grafting his own style onto the already existing interplay among an Italian trio's members, New York violist Mat Maneri achieves a gratifying metamorphosis. Reflecting the theories of Arrigo Cappelletti, veteran pianist/essayist and professor of jazz at the Music Conservatory of Venice, who composed or co-wrote five of the nine tracks, the sound on this CD aims to, in his words "create a tension between tempered and non-tempered sound, between a nice phrase and a 'dirty' phrase."

Despite some rough spots the quartet does just that, by using Maneri's microtonal extensions to extend other band influences, which range from the pianist's admixture of fado, tango and intense improvisation to guitarist Andrea Massaria's rock inflections. On Massaria-Cappelletti's "Hendrix", drummer Nicola Stranieri clatters and bangs without a heavy backbeat, Cappelletti uses a jagged irregular line to advance the piece in intervals and it's Maneri's thin, dissonant tone that introduces the piece. Although he occasionally exposes low-key romanticism in his solos, the pianist is economical in his output, never using one note when none will do. That's why it's fascinating to hear his "Free Monk". The tune repeats some common Monk licks, but overall Cappelletti's playing is more flowery, with repeated high-frequency syncopation and a climax contrasting the violist's string pumps and guitarist's quivering octave jumps.

Tellingly, the band sounds more comfortable intertwining press rolls from the drummer, partially exposed bow pressure from Maneri plus staccato guitar licks and steadying piano chording on Carla Bley's rumbling "Batterie" then on Erik Satie's "Vexations" and Cappelletti's "Free Waltz". The latter shows the pianist layering pitch-sliding variations after the tune is goosed with sophisticated swing from the fiddler. Massaria's atmospheric showcase "Vox dei, pietre che cantano", in contrast, brings out another side of the band: equal parts swelling guitar pulses, moderated fiddle picks and processional piano chords.

For more information, visit leorecords.com. Mat Maneri is at *The Stone Oct. 11th-12th*. See *Calendar*.



The Madness of Crowds
Ingrid Laubrock Sleepthief (Intakt)
 by Stuart Broomer

This is the second release for saxist Ingrid Laubrock's Sleepthief, a trio with pianist Liam Noble and drummer Tom Rainey. One way of judging improvised music is by the degree of risk involved, whether there's ever the very real possibility of things falling apart because of the chances the performers are willing to take. On that scale Sleepthief succeeds admirably.

Even on a recording of relatively short pieces (4:49 to 10:31), there are occasionally moments when you question what's going on or where it might lead. But it's just those moments of real chance that can flower into the richest work here. The trio isn't satisfied with a single mood or an easy coherence, offering moments when you'll wonder who's producing a sound and just how they're doing it, whether Rainey is reducing himself to hand noises or Laubrock has substituted a trombone mouthpiece on her tenor ("Does Your Mother Know You're Out?"). The opening "Extraordinary Popular Delusions" has instants when the group suddenly pivots and sets off in new directions, ultimately moving far afield from Noble's initial koto-like pickings inside the piano.

Occasionally there's even a kind of willful violence afoot: at the outset of "There She Goes with her Eye Out", Rainey randomly thrashes his drums while Laubrock seems to seek every honk, squeal and whistle her tenor might emit, before a kind of entropy sets in and a sparse, almost desiccated series of quiescent gestures follows, Noble's struck piano strings suggesting a slightly discordant lullaby. "South Sea Bubble" creates controlled tension that suddenly heightens to a short concluding squeal. In contrast there's the reverse movement of "Hindsight Is Always 20/20", in which Laubrock's lyric and elusive soprano line proceeds with Noble's spontaneous harmonies a nanosecond away. Never merely reassuring, Sleepthief is as bracing as it is genuinely spontaneous.

For more information, visit intaktrec.ch. Laubrock is at *6th & B Garden Oct. 2nd* with Michael TA Thompson, *Roulette Oct. 5th* with Anthony Braxton, *Douglass Street Music Collective Oct. 10th* with Simon Jermyn and *The Stone Oct. 11th and 14th* with Mary Halvorson. See *Calendar*.



Christian X Variations
Soren Moller (Audial)
 by George Kanzler

Danish pianist Soren Moller and his international quartet, along with the Kirin Winds classical quintet, were captured in concert performing Moller's five-part *Christian X Variations* in Denmark two years ago. The title refers to the Danish king who during WWII declared that all Danes would wear the Star of David in the event that the Nazis forced Denmark's Jewish population to do so. Moller calls the piece "a celebration of every human [who] speaks out against discrimination or mistreatment of minorities in their community."

There are echoes of the Third Stream jazz movement of the mid-20th Century in Moller's use and integration of the classical wind quintet into three (1,3,5) movements of the work. Passages for piano and the winds, often rubato or sans rhythm section, bring formal classical elements of melody/harmony in contrast to the jazz quartet sections, especially in the first movement, a winning blend of sprightly and triumphant strains. An ominous vamp of thundering piano chords contrasts with a lighter, faster alto sax (Dick Oatts) theme in the second movement (for jazz quartet), the momentum of jazz solos overwhelming the darker strain. The middle nonet movement features a swirling, rhapsodic melody from soprano sax (Oatts) and a solo from Moller that, in its pellucid clarity, conjures memories of John Lewis (as do, for that matter, aspects of the work itself). Contrasts again feature in the second quartet movement, a fast bebop theme

briefly interrupted by a lumbering 2/4 turnaround before opening into spirited alto and piano solos spurred by muscular rhythms. Complex rhythms and odd meters mark the final nonet movement as it unfurls a processional mood, triumph radiated in swinging alto and piano solos before a gentle coda with long tones from the winds. Moller and Oatts are joined in the quartet by bassist Josh Ginsburg and drummer Henry Cole, who deftly handle the often-challenging twists of Moller's ambitious, winning celebration of a historical triumph of the human spirit.

For more information, visit sorenmoller.com. Moller is at *The Kitano Oct. 13th* in duo with Dick Oatts. See *Calendar*.

IN PRINT



Birds of Fire - Jazz, Rock, Funk, and the Creation of Fusion
Kevin Fellez (Duke University Press)
 by Andrey Henkin

Depending on your definition and reckoning of jazz history, fusion has been a discernible style for close to half a century. Of course the entire history of jazz is one of fusion but we're talking about the often-maligned conjoining of the improvisatory and cerebral aspects of postbop with the electricity, volume and energy of rock music. Having been around so long, it is high time that a serious look at it is offered up, more than dismissive chapters in jazz history books or breathlessly intoned biographies of its proponents. Assistant Professor of Music at UC-Merced Kevin Fellez may have finally accomplished this. His book is a thoughtful, cogent discussion of fusion on both a macro and micro level, one that acknowledges fusion's contribution to jazz as well as its negative aspects.

Readers are strongly suggested not to get discouraged with the first chapter. If one has limited exposure to academic writing, this section - subtitled *Considering Genre* - is a long difficult read, full of cultural theories and references to myriad source materials the reader presumably has not accessed. But once Fellez establishes his theories and methodology, *Birds of Fire* (named for the second album by the Mahavishnu Orchestra) is actually a relatively easy read that posits some fascinating theories about how and why fusion developed and why it was embraced by some, castigated by others.

Fellez uses four musicians - Tony Williams, John McLaughlin, Joni Mitchell and Herbie Hancock - to discuss two major themes: the "broken middle", a concept Fellez appropriated from social theory describing that which exists problematically between two archetypes, and the racial aspects to music. The former makes sense given the youth and varied musical stimuli of fusion musicians during the '60s. The latter is quite fascinating, particularly when discussing the early work of Williams post-Miles Davis and also how fusion and funk, two musical forms not often thought of together, addressed the same issues from different perspectives. Perhaps the most controversial aspect to Fellez' book is that he takes his subject very seriously, something long overdue.

For more information, visit dukeupress.edu



**Intégrale 9: Jeepers Creepers (1938-1941)
Louis Armstrong (Frémeaux & Associés)**
by Alex Henderson

French jazz historians can be an extremely passionate and devoted bunch and a perfect example is the *Intégrale Louis Armstrong* (The Complete Louis Armstrong) series. Since 2007, Frémeaux & Associés has been reissuing the seminal trumpeter's recordings in chronological order; *Vol. 1* started at the beginning with Armstrong's 1923-24 output and the ninth volume brings the series up to the late '30s-early '40s.

Offering no less than 68 tracks, radio broadcasts along with studio recordings for Decca, Armstrong is heard in the presence of some important artists of that time, including the Casa Loma Orchestra on two Hoagy Carmichael standards ("Lazy Bones" and "Rockin' Chair"), Benny Goodman's big band on a radio performance of Fats Waller's "Ain't Misbehavin'" and the Mills Brothers on a live broadcast of Slim & Slam's "The Flat Foot Floogie". Equally noteworthy are several 1938 performances on the radio program of Martin Block, who brought Armstrong into his studio along with trombonist Jack Teagarden, pianist Fats Waller and other jazz heavyweights of the pre-bop era.

Many of the Decca recordings find Armstrong leading his big band, but there are also eight 1941 small group recordings credited to Louis Armstrong & His Hot Seven. Of course, the original Hot Seven was a legendary septet that Armstrong led in 1927, but the 1941 edition is hardly a carbon copy. The lineup is different (George Washington, Prince Robinson, Luis Russell, Lawrence Lucie, John Williams and Sid Catlett) and Armstrong favors small-group swing that is clearly of the early '40s variety. When this edition of the Hot Seven is performing "I Cover the Waterfront", "Do You Call That a Buddy?", "In the Gloaming", "Everything's Been Done Before" or "Hey, Lawdy Mama", there is nothing nostalgic about their approach.

This triple-disc (which offers comprehensive, informative liner notes in both English and French) is recommended only to a true collector who needs to hear four different recordings of "Jeepers Creepers", strictly for those who have an interest in Armstrong that goes well beyond the basic or the superficial.

For more information, visit fremaux.com. An Armstrong tribute is at Dizzy's Club Oct. 25th-30th. See Calendar.



**September Trio
Harris Eisenstadt (Clean Feed)**
by Stuart Broomer

It's unlikely that there's ever been a CD quite like this one, a program of compositions all played at slow-tempos (whether blues, ballads or dirges) and led by a drummer. More surprising still, though, is how musically satisfying it is. Its quality begins with Harris Eisenstadt's compositions, in which he has stuck to absolute fundamentals, emphasizing strongly melodic

content, clear formal signals and dramatic repetition. Given his structural clarity, the performances often create complex musical states, with individual voices - Ellery Eskelin's tenor sax, Angelica Sanchez' piano, Eisenstadt's drums - pulling in different directions.

"September 1" is pure expressive blues in Eskelin's hands, as soulful as something by Eddie "Lockjaw" Davis while Sanchez heightens that intensity by contrasting abstract chromatic figures on the piano. On the plaintive "September 5", each soloist counters the bittersweet melody and group framework, Sanchez working toward rapid, flowering lines and Eskelin dancing outside with quick figurations against Sanchez' ringing, sustained accompaniment and Eisenstadt's almost ceremonial percussion.

The performances here are at a remarkably high level, with Eskelin summoning up the whole history of the tenor saxophone in jazz, a richly vocal approach that can move from the gruffly expressive tones of one traditional stream to the airy sweetness of another. And in Sanchez Eisenstadt has chosen simply one of the most lyrical players currently working, a master of voicings, harmonic suggestion and rhythmic nuance. Like the best bop drummers, Eisenstadt uses these slow tempos to move rapidly around the kit, constantly animating his partners' notes with apt accents and embellishments. The brooding power of "September 6", first launched by a probing Eskelin cadenza, has tremendous cumulative power, testimony to Eisenstadt's gifts as an orchestrator, whether composing or playing percussion. The trio never seems like a small group; rather, the music sounds like it has found its essential voices.

For more information, visit cleanfeed-records.com. Eisenstadt is at Korzo Oct. 11th and Branded Saloon Oct. 17th with Chris Hoffman. See Calendar.



**The Moon Is Waiting
Tim Hagans (Palmetto)**
by George Kanzler

Trumpeter Tim Hagans is full of surprises on this new album. For one, there's the sound itself: big and spacious, trumpet hovering above the fray with a hint of distant echo, the whole band open, expansive, orchestral, evoking aural images of a rock band on an arena stage even though it's only a quartet with electric guitar (Vic Juris), acoustic bass (Rufus Reid) and a drummer sometimes doubling on piano (Jukkis Uotila). Some of the surprise is in what it sounds like but is not: fusion, jazz-rock, post-Bitches Brew Miles. Although all of those strains can be heard as influences, this CD's music melds them into a skein of modern (as in of-the-moment) jazz.

The sense of a jazz band wearing prog-rock clothes infiltrates the openings of a few tracks, from the prelude of rubato rhythmic waves of the title tune to the rolling rock beat of the first part (some tracks, again like jazz-rock, have multiple strains or sections) to "Things Happen in a Convertible". Juris and the rhythm section open the CD with rock urgency morphing into a guitar-led theme/figure that repeats under an open trumpet solo as guitar and trumpet develop a dialogue over rolling beats (Uotila ably establishes momentum and groove throughout, no matter how seemingly abstract or free the feel) before Juris takes over, soloing with a subtle use of rock EFX before trumpet takes it all out over big, unfurling

guitar chords. "Get Outside", playing with dynamics and voicings as do other tracks, begins with a piano and bass ostinato climb under Harmon-muted trumpet, pauses for a piano solo and free trumpet-guitar dialogue before closing as it opened. Hagans' originals encompass his personal takes on hardbop ("First Jazz"), boogaloo ("Boo", with Juris conjuring dobro and auto-harp), a film noirish impressionism ("Wailing Trees") and a ballad that would not be out of place in mid-20th Century jazz ("What I'll Tell Her Tonight").

For more information, visit palmetto-records.com. Hagans is at J&R Music World Oct. 11th and this group is at Birdland Oct. 20th. See Calendar.

ON DVD



**In Redondo
Dizzy Gillespie (MVD Visual)**
by Ken Dryden

Dizzy Gillespie was easily one of the top jazz innovators, equally at home in bop and Latin jazz while also an important teacher to many jazz greats. Although past his prime by the time this mid '80s performance was filmed at Concerts By the Sea in Redondo Beach, California, he still knew how to energize a crowd with his trumpet while adding a comedic touch as well.

Gillespie's band is an interesting mix of veterans and younger musicians: bassist Ray Brown first worked with the trumpeter in the '40s; trombonist Tom McIntosh is best known for his contributions as a composer and arranger so this is a rare opportunity to see him onstage; pianist Valerie Capers is better known as a jazz educator and this seems to be her first appearance on a commercial release with Gillespie and guitarist Ed Cherry is credited as "Ed Sherry" on the screen, though Dizzy gets his name right.

This hour-long set was videotaped for broadcast by KCET-TV. The first three songs are easily the highlights. Dizzy launches the set with a rapid-fire rendition of his signature song "Be Bop". His exotic "Kush" features McIntosh and a show-stealing solo by Brown. The leader is joined by Brown, Cherry and Campbell (on brushes) for "Birks Works", showcasing bluesy solos by Cherry and the underrated, impressive Capers (making a late entrance), all supported by Brown's powerful walking bass line. There's a bit of confusion over the title of the next song, listed as "Dizzy's Made Up Blues", which is subtitled "I'm Hard of Hearing Mama". This contemporary flavored original (which Brown sits out) has a funky groove and a playful vocal by Gillespie. "Jazz America" is little more than filler at the end of the program, with the credits rolling over it as the performance is faded out.

Gary Keys' direction of this club date video is excellent, with terrific audio and a variety of camera angles. Unfortunately the source video shows its age in spots with momentary distortion, particularly throughout "Dizzy's Made Up Blues".

For more information, visit mvd2b.com. Gillespie birthday tributes are at Blue Note and Dizzy's Club Oct. 18th-23rd and NYC Baha'i Center Oct. 18th. See Calendar.

BOXED SET



**First Impulse: The Creed Taylor Collection 50th Anniversary
Various Artists (Impulse-Universal)**
by George Kanzler

The Impulse label debuted in early 1961 with four LP albums; later that year, two more albums were added to the catalogue - they were the only six produced by Creed Taylor, who decamped to head up the Verve label at the end of the year. For those of us who collected jazz records, Impulse was, like its slogan, "a new wave in jazz", an exciting, decidedly deluxe new jazz label, what with its laminated, color covers on gatefold albums with copious liner notes and discographical information and, most impressively, spectacular high fidelity sound and dazzling stereo separation. It didn't hurt that four of those six initial albums also turned out to be indelible jazz classics, providing staples for jazz listening outlets, from radio to satellite and internet, ever since. This boxed set includes those six LPs, two to a CD, with the fourth CD containing material related to, but not released with, the original albums - although all of it with the exception of three short

Coltrane rehearsal tracks, had been released since.

For most serious jazz fans, this set is largely redundant, as they will already have at the least three of the four iconic albums: *Genius + Soul = Jazz*, Ray Charles; *Out of the Cool*, The Gil Evans Orchestra; *The Blues and the Abstract Truth*, Oliver Nelson and *Africa/Brass*, The John Coltrane Quartet. Less well known are the other two: *The Great Kai and J.J.*, J.J. Johnson and Kai Winding and *The Incredible Kay Winding Trombones*, Kai Winding. Of course the box also contains an "84-page hardbound book" that could be attractive as an historical document or coffee-table book (this reviewer is working from downloaded audio files and a pdf of the box notes, so has not seen the book or complete package). The Bonus Tracks CD's most fascinating track is a single, mono version of "One Mint Julep" from the Ray Charles date; fascinating because the listener can contrast the mono version with the album's stereo version and hear how far Impulse went in creating impressive stereo separation and how much it contributed to the overall audio experience of their records.

Because of the continuing deification of John Coltrane, *Africa/Brass* looms large in Impulse history as the first of his many classic sessions for the label. It was also his first orchestral date, with a brass-heavy big band. "Africa", the centerpiece, remains one of his greatest performances, delving into modal and African themes - emphasized by the very Afrocentric arrangement - while remaining more accessible than later, and more avant, such forays. Two alternate versions of "Africa" and two pieces later included on the expanded "complete" *Africa/Brass* CDs make up the bulk of the Bonus CD.

The J.J. and Kai album was a reunion of sorts for the suave, slick band the two trombonists led in the '50s and the tracks, most between three and four-plus minutes long, are as much about sophisticated charts and interaction as improvisation. Winding's album took the trombone conceit further, with four or more of the slippery horns in complex arrangements presaging Slide Hampton and Steve Turre's multi-trombone bands.

Composer-arrangers Gil Evans and Oliver Nelson have extensive discographies, but their albums here are their crowning achievements. Evans never surpassed the monumental simplicity and compelling dramatic arc of "La Nevada", the quarter-hour piece on *Out of the Cool* that creates irresistible momentum with a beat more bolero than swing and solos over a static chord and fragmentary, segmented horn backgrounds. Nelson's *The Blues and the Abstract Truth* ranks right up there with that other small ensemble masterpiece of the era: Miles Davis' *Kind of Blue*. Nelson's variations of the blues and the haunting "Stolen Moments" reveal new facets with each hearing and his superb septet boasted five of the best players on the scene: Freddie Hubbard, Eric Dolphy, Bill Evans, Paul Chambers and Roy Haynes, Nelson's tenor sax solos rising to the occasion. As for the Ray Charles, it brought him to the attention of many more jazz fans as it paired him with a fine all-star jazz big band and revealed his prowess on that soul jazz staple, the Hammond B-3 organ.

For more information, visit universalmusic.com. A tribute to Impulse Records at 50 is at Dizzy's Club Oct. 28th-29th with the Reggie Workman African-American Legacy Project and Eric Reed's *Surge*. See Calendar.

Dizzy's Club *Coca-Cola*

live jazz nightly

OCT 1-2
COCA-COLA GENERATIONS IN JAZZ
GERALD WILSON
& THE JUILLIARD JAZZ
ORCHESTRA
After Hours: Jerome Jennings
and The Jazz Knights

OCT 3
COCA-COLA GENERATIONS IN JAZZ
ELIO VILLAFRANCA
with Terell Stafford, Greg Tardy,
Gregg August, and Lewis Nash

OCT 4-9
ITALIAN JAZZ DAYS
ANTONIO CIACCA
QUINTET
with Dominick Farinacci, George Garzone,
Steve Kirby, and Special Guests

OCT 6
ITALIAN JAZZ DAYS
ANTONIO CIACCA
QUINTET
with Marco Pignataro, Matt Marvuglio,
John Patitucci, and Billy Drummond

OCT 10
ANDY FARBER
& HIS ORCHESTRA



jalc.org/dccc

RESERVATIONS
212-258-9595 / 9795

ARTIST SETS
7:30 PM / 9:30 PM, Fri-Sat 11:30 PM

AFTER HOURS
Tues-Sat after last artist set

Photo courtesy of The Frank Driggs Collection



INTERPRETATIONS 23

Thursday October 13 2011 @ 8pm

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

Dynamic new projects from two of New York's most esteemed jazz visionaries. Joe McPhee's Trio X (Dominic Duval, Jay Rosen) presents a tribute to Cecil Taylor (w/ Steve Dalachinsky, Hilliard Greene, Roy Campbell). Drummer/composer Andrew Cyrille will present a new collaborative trio with Elliott Sharp on guitar and Richard Teitelbaum on synthesizers.

General admission: \$15 / \$10. Purchase tickets online at Roulette.org and enter to win one of two copies of Trio X's new 5-CD set "Live On Tour 2008" on CIMP Records!

NEW VENUE!
ROULETTE BROOKLYN

509 Atlantic Ave (@ 3rd Ave)
2, 3, 4, 5, C, G, D, M, N, R, B
& Q trains and the LIRR

WWW.INTERPRETATIONS.INFO

WWW.ROULETTE.ORG



Photos by Peter Gannushkin

(INTERVIEW CONTINUED FROM PAGE 6)

my own, so I would use that as an exercise. So then after a while they are kind of like training wheels - after a while I started to play that way naturally. A lot of young guitar players just play a lot of lines, they don't play any chords, but the guitar is a chord instrument.

TNYCJR: I think of you as a really great accompanist. What do you think is important to do in order to become a really good sideman?

VJ: I played with a lot of vocalists, sometimes duo gigs, sometimes with a trio and a lot of times we played for dances. So you had to be a good rhythm guitarist, you had to have a good harmonic concept to back up the singer. Playing with vocalists, learning to play rubato with the bar lines being taken away, is a good way to learn.

TNYCJR: What about [legendary jazz educator who died in 2009] Charlie Banacos?

VJ: Charlie Banacos, I ended up studying with for over 10 years and I think he was the best teacher that ever lived for jazz. I studied with him for 10 years and never met him. We did everything through correspondence.

TNYCJR: You just wrote letters or what?

VJ: We just sent a tape back and forth and he would give me the lesson, I'd put it on the tape send it back and this went on for over 10 years and I learned so much from him. ...I'm still going back over all the information he gave me over all the years, but the way he taught was in really small doses. That's really the way to get it. A lot of time you get too much info at once and it's hard to assimilate it, but he was just like a spoonful at a time and it really worked for me.

TNYCJR: That seems to be the problem with a lot of education these days with the top-down model, trying to jam as much as possible into the curricula.

VJ: The brain is not that big. You know, you can't fit a suitcase into a human brain.

TNYCJR: It seems to have a function that it shuts down if there's too much info going in.

VJ: Exactly and plus, everybody's so young too. They don't have any playing experience. But I guess it's good. When you go to school you should write everything down and then you have the rest of your life to sort it out. Life becomes a natural editor.

TNYCJR: When I was in school I didn't see it as just the beginning of something. After getting out of high school it felt like, this is the real thing now.

VJ: Learning how to solo - a solo is supposed to tell a story from point A to point B. It's not about blasting through the changes with each chord. If you're going to play three choruses you should have a beginning, a middle and an end. That's what Wes [Montgomery] was so good at. If you go back to those solos, every one tells a wonderful story.

I haven't thought about a lot of this stuff in a long time. Watch out man, the years fly by! But you know, I think the music is in good hands. There's a lot of really great guitarists, a lot of good players coming up. I think it's really a transitional period though. I think in another ten years something new is going to evolve from all this. ❖

For more information, visit myspace.com/vicjuris. Juris is at 55Bar Oct. 2nd, Metropolitan Room Oct. 3rd with Kelley Suttentfield, Iridium Oct. 18th with Richie Cole and Birdland Oct. 20th with Tim Hagans. See Calendar.

Recommended Listening:

- Don Patterson - *Movin' Up!* (Muse, 1977)
- Vic Juris - *Remembering Eric Dolphy* (SteepleChase, 1998)
- Dave Liebman - *Conversation* (Sunnyside, 2003)
- Dave Liebman Group - *Turnaround: The Music of Ornette Coleman* (Jazzwerkstatt, 2009)
- Vic Juris - *Omega is the Alpha* (SteepleChase, 2009)
- Tim Hagans - *The Moon is Waiting* (Palmetto, 2011)

(LABEL CONTINUED FROM PAGE 12)

Stephens concedes "the problem with CDRs is that most shops won't stock them." Still Loose Torque has distribution through Improjazz in France, No Mans' Land in Germany and New York's Downtown Music Gallery. "I quite enjoy selling discs personally through the website," Stephens confesses. "We might not sell a record for weeks, then somebody emails and buys half the catalogue in one purchase. We also have customers who have been with us since Day One." As for downloads, "I have thought about making downloads available, but I'm not sure how that would work out. Then again I think a small output, hand-made label has its own appeal."

This hand-made label's activities have recently expanded to include Americans. Its newest disc is *Attic Antics*, with Stephens and Chicago cellist Fred Lonberg-Holm. "Given the opportunity, I would love to have more overseas musicians on the label," Stephens concedes. "I nearly did with a quartet of me, Sabir Mateen, Kevin Norton and Louis Moholo-Moholo at the Molde Jazz Festival. But 10 minutes after the concert started my travel bass collapsed. By the time I reassembled it the gig was nearly over. There's a recording of the show, but it's interrupted by me saying 'fuck' a lot."

As for the future, Stephens wants to "dust off some more tapes from the cupboard", including sessions with violinist Nigel Coombes and more by Stevens' Away group, since the group's saxophonist recently gave Stephens more band material. Almost ready for release is a trio recording with Corbett and [drummer] Tony Marsh. Plus the bassist would like to record Norwegian tuba player Børre Mølstad.

Loose Torque exists because of the satisfaction he gets from it, notes Stephens. "I've been a musician all my life, I didn't expect to make much money out of it, but I would like to leave something behind for my efforts. Making records seems to be the only way." ❖

For more information, visit loosetorque.com



Sat Oct 1	DAVID LIEBMAN/SAM NEWSOME QUARTET: PLAYING THE MUSIC OF STEVE LACY 9PM & 10:30PM Gregg August, Otis Brown III
Sun Oct 2	JANE IRA BLOOM - ONLY BALLADS 8:30PM Dean Johnson, Dominic Fallacaro
Mon Oct 3	GEOFF VIDAL TRIO 8:30PM Linda Oh, Makaya McCraven
Tue Oct 4	BLUE TUESDAYS: AMANDA BAISINGER 8:30PM Ryan Scott, Pete Rende, Chris Morrissey, Dave Burnett, Julie Hardy, Host.
Wed Oct 5	NEW BRAZILIAN PERSPECTIVES: PAUL MEYERS, CD RELEASE 8:30PM Billy Newman, Host.
Thu Oct 6	BILLY DREWES QUARTET 8:30PM David Berkman, Scott Lee, Jeff Hirshfield
Fri Oct 7	BEN WALTZER TRIO 9PM & 10:30PM Dwayne Burno, Eric McPherson
Sat Oct 8	PETROS KLAMPANIS CONTEXTUAL 4TET FEATURING GREG OSBY 9PM & 10:30PM Glad Hekselman, Lelaris Kordis, John Hadfield, Sara Serpa, Andre Matos
Sun Oct 9	GLOBAL LIVING ROOM, ILUSHA TSINADZE 8:30PM Rob Hecht, Liam Robinson, Chris Tordini, Richie Barsbay, Jean Rohe, Jean Rohe, Host.
Mon Oct 10	CLASSICAL AT THE CORNELIA: MIND THE GAP! 8:30PM Amanda Gookin, Jessie Montgomery, Nick Revel, Curtis Stewart, Nathalie Joachim, Allison Loggins-Hull
Tue Oct 11	LATIN JAZZ NYC: LOS MÁS VALIENTES 8:30PM Jessica Valiente, Rick Faulkner, Anna Milat-Meyer, Yasuyo Kimura, Victor Rendón, Chiemi Nakai, Billy Newman, Host.
Wed Oct 12	"THE FAMILY TREE" PRESENTS...CHRIS TURNER 8:30PM Rene Del Fierro, Alan Hampton, Host.
Thu Oct 13	SARA SERPA, CD RELEASE: MOBILE 8:30PM André Matos, Kris Davis, Ben Street, Ted Poor
Fri Oct 14	DUANE EUBANKS QUINTET 9PM & 10:30PM George Burton, Derzon Douglas, Eric McPherson, Abraham Burton
Sat Oct 15	BEN MONDER/THEO BLECKMAN DUO 9PM & 10:30PM
Sun Oct 16	MATT PANAYIDES QUARTET 8:30PM Rich Perry, Steve LaSpina, Mark Ferber
Tue Oct 18	BLUE TUESDAYS: VERTICAL VOICES 8:30PM Julia Dollison, Kerry Marsh, Julie Hardy, Host.
Wed Oct 19	CHRIS DINGMAN'S WAKING DREAMS 8:30PM Loren Stillman, Fabian Almazan, Chris Tordini, Tommy Crane
Thu Oct 20	FLIN VAN HEMMEN'S SWEET BELLS/GESTURES AND THE FEDS 8:30PM Kris Davis, Eivind Opsvik, Todd Neufeld
Fri Oct 21	JON IRABAGON TRIO 9PM & 10:30PM Mark Helias, Barry Altschul
Sat Oct 22	REZ ABBASI TRIO FEATURING PAUL MOTIAN 9PM & 10:30PM John Hébert
Sun Oct 23	CARNATIC SUNDAYS: RAMAN KALYAN 8:30PM Raman Kalyan, Arun Ramamurthy, Akshay Anantapadmanabhan
Mon Oct 24	CLASSICAL AT THE CORNELIA: SACHIKO KATO 8:30PM Jed Distler, Host.
Tue Oct 25	DEATHBLOW BIRTHDAY CONCERT 8:30PM Amanda Monaco, Michael Attias, Sean Conly, Jeff Davis
Wed Oct 26	STEVE NORTHEAST 8:30PM Alejandro Haake, Carlos Aguilar
Thu Oct 27	ROB GARCIA 4, CD RELEASE: THE DROP AND THE OCEAN 8:30PM Noah Preminger, Dan Tepfer, John Hébert
Fri Oct 28	RAY ANDERSON TRIO 9PM & 10:30PM Dean Johnson, Eric McPherson
Sat Oct 29	JEFF WILLIAMS QUARTET, CD RELEASE: ANOTHER TIME 9PM & 10:30PM John O'Gallagher, Duane Eubanks, Joe Martin
Sun Oct 30	BRIAN LANDRUS, CD RELEASE: CAPSULE 8:30PM Nir Felder, Frank Carlberg, Lonnie Plaxico, Warren Smith
Mon Oct 31	KARAVIKA 8:30PM Trina Basu, Amali Premawardhana, Perry Wortman, Avi Sha

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

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

JAZZ WORKSHOPS

(718) 426-0633

NYJA

NEW YORK JAZZ ACADEMY

- Small Ensembles
- Improv Classes
- Big Bands
- Vocal Jazz
- All Levels

nyjazzacademy.com

Saturday, October 1

- ★ Chico Hamilton with Nick Demopoulos, Paul Ramsey, Evan Schwam, Mayu Saeki, Jeremy Carlstedt Drom 9:30 pm \$15
- ★ Bobby Sanabria Big Band with guest Candido York College Performing Arts Center 7 pm \$20
- ★ The Music of Steve Lacy: David Liebman, Sam Newsome, Gregg August, Otis Brown III Comelia Street Café 9, 10:30 pm \$15
- ★ Hal Galper Trio with Jeff Johnson, John Bishop Cobi's Place 8 pm \$25
- ★ Cassandra Wilson with Jonathan Batiste, Gregoire Maret, Marvin Sewell Rose Theatre 8 pm \$30-120
- ★ Gerald Wilson and The Juilliard Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- ★ Jerome Jennings and The Jazz Knights Dizzy's Club 11 pm \$20
- ★ Music of Bud Powell: Ethan Iverson, Tim Hagans, Greg Osby, Lonnie Plaxico, Joey Baron Birdland 8:30, 11 pm \$30-40
- ★ Michel Camilo Mano a Mano with Charles Flores, Giovanni Hidalgo Blue Note 8, 10:30 pm \$35
- ★ JoAnne Brackeen Trio with Ugonna Okegwo The Kilano 8, 10 pm
- ★ Full House - The Music of Wes Montgomery: Grant Stewart, Peter Bernstein, Mike LeDonne, Ray Drummond, Jimmy Cobb Smoke 8, 10, 11:30 pm \$35
- ★ James Weidman/Jay Hoggard Group Sistas' Place 9, 10:30 pm \$30
- ★ José James with Takuya Kuroda, Kris Bowers, Ben Williams, Francisco Mela Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 9, 11 pm \$25
- ★ Vernon Reid; Free Form Funky Freqs: Vernon Reid, Jamaaladeen Tacuma, G. Calvin Weston The Stone 8, 10 pm \$10
- ★ Robby Krieger Fusion Band Iridium 8, 10 pm \$30
- ★ Michel Gentile/Tony Romano; Rob Garcia 4 with Noah Preminger, Dan Teper, Chris Lightcap Brooklyn Conservatory of Music 8 pm \$10
- ★ Nate Smith Group with Jaleel Shaw, Jeremy Most, Fima Ephron The Jazz Gallery 9, 10:30 pm \$20
- ★ Hilary Kole/Misha Piatigorsky Rockwood Music Hall 1 am
- ★ Melvin van Peebles wid Laxative BAMCafé 9 pm
- ★ Peregrinus: Josh Sinton, Nate Wooley, Eivind Opsvik, Chad Taylor, Tomas Fujiwara and The Hook Up with Jonathan Finlayson, Brian Settles, Mary Halvorson, Trevor Dunn Douglass Street Music Collective 8 pm \$10
- ★ Falkner Evans Quintet with Marc Mommaas, Ron Horton, Belden Bullock, Matt Wilson; Richie Vitale Quintet with Frank Basile, Nial Djuilarso, Yoshi Waki, Clifford Barbaro; Clifton Anderson Group with Eric Wyatt, Donald Vega, Essiet Essiet, Steve Williams; John Webber Trio Smalls 4, 7:30, 10 pm 1 am \$20
- ★ The Four Bags: Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis Barbès 8 pm \$10
- ★ Haunted House; Tom Carter; Dan Melchior und das Menace; Animal Hospital; Zs; Nonhorse; Colin L. Orchestra; Odo; Bird Names Shea Stadium 7 pm \$12
- ★ Howard Fishman Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Paul Bollenback Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Steve Blum; Point of Departure; Josh Evans Jam Fat Cat 7, 10 pm 1:30 am

- ★ Libra Birthday Bash: Lou Myers, Rome Neal, Mamiko Watanabe, Marcus Persiani, Charles T. Turner III, Alicia Rau and guests Nuyorican Poets Cafe 9 pm \$15
- ★ Tulivu-Donna Cumberbatch and Trio with Rod Williams, Mark Johnson, Rachim Ausar-Sahu The Moldy Fig 8 pm \$10
- ★ Brenda Earle Quartet; Alter View: Marco Coco, Fraser Cambell, Asen Doykin, Trifon Dimitrov, Rossen Nedelchev; Nerissa Campbell with David Cieri, Sam Anning, Peter Gall; Steven Feifke with Jared LaCasce, Dave Pietro, Chad Lefkowitz-Brown, Mike Rood, Raviv Markovitz, Jimmy Macbride Somethin' Jazz Club 5:30, 7, 8:30, 10 pm \$10
- ★ Sakai; Marc Devine/Denia Ridley Tomi Jazz 8, 11 pm \$10
- ★ Alberto Pibri Quartet The Bar on Fifth 8 pm
- ★ Waldron Mahdi Ricks Quartet Cleopatra's Needle 8 pm
- ★ Tomas Janzon Duo Garden Café 7 pm
- ★ Trio Shalva; Tribraço; Tubax Shrine 6, 10, 11 pm
- ★ Dan Teper solo Apexart 3 pm
- ★ Golda Solomon/ Michael TA Thompson; Maryanne de Prophetis Trio with Ron Horton, Frank Kimbrough; Patricia Nicholson/Cooper-Moore; Darius Jones/Ben Gerstein Children's Magical Garden de Carmen Rubio 2 pm
- ★ Larry Newcomb Trio; Evgeny Lebedev; Akiko Tsuruga Trio The Garage 12, 6:15, 10:45 pm

Sunday, October 2

- ★ Lafayette Gilchrist with Michael Formanek, Andrew Cyrille; Lafayette Gilchrist with Steve Swell, Darius Jones, Michael Formanek, Andrew Cyrille The Stone 8, 10 pm \$10
- ★ Zaimph; The Spanish Donkey: Jamie Saft, Joe Morris, Mike Pride; Hubble; Angels in America; Weyes Blood Zebulon 7 pm \$5
- ★ David Schnitter Smalls 11:30 pm \$20
- ★ David Krakauer plays John Zorn with Sheryl Bailey, Jerome Harris, Michael Sarin, DJ Keepalive Drom 8 pm \$20
- ★ Jane Ira Bloom Trio with Dean Johnson, Dominic Fallacaro Comelia Street Café 8:30 pm \$10
- ★ Rocco John Iacovone, Dalius Naujo, Dmitry Ishenko: HAG: Brad Henkel, Sean Ali, David Grollman ABC No-Rio 7 pm \$5
- ★ Peter Leitch/Charles Davis Walker's 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
- ★ Tarras Band: Ben Holmes, Michael Winograd, Pete Sokolow, Jim Guttman, Dave Licht Barbès 7 pm \$10
- ★ Ayumi Ishito Somethin' Jazz Club 7 pm \$10
- ★ Tom Tallitsch; Shrine Big Band Shrine 8, 9 pm
- ★ Gerald Wilson and The Juilliard Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- ★ Michel Camilo Mano a Mano with Charles Flores, Giovanni Hidalgo Blue Note 8, 10:30 pm \$35
- ★ José James with Takuya Kuroda, Kris Bowers, Ben Williams, Francisco Mela Jazz Standard 7:30, 9:30 pm \$25
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 9, 11 pm \$25
- ★ Robby Krieger Fusion Band Iridium 8, 10 pm \$30
- ★ Alberto Pibri Quartet The Bar on Fifth 8 pm
- ★ Vic Juris Group 55Bar 6 pm
- ★ Max Johnson/Kirk Knuffke; Dorothea Schurch Downtown Music Gallery 6 pm

- ★ Clay Jenkins/Gene Bertoncini Saint Peter's 5 pm
- ★ Marc Medwin/Henry Grimes Connie's Loft 3 pm \$20
- ★ Combo Nuvo: David Schroeder, Rich Shernania, Lenny Pickett, Brad Shepik, Mike Richmond, John Hatfield Blue Note 12:30, 2:30 pm \$24.50
- ★ Amy London with Roni Ben-Hur, Cameron Brown North Square Lounge 2 pm
- ★ Michael Lowenstern solo Douglass Street Music Collective 2 pm \$10
- ★ Qasim Naqvi solo; Michael TA Thompson Trio with Mike Bisio, Ingrid Laubrock; Qasim Naqvi, Michael Thompson, Juan Pablo Carletti; Juan Pablo Carletti/Daniel Levin 6th & B Garden 2 pm
- ★ Ignite a Noise Brass: Brian Drye, Curtis Hasselbring, Rich Johnson, Kirk Knuffke; Akiko and Matt Pavolka; Winnie Sperrazza Group East Fourth Street Community Garden 2 pm
- ★ Benjamin Healy Trio; David Coss and Trio; Mauricio DeSouza Trio with Ben Winkelman, Debbie Kennedy The Garage 11:30 am 7, 11:30 pm

Monday, October 3

- ★ Mike Stern Trio with Richard Bona, Lionel Cordev 55Bar 10
- ★ Elio Villafranca with Terell Stafford, Greg Tardy, Gregg August, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$20
- ★ Lynn Roberts, Rebecca Kilgore, Nicki Parrott, Dan Barrett with Mike Renzi, Harry Allen, Joel Forbes, Chuck Riggs Feinstein's 8 pm \$20
- ★ Avi Rothbard; Gerry Gibbs Thrasher Band Reunion with Ravi Coltrane, Behn Gillece, Mark Feldman, Aaron Goldberg, Essiet Essiet; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- ★ Bill Goodwin Ornette with Adam Niewood, Kirk Knuffke, Chris Higgins; Chris Welcome/Shayna Dulberger Douglass Street Music Collective 8, 10 pm \$10
- ★ Mingus Big Band: Scott Robinson, Abraham Burton, Alex Foster, Jaleel Shaw, Ronnie Cuber, Clark Gayton, Dave Taylor, Joe Fiedler, Jack Walrath, Earl Gardner, Randy Brecker, David Kikoski, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 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 Wieselmann, Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton, Kenny Wollesen, James Hurt Nublu 8, 9:30 pm \$10
- ★ Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$20
- ★ Geoff Vidal Trio with Linda Oh, Makaya McCraven Comelia Street Café 8:30 pm \$10
- ★ Kelley Suttentfield with Vic Juris, Matt Aronoff Metropolitan Room 7 pm \$15
- ★ The Magic Trio: Chris McNulty, Paul Bollenback, Ugono Okegwo Bar Next Door 8:30, 10:30 pm \$12
- ★ Son De Madre; Billy Kaye Jam Fat Cat 9:30 pm 12:30 am
- ★ Carolina Calvache Trio Tomi Jazz 9 pm \$10
- ★ Howard Williams Jazz Orchestra; Ben Cliness Trio The Garage 7, 10:30 pm
- ★ Matt Grossman; Tomoyasu Ikita; Andreas Klein Shine 7, 8, 9 pm
- ★ Alberto Pibri Quartet The Bar on Fifth 8 pm
- ★ Sue Maskaleris Bryant Park 12:30 pm

The Other Duke
SWINGADELIC
Tribute to Duke Pearson

Swingadolic salutes the NYCJR guitar issue and our Grammy Award winning picker, Boo Rainers
www.swingadolic.com

ayler records presents

Luis Lopes Humanization 4tet
Electricity
Rodrigo Amado, tenor sax
Aaron González, double bass
Stefan González, drums
Luis Lopes, electric guitar

Marc Ducret Tower, vol.2
Tim Berne, alto sax
Marc Ducret, electric guitar
Dominique Pifarély, violin
Tom Rainey, drums

Støj
O'Leary, Pasborg & Friis-Nielsen
Peter Friis-Nielsen, electric bass
Mark O'Leary, electric guitar
Stefan Pasborg, drums

Marc Ducret Tower, vol.1
Peter Bruun, drums
Marc Ducret, electric guitar
Fred Gastard, bass sax
Matthias Mahler, trombone
Kasper Tranberg, trumpet

Zed Trio
Lost Transitions
Heddy Boubaker, alto & bass sax
David Lataillade, electric guitar
Frédéric Vaudaux, drums

cds available at
www.ayler.com

Tuesday, October 4

- ★ **Monk at 94 Piano Festival:** Jed Distler; Axel Tosca; Dan Tepfer; Edmar Castaneda; Manuel Valera; Shan-Shan Sun; Adonis Gonzales; Osmany Paredes
Winter Garden 12 pm
- ★ **Andrew Hill Legacy Project:** Greg Osby, Frank Kimbrough, John Hébert, Nasheet Waits
Jazz Standard 7:30, 9:30 pm \$25
- **David Sanborn Trio with Joey DeFrancesco**
Blue Note 8, 10:30 pm \$45
- **James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre**
Birdland 8:30, 11 pm \$30-40
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30 pm \$30
- **Luke Celenza, Joseph Lepore, Francesco Cinghio**
Dizzy's Club 11 pm \$10
- **Cyrille Aimée Surreal Band**
Iridium 8, 10 pm \$20
- **Ted Curson and Friends**
NYC Bahai Center 8, 9:30 pm \$15
- ★ **Snake Oil:** Tim Berne, Matt Mitchell, Ches Smith
Korzo 9 pm \$5
- ★ **Greg Ward Quartet with Dave Miller, Josh Ginsburg, Marcus Gilmore; Jon Irabagon/ Mike Pride with guest Mick Barr**
The Stone 8, 10 pm \$10
- **Christof Knoche Blues DeKonstrukt with Satoshi Takeishi, Miles Okazaki, Geoff Gersh, Matt Pavolka, Kirk Knuffke; Pachora: Jim Black, Brad Shepik, Chris Speed, Skuli Sverrisson**
Douglass Street Music Collective 8, 10 pm \$10
- **Jack Jeffers and the New York Classics with Anna Louise Andersson**
Zinc Bar 8, 10, 11:30 pm
- **Greg Hutchinson Group with Jeremy Pelt, John Ellis, Aaron Goldberg, Reuben Rogers; Jon Burr Trio with Andy Lavene, Jimmy Madison; Bruce Harris/Alex Hoffman Quintet with Yasushi Nakamura, Jack Glottman**
Smalls 3, 8:30, 11:30 pm 1 am \$20
- **Wycliffe Gordon and the Juilliard Jazz Artist Diploma Ensemble with Matthew Jodrell, Michael Thomas, Robert Haight, Christopher Ziemba, John Tate, Jeremy Noller**
Paul Hall 8 pm
- **Daniel Carter, Shazad Ismaili, Justin Veloso**
Zebulun 9 pm
- **Steve Cardenas**
Doma 8 pm
- **Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter**
55Bar 7 pm
- **Amanda Baisinger with Ryan Scott, Pete Rende, Chris Morrissey, Dave Burnett**
Comelia Street Café 8:30 pm \$10
- **Global Noize: Jason Miles, DJ Logic, Falu and guests**
Rockwood Music Hall 8 pm \$12
- **Saul Rubin; Don Hahn Quintet; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
- **Steve Whipple Duo**
Tomi Jazz 9 pm \$10
- **Lisa Gutkin with Pete Rushevsky, Remy Yulzar**
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ **Jack Wilkins/Peter Bernstein**
Bella Luna 8 pm
- **Chantale Gagne solo**
The Kitano 8 pm
- **Valery Ponomarev Big Band; Justin Lees Trio**
The Garage 7, 10:30 pm
- **Jeremy Daneman; Diana Wayburn, Dawoud Kringle, Ken Silverman, Brad Balliet; Devyn Rush; Jaclyn Rose**
Shrine 7, 8, 9, 10 pm
- **Alberto Pibri Quartet**
The Bar on Fifth 8 pm
- **Sue Maskaleris**
Bryant Park 12:30 pm

Wednesday, October 5

- ★ **Anthony Braxton Tri-Centric Festival:** Anthony Braxton, Taylor Ho Bynum, Matt Bauder, Anne Rhodes, Rachel Bernsen, Melanie Maar; Cory Smythe; Anthony Braxton, Ingrid Laubrock, Sara Schoenbeck, Shelley Burgen, Renee Baker
Roulette 8 pm \$35
- ★ **Andrew Hill Legacy Project:** Vijay Iyer, John Hébert, Eric McPherson
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Mike Stern Trio with Richard Bona, Lionel Corlew**
55Bar 10
- **Ed Palermo Big Band**
Iridium 8, 10 pm \$30
- **DJ Spooky and Antarctica Ensemble - The Book of Ice**
The Stone 8, 10 pm \$10
- **Paul Shapiro's Midnight Minyan**
The Center for Jewish Arts and Literacy 9 pm \$15
- **Fahir Atakoğlu with Alain Caron, Horacio "El Negro" Hernandez**
Drom 8 pm \$30
- ★ **Travis LaPlante solo; Trevor Dunn solo; Ches Smith solo**
Zebulun 9 pm
- **Eric Alexander, Joe Farnsworth, John Webber**
An Beal Bocht Café 8 pm \$15
- **Alice Ricciardi Quartet with Pietro Lussu, Clovis Nicolas, Luca Santaniello**
The Kitano 8, 10 pm
- **Lawrence Fields Quartet with Yasushi Nakamura**
The Jazz Gallery 9, 10:30 pm \$15
- **Ben Van Gelder Group with Peter Schlamb, Aaron Parks, Ross Gallagher, Craig Weinrib; Melissa Aldana Group with Gordon Au, Sean Conly, Rob Garcia**
Smalls 8:30, 11:30 pm \$20
- **Bati Band: Petr Cancura, Jeremy Udden, Tyler Wood, Bridget Kearney, Richie Barshay; Jonathan Goldberger Trio with Jonti Siman, Rohin Khemani**
Douglass Street Music Collective 8, 10 pm \$10
- **Daniel Kelly Rakonto with Rez Abbasi, Yoon Sun Choi, Dave Ambrosio, Satoshi Takeishi; Arun Luthra 4tet with Bobby Avey, Marco Panascia, Rob Garcia**
Seeds 8:30, 10 pm \$10
- **Aruán Ortiz Trio; Groover Trio; Ned Goold Jam**
Fat Cat 7, 9 pm 12:30 am
- **Joe Walsh Quartet; The O'Rourkestra**
Zinc Bar 7, 8, 10, 11:30 pm
- **Keith Witty**
Brooklyn Lyceum 8, 9:30 pm \$10
- **Paul Meyers**
Comelia Street Café 8:30 pm \$10
- **Mike Gellar/Christiana Drapkin with Steve Varner**
Somethin' Jazz Club 8:30 pm \$10
- **Meinhart/Momoi Quartet**
Tomi Jazz 9 pm \$10
- **Simona Premazzi Trio**
The Bar on Fifth 8 pm
- **Marc Devine Trio; John David Simon**
The Garage 6, 10:30 pm
- **Emina; Gil Scott Heron Tribute**
Shrine 7, 8 pm
- **David Sanborn Trio with Joey DeFrancesco**
Blue Note 8, 10:30 pm \$45
- **James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre**
Birdland 8:30, 11 pm \$30-40
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30 pm \$30
- **Luke Celenza, Joseph Lepore, Francesco Cinghio**
Dizzy's Club 11 pm \$10
- **Sue Maskaleris**
Bryant Park 12:30 pm
- **Jimmy Roberts**
Saint Peter's 1 pm \$7

Thursday, October 6

- ★ **Anthony Braxton Tri-Centric Festival:** Diamond Curtain Wall Trio: Anthony Braxton, Taylor Ho Bynum, Mary Halvorson; Tri-Centric Orchestra: Jason Kao Hwang, Mazz Swift, Renee Baker, Tomas Ulrich, Nate Wooley, Chris DiMeglio, Mark Taylor, Dan Blackburg, Chris McIntyre, Anthony Braxton, Daniel Blake, Dan Voss, Matt Bauder, Salim Washington, Josh Sinton, Angelica Sanchez, Mary Halvorson, Ken Filiano, Tyshawn Sorey, Taylor Ho Bynum, Jessica Pavone, Aaron Siegel
Roulette 8 pm \$35
- ★ **Pee Wee Ellis, Fred Wesley, Maceo Parker with Larry Goldings, Christian McBride, Bill Stewart, Rodney Jones**
Town Hall 8 pm \$40-75
- ★ **Andrew Hill Legacy Project:** JD Parran, Marty Ehrlich, Ron Horton, Frank Kimbrough, John Hébert, Eric McPherson
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Elliott Sharp Trio with Brad Jones, Ches Smith; Elliott Sharp and Orchestra Carbon with Jenny Lin, Rachel Golub, Danny Tunick, Reuben Radding, Kevin Ray, Ha-Yang Kim, Briggan Krauss, Oscar Noriega, Curtis Fowlkes**
The Stone 8, 10 pm \$10
- ★ **Freddie Redd Trio; Saul Rubin; Ofer Ganor Jam**
Fat Cat 6, 10 pm 1:30 am
- ★ **Spike Wilner/Ned Goold; Jack Walrath Group with Abraham Burton, Orrin Evans, Boris Kozlov, Donald Edwards; Josh Evans Jam**
Smalls 7:30, 10 pm 1 am \$20
- ★ **Billy Drewes Quartet with David Berkman, Scott Lee, Jeff Hirschfield**
Comelia Street Café 8:30 pm \$10
- **Corey King Band with Takuya Kuroda, Max Siegel, Matt Stevens, Burniss Travis, Jamire Williams, Adam Jackson**
The Jazz Gallery 9, 10:30 pm \$15
- **Mayu Saeki Trio with Aaron Goldberg, Joe Sanders**
The Kitano 8, 10 pm
- **Patrick Cornelius Trio with Linda Oh, Paul Wittgen**
Bar Next Door 8:30, 10:30 pm \$12
- **Gregorio Uribe Big Band**
Zinc Bar 9, 11 pm 1 am
- **Sanda Weigl with Shoko Nagai, Stomu Takeishi, Satoshi Takeishi**
Barbès 10 pm \$10
- **Mami & Chiemi; Fina Estampa; Chicano**
Tutuma Social Club 7, 8:30, 10 pm
- **Steve Whipple/Tadataka Unno; Brad Linde; Roxy Coss with Wayne Tucker, Roy Assaf, Sam Anning, Dan Pugach**
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- **Rudi Mwongogi Trio**
Cleopatra's Needle 7 pm
- **Mika Hary Group with Shai Maestro, Nir Felder, Sam Minaie, Nate Wood**
Caffe Vivaldi 9:45 pm
- **Joey Morant Trio; Dylan Meek Trio**
The Garage 6, 10:30 pm
- **The Black Butterflies; CT2**
Shrine 6, 8 pm
- **Simona Premazzi Trio**
The Bar on Fifth 8 pm
- **Ed Palermo Big Band**
Iridium 8, 10 pm \$30
- **David Sanborn Trio with Joey DeFrancesco**
Blue Note 8, 10:30 pm \$45
- **James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Miche Braden, Steve Turre**
Birdland 8:30, 11 pm \$30-40
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30 pm \$30
- **Mario Romano Quartet**
Dizzy's Club 11 pm \$10
- **Harlem Speaks: George Cables**
New School Armhold Hall 6:30 pm
- **Sue Maskaleris**
Bryant Park 12:30 pm

Samba meets Jazz workshops

2012 PROGRAMS
Paraty, Brazil
Bar Harbor, ME. USA



JAZZ & BRAZILIAN ENSEMBLES CLINICS, CONCERTS, JAMS for instrumentalists & Vocalists

WEEK-LONG WORKSHOPS: JAZZ IMPROVISATION, HARMONY & ARRANGING, SAMBA JAZZ, LATIN JAZZ, BRAZILIAN PERCUSSION, BATUCADA & MUCH MORE...

Directed by **NILSON MATTA & RONI BEN-HUR**
Past Faculty: **ARTURO O'FARRILL, STEVE WILSON, CAFE, GILAD, AMY LONDON, more.**

Personalized attention. Spectacular oceanfront venues!
All levels - from hobbyists to educators and professionals.
www.SambaMeetsJazz.com 888.435.4003



THE MOST COMPLETE SOURCE OF EUROPEAN JAZZ LABELS

JAZZ messengers
www.jazzmessengers.com

Since 1980 Jazz Messengers, located in Barcelona (Spain), has been offering the world of jazz collectors carefully selected jazz independent labels from the United States, Europe and Japanese Imports. More than 10,000 references available (hard to find labels—hard to find titles from all jazz styles). Over the years Jazz Messengers has become the most reliable source for Jazz CDs, LPs and DVD for customers worldwide.

We deliver the world of jazz to the world!



CONTACT US AND SUBSCRIBE TO OUR FREE MONTHLY CATALOGUE
Tel: (+34) 93 440 71 05 Fax: (+34) 93 448 47 23
E-mail: info@jazzmessengers.com www.jazzmessengers.com

BUY FROM THE U.S. AND GET 18% OFF ON ANY PURCHASE*
*tax exemption applies to all purchases made from outside European Union

Friday, October 7

- ★ **Anthony Braxton Tri-Centric Festival: Syntactical Ghost Trance Music Choir:** Anne Rhodes, Kyoko Kitamura, Amy Crawford, Jean Carla Rodea, Fay Victor, Kamala Sankaram, Elizabeth Saunders, Nick Hallett, Vince Vincent, Wesley Chinn, Chris DiMeglio, Michael Douglas Jones, Adam Matlock; 12+3tet Echo Echo Mirror House: Anthony Braxton, Andrew Raffo Dewar, James Fei, Steve Lehman, Chris Jonas, Sara Schoenbeck, Taylor Ho Bynum, Reut Regev, Jay Rozen, Renee Baker, Erica Dicker, Jessica Pavone, Mary Halvorson, Carl Testa, Aaron Siegel
Roulette 8 pm \$35
- ★ **Larry Goldings, Peter Bernstein, Bill Stewart**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Matthew Shipp Trio with Michael Bisio, Whit Dickey**
The Stone 8, 10 pm \$10
- **Kenny Werner/Chris Potter Duo**
The Kitano 8, 10 pm \$25
- **Avery Sharpe Group with Craig Handy, Onaje Allan Gumbs, Yoron Israel, Maya Sharpe**
Creole 7, 9 pm \$20
- ★ **Thelonious Monk Celebration: Orrin Evans Quintet with Eddie Henderson, Tim Warfield, Ben Wolfe, Donald Edwards**
Smoke 8, 10, 11:30 pm \$30
- **Marco Pignataro with Matt Marvuglio, Kevin Harris, Ben Street, Marcello Pellitteri;**
Sam Newsome Quartet with Ethan Iverson, Gregg August, EJ Strickland;
Lawrence Leathers Group
Smalls 7:30, 10 pm 1 am \$20
- **Michael Wolff Trio with Andy McKee, Victor Jones**
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ **John Escreet Trio with John Hébert, Tyshawn Sorey**
The Jazz Gallery 9, 10:30 pm \$20
- **Ben Waltzer Trio with Dwayne Burno, Eric McPherson**
Cornelia Street Café 9, 10:30 pm \$15
- **Mark Giuliana's Beat Music**
Rockwood Music Hall 11 pm
- **Steve Cromity Trio**
Jazz 966 8 pm \$15
- **Jared Gold/Dave Gibson; David Weiss Jam**
Fat Cat 10:30 pm 1:30 am
- **Trio Jota Sete: Jason Ennis, Conor Meehan, Michael O'Brien**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Rob Schwimmer solo**
Klavierhaus 7:30 pm \$25
- **Fara Music Trio with Fabio Zeppetella**
The Bar on Fifth 8 pm
- **Jack Furlong Quartet with Sean Gough, Jon McElroy, John O'Keefe;**
Rodrigo Bonelli Group with Jason Hunter, Alex Gordeev, Mike Shea, Jeff McAuliffe;
Kat Webb
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- **Champion Fulton Duo**
Tomi Jazz 9 pm \$10
- **Donald Malloy Sight Quartet**
Cleopatra's Needle 8 pm
- **Jerry Botte**
Alor Café 8 pm
- **Hide Tanaka Trio; Tim Price/Ryan Anselmi's Tenor Madness**
The Garage 6:15, 10:45 pm
- **Yumi Tahagaki**
Greenwich Village Bistro 9 pm
- **Ed Palermo Big Band**
Iridium 8, 10 pm \$30
- **David Sanborn Trio with Joey DeFrancesco**
Blue Note 8, 10:30 pm \$45
- **Donny McCaslin and guests**
Blue Note 12:30 am \$10
- **James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Rodney Jones, Miche Braden, Steve Turre**
Birdland 8:30, 11 pm \$30-40
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Roberto Occhipinti Trio with Cristiano Arcelli**
Dizzy's Club 12:45 am \$20
- **The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen**
Barbes 6 pm \$10

- **Randy Weston**
- **Sue Maskaleris**

Barnes and Noble 86th Street 4 pm
Bryant Park 12:30 pm

Saturday, October 8

- ★ **Anthony Braxton Tri-Centric Festival: Trillium J Acts I and III:** Amy Crawford, Anne Rhodes, Kyoko Kitamura, Fay Victor, Kamala Sankaram, Elizabeth Saunders, Nick Hallett, Vince Vincent, Wesley Chinn, Chris DiMeglio, Michael Douglas Jones, Jeremiah Lockwood, Erica Dicker, Jason Hwang, Sarah Bernstein, Olivia DePrato, Renee Baker, Skye Steele, Jessica Pavone, Amy Cimini, Lilian Belknap, Tomas Ulrich, Nathan Bontrager, Daniel Levin, Ken Filiano, Carl Testa, Cory Smythe, Chris Dingman, Michel Gentile, Yukari, Christa Robinson, Katie Scheele, Sara Schoenbeck, Brad Balliett, Mike McGinnis, Oscar Noriega, Jason Mears, Josh Sinton, Nate Wooley, Gareth Flowers, Mark Taylor, Reut Regev, Sam Kulick, Jay Rozen, Anthony Braxton
Roulette 8 pm \$35
- ★ **Dianne Reeves with Peter Martin, Romero Lubambo, Reginald Veal, Terreon Gully**
Blue Note 8, 10:30 pm \$48
- ★ **Sifter: Matt Wilson, Mary Halvorson, Kirk Knuffke; Bizingas: Brian Drye, Kirk Knuffke, Jonathan Goldberger, Ches Smith**
Douglass Street Music Collective 8, 10 pm \$10
- **Alan Ferber's Extended Ensemble with John O'Gallagher, Rob Wilkerson, John Ellis, Ben Wendel, Chris Cheek, Ryan Keberle, Josh Roseman, Jen Wharton, Taylor Haskins, Scott Wendholt, Alex Norris, Clay Jenkins, Nate Radley, Matt Pavolka, Mark Ferber, JC Sanford**
The Jazz Gallery 9, 10:30 pm \$20
- **Jared Gold Trio with Dave Stryker, McCleeny Hunter**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Petros Klampanis Contextual 4tet with Gilad Hekselman, Letteris Kordis, John Hadfield and guests Greg Osby, Sara Serpa, Andre Matos**
Comelia Street Café 9, 10:30 pm \$15
- **Raphael D'Lugoff Quartet; Nu Soil; Nick Hempton Jam**
Fat Cat 7, 10 pm 1:30 am
- **Tessa Souter**
Joe's Pub 7:30 pm \$18
- **Loop 2.4.3/Ensemble, Et Al**
I-Beam 8:30 pm \$10
- **Ryan Ferreira/Carlo Costa; Chris Welcome Quartet with Jonathan Moritz, Shayna Dulberger, John McLellan**
Prospect Series 9, 10 pm
- **Tom Blatt; Brian Adler with Josh Deutsch, Nick Kadajski, Jarrett Cherner, Mark Lau; Cindy Devereaux with Naoko Ono, Charles Dougherty, Max Gouveia, Brandon Sanders;**
Jason Yeager Group
Somethin' Jazz Club 5:30, 7, 8:30, 10 pm \$10
- **June Miyaki Quartet**
Cleopatra's Needle 8 pm
- **Brad Gunson**
Greenwich Village Bistro 9 pm
- **Matt Robbins**
Shrine 8 pm
- ★ **Larry Goldings, Peter Bernstein, Bill Stewart**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ **Matthew Shipp Trio with Michael Bisio, Whit Dickey**
The Stone 8, 10 pm \$10
- **Kenny Werner/Chris Potter Duo**
The Kitano 8, 10 pm \$25
- **Avery Sharpe Group with Craig Handy, Onaje Allan Gumbs, Yoron Israel, Maya Sharpe**
Creole 7, 9 pm \$20
- ★ **Thelonious Monk Celebration: Orrin Evans Quintet with Eddie Henderson, Tim Warfield, Ben Wolfe, Donald Edwards**
Smoke 8, 10, 11:30 pm \$30
- **Christophe Siegrist Group; Luca Nostro Group with Donny McCaslin; Sam Newsome with Ethan Iverson, Gregg August, EJ Strickland; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal**
Smalls 4, 7:30, 10 pm 1 am \$20
- **Michael Wolff Trio with Andy McKee, Victor Jones**
Knickerbocker Bar and Grill 9:45 pm \$5
- **Fara Music Trio with Fabio Zeppetella**
The Bar on Fifth 8 pm
- **James Carter Organ Trio with Gerard Gibbs, Leonard King and guests Rodney Jones, Miche Braden**
Birdland 8:30, 11 pm \$30-40
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25

- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Roberto Occhipinti Trio with Cristiano Arcelli**
Dizzy's Club 12:45 am \$20
- **Adam Birbaum solo**
Apexart 3 pm
- **Matt Lavelle/Catherine Sikora; Roy Campbell solo; Juan Quinonez Group; Josh Roseman solo; Steve Swell solo**
Children's Magical Garden de Carmen Rubio 2 pm
- **Fukushi Tainaka Trio; Champion Fulton Trio; Virginia Mayhew Quartet**
The Garage 12, 6:15, 10:45 pm

Sunday, October 9

- ★ **Peter Evans, Weasel Walter, Mary Halvorson; Mara Rosenbloom with Darius Jones, Sean Conly, Nick Anderson**
The Stone 8, 10 pm \$10
- ★ **All Nite Soul honoring Randy Weston**
Saint Peter's 7 pm \$25
- ★ **Ken Filiano Trio with Michael Attias, Michael TA Thompson; Josh Sinton, Brad Farberman, Dominic Lash, Devin Gray; George Schuller's Circle Wide with Peter Apfelbaum, Brad Shepik, Tom Beckman, Dave Ambrosio**
The Local 269 8 pm \$10
- **Music Now! Sweden Trip Band with Ras Moshe, Matt Lavelle, Francois Grillot, Dave Miller; Daniel Levin solo; Tiffany Chang Trio; Music Now! Large Ensemble**
Brecht Forum 7 pm \$10
- **Dwayne Clemons**
Smalls 11:30 pm \$20
- **Ilusha Tsinaadze with Rob Hecht, Liam Robinson, Chris Tordini, Richie Barshay, Jean Rohe**
Comelia Street Café 8:30 pm \$10
- **Terry Waldo's Gotham City Band; Alan Jay Palmer Trio; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6, 8:30 pm 12:30 am
- **Christian Konopka, Lex Samu, Ken Silverman**
ABC No-Rio 7 pm \$5
- **Peter Leitch/Sean Smith**
Walker's 8 pm
- **Midori and Friends; Sue Giles with Art Hirahara and guests**
Somethin' Jazz Club 4, 7 pm \$10
- ★ **Dianne Reeves with Peter Martin, Romero Lubambo, Reginald Veal, Terreon Gully**
Blue Note 8, 10:30 pm \$48
- ★ **Larry Goldings, Peter Bernstein, Bill Stewart**
Jazz Standard 7:30, 9:30 pm \$25
- **Fabio Zeppetella with Aruan Ortiz Trio**
The Bar on Fifth 8 pm
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Italian Jazz Days: Antonio Ciacca Quintet with Dominick Farinacci, George Garzone, Steve Kirby and guests**
Dizzy's Club 7:30, 9:30 pm \$30
- **Emily Wolf**
Greenwich Village Bistro 7 pm
- **Yukari; Laghima: Gian Luigi Diana/Fredrika Krier**
Downtown Music Gallery 6 pm
- **Kalunga and the Ike Sturm Ensemble with Chanda Rule**
Saint Peter's 5 pm
- **Alex Brown Quartet with Tim Green, Zach Brown, Eric Doob**
Blue Note 12:30, 2:30 pm \$24.50
- **Michelle Walker with Ron Affif, Chris Berger**
North Square Lounge 12, 2 pm
- **Jazz for Kids with Amy Cervini**
55Bar 2 pm \$5
- **Tiffany Chang Group with Michael Attias; Mlazz Swift solo; Reut Regev/Igal Foni; Jessica Jones Duo**
Dias y Flores 2 pm
- **Elli Fordyce Quartet; David Coss and Trio; Nueva Encarnacion**
The Garage 11:30 am 7, 11:30 pm



Uptown Records



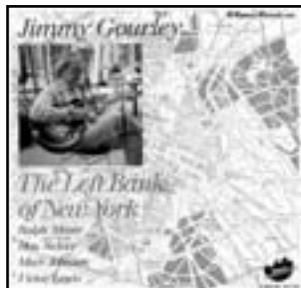
When Columbia Records released the Minneapolis' after-hours recordings of Charlie Christian, the listener was warned, "The technical quality of these selections is admittedly inferior to the commercial recordings." Not anymore! New digital transfers from the original acetates restore the sound quality. Dating from 1939-40, Christian leaps into the room with his driving rhythm guitar and ultra-modern solos.

Another guitar title available from Uptown Records...

Jimmy Gourley - The Left Bank of New York

Players:

Jimmy Gourley, guitar
Ralph Moore, tenor sax
Don Sickler, trumpet
Marc Johnson, bass
Victor Lewis, drums



uptownrecords.net



Oscar Peñas "From Now On"

New CD available at amazon.com and itunes
www.oscarpenas.com

Oscar Peñas, guitar - Dan Blake, tenor and soprano saxes - Moto Fukushima, six string electric bass - Richie Barshay, drums and percussion. Special Guests: Gil Goldstein, accordion and piano - Franco Pinna, bombo legüero

"Oscar's music is inviting and from the soul; finely cultivated and fully realized...his writing and playing have beautiful motion and uniquely sensuous melodies."
Esperanza Spalding

"Oscar is a very dedicated musician with a unique sound and creative writing"
Luciana Souza

"Oscar Peñas has found a way to merge traditional Spanish music with Jazz in a way that seems totally natural and fresh. The songs sound familiar and are totally welcoming. He also recorded them in a natural way, without overproducing them, and allowed himself and the players carte blanche to find their own personalities within the music. A rare quality for records that are produced today and makes it unique and refreshing for all listeners"
Gil Goldstein

Monday, October 20

- Francisco Mela's Cuban Safari Quintet with Uri Gurvich, Elio Villafranca, Peter Slavov, Mauricio Herrera Blue Note 8, 10:30 pm \$25
- Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Dynasty: Craig Handy, Alex Sipiagin, Delfeayo Marsalis, Helen Sung, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 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 Wieselmann, Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton, Kenny Wollesen, James Hurt Nublu 8, 9:30 pm \$10
- 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
- Jason Stein/Mike Pride; Simon Jemyn with Ingrid Laubrock, Mat Maneri, Tom Rainey Douglass Street Music Collective 8, 10 pm \$10
- Craig Wuepper Trio with Paul Odeh; Ari Hoenig with Gilad Hekselman, Chris Tordini; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- Kelley Sutfenfield with Howard Alden, Matt Aronoff Metropolitan Room 7 pm \$15
- Melissa Stylianou Trio with Jamie Reynolds, Mark Ferber Bar Next Door 8:30, 10:30 pm \$12
- Emily Braden Zinc Bar 7 pm \$8
- Ned Gould; Billy Kaye Jam Fat Cat 9:30 pm 12:30 am
- Luce Trio: Jon De Lucia, Chris Tordini, Ryan Ferreira The Castello Plan 8 pm
- Howard Williams Jazz Orchestra; Mayu Saeki Quartet The Garage 7, 10:30 pm
- Duke Bantu X; Danny Rivera Orchestra; Sax E and Pure Pressure Shrine 7, 8, 10 pm
- Terry Waldo Bryant Park 12:30 pm

Tuesday, October 21

- Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- Nicholas Payton Birdland 8:30, 11 pm \$30-40
- Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- Johnny O'Neal Trio and guests Dizzy's Club 11 pm \$10
- David Kikoski Trio with James Genus, Jeff "Tain" Watts Jazz Standard 7:30, 9:30 pm \$20
- Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- Daoud David Williams and Spirit of Life Ensemble NYC Bahá'í Center 8, 9:30 pm \$15
- Valery Ponomarev Big Band Zinc Bar 8, 10 pm
- Respect Sextet 10th Anniversary Celebration; Eli Asher, James Hirschfeld, Malcolm Kirby, Ted Poor, Josh Rutner, Red Wierenga Le Poisson Rouge 7:30 pm \$10
- Akiko Yano/Marc Ribot Le Poisson Rouge 10:30 pm \$35
- Ideal Bread plays Steve Lacy; Josh Sinton, Kirk Knuffke, Richard Giddens, Tomas Fujiwara; Akiko Sasaki, Yukari, Jesse Stacken, Gerald Cleaver Douglass Street Music Collective 8, 10 pm \$10
- Mat Maneri, Kris Davis, Ingrid Laubrock; Mat Maneri, Ed Schuller, Randy Peterson The Stone 8, 10 pm \$10
- Jared Gold Trio with Ed Cherry, McClenty Hunter; Jeremy Manasia Trio with Barak Mori, Jason Brown Smalls 8:30, 11:30 pm \$20
- Clark Gayton Doma 8 pm

- Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson Korzo 10:30 pm
- Eli Yamin Quartet The Bar on Fifth 8 pm
- Sean Smith Quartet with John Ellis, John Hart, Russell Meissner 55Bar 7 pm
- Los Más Valientes: Jessica Valiente, Rick Faulkner, Anna Milat-Meyer, Yasuyo Kimura, Victor Rendón, Chiemi Nakai Comelia Street Café 8:30 pm \$10
- Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- Rogerio Boccato/Jean Rohe Miller Recital Hall 7:30 pm
- Joel Rubin/Pete Rushevsky The Center for Jewish Arts and Literacy 8 pm \$15
- Jack Wilkins/Harvie S Bella Luna 8 pm
- Chantale Gagne solo The Kilano 8 pm
- Jesse Fischer and Soul Cycle with Josh David, Jerome Jennings, Shawn Banks and guests Rockwood Music Hall 7 pm
- Eyal Vilner Big Band; Paul Francis Trio The Garage 7, 10:30 pm
- Alex Fehula Greenwich Village Bistro 9 pm
- Omar Haddad; Rocket with Duane Eubanks Shrine 7, 11 pm
- Tim Hagans J&R Music World 12:30 pm
- Terry Waldo Bryant Park 12:30 pm

Wednesday, October 22

- Wynton Marsalis at 50: Jared Grimes, Gregory Porter, Marcus Roberts, Mark O'Connor, Yacub Addy & Odadaa!, Damien Sneed & Chorale Le Chateau Rose Theatre 8 pm \$30-120
- Jason Stein, Darius Jones, Ben Gerstein, Pascal Niggenkemper, Joe Hertenstein Issue Project Room 8 pm \$10
- Mat Maneri, Matt Moran, Garth Stevenson, Randy Peterson; Mat Maneri, Lucian Ban, John Herbert, Gerald Cleaver The Stone 8, 10 pm \$10
- Loren Stillman Group with Nate Radley, Matt Pavolka, Ted Poor; Tivon Pennicott Group with Mike Battaglia, Spencer Murphy, Kenneth Salters Smalls 8:30, 11:30 pm \$20
- Mike Pride's From Bacteria to Boys with Jon Irabagon, Alexis Marcelo, Peter Bitenc; DTA: Cyril Bondi/D'incise with guests Dominic Lash, Nate Wooley, Josh Sinton; Renku: Michael Attias, John Hébert, Satoshi Takeishi Douglass Street Music Collective 8, 9, 10 pm \$10
- Russell Malone The Players Club 7 pm \$20
- Terese Genecco Little Big Band Idium 8, 10 pm \$25
- Melissa Morgan with Gerald Clayton, Neal Miner, Brian Floody Jazz Standard 7:30, 9:30 pm \$20
- Taeko and Trio with Lou Rainone, Gaku Takanashi, G. Earl Grice The Kilano 8, 10 pm
- Mike Pride's From Bacteria to Boys with Jon Irabagon, Alexis Marcelo, Peter Bitenc Zebulon 11:30 pm
- Vinnie Sperrazza Group Seeds 10 pm \$10
- Ehud Asherie; Billy Kaye; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am
- Sammy Figueroa Latin Jazz Explosion Zinc Bar 9, 10:30 pm 12 am
- Deardorf-Peterson Group Leonard Nimoy Thalia 10 pm \$30
- Linda Presgrave's Jazzy 60th Birthday Celebration Concert with Stan Chovnick, Todd Herbert, Fred Weidenhammer, Seiji Ochiai; Napua Davoy Somethin' Jazz Club 7, 8:30 pm \$10
- German Gonzalez Trio Tomi Jazz 9 pm \$10
- Alex Stein/Matt Brown; Beck Burger The Garage 6, 10:30 pm

- Peter Eeko Greenwich Village Bistro 9 pm
- Justin Rothberg Trio Shrine 8 pm
- Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- Nicholas Payton Birdland 8:30, 11 pm \$30-40
- Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- Johnny O'Neal Trio and guests Dizzy's Club 11 pm \$10
- Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- Eli Yamin Trio The Bar on Fifth 8 pm
- Terry Waldo Bryant Park 12:30 pm
- Ted Kooshian Standard Orbit Quartet Saint Peter's 1 pm \$7

Thursday, October 23

- Interpretations: Joe McPhee Trio X with Dominic Duval, Jay Rosen; Andrew Cyrille with Elliott Sharp, Richard Teitelbaum Roulette 8 pm \$15
- Greg Ward's Phonic Juggernaut with Joe Sanders, Damion Reid The Stone 8, 10 pm \$10
- Soren Moller/Dick Oatts Duo The Kilano 8, 10 pm
- Mahavishnu Project plays Weather Report: Glenn Alexander, Jesse Gress, Peter Brendler, Gregg Bendian Indium 8, 10 pm \$25
- Kenny Werner Ensemble; Noel Marambio Trio; Chilcano Tutuma Social Club 7, 8:30, 10 pm
- Keith Witty Quintet with Jonathan Finlayson, Loren Stillman, Chris Dingman, Sangmin Lee The Jazz Gallery 9, 10:30 pm \$15
- alt.timers: Denman Maroney, Ratzo B. Harris, Bob Meyer, Dave Wilson Quartet; Gabriel Guerrero Trio with Jorge Roeder, Eric Doob Somethin' Jazz Club 7, 8:30, 10 pm \$10
- Sara Serpa with Andre Matos, Kris Davis, Ben Street, Ted Poor Comelia Street Café 8:30 pm \$10
- Miles Okazaki Trio with Orlando Le Fleming, Ari Hoenig Bar Next Door 8:30, 10:30 pm \$12
- Ehud Asherie/David Wong; Ken Fowser/Behn Gillece Group with Steve Einerson, David Wong, Rodney Green; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello Smalls 7:30, 10 pm 1 am \$20
- Pete Zimmer; Tal Ronen Quartet Fat Cat 6, 10 pm
- Vinicius Cantuária with Helio Alves, Paul Socolow, Adriano Santos, Dende Jazz Standard 7:30, 9:30 pm \$25
- Burt Eckoff Trio Cleopatra's Needle 7 pm
- Rick Stone Trio; Ryan Anselmi Quintet The Garage 6, 10:30 pm
- Andrew Gould Greenwich Village Bistro 9 pm
- Wynton Marsalis at 50: Jared Grimes, Gregory Porter, Marcus Roberts, Mark O'Connor, Yacub Addy & Odadaa!, Damien Sneed & Chorale Le Chateau Rose Theatre 8 pm \$30-120
- Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- Nicholas Payton Birdland 8:30, 11 pm \$30-40
- Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- Johnny O'Neal Trio and guests Dizzy's Club 11 pm \$10
- Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- Eli Yamin Trio The Bar on Fifth 8 pm
- Terry Waldo Bryant Park 12:30 pm

RobertHURST

Two Helpings of Hurst are nutrient-rich programs that provide a well-rounded view of his immense musical gift! - Dan Brawsky, All About Jazz, May '11

★★★★★ BOB YA HEAD
"Hurst excels at leaping into the electric fusion better than many of his contemporaries." - Downbeat, Apr. '11

"Bob Ya Head showcases a busy band with devilish rhythms and elastic vocals as signatures... Feeling is what lingers here" - Jazz Times, Apr. '11

UNREHURST Vol. 2
Critic's Pick: Best Jazz Albums For Summer
"On this list of 20 top CDs, the veteran bassist's new trio record easily places in my top five... It's warm-glowing and bristling, oscillating between white hot and red hot. It's jazz that pulls you into its beautiful vortex..." - Richard Scheinin, Mercury News July '11

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

CREDITS

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

ON SALE NOW!

www.RobertHurst.com

JAZZ
@ Flushing Town Hall

Live

GREAT TRADITIONAL AND WORLD JAZZ:
Aurora Flores Y Zon Del Barrio & Yomo Toro
SATURDAY, OCTOBER 15, 8 PM

NEA Jazz Masters:
Armstrong and Beyond
featuring Jimmy Heath, Barry Harris, Frank Wess, Tootie Heath, Paul West, and special guest trumpeter Jeremy Peit.
FRIDAY, NOVEMBER 18, 8 PM

Rudresh Mahanthappa & Indo-Pak Coalition
SATURDAY, DECEMBER 3, 8 PM

Bucky Pizzarelli Guitar Trio
FRIDAY, DECEMBER 16, 8 PM

EXHIBITION:
The Collage Aesthetic of Louis Armstrong:
"In the Cause of Happiness."
Opening FRIDAY, OCTOBER 14, 2011

NEW MONTHLY PROGRAMS!
Monthly Jazz Jams!
Begin WEDNESDAY, OCTOBER 5, 7 - 10 PM

High School Jazz Clinics
Begin FRIDAY, OCTOBER 14, 4 - 7 PM

Order Your Tickets Today!
(718) 463-7700 x222
www.flushingtownhall.org
Flushing Town Hall
137-35 Northern Blvd.
Flushing, NY 11354

Sponsored by: NEA, NYSCLA, DCA, Bloomberg, NYCB, CIAMPA, Louis Armstrong Educational Foundation, Chamber Music America, and Doris Duke Charitable Foundation

[bLJyFTHspecial](https://www.facebook.com/bLJyFTHspecial)

Friday, October 14

- ★ Steven Bernstein's MTO Plays Sly with Peter Apfelbaum, Doug Wieselman, Erik Lawrence, Clark Gayton, Charlie Burnham, Matt Munisteri, Ben Allison, Ben Perowsky and guests Bernie Worrell, Sandra St. Victor, Eric Mingus 92Y Tribeca 9 pm \$18
- ★ Don Friedman/Lew Tabackin Duo The Kitano 8, 10 pm \$25
- ★ Buster Williams Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Andy and Jerry Gonzalez Peter Jay Sharpe Theatre Symphony Space 8 pm \$30-\$50
- ★ Kazumi Watanabe Trio Iridium 8, 10 pm \$35
- ★ Mary Halvorson Quintet with Jonathan Finlayson, Jon Irabagon, John Hébert, Ches Smith and guests Ingrid Laubrock, Jacob Garchik; Dawn of Midi: Aakaash Israni, Qasim Nagvi, Amino Belyamani The Stone 8, 10 pm \$10
- ★ Tyshawn Sorey's Oblique with Todd Neufeld, Loren Stillman, Chris Tordini The Jazz Gallery 9, 10:30 pm \$20
- ★ Magda Mayas, Nate Wooley, Tony Buck I-Beam 8:30 pm \$10
- ★ Hayes Greenfield Group with Bob Stewart, Adam Nussbaum; Winard Harper Group; Spike Wilner Trio with Joey Saylor Smalls 7:30, 10 pm 1 am \$20
- ★ Duane Eubanks Quintet with George Burton, Abraham Burton, Derzon Douglas, Eric McPherson Cornelia Street Café 9, 10:30 pm \$15
- ★ Diane Johnston/Neil Minor Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Vincent Lyn, Camila Meza, Melissa Aldana, Pablo Menares, Urbano Sanchez Weill Recital Hall 8 pm \$26-\$2
- ★ Samir Zarif Trio with Fima Ephron, Colin Stranahan Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Shimrit Shoshan Trio with Abraham Burton; Samba De Gringo Fat Cat 6, 10:30 pm
- ★ Violette with Ami Nakazono, Andreas Arnold, Petros Klampanis, Jun Nishijima; Beat Kaestli, Elisabeth Lohninger, Melissa Stylianou, Jesse Lewis; Ria Curley Somethin' Jazz Club 7, 8:30 10 pm \$10
- ★ Gary Negbaur Tomi Jazz 9 pm \$10
- ★ Masami Ishikawa Quartet Cleopatra's Needle 8 pm
- ★ Yvonnick Prene Café Vivaldi 7:15 pm
- ★ Bob Kaiser and Friends Alor Café 8 pm
- ★ Enoch Smith Jr. Trio; Kevin Dom and the Big 72 The Garage 6:15, 10:45 pm
- ★ Vinicius Cantuária with Helio Alves, Paul Socolow, Adriano Santos, Dende Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Wynton Marsalis at 50: Jared Grimes, Gregory Porter, Marcus Roberts, Mark O'Connor, Yacub Addy & Odadaa, Damien Sneed & Chorale Le Chateau Rose Theatre 8 pm \$30-120
- ★ Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- ★ Allison Miller, Kaki King and guests Blue Note 12:30 am \$10
- ★ Nicholas Payton Birdland 8:30, 11 pm \$30-40
- ★ Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Johnny O'Neal Trio and guests Dizzy's Club 12:45 am \$20
- ★ Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- ★ Eli Yamin Trio The Bar on Fifth 8 pm
- ★ The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 6 pm \$10
- ★ Terry Waldo Bryant Park 12:30 pm

Saturday, October 15

- ★ Joshua Redman/Brad Mehldau New School 8 pm \$55
- ★ Lester Bowie 70th Birthday Celebration with Bob Stewart, Stanton Davis, Gerald Brazel, Vincent Chancey, Craig Harris, Vinnie Johnson Sistas' Place 9, 10:30 pm \$20
- ★ Don Friedman Quartet with Lew Tabackin, Martin Wind, Eliot Zigmund The Kitano 8, 10 pm \$25
- ★ Mary Halvorson/Jessica Pavone; Jessica Pavone solo The Stone 8, 10 pm \$10
- ★ Ben Monder/Theo Bleckman Cornelia Street Café 9, 10:30 pm \$15
- ★ Majid Khaliq Group with Charlie Porter, Willem Delisfort, Jonathan Michel, Kenneth Salters; Armen Donelian Trio with David Clark, George Schuller; Winard Harper Group; Ian Hendrickson-Smith Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Joe Sanders' Infinity with Logan Richardson, Luis Perdomo, Rodney Green The Jazz Gallery 9, 10:30 pm \$20
- ★ Gilad Hekselman Trio with Joe Martin, Eric McPherson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Matt Pavolka Quintet with Kirk Knuffke, Loren Stillman, Jacob Garchik Douglass Street Music Collective 10 pm \$10
- ★ George Burton; Aruan Ortiz Jam Fat Cat 10 pm 1:30 am
- ★ Matt Lambiase I-Beam 8:30 pm \$10
- ★ Camille Thurman 4TeT with Enoch Smith Jr., Corcoran Holt, Otis Brown III; PJ Rasmussen; Wade Baker Quartet Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Leslie Pintchik Trio with Scott Hardy, Tony Moreno; Big Beat Quartet Tomi Jazz 8, 11 pm \$10
- ★ Champion Fulton Quartet Cleopatra's Needle 8 pm
- ★ Tomas Janzon Duo Garden Café 7 pm
- ★ Buster Williams Quartet Smoke 8, 10, 11:30 pm \$30
- ★ Andy and Jerry Gonzalez Peter Jay Sharpe Theatre Symphony Space 8 pm \$30-\$50
- ★ Kazumi Watanabe Trio Iridium 8, 10 pm \$35
- ★ Diane Johnston/Neil Minor Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Vinicius Cantuária with Helio Alves, Paul Socolow, Adriano Santos, Dende Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Wynton Marsalis at 50: Jared Grimes, Gregory Porter, Marcus Roberts, Yacub Addy & Odadaa, Damien Sneed & Chorale Le Chateau Rose Theatre 8 pm \$30-120
- ★ Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- ★ Nicholas Payton Birdland 8:30, 11 pm \$30-40
- ★ Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Johnny O'Neal Trio and guests Dizzy's Club 12:45 am \$20
- ★ Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- ★ Eli Yamin Quartet The Bar on Fifth 8 pm
- ★ Itai Kriss Band Shrine 6 pm
- ★ Jeremy Siskind solo Apexart 3 pm
- ★ Seth Meicht/Lou Grassi; Ras Moshel/Shayna Dulberger; Avram Feyer Trio with Michael Bisio, Igal Foni; Rob Brown solo Children's Magical Garden de Carmen Rubio 2 pm
- ★ Larry Newcomb Trio; Mark Marino Trio; Jean Caze Trio The Garage 12, 6:15, 10:45 pm

Sunday, October 16

- ★ John Zorn Improv Night The Stone 8, 10 pm \$20
- ★ Ned Goold Smalls 11:30 pm \$20
- ★ Matt Panayides Quartet with Rich Perry, Steve LaSpina, Mark Ferber Cornelia Street Café 8:30 pm \$10
- ★ Peter Leitch/Harvie S Walker's 8 pm
- ★ Raphael D'lugoff; Jon Davis; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 12:30 am
- ★ Kat Calvosa with Perry Smith, Sam Minaie, Ross Pederson Somethin' Jazz Club 7 pm \$10
- ★ David Schnug Shine 8 pm
- ★ Kazumi Watanabe Trio Iridium 8, 10 pm \$35

- ★ Vinicius Cantuária with Helio Alves, Paul Socolow, Adriano Santos, Dende Jazz Standard 7:30, 9:30 pm \$25
- ★ Pat Metheny/Larry Grenadier Blue Note 8, 10:30 pm \$65
- ★ Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash Dizzy's Club 7:30, 9:30 pm \$30
- ★ Fabian Almazan's Piano Cubano with Linda Oh, Henry Cole Village Vanguard 9, 11 pm \$25
- ★ Eli Yamin Quartet The Bar on Fifth 8 pm
- ★ Alex Ward/Dominic Lash Downtown Music Gallery 6 pm
- ★ Godwin Louis Band Saint Peter's 5 pm
- ★ Roz Corral with Gilad Hekselman, Paul Gil North Square Lounge 2 pm
- ★ Dom Minasi solo; Marco Cappelli/Ken Filiano; Anders Nilsson solo; Bradley Farbeman/Steve Dalachinsky Group Dias y Flores 2 pm
- ★ Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa Trio The Garage 11:30 am 7, 11:30 pm

Monday, October 17

- ★ Andy Farber Orchestra Dizzy's Club 7:30, 9:30 pm \$20
- ★ Mingus Big Band: Craig Handy, Abraham Burton, Alex Foster, Lauren Sevan, Conrad Herwig, Clark Gayton, Earl McIntyre, Jack Walrath, Helen Sung, Boris Kozlov, Donald Edwards Jazz Standard 7:30, 9:30 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, William Macintyre, Joe Hertenstein, Chris Eddleton, Kenny Wollesen, James Hurt Nublu 8, 9:30 pm \$10
- ★ Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$20
- ★ Dave Schmitter; Billy Kaye Jam Fat Cat 9:30 pm 12:30 am
- ★ Peter Bernstein solo; Ari Hoenig Trio with Jean-Michel Pilc, Johannes Weidenmuller; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- ★ James Igenfritz, Steve Swell, Jay Rozen; Max Johnson Trio with Kirk Knuffke, Ziv Ravitz Douglass Street Music Collective 8, 10 pm \$10
- ★ Chris Hoffman Group with Michael Attias, Sara Schoenbeck, Harris Eisenstadt Branded Saloon 8 pm \$10
- ★ Avram's Electric Kool-Aid with Kenny Wessel, Dave Phelps, Chris Eddleton, James Hurt, Jason DiMatteo Nublu 9 pm
- ★ Dida Pelled Trio with Tal Ronen, Colin Stranahan Bar Next Door 8:30, 10:30 pm \$12
- ★ Kristen Lee Sergeant Zinc Bar 7 pm \$8
- ★ Jaimeo Brown Trio The Bar on Fifth 8 pm
- ★ Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

Tuesday, October 18

- ★ Phil Woods Quintet Birdland 8:30, 11 pm \$30-40
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Chamber Ensemble with Wayne Escoffery, Dan Block, Meg Okura, Rubin Kodheli, Rale Micic, David Berkman, Ugonna Okegwo, Johnathan Blake Village Vanguard 9, 11 pm \$25
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital and guest Jon Faddis Dizzy's Club 7:30, 9:30 pm \$30
- ★ Latin Side of Dizzy: Pedrito Martinez and Friends Dizzy's Club 11 pm \$10
- ★ Richie Cole and His Alto Madness Orchestra with Vic Juris Iridium 8, 10 pm \$25
- ★ Jacob Fred Jazz Odyssey: Brian Haas, Josh Raymer, Chris Combs, Jeff Harshbarger and guests Peter Apfelbaum, Mark Southerland, Steven Bernstein Jazz Standard 7:30, 9:30 pm \$20
- ★ Dizzy Birthday Celebration: Mike Longo's 18 piece NY State of the Art Jazz Ensemble with Hilary Gardner and guests Annie Ross, Jimmy Owens NYC Baha'i Center 8 pm \$15
- ★ Future Now: Robert Glasper Experiment; José James; Taylor McFerrin Le Poisson Rouge 10:30 pm \$15
- ★ Allison Miller/Erik Deutsch Band with Jenny Scheinman, Ben Allison Barbès 7 pm \$10
- ★ Loren Stillman's Bad Touch with Nate Radley, Gary Versace, Ted Poor; Rich Johnson's Ignite a Noise Brass Quartet with Kirk Knuffke, Brian Drye, Curtis Hasselbring Douglass Street Music Collective 8, 10 pm \$10
- ★ Omer Klein Trio with Haggai Cohen, Ziv Ravitz; Bruce Harris/Alex Hoffman Quintet with Jack Grotzman, David Wong, Aaron Kimmel Smalls 8:30, 11:30 pm \$20
- ★ Kirche Tonen - The Music of Bill Kirchner: Manhattan School of Music Concert Jazz Band Borden Auditorium 7:30 pm
- ★ Spike Wilner Doma 8 pm
- ★ Holli Ross Zinc Bar 7 pm
- ★ Soren Raaschou Trio with Kenneth Dahl Knudsen, Rasmus Iversen and guest Travis LaPlante; Douglas Bradford's Atlas Obscura with John Beaty, Pascal Niggenkemper, Nick Anderson Korzo 9, 10:30 pm \$5
- ★ Saul Rubin; Don Hahn; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- ★ Julia Dollison/Kerry Marsh Cornelia Street Café 8:30 pm \$10
- ★ Litvakus with Dmitri Stjepovitch The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Jack Wilkins/Paul Bollenback Bella Luna 8 pm
- ★ Diederik Rijpstra Somethin' Jazz Club 8:30 pm \$10
- ★ Os Clavelitos Tomi Jazz 9 pm \$10
- ★ Chantale Gagne solo The Kitano 8 pm
- ★ Lou Caputo Not So Big Band; Kyoko Oyobe Trio The Garage 7, 10:30 pm
- ★ Bomii Choi Greenwich Village Bistro 9 pm
- ★ Jaimeo Brown Quartet The Bar on Fifth 8 pm

Wednesday, October 19

- ★ Stanley Jordan's Guitar Fest with guests Bucky Pizzarelli, Russell Malone Iridium 8, 10 pm \$35
- ★ Guy Klucsevsek and The Bantam Orchestra with Mary Rowell, Erik Friedlander, Pete Donovan; David Behnman The Stone 8, 10 pm \$10
- ★ Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and guest Joe Cohn Feinstein's 10:30 pm \$20
- ★ Chris Dingman's Waking Dreams Loren Stillman, Fabian Almazan, Chris Tordini, Tommy Crane Cornelia Street Café 8:30 pm \$10
- ★ Petr Cancura and Big Sky with Kirk Knuffke, Jeremy Udden, Brian Drye, Richie Barshay, Jesse Lewis; Russ Lossing Trio with Jason Rigby, Jeff Davis Douglass Street Music Collective 8, 10 pm \$10
- ★ Mitch Marcus Group with Andrew Gould, Perry Smith, Leon Boykins, Tomas Fujiwara; Grant Stewart Quartet Smalls 8:30, 11:30 pm \$20
- ★ Andrea Brachfeld with Bob Quaranta, Andy Eulau, Kim Plainfield; Gene Lake Quartet Zinc Bar 7:30, 9, 10:30 pm 12 am
- ★ John Proulx Trio with David Kingsnorth, Vito Lesczak The Kitano 8, 10 pm
- ★ Rafi D'lugoff; Tim Ferguson; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
- ★ Melissa Stylianou Quintet with Jamie Reynolds, Gary Wang, Pete McCann 55Bar 7 pm
- ★ Andrew Gutaszkas Quintet Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Michi Fuji Quartet with Marc Devine, Kenji Yoshitake, Darrell Smith; Deborah Latz; Vadim Neselevskiy Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Noriko Tomikawa Trio Tomi Jazz 9 pm \$10

- ★ Bernal/Eckroth/Ennis; Big Beat 4tet The Garage 6, 10:30 pm
- ★ Phil Woods Quintet Birdland 8:30, 11 pm \$30-40
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Chamber Ensemble with Wayne Escoffery, Dan Block, Meg Okura, Rubin Kodheli, Rale Micic, David Berkman, Ugonna Okegwo, Johnathan Blake Village Vanguard 9, 11 pm \$25
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital and guest Jon Faddis Dizzy's Club 7:30, 9:30 pm \$30
- ★ Latin Side of Dizzy: Pedrito Martinez and Friends Dizzy's Club 11 pm \$10
- ★ Jacob Fred Jazz Odyssey: Brian Haas, Josh Raymer, Chris Combs, Jeff Harshbarger and guests Peter Apfelbaum, Mark Southerland, Steven Bernstein Jazz Standard 7:30, 9:30 pm \$20
- ★ Jaimeo Brown Trio The Bar on Fifth 8 pm
- ★ Soren Raaschou Trio with Kenneth Dahl Knudsen, Rasmus Iversen and guest Travis LaPlante Shine 6 pm
- ★ Pamela Luss, Houston Person, Jon Weber Saint Peter's 1 pm \$7

Thursday, October 20

- ★ Festival of New Trumpet Music Celebrates Kenny Wheeler: Ingrid Jensen + Brass with Kenny Wheeler, Jonathan Finlayson, Tony Kadleck, Shelagh Abate, Elliot Mason, Jennifer Wharton, Kevin Hays, Matt Clohesy, Jon Wikan
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mambo Nights in Hollywood - Latin Jazz in the Movies: Manhattan School of Music Afro-Cuban Jazz Orchestra led by Bobby Sanabria
Borden Auditorium 7:30 pm
- ★ Darius Jones Trio with Adam Lane, Jason Nazary
I-Beam 9 pm \$10
- ★ Spike Wilner/Joel Press; Richie Barshay RB3 with Petr Cancura, Todd Neufeld, Sara Serpa, Leo Genovese, Jorge Roeder, Josh Evans Group
Smalls 7:30, 10 pm 1 am \$20
- ★ Howard Alden Trio with Bria Skornberg, Kelly Friesen
Bar Next Door 8:30, 10:30 pm \$12
- ★ Joonsam Lee Trio with Jean-Michel Pilc, John Davis
The Kitano 8, 10 pm
- ★ Jason Rigby Quintet with Russ Johnson, Mike Holober, Cameron Brown, Mark Ferber
The Jazz Gallery 9, 10:30 pm \$15
- ★ Alan Licht solo; Richard Lainhart
The Stone 8, 10 pm \$10
- ★ Gato Loco: Stefan Zeniuk, Ari Folman-Cohen, Joe Exley, Clifton Hyde, Greg Stare
Barbes 10 pm \$10
- ★ Flin Van Hemmen's Sweet Bells/Gestures and The Feds with Kris Davis, Eivind Opsvik, Todd Neufeld
Cornelia Street Café 8:30 pm \$10
- ★ Pete Malinvermi Trio; Jojo
Fat Cat 6, 10 pm
- ★ Amy Cervini with Pete McCann, James Shipp and guests Theo Bleckmann, Seth Fruiterman, Hilary Gardner, Nicky Schrire, Melissa Stylianou
55Bar 7 pm
- ★ Fina Estampa; Chilcano
Tutuma Social Club 8:30, 10 pm
- ★ Erica Seguirne/Shannon Baker Jazz Orchestra with Kate Victor, Caleb Curtis, Nate Giroux, Ben Kovacs, Nathan Hook, John Pittman, Dave Pomerantz, Adam Horowitz, Andrea Gonnella, Bob Bennett, Peter Lin, Brent Chiarelllo, Eric Burns, Billy Test, Ryo Noritake; Nelson Riveros Quartet; Napua Davoy with David Moreno, Gaku Takanashi
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Yuko Okamoto Quartet
Tomi Jazz 9 pm \$10
- ★ Noah Haidu Trio
Cleopatra's Needle 7 pm
- ★ Vlad Barsky
Alor Café 8 pm
- ★ Champion Fulton Trio; Andrew Atkinson and Friends
The Garage 6, 10:30 pm
- ★ Rodrigo Bonelli Group with Erin Blattl
Shrine 7 pm
- ★ Stanley Jordan's Guitar Fest with guests Bucky Pizzarelli, Russell Malone
Iridium 8, 10 pm \$35
- ★ Tim Hagans Quartet with Vic Juris, Rufus Reid, Jukkkis Uotila
Birdland 6 pm \$20
- ★ Phil Woods Quintet
Birdland 8:30, 11 pm \$30-40
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath
Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Chamber Ensemble with Wayne Escoffery, Dan Block, Meg Okura, Rubin Kodheli, Rale Micic, David Berkman, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital and guest Jon Faddis
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Latin Side of Dizzy: Pedrito Martinez and Friends
Dizzy's Club 11 pm \$10
- ★ Jaimeo Brown Trio
The Bar on Fifth 8 pm
- ★ Harlem Speaks: Jason Miles
Jazz Museum in Harlem 6:30 pm

Friday, October 21

- ★ George Benson
Town Hall 8 pm \$65-85
- ★ Festival of New Trumpet Music Celebrates Kenny Wheeler: John Hollenbeck Large Ensemble with Kenny Wheeler, Shane Endsley, Jon Owens, Tony Kadleck, Nate Wooley, Alan Ferber, Jacob Garchik, Mike Christianson, Rob Hudson, Chris Cheek, Dan Willis, Jeremy Viner, Ben Kono, Bohdan Hlilash, Matt Mitchell, Kermit Driscoll, Brad Shepik, Theo Bleckmann, JC Sanford
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Armina Claudine Myers solo; Steve and Iqua Colson Quartet with Roy Campbell, Thurman Barker
Community Church of New York 8 pm \$30
- ★ Celebrating the Music of Dr. Makanda Ken McIntyre: Craig S. Harris Ensemble with Richard Fairfax, James Stewart, Jay Rodriguez, Eddie Allen, Richard Harper, Calvin Jones, Tony Lewis and guests Andrew Bemkey, Napoleon Revels-Bey
Middle Collegiate Church 8 pm \$20
- ★ Jon Irabagon Trio with Mark Helias, Barry Altschul
Cornelia Street Café 9, 10:30 pm \$15
- ★ Honey Ear Trio: Erik Lawrence, Rene Hart, Allison Miller
Rubin Museum 7 pm \$20
- ★ John Ellis
The Jazz Gallery 9, 10:30 pm \$20
- ★ Pucho and his Latin Soul Brothers
Jazz 966 8 pm \$20
- ★ International Contemporary Ensemble; Peter Evans; Alvin Lucier; Fred Sherry
The Kitchen 8 pm \$15
- ★ Vince Giordano and the Nighthawks
Grace R. Rogers Auditorium 7 pm \$40
- ★ Ralph Lalama's Bop Juice with David Wong, Clifford Barbaro; EJ Strickland Group with Marcus Strickland, Brian Hogans, Luis Perdomo, Luques Curtis;
Smalls 7:30, 10 pm 1 am \$20
- ★ One For All Sextet
Smoke 8, 10, 11:30 pm \$30
- ★ Daryl Sherman with Peter and Will Anderson
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Jon Lundborg and Big Five Chord with Moppa Elliott
The Backroom 8 pm
- ★ Soren Raaschou Trio with Kenneth Dahl Knudsen, Rasmus Iversen and guest Travis LaPlante
I-Beam 8:30 pm \$10
- ★ Lena Bloch
Zinc Bar 7 pm
- ★ Bruce Cox; Dan Aran Jam
Fat Cat 10:30 pm 1:30 am
- ★ Tony Middleton Quintet with Ochiai Jewell, Jesse Elder, Kenji Yoshitake, Jacob Melchior
The Kitano 8, 10 pm \$25
- ★ Nick Moran Trio with Brad Whitely, Chris Benham
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Becky Mimiaga Band; Peter Sparacino with Jay Jennings, Aki Ishiguro, Arthur Vint; Yoko Miwa with Greg Loughman, Scott Goulding
Christ and St. Stephen's Church 8 pm
- ★ Michika Fukumori Duo
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Satchmo Mannan Quartet
Tomi Jazz 9 pm \$10
- ★ Austin Walker Trio; Dre Barnes Project
Cleopatra's Needle 8 pm
- ★ Tomoyala Jazz Standard Trio
The Garage 6:15, 10:45 pm
- ★ Leah Gough-Cooper
Greenwich Village Bistro 7 pm
- ★ Stanley Jordan's Guitar Fest with guests Bucky Pizzarelli, Russell Malone
Shrine 7 pm
- ★ Phil Woods Quintet
Iridium 8, 10 pm \$35
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath
Birdland 8:30, 11 pm \$30-40
- ★ Jeremy Udden and guests
Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Quintet with Wayne Escoffery, David Berkman, Ugonna Okegwo, Johnathan Blake
Blue Note 12:30 am \$10
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital and guest Jon Faddis
Village Vanguard 9, 11 pm \$25
- ★ Latin Side of Dizzy: Pedrito Martinez and Friends
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Jaimeo Brown Trio
Dizzy's Club 12:45 am \$20
- ★ The Spirit of Sidney: Olivier and Jean-Baptiste Franc, Delfeayo Marsalis, Bucky Pizzarelli, Kelly Friesen, Rob Garcia
The Bar on Fifth 8 pm

- ★ The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen
Barbes 6 pm \$10
- ★ Stanley Jordan
Barnes and Noble 86th Street 4 pm

Saturday, October 22

- ★ Joanna Pascale Group with Terell Stafford, Bruce Barth, Corcoran Holt, Matt Wilson
The Kitano 8, 10 pm \$25
- ★ Rez Abbasi Trio with John Hébert, Paul Motian
Cornelia Street Café 9, 10:30 pm \$15
- ★ Who Knows?: Richie Nagan, Perry Robinson, Mark Whitecage; Secret Army: Danny Bedrosian, Lige Curry, Dewayne "Blackbyrd" McKnight, Marc Munoz, Mike Maloney, Rico Lewis, Teresa Jimenez, Elise Bedrosian, Kendra Foster
9 Bleeker 8 pm \$10
- ★ Eric Vloeimans' Gatecrash with Jeroen van Vliet, Gulli Gudmundsson, Jasper van Hulften
Drom 7:30 pm \$20
- ★ Tommaso Cappellato Trio with Don Byron, Fabrizio Puglisi; Neal Kirkwood Octet with Jed Levy, Vincent Chancey, Jack Walrath, Curtis Fowlkes, Lindsey Horner, Jeff Brillinger, Jimmy Cozier; EJ Strickland Group with Marcus Strickland, Brian Hogans, Charenee Wade, Pauline Jean, Tom Guarna, Luques Curtis; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Angelica Sanchez Trio with Sean Conly, Rogerio Boccatto; Jesse Stacken Trio with Eivind Opsvik, Jeff Davis
Douglass Street Music Collective 8, 10 pm \$10
- ★ SONIC, Sounds Of a New Century: Tysawnn Sorey, Payton Macdonald, Susie Ibarra, Greg Beyer, Andy Akiho, Mariel Roberts
Joe's Pub 11:30 pm \$15
- ★ Michael Rodriguez Quartet with Manuel Valera, Kiyoshi Kitagawa
The Jazz Gallery 9, 10:30 pm \$20
- ★ Nicole Metzger and the New York Connection with Michael Jeffrey Stevens, Joe Fonda, Harvey Sorgen
ParlorJazz 9, 10:30 pm \$30
- ★ Brandon Lewis' The Program of Deprogramming
Fat Cat 10 pm
- ★ Alexander Kautz Trio with Tim Ries, Hans Glawischning
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Fabien Sevilla solo and duo with Andy Milne
I-Beam 8:30 pm \$10
- ★ Judi Silvano Trio with Peter Tomlinson, Fred Jacobs; Carole Troll; Shauli Einav; Tobias Meinhardt with Yago Vazquez, Scott Colberg, Cory Cox
Somethin' Jazz Club 5:30, 7, 8:30, 10 pm \$10
- ★ Daniel Bennett Group
Tomi Jazz 8 pm \$10
- ★ The Archi-tet: Miki Hirose, Mike Wilkens, Yasuno Katsuki, Dave DeMotta, Aki Yamamoto, Yutaka Uchida; Musoh: Matt Panayides, George Dulin, Trifon Dimitrov, Yutaka Uchida
Triad 9 pm \$15
- ★ Keiko Kurita Quartet
Cleopatra's Needle 8 pm
- ★ Festival of New Trumpet Music Celebrates Kenny Wheeler: John Hollenbeck Large Ensemble with Kenny Wheeler, Shane Endsley, Jon Owens, Tony Kadleck, Nate Wooley, Alan Ferber, Jacob Garchik, Mike Christianson, Rob Hudson, Chris Cheek, Dan Willis, Jeremy Viner, Ben Kono, Bohdan Hlilash, Matt Mitchell, Kermit Driscoll, Brad Shepik, Theo Bleckmann, JC Sanford
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ One For All Sextet
Smoke 8, 10, 11:30 pm \$30
- ★ Daryl Sherman with Peter and Will Anderson
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Stanley Jordan's Guitar Fest with guests Bucky Pizzarelli, Russell Malone
Iridium 8, 10 pm \$35
- ★ Phil Woods Quintet
Birdland 8:30, 11 pm \$30-40
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath
Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Quintet with Wayne Escoffery, David Berkman, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Latin Side of Dizzy: Pedrito Martinez and Friends
Dizzy's Club 12:45 am \$20
- ★ Jaimeo Brown Quartet
The Bar on Fifth 8 pm
- ★ Charanams
Shrine 6 pm
- ★ Eugene Marlow's Heritage Ensemble
Brooklyn Public Library Brooklyn Heights Branch 2 pm
- ★ Marsha Heydt Quartet; Brooks Hartell Trio; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, October 23

- ★ Festival of New Trumpet Music Celebrates Kenny Wheeler: Kenny Wheeler Quintet with Jon Irabagon, Craig Taborn, Matt Brewer, Rudy Royston
Jazz Standard 7:30, 9:30 pm \$30
- ★ Phill Niblock with Matt Rogalsky, Robert Poss, Byron Westbrook
The Stone 10 pm \$10
- ★ Chad Taylor; Father Figures
Zebulon 9 pm
- ★ Le Boeuf Brothers
Joe's Pub 9:30 pm \$18
- ★ Tyler Mitchell
Smalls 11:30 pm \$20
- ★ Carsten Radtke, Blaise Siwula, Bob Meyer
ABC No-Rio 7 pm \$5
- ★ Peter Leitch/Jed Levy
Walker's 8 pm
- ★ Gamelan Dharma Swara; Cocomama; Brandon Lewis/Renee Cruz Jam
Fat Cat 7, 9:30 pm 12:30 am
- ★ Townner Galaher; Ryan Resky
Somethin' Jazz Club 7, 8:30 pm \$10
- ★ Stanley Jordan's Guitar Fest with guests Bucky Pizzarelli, Russell Malone
Iridium 8, 10 pm \$35
- ★ Dizzy Gillespie Alumni All-Stars with Roy Hargrove, Cyrus Chestnut, John Lee, Lewis Nash and guest Jimmy Heath
Blue Note 8, 10:30 pm \$35
- ★ Tom Harrell Quintet with Wayne Escoffery, David Berkman, Ugonna Okegwo, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Celebrating Dizzy: Ali Jackson Trio with Aaron Goldberg, Omer Avital
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Jaimeo Brown Trio
The Bar on Fifth 8 pm
- ★ Louie Belogenis, Dan Fabricatore, Federico Ughi
Downtown Music Gallery 6 pm
- ★ Kim Harris with Roger Holland and voices
Saint Peter's 5 pm
- ★ VIII Encounter of Colombian Musicians in New York: Edmar Castañeda; Pablo Mayor's Folklore Urbano Orchestra; Sebastián Cruz Cheap Landscape Trio; Gregorio Uribe Big Band; Samuel Torres Group; Alejandro Florez Tibagui; Andrea Tierra; Martín Vejarano-Chia's Dance Party
Le Poisson Rouge 5:30 pm \$30
- ★ Johnny Griffin & Eddie "Lockjaw" Davis Tribute: Bill Saxton, Willie Williams, Nat Adderley Jr., Victor Jones
Creole 5 pm \$25
- ★ Noah Preninger Quartet with Dan Tepfer, John Hébert, Matt Wilson
Blue Note 12:30, 2:30 pm \$24.50
- ★ Roz Corral with Paul Meyers, Santi Debriano
North Square Lounge 2 pm
- ★ Jazz for Kids with Amy Cervini
55Bar 2 pm \$5
- ★ Iris Ormig Quartet; David Coss and Trio; Andrew Hadro Quartet
The Garage 11:30 am 7, 11:30 pm

Monday, October 24

- ★ The Spirit of Sidney: Olivier and Jean-Baptiste Franc, Delfeayo Marsalis, Bucky Pizzarelli, Kelly Friesen, Rob Garcia
Peter Norton Symphony Space 7:15 pm \$35
- ★ Manhattan School of Music Afro-Cuban Jazz Orchestra conducted by Bobby Sanabria
Dizzy's Club 7:30, 9:30 pm \$20

- ★ 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
- ★ 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
- ★ 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
- ★ Karl Berger's Stone Workshop Orchestra
The Stone 9 pm \$20
- ★ Nicole Metzger and the NY Connection
Saint Peter's 8 pm
- ★ George Braith; Billy Kaye Jam
Fat Cat 9:30 pm 12:30 am
- ★ Dan Tepfer; Tim Ries and The East Gypsy Band with Gusztav Balogh, Lajos Sarkozi, Jozsef Balazs, Elemér Balazs, Norbert Marjusz, Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Mechelle Chestnut with Greg Joseph, Jonti Siman; Matt Blostein/Vinnie Sperrazza Quartet with Jacob Garchik, Geoff Kraly
Douglass Street Music Collective 8, 10 pm \$10
- ★ Sara Serpa Trio with Andre Matos, Bill McHenry
Bar Next Door 8:30, 10:30 pm \$12
- ★ Natalia Bernal and Trio Jota Sete
Zinc Bar 7 pm \$8
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm
- ★ Scot Albertson Trio with Sedic Choukroun, Freddie Bryant
Tomi Jazz 9 pm \$10
- ★ Howard Williams Jazz Orchestra; Eva Cortez Quartet
The Garage 7, 10:30 pm

Tuesday, October 25

- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Kurt Elling with Klüvers Big Band and guests
Birdland 8:30, 11 pm \$30-40
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Anat Cohen, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Michael Mwenso and Friends
Dizzy's Club 11 pm \$10
- ★ Jane Monheit and the Juilliard Jazz Orchestra
Alice Tully Hall 8 pm
- ★ Juan-Carlos Formell's Johnny's Dream Club with Lewis Kahn, Manuel Valera, John Benitez, Chuito Quintero
Jazz Standard 7:30, 9:30 pm \$20
- ★ Cecil Bridgewater Aggregation Big Band
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Deathblow Birthday Concert: Amanda Monaco, Michael Attias, Sean Conly, Jeff Davis
Cornelia Street Café 8:30 pm \$10
- ★ Misha Piatagorsky Septet with Tatum Greenblatt, Joel Frahm, Douglas Yates, Andy Hunter, Danton Boller, Rudy Royston
Zinc Bar 8, 10 pm
- ★ Doug Wieselmann solo; Deric Dickens' Speed Date with Jeff Lederer, Kirk Knuffke
Douglass Street Music Collective 8, 10 pm \$10
- ★ Brad Jones
Dona 8 pm
- ★ Paul Tillotson Trio; Ken Fowser/Behn Gillice Jam
Smalls 8:30, 11:30 pm \$20
- ★ Saul Rubin; Itai Kriss and the Salsa All-Stars; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- ★ David Watson/Jon Gibson; Michael Schumacher
The Stone 8, 10 pm \$10
- ★ Eric Reed Listening Party
Nesuhi Ertegun Jazz Hall of Fame at Rose Theatre 7 pm
- ★ Fay Victor's RedDeer; Tyler Blanton Group with Matt Clohesy, Obed Calvaire
Korzo 9, 10:30 pm \$5
- ★ PERIOD: Mike Pride, Charlie Looker, Chuck Bettis
The Backroom 9 pm
- ★ Jim Guttman Bessarabian Breakdown
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Jack Wilkins/Bucky Pizzarelli
Bella Luna 8 pm
- ★ Fabien Sevilla solo
9 Bleeker 7 pm
- ★ Chantale Gagne solo
The Kitano 8 pm
- ★ Dave Pollack
Somethin' Jazz Club 8:30 pm \$10
- ★ Miki Yoshitake Trio
Tomi Jazz 9 pm \$10
- ★ Cecilia Coleman Big Band; Joe Saylor Trio
The Garage 7, 10:30 pm
- ★ Laurent David Quartet; Osekre; Steven Husted and Low End Initiative; Tobias Meinhardt
Shrine 6, 8, 9, 10 pm
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm

Wednesday, October 26

- ★ Derrick Hodge; Aaron Parks
92Y Tribeca 8 pm \$15
- ★ David Stoler Trio with Jeff Hirshfield; Fabien Mary Quartet with Steve Ash, Neal Miner, Peter Van Nostrand
Smalls 8:30, 11:30 pm \$20
- ★ Jonathan Moritz Trio with Peter Bitenc, Mike Pride; Michael Bates Trio with Jesse Stacken, Jeff Davis
Douglass Street Music Collective 8 pm \$10
- ★ Yoshie Fruchter's Pitom; Aram Bajakian's KeF
The Center for Jewish Arts and Literacy 9 pm \$15
- ★ Daniel Smith's Bassoon & Beyond Jazz Quartet with Daniel Kelly, Gaku Takanashi, Vincent Ector and guests Ron Jackson, Sol Yaged
The Kitano 8, 10 pm
- ★ Nicolas Letman Vox Syndrome with Robin Verheyen, Aki Ishiguro, Ziv Ravitz, Nick Anderson; Pete Robbins 4tet with Carlos Homs, Aryeh Kobrinsky
Seeds 8:30, 10 pm \$10
- ★ Rafi D'Ugoff; Val Shaffer; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- ★ Kate Cosco Group with Laura Dreyer, Debbie Kennedy, Barbara Merjan; Nick Hempton Band
Zinc Bar 7, 9, 10:30 pm 12 am
- ★ Thomas Hefflin
Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Chris Stover Group
New School Armhold Hall 8 pm \$10
- ★ Fabien Sevilla; Florencia Gonzalez Shrine 7, 8 pm
- ★ Luiz Simas with Itaguara, Adriano Santos; Yvonnick Prene's Sky Wishes
Somethin' Jazz Club 8:30, 10 pm \$10
- ★ Yukari's Spicepot
Tomi Jazz 9 pm \$10
- ★ Randy Johnston Trio; The Anderson Brothers
The Garage 6, 10:30 pm
- ★ Emily Wolf; Jonas Ganzemuller Quartet
Caffe Vivaldi 7:15, 8:30 pm
- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Kurt Elling with Klüvers Big Band and guests
Birdland 8:30, 11 pm \$30-40
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Anat Cohen, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Michael Mwenso and Friends
Dizzy's Club 11 pm \$10
- ★ Juan-Carlos Formell's Johnny's Dream Club with Lewis Kahn, Manuel Valera, John Benitez, Chuito Quintero
Jazz Standard 7:30, 9:30 pm \$20
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm
- ★ Gerard Carelli Orchestra
Saint Peter's 1 pm \$7

Thursday, October 27

- ★ Steve Kuhn Trio with Buster Williams, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$25
- ★ Steve Smith and Vital Information NYC Edition with Andy Fusco, Vinny Valentino, Mark Soskin, Baron Browne
Iridium 8, 10 pm \$30
- ★ Rob Garcia 4 with Noah Preminger, Dan Tepfer, John Hébert
Cornelia Street Café 8:30 pm \$10
- ★ Darius Jones Trio with Adam Lane, Jason Nazary
I-Beam 9 pm \$10
- ★ Kenny Werner Ensemble; Fina Estampa; Chicano
Tutuma Social Club 7, 8:30, 10 pm
- ★ Ehud Asherie/Harry Allen: George Burton Quartet with Tim Green, Luques Curtis, Billy Williams; Carlos Abadie Quintet with Joe Suckato, Peter Zak, Jason Stewart, Luca Santaniello
Smalls 7:30, 10 pm 1 am \$20
- ★ Al Margolis, Monique Buzzarte, Katherine Liberovskaya; Peter Zummo Ensemble with Mustafa Ahmed, Jon Gibson, Joseph Kubera, Bill Ruyle, Ernie Brooks
The Stone 8, 10 pm \$10
- ★ Michika Fukumori Trio with Aidan O'Donnell, Fukushi Tainaka
The Kitano 8, 10 pm
- ★ Claire Daly Mary Joyce Project with Steve Hudson, Napoleon Maddox, Peter Grant, Mary Ann McSweeney
Gershwin Hotel 7 pm \$15
- ★ Adam Larson 5 with Nils Weinhold, Pascal Le Boeuf, Martin Nevin, Jason Burger
The Jazz Gallery 9, 10:30 pm \$15
- ★ Soren Raaschou Trio with Kenneth Dahl Knudsen, Rasmus Iversen and guest Travis LaPlante
Drom 7:30 pm \$15
- ★ Son De Madre; Greg Glassman/Stacy Dillard Quintet
Fat Cat 6, 10 pm
- ★ Carol Morgan Trio with Alan Hampton, Bill Campbell
Bar Next Door 8:30, 10:30 pm \$12
- ★ Yvonne Simone; Carl Fischer and Organic Groove Ensemble; Joe Pino Quintet with Jim Rotondi
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Sam Hoyt Trio
Tomi Jazz 9 pm \$10
- ★ Justin Lees Trio
Cleopatra's Needle 7 pm
- ★ Nick Moran Trio; Alan Chabert Trio
The Garage 6, 10:30 pm
- ★ Ronnie Washam
Greenwich Village Bistro 9 pm
- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Kurt Elling with Klüvers Big Band and guests
Birdland 8:30, 11 pm \$30-40
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Anat Cohen, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Michael Mwenso and Friends
Dizzy's Club 11 pm \$10
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm

Friday, October 28

- ★ Impulse Records at 50: Reggie Workman African-American Legacy Project conducted by Charles Tolliver; Eric Reed's Surge with Rodney Whitaker, Willie Jones III, Seamus Blake, Stacy Dillard, Andre Hayward, Danny Kirkhum, Jim Rotondi, Andy Bey
Rose Theatre 8 pm \$30-120
- ★ Joe Lovano Us Five with James Weidman, Esperanza Spalding, Francisco Mela, Ota Brown III
Zankel Hall 10 pm \$39-50
- ★ Ray Anderson Trio with Dean Johnson, Eric McPherson
Cornelia Street Café 9, 10:30 pm \$15
- ★ Steve Turre's TNT Quintet with Freddie Hendrix, Larry Willis, Dion Parson
Smoke 8, 10, 11:30 pm \$30
- ★ Kevin Hays Trio with Rob Jost, Greg Joseph
The Kitano 8, 10 pm \$25
- ★ Christian Scott Quintet with Matthew Stevens, Milton Fletcher, Jr., Jamire Williams, Kristopher Keith Funn
Harlem Stage Gatehouse 7:30 pm \$25
- ★ Lionel Loueke/Mark Guiliana
The Jazz Gallery 9, 10:30 pm \$20
- ★ Nikki Yanofsky with Rob Fahie, John Sadowy, Andy Dacoulis, Richard Irwin
Allen Room 7:30, 9:30 pm \$55-65
- ★ CaCaw: Landon Knoblock, Oscar Noriega, Jeff Davis; Jesse Stacken Trio with Robin Verheyen, Ziv Ravitz; Matt Mitchell, Travis LaPlante, Herb Robertson, Tyshawn Sorey
Douglass Street Music Collective 8 pm \$10
- ★ Ronny Whyte/Boots Maleson
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Virginia Mayhew Group with Ed Cherry, Harvie S, Andy Watson; Dan Miller Sextet with Ned Gooold, Dave Miller, Spike Wilner, Neal Caine, Charles Gooold; Anthony Wonsey Trio
Smalls 7:30, 10 pm 1 am \$20
- ★ Ray Gallon; Carlos Abadie
Fat Cat 6, 10:30 pm
- ★ Go-Zee-Lah: Kyoko Kitamura/Yayoi Ikawa; RedDeer Duo: Fay Victor/Elisabeth Harnink
I-Beam 8:30, 9:30 pm \$10
- ★ Anderson Twins Big Band
Leonard Nimoy Thalia 8 pm \$25
- ★ Sasha Dobson
BAMCafé 9 pm
- ★ Fabien Sevilla solo and duo with Jasmine Morand
St. Patrick's Old Cathedral 7 pm
- ★ Dee Cassella; Joe Benjamin; Francesco Ciniglio Group with Luke Celenza, Scott Colberg
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Daniela Schaechter
Tomi Jazz 9 pm \$10
- ★ Paolo Sapia Quartet
Cleopatra's Needle 8 pm
- ★ Ray Scrow
Alor Café 8 pm
- ★ Dave Kain Group
The Garage 6:15 pm
- ★ Keiji & Sakai
Greenwich Village Bistro 7 pm
- ★ Tom Dempsey Trio with Ron Oswanski, Pete Van Nostrand
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Steve Kuhn Trio with Buster Williams, Billy Drummond
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Steve Smith and Vital Information NYC Edition with Andy Fusco, Vinny Valentino, Mark Soskin, Baron Browne
Iridium 8, 10 pm \$30
- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Kurt Elling with Klüvers Big Band and guests
Birdland 8:30, 11 pm \$30-40
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Adrian Cunningham, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Michael Mwenso and Friends
Dizzy's Club 12:45 am \$20
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm
- ★ The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen
Barbes 6 pm \$10
- ★ Joe Breidenstine Quintet
Shrine 6 pm

Saturday, October 29

- ★ Jeff Williams Quartet with Duane Eubanks, John O'Gallagher, Joe Martin
Cornelia Street Café 9, 10:30 pm \$15
- ★ Hamiet Bluiett
Sistas' Place 9, 10:30 pm \$30
- ★ Holly Hofmann Trio with Mike Wofford
The Kitano 8, 10 pm \$25
- ★ Gregg August Quartet with Sam Newsome, Luis Perdomo, EJ Strickland
The Jazz Gallery 9, 10:30 pm \$20
- ★ Jeff Kaiser/Jason Robinson; Senhor Vargas: Josh Sinton, Dan Blake, Brian Settles, Greg Ward; Brad Henkel
Douglass Street Music Collective 8 pm \$10
- ★ James Ilgenfritz
Issue Project Room 8 pm
- ★ Joonsam Lee Quartet
Cleopatra's Needle 8 pm
- ★ Impulse Records at 50: Reggie Workman African-American Legacy Project conducted by Charles Tolliver; Eric Reed's Surge with Rodney Whitaker, Willie Jones III, Seamus Blake, Stacy Dillard, Andre Hayward, Danny Kirkhum, Jim Rotondi, Andy Bey
Rose Theatre 8 pm \$30-120
- ★ Steve Turre's TNT Quintet with Freddie Hendrix, Larry Willis, Dion Parson
Smoke 8, 10, 11:30 pm \$30
- ★ Christian Scott Quintet with Matthew Stevens, Milton Fletcher, Jr., Jamire Williams, Kristopher Keith Funn
Harlem Stage Gatehouse 7:30 pm \$25

- ★ Jon Irabagon Trio with John Benitez, Rudy Royston
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Joe Breidenstine Group with Ken Fowser, Nial Djalilarso, Dylan Shamah, Andrew Swift; Nick Hempton Quartet with Art Hirahara, Dan Aran, Marco Panasia; Dan Miller Sextet with Ned Gooold, Dave Miller, Spike Wilner, Neal Caine, Charles Gooold; Eric Wyatt Group
Smalls 7:30, 10 pm 1 am \$20
- ★ Vanderlei Pereira's Blindfold Test; Ed Cherry
Fat Cat 7, 10 pm
- ★ Ben Britton's Unconventional Riot with Matt Davis, Jordan Berger, Gabe Globus-Hoenich; Gary Brocks Quintet with Jesse Elder, Scott Tixier, Michael O'Brien, Cory Cox
Somethin' Jazz Club 7, 8:30, 10 pm \$10
- ★ Shoko Amano Trio; Abe Ovadia Trio
Tomi Jazz 8, 11 pm \$10
- ★ Michika Fukumori Trio
The Garage 6:15 pm
- ★ John Blevins
Greenwich Village Bistro 7 pm
- ★ Hudson River Trio; Reza Khan and Painted Diaries; European Jazz Motion
Shrine 6, 8, 9 pm
- ★ Nikki Yanofsky with Rob Fahie, John Sadowy, Andy Dacoulis, Richard Irwin
Allen Room 7:30, 9:30 pm \$55-65
- ★ Ronny Whyte/Frank Tate
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Steve Kuhn Trio with Buster Williams, Billy Drummond
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Kurt Elling with Klüvers Big Band and guests
Birdland 8:30, 11 pm \$30-40
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Adrian Cunningham, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Michael Mwenso and Friends
Dizzy's Club 12:45 am \$20
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm
- ★ Eugene Marlow's Heritage Ensemble
Brooklyn Public Library Brooklyn Heights Branch 2 pm
- ★ Staten Island Jazz Festival: Bluiett; Bob Cunningham; Leopoldo Fleming Afro-Caribbean Jazz Ensemble; Winard Harper Ensemble; Kiane Zawadi; Lee Pearson; Vishnu Wood and Safari East; Danny Mixon Quartet; Betty Shirley; Iaru Alexander; Jeannine Otis; Vinnie Ruggieri; David Jones; Wa'Fo; Rudi Wongoz; Joy Ryder
Snug Harbor Cultural Center 2 pm \$25

Sunday, October 30

- ★ Andy Biskin's IBID with Kirk Knufke, Brian Drye, Vinnie Sperrazza
Barbes 7 pm \$10
- ★ Brian Landrus' Capsule with Nir Felder, Frank Carlberg, Lonnie Plaxico, Warren Smith
Cornelia Street Café 9, 10:30 pm \$15
- ★ Tim McCall
Smalls 11:30 pm \$20
- ★ Peter Leitch/Ugonna Okegwu
Walker's 8 pm
- ★ Ehud Asherie; Alexi David's Patriot Act; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
- ★ Freddy Fuego
Shrine 8 pm
- ★ Steve Kuhn Trio with Buster Williams, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$25
- ★ Jimmy Heath 85th Birthday Celebration with guest Bill Cosby
Blue Note 8, 10:30 pm \$35
- ★ Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake
Village Vanguard 9, 11 pm \$25
- ★ Hello Pops! The Music of Louis Armstrong: Wycliffe Gordon Quintet and Friends with Adrian Cunningham, Aaron Diehl, Corcoran Holt, Marion Felder, Nancy Harms, Jumaane Smith, Emily Asher
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ehud Asherie
The Bar on Fifth 8 pm
- ★ Jeremy Carlstedt/Brian Settles; PASCALI: Sean Ali/Pascal Niggenkemper
Downtown Music Gallery 6 pm
- ★ Aaron Diehl Trio
Saint Peter's 5 pm
- ★ Ted Rosenthal Trio with Noriko Ueda, Tim Horner; Michael Musillami Trio + 4 with Joe Fonda, George Schuller, Michael Jeffrey Stevens, Russ Johnson, Jeff Lederer, Ned Rothenberg
Dicapo Opera Theatre 4 pm \$25
- ★ Marlene VerPlanck and the Diva Jazz Trio with Sherrie Maricle, Tomoko Ohno, Boots Maleson
Blue Note 12:30, 2:30 pm \$24-50
- ★ Roz Corral with Yotam Silberstein, Harvie S
North Square Lounge 2 pm
- ★ Elli Fordyce and Trio; David Coss and Trio; Alex Garcia's AfroMantra
The Garage 11:30 am 7, 11:30 pm

Monday, October 31

- ★ Simon Bolivar Big Band
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Mingus Big Band: Alex Sipiagin, Kenny Rampton, Greg Gisbert, David Kikoski, Dezron Douglas, Donald Edwards
Jazz Standard 7:30, 9:30 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 Wieselmann, Christof Knoche, Sara Schoenbeck, William Macintyre, Joe Hertenstein, Chris Eddleton, Kenny Wollesen, James Hurt
Nublu 8, 9:30 pm \$10
- ★ Karl Berger's Stone Workshop Orchestra
The Stone 9 pm \$20
- ★ Jazz Musicians for Somalia
Saint Peter's 7 pm
- ★ Karavika: Trina Basu, Amali Premawardhana, Perry Wortman, Avi Shah
Cornelia Street Café 8:30 pm \$10
- ★ Simona Premazzi and The Intruders; Billy Kaye Jam
Fat Cat 9:30 pm 12:30 am
- ★ Elisabeth Lohninger
Zinc Bar 7 pm \$8
- ★ Antonio Ciacca Trio
The Bar on Fifth 8 pm
- ★ Senri Oe
Tomi Jazz 9 pm \$10

REGULAR ENGAGEMENTS

- MONDAYS**
- ★ Tom Abbott Big Bang Big Band
Swing 46 8:30 pm
 - ★ Ron Affit Trio
Zinc Bar 9, 11 pm, 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 Bertocchini
Bar Henry 7:30 pm
 - ★ Sedric Choukroun and The Brasilieros
Chez Lola 7:30 pm
 - ★ Steve Coleman Presents
The Jazz Gallery 9 pm \$15
 - ★ Pete Davenport/Ed Schuller Jam Session
Frank's Cocktail Lounge 9 pm
 - ★ Eddy Davis New Orleans Jazz Band
The Carlyle 8:45 pm \$75-100
 - ★ George Gee Swing Orchestra
Gospel Uptown 8 pm
 - ★ Vince Giordano's Nighthawks
Sofia's 8 pm (ALSO TUE)
 - ★ Grove Street Stompers
Arthur's Tavern 7 pm
 - ★ 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
 - ★ Roger Lent Trio Jam
Cleopatra's Needle 8 pm \$10
 - ★ Iris Ormig Jam Session
The Kitano 8 pm
 - ★ Les Paul Trio with guests
Iridium 8, 10 pm \$35
 - ★ Ian Rapien's Spectral Awakenings Jazz Groove Session
Rhythm Splash 9 pm
 - ★ Stan Rubin All-Stars
Charley O's 8:30 pm
 - ★ Smoke Big Band; John Farnsworth Quartet
Smoke 7, 9, 10:30 pm
 - ★ Vanguard Jazz Orchestra
Village Vanguard 9, 11 pm \$30
- TUESDAYS**
- ★ Daisuke Abe Trio
Sprig 6 pm (ALSO WED-THU)
 - ★ Ben Allison Trio
Kush 8 pm \$10
 - ★ Evolution Series Jam Session
Creole 9 pm
 - ★ Irving Fields
Nino's Tuscan 7 pm (ALSO WED-SUN)
 - ★ Jon Gordon Trio
Bar Next Door 8 pm \$12
 - ★ George Gee Swing Orchestra
Swing 46 8:30 pm
 - ★ Loston Harris
Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
 - ★ Art Hirahara Trio
Arturo's 8 pm
 - ★ Yuichi Hirakawa Trio
Arthur's Tavern 7, 8:30 pm
 - ★ Sandy Jordan and Larry Luger Trio
Notaro 8 pm
 - ★ Mike LeDonne Quartet; Matt Carillo Quartet
Smoke 7, 9, 10:30, 11:30 pm
 - ★ Iris Ormig Quartet
Crooked Knife 7 pm
 - ★ Annie Ross
The Metropolitan Room 9:30 pm \$25
 - ★ Robert Rucker Trio Jam
Cleopatra's Needle 8 pm \$10
 - ★ Dred Scott Trio
Rockwood Music Hall 12 am
 - ★ Slavic Soul Party
Barbes 9 pm \$10
- WEDNESDAYS**
- ★ Melissa Aldana Trio
Caffe Vivaldi 9:30 pm
 - ★ Astoria Jazz Composers Workshop
Waltz-Astoria 6 pm
 - ★ Bill Cantrall Trio
718 Restaurant 8:30 pm
 - ★ Sedric Choukroun and the Eccentrics
Chez Oskar 7 pm
 - ★ Eve Cornelious; Sam Raderman Quartet
Smoke 7, 9, 10:30, 11:30 pm
 - ★ Walter Fischbacher Trio
Water Street Restaurant 8 pm
 - ★ Jeanne Gies with Howard Alden and Friends
Joe G's 6:30 pm
 - ★ Jake K. Leckie Trio
Kif Bistro 8 pm
 - ★ Les Kurz Trio; Joonsam Lee Trio
Cleopatra's Needle 7, 11:30 pm \$10
 - ★ Jonathan Kreisberg Trio
Bar Next Door 8:30, 10:30 pm \$12
 - ★ Guillaume Laurent Trio
Bar Tabac 7 pm
 - ★ Jed Levy and Friends
Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
 - ★ Live Jazz Wednesdays
Renaissance Event Hall & Lounge 7 pm
 - ★ Nat Lucas Organ Trio
Lenox Lounge 8 pm \$3
 - ★ Jacob Melchior
Philip Marie 7 pm (ALSO SUN 12 PM)
 - ★ Alex Ober's Hollow Bones
Via Della Pace 10 pm
 - ★ David Ostwald's Louis Armstrong Centennial Band
Birdland 5 pm \$10
 - ★ Stan Rubin Big Band
Swing 46 8:30 pm
 - ★ Papa's Gino's Restaurant
8:30 pm
 - ★ Alex Terrier Trio
Antibes Bistro 7:30 pm
 - ★ The Vocal Wednesdays
Zeb's 8 pm
 - ★ Justin Wert/Corcoran Holt
Benoit 7 pm
 - ★ Bill Wurtzel/Tony Decaprio
American Folk Art Museum Lincoln Square 2 pm
 - ★ Jordan Young Group
Bflat 8:30 pm
- THURSDAYS**
- ★ Jason Campbell Trio
Perk's 8 pm
 - ★ Sedric Choukroun
Brasserie Julien 7:30 pm (ALSO FRI, SAT)
 - ★ JaRon & Emme
One Fish Two Fish 7:30 pm
 - ★ Gregory Porter; Jazz Meets HipHop
Smoke 7, 9, 10:30, 11:30 pm
 - ★ Eri Yamamoto Trio
Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- ★ Gabriel Alegria
Tutuma Social Club 8:30, 10 pm (ALSO SAT)
 - ★ Deep Pedestrian
Sintir 8 pm
 - ★ Charles Downs' Centipede
The Complete Music Studio 7 pm
 - ★ Gerry Eastman's Quartet
Williamsburg Music Center 10 pm
 - ★ Ken Fowser Quintet
Smoke 12:30 am
 - ★ George Gee Swing Orchestra
Swing 46 9:30 pm
 - ★ Greg Lewis Organ Trio
Night of the Cookers 10 pm
 - ★ Kengo Nakamura Trio
Club A Steakhouse 11 pm
 - ★ Brian Newman Quartet
Duane Park 10:30 pm
 - ★ Albert Rivera Organ Trio
B Smith's 8:30 pm (ALSO SAT)
 - ★ Brandon Sanders Trio
Londel's 8, 9, 10 pm (ALSO SAT)
 - ★ Bill Saxton and Friends
Bill's Place 9, 11 pm \$15
- SATURDAYS**
- ★ Freddie Bryant Brazilian Trio
Smoke 11:30 am, 1, 2:30 pm
 - ★ Candy Shop Boys
Duane Park 8, 10:30 pm
 - ★ Jesse Elder/Greg Ruggiero
Rothmann's 6 pm
 - ★ Joel Forrester
Indian Road Café 11 am
 - ★ Guillaume Laurent/Luke Franco
Casaville 1 pm
 - ★ Rachel Brotman
Tutuma Social Club 7 pm
 - ★ Johnny O'Neal
Smoke 12:30 am
 - ★ Bill Saxton Harlem Allstars
Lenox Lounge 12 am
 - ★ Skye Jazz Trio
Jack 8:30 pm
 - ★ Michelle Walker/Nick Russo
Anyway Café 9 pm
 - ★ Bill Wurtzel Duo
Henry's 12 pm
- SUNDAYS**
- ★ Bill Cantrall Trio
Crescent and Vine 8 pm
 - ★ Barbara Carroll/Jay Leonhart
Algonquin Oak Room 1 pm
 - ★ Marc Devine Trio
TGIFriday's 6 pm
 - ★ Ear Regulars with Jon-Erik Kelloso
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
 - ★ Stan Killian Trio
Ocean's 8 8:30 pm
 - ★ Bob Kindred Grouo
Café Loup 12:30 pm
 - ★ Lapis Luna Trio
Bocca 7 pm
 - ★ Alexander McCabe Trio
CJ Cullens Tavern 5 pm
 - ★ Junior Mance/Hide Tanaka
Café Loup 6:30 pm
 - ★ Peter Mazza
Bar Next Door 8 pm \$12
 - ★ 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
 - ★ Johnny O'Neal solo
Smalls 8 pm \$20
 - ★ Rose Rusciani
Alor 11 am
 - ★ Rose Rutledge Trio
Ardesia Wine Bar 6:30 pm
 - ★ Annette St. John and Trio
Smoke 11:30 am, 1, 2:30 pm
 - ★ Secret Architecture
Caffe Vivaldi 9:45 pm
 - ★ Gabrielle Stravelli Trio
The Village Trattoria 12:30 pm
 - ★ Cidinho Teixeira
Zinc Bar 10, 11:30 1 am
 - ★ Jazz Jam hosted by Michael Vitali
Comix Lounge 8 pm
 - ★ Brian Woodruff Jam
Blackbird's 9 pm



Junior Mance
... Jazz pianist
Hidé Tanaka... Bassist
at
Café Loup
EVERY SUNDAY
6:30 - 9:30 pm
Junior Mance
Quintet
first Sunday
of each month
NO COVER, JUST AWARD
WINNING JAZZ AND FOOD
105 West 13th Street 212-255-4746
www.juniormance.com

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue [www.5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street [www.55bar.com](#)
- **6th & B Garden** 6th Street and Avenue B Subway: F to Second Avenue [www.6bgarden.org](#)
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [www.718restaurant.com](#)
- **9 Bleecker** 9 Bleecker Street between Elisabeth and Bowery
Subway: 6 to Bleeker Street
- **92Y Tribeca** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street [www.92y.org](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697)
Subway: J, M, Z to Delancey Street [www.abcnorio.org](#)
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street- Lincoln Center [www.lincolncenter.org](#)
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [www.alorcafe.com](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street [www.algonquinhotel.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street
Subway: 1 to 238th Street [www.anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)
Subway: J, Z to Essex Street [www.antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Apexart** 291 Church Street (212-431-5270) Subway: 1 to Franklin Street [www.apexart.org](#)
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **The Backroom** 485 Dean Street at Sixth Avenue, Brooklyn
Subway: 1, 2 to Bergen Street (718-622-7035)
- **Bar Henry** 90 W Houston St #B (646-448-4559)
Subway: A, C, E to Spring Street [www.barhenry.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street [www.laianternacafe.com](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [www.jazzbaronfifth.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Barnes and Noble 86th Street** at Lexington Avenue (212-369-2180)
Subway: 4, 5, 6 to 86th Street [www.bn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street [www.blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](#)
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802)
Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue
Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Brooklyn Public Library Brooklyn Heights Branch** 280 Cadman Plaza West at Tillary Street (718-623-7000)
Subway: N, R to Court Street; 2, 3 to Clark Street [www.brooklynpubliclibrary.org](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street [www.bryantpark.org](#)
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square [www.caffevivaldi.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavilleny.com](#)
- **The Castello Plan** 1213 Cortelyou Road (718-856-8888) Subway: Q to Cortelyou Road [www.thecastelloplan.com](#)
- **The Center for Jewish Arts and Literacy** 325 E. 6th Street between First and Second Avenues (212-473-3665)
Subway: 6 to Astor Place [www.eastvillageshul.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Children's Magical Garden de Carmen Rubio** Norfolk and Stanton Streets
Subway: F to Second Avenue
- **Christ and St. Stephen's Church** 120 W. 69th Street
Subway: 1, 2, 3 to 72nd Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedle.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)
- **Cobi's Place** 158 West 48th Street between 6th and 7th Avenues (516-922-2010) Subway: 1, 2 to 50th Street
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **Community Church of New York** 40 E. 35th Street (212-594-7149) Subway: 6 to 33rd Street
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Connie's Loft** 475 Kent Avenue, #410 (718-302-4377) Subway: L to Bedford Avenue; M, J to Marcy Avenue
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street [www.corneliastreetcafe.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860)
Subway: L to Bedford Avenue [www.thecountingroom.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6th 116th Street [www.creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593)
Subway: 6 to 33rd Street [www.thecrookedknife.com](#)
- **Dicapo Opera Theatre** 184 East 76th Street at Lexington Avenue
Subway: 6 to 77th Street
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street [www.domanyc.com](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350)
Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street [www.295douglass.org](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060) Subway: D to 125th Street [www.dwyercc.org](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street [www.earinn.com](#)
- **East Fourth Street Community Garden** E. 4th Street between Fort Hamilton Parkway and Caton Avenue Subway: F, G to Fort Hamilton
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](#)
- **For My Sweet Restaurant** 1103 Fulton Street (718-857-1427) Subway: A, C, S to Franklin Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **Gershwin Hotel** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [www.metmuseum.org](#)
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Henry's** 2745 Broadway (212-866-0601) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street [www.issueprojectroom.org](#)
- **J&R Music World** Park Row (212-238-9000)
Subway: 2, 3, 4, 5, 6 to Fulton Street [www.jr.com](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street [www.illbrew.com/Jazz966.htm](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [kellari.us](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Klavierhaus** 211 West 58th Street (212-245-4535)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.klavierhaus.com](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)
Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue [www.eurotripbrooklyn.com/info.html](#)
- **Kush** 191 Chrystie Street (212-677-7328)
Subway: F to Second Avenue [www.thekushnyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue [www.thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [www.middlechurch.org](#)
- **Miller Recital Hall** 120 Claremont Avenue (212-749-2802)
Subway: 1 to 116th Street [www.msmnyc.edu](#)
- **The Moldy Fig** 178 Stanton Street (646-559-2553)
Subway: F to Second Avenue [www.moldyfigjazzclub.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **New Leaf Café** 1 Margaret Corbin Drive (inside Ft. Tryon Park), Inwood (212-568-5323) [www.nyrp.org/newleaf](#)
- **New School** 66 West 12th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **New School Armhold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 24 First Avenue at Second Street (212-979-9925)
Subway: F to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th Street [www.onefishtwofish.com](#)
- **Opia Restaurant** 130 E. 57th Street (212-688-3939)
Subway: 4, 5, 6 to 59th Street [www.opiarestaurant.com](#)
- **Papa Gino's Restaurant** 29-35 Newtown Avenue, Astoria (218-267-2771) Subway: N, Q to 30th Avenue [www.papaginosNY.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Parlor Jazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981)
Subway: G to Clinton-Washington [www.parlorjazz.com](#)
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Peter Norton Symphony Space** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **St. Patrick's Old Cathedral** 263 Mulberry Street between Houston and Prince Streets Subway: 6 to Bleecker Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Shea Stadium** 20 Meadow Street Subway: L to Grand Street [www.sheastadiumbk.blogspot.com](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrineny.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island (718-448-2500) [www.utasi.org](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **Spring** 885 3rd Avenue Subway: E, M to 53rd Street
- **The Stone Avenue** C and 2nd Street
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Sugar Bar** 254 W. 72 Street (212-579-0222) Subway: 1, 2, 3 to 72nd Street [www.sugarbarnyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 740-19 Gleane Street, Queens (718-803-9602)
Subway: 7 to 82 Street-Jackson Heights [www.terrazacafe.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003)
Subway: 1, 2, 3, 7 to 42nd Street-Times Square [www.the-townhall-nyc.org](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street [www.triadnyc.com](#)
- **Tribes Gallery** 285 E. 3rd Street (212-674-8262) Subway: F, V to Second Avenue [www.tribes.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street [www.carnegiehall.org](#)
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Winter Garden** Battery Park City
Subway: E to World Trade Center [www.worldfinancialcenter.com](#)
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens
Subway: E to Jamaica Center [www.york-cuny.edu](#)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.co](#)

(OSLO CONTINUED FROM PAGE 13)

baritone were met instead with him primarily on Fender Rhodes and electronics, sax only bookending an over-hour-long drone-like improvisation. It was amazing to see how Gustafsson translated his unique language and energy to such different instruments.

Probably the most anticipated show of the festival was bassist Charlie Haden's Liberation Music Orchestra at Universitetets aula. The 12-piece orchestra was surrounded by glorious frescos painted by Edvard Munch and seemed inspired by the surroundings and enthusiastic audience. Saxist Tony Malaby was the most notable soloist for the almost two-hour concert but the strangest moment came when Haden introduced his "Song for the Whales", condemning the hunting of these creatures in one of the few countries still doing so. Your Headlights Are On (keyboards, vocals, guitar, tuba, drums) at Mono indulged in a particularly Nordic fusion of folk, electro-pop and ethereal jazz while at the full-time jazz club Herr Nilsen Norwegian guitarist Lage Lund showed why he is the convergence of everything a festival booker wants: homegrown but with an international reputation, young and hip but still squarely within the jazz tradition.

Also at Kulturkirken Jakob was saxist Trygve Seim's ensemble, an amalgamation of saxes, reeds, brass, cello, accordion and drums. Some of the coldness of Seim's albums was mitigated by the leader's now Norse king-like appearance and the wonderful interplay of textures, particularly accordion, baritone sax and bassoon. The music was almost mystical and ambitiously through-composed; two brief pieces by a baritone-tuba-drums trio were a needed respite. Trumpeter Mathias Eick's quintet at Parkteatret and the duo of Humcrush (keyboardist Ståle Storløkken and drummer Thomas Strønen) with vocalist Sidsel Endresen demonstrated two distinct streams of modern Norwegian jazz: pop-funk fusion in a late Miles vein, energetic and dramatic if somewhat manufactured, and bleak, droning soundscapes running in parallel to often-unidentifiable vocals, neither mixing well nor overwhelming each other.

The last night for this correspondent kept him at Nasjonal jazzscene Victoria for two of the festival's highest profile shows. While vocalist Karin Krog is rightly considered the mother of Norwegian jazz both for her own records and the musicians she introduced, her concert with Bengt Hallberg - a reunion of their late '70s-early '80s collaboration - was most compelling for the lengthy solo set by the pianist. Out of music for over a decade, this was his grand homecoming and he rewarded the audience with wonderfully pithy renditions of numerous jazz standards, heavy on left-hand rhythm, a sort of Norwegian Hank Jones. Later

that evening, another reunion took place, that of The Trio: saxist Petter Wettre, bassist Ingebrigt Håker Flaten and drummer Jarle Vespestad. The concert began with a '90s TV broadcast of the trio (Flaten with hair and mustache!) before the actual band came on performing the same song. One can see why the group was so popular in Norway at the time: slick arrangements, flawless playing and a healthy respect for a Joe Henderson-ian take on postbop. But the show, especially since Flaten has long left this kind of music behind, was a little lifeless at times and cried out for variation in tempo and feel. A tune with guests, including Trygve Seim, did accomplish that somewhat, if only briefly. ❖

For more information, visit oslojazz.no

(METEO CONTINUED FROM PAGE 13)

Catalan pianist Agustí Fernández and Spanish drummer Ramon Lopez during their Noumatrouff set. Splattering rhythms from his cymbals, bongo and conga, the drummer went his own way. So did the pianist, whose internal string plucks showed up as often as keyboard chording or romantic glissandi. The three were sequentially sonata-reading chamber players, far-out sound explorers or a hot jazz combo trading fours.

Muscularly buzzing rhythms from above and below the bridge, bassist John Edwards joined drummer Steve Noble and guitarist Alex Ward as N.E.W., in an improv version of a rock power trio during Météo's concluding concert. As Noble slapped mallets full force on his snares or broke up the beat by vibrating Chinese cymbals and a gong on drum tops, Ward ripped out staccato slide-guitar flanges. What jazz-rock could have been if it hadn't degenerated into formula, N.E.W. earned two encores. Just as powerful were bassist David Chiesa's methodical plucks in a chamber-music-like situation with violinist Mathieu Werchowski at Chapelle Saint-Jean. Chiesa not only pumped strings to back the fiddler's spacious bow-angling, but displayed cunning conceptions himself.

Bass double duty was the role of Sydney-resident-turned-Berliner Clayton Thomas. During a different night at Noumatrouff, his string-sawing and chunky plucks anchored the sound pictures created by the Berlin Sound Connective of alto saxophonist Thomas Ankersmit, turntablist Ignaz Schick and percussionist Burkhard Beins plus off-stage mixing by France's Jérôme Noetinger. Later, Thomas used tremolo pops to center The Ames Room, a free jazz ensemble with bass-drum pounding fellow Aussie Will Guthrie and Parisian Jean-Luc Guionnet. The latter's tension-laden alto saxophone blats only vaguely related to the sputtering washes he pulsed during his afternoon church organ performance.

Other saxophonists were more assertive. French soprano saxophonist Michel Doneda distilled a collection of flat-line air, gruff vibratos and piercing multiphonics as foil to Japanese-American Tatsuya Nakatani's percussion moves, which involved cymbal slams, gong reverberation, soft mallet smacks and oscillating drum tops for kazoo-like suction.

Another rewarding sax exposition came from altoist Christine Abdelnour in a duo with pianist Magda Mayas, following a sweaty, four-flight climb at the Garage Sax. As spatial as Cranc's performance, but warmer in execution, the two shaped minimalist timbres into an undulating whole. As Abdelnour alternated between oscillating squeaks, trouser-muted textures and mouthpiece suckles, Mayas applied a mallet to the piano strings, snaked a fishing line through them, manually stopped keyboard vibrations and exposed distinctive note clusters.

Mayas' playing was her take on the prepared piano

methods John Tilbury pioneered. His reunion with table-top guitarist Keith Rowe revealed the prototypical sonic textures both have weaved singly and together for four decades. With the pianist's distinct leitmotif of knife-edge patterning, key stopping and tremolo chording converging with the guitarist's key plucks, electronic drones and bursts of radio-tuned sounds, it appeared that outdoor bird songs and bell-tolling were part of their strategy. When the open-ended sounds faded away, the duo had rendered a matchless performance, although no one could detail just how it had been done. ❖

For more information, visit festival-meteo.fr

(VAIL CONTINUED FROM PAGE 13)

Shelly Berg (piano), Tom Kennedy (bass) and Ernie Adams (drums).

Another memorable set was the gospel prayer meeting on Sunday morning. Despite a late jam session the night before, a handful of musicians delivered a passionate set designed to revive even the sleepest jazz fan. The luminous Niki Harris provided vocals, humor and insightful contemplations and Bobby Floyd offered wonderful voicings on the Hammond B-3 organ. Highlights included Jeff Clayton leading the audience in a heartfelt prayer and Wycliffe Gordon bringing down the house with a rousing vocal on "Down By the Riverside".

The 12 students were also an important part of the weekend, giving several concerts and participating in the late-night jam sessions. Their energy and enthusiasm were wondrous, particularly after the course they had just participated in, which included 10 12-hour days learning songs with no written music. The festival prides itself on a family feeling and this was demonstrated by the participants' response when they learned that one of the students had a rented trumpet: Terell Stafford had a new instrument flown in express and the horn was then paid for by audience donations. This is an example of the care and commitment that sets the Vail Jazz Festival apart and this feeling of community infused the whole weekend.

Other festival highlights included the reunion of the Monty Alexander Trio (Alexander on piano with John Clayton and Jeff Hamilton); Terell Stafford's quintet performing the music of Billy Strayhorn; drummer-vocalist Dave Tull singing his lament "I Just Want to Get Paid" and Wycliffe Gordon's Saturday night set, where he played no less than seven instruments over the course of an hour. ❖

For more information, visit vailjazz.org

OGUN RECORDS


KEITH TIPPETT OCTET
From Granite to Wind
OGCD 036


MOHOLO-MOHOLO
PUKWANA - DYANI
with REV. FRANK WRIGHT
Spiritual Knowledge & Grace
OGCD 035


LOUIS MOHOLO-MOHOLO'S
VIVA LA BLACK
Exile
OGCD 003

SOME OF OUR BACK CATALOGUE
KEITH & JULIE TIPPETTS Live at the Purcell Room OGCD 034
MARK CHARIG with KEITH TIPPETT & ANN WINTER Pipedream OGCD 033
ELTON DEAN'S NINESENSE Happy Daze + Oh! For The Edge OGCD 032
LOUIS MOHOLO-MOHOLO UNIT An Open Letter to my wife Mpumi OGCD 031

Ogun Records
79 Farrant Avenue
London N22 6PD
United Kingdom
ogunrecords@googlemail.com

Available in the US through
Wayside Music
Downtown Music Gallery
Dusty Groove
Squidco

WHERE THE MUSIC IS



**Jazz Musician Matt Lavelle's
new book, now available
online at barnesandnoble.com**

IN MEMORIAM

By Andrey Henkin

ALAN ADAMS - The trombonist worked in a number of West Coast trad bands like the Yerba Buena Stompers and the Red Pepper Jazz Band. He hosted *The Dixie Hour* on KSDS San Diego and was the Executive Director of the America's Finest City Dixieland Jazz Society, responsible for both its annual festival and adult jazz camp. Adams died Aug. 12th at 74.

ROSS BARBOUR - The vocalist was a founding member of The Four Freshmen, an extension of the Barbershop Quartet model. The group won Best Vocal Group awards in *DownBeat* from 1953-58. Initially the group's drummer, Barbour, the last surviving original member, died Aug. 20th at 82, only a few months after Bob Flanigan, another founding member.

FRANCOIS CAHEN - Though known more as a progressive rocker - the French keyboardist played in early iterations of Magma and Zao - Cahen also released a number of jazz albums including solo piano records, duos with Didier Lockwood and Yochko Seffer and his band Great Winds, which featured Miroslav Vitous and Jack DeJohnette. Cahen died Jul. 13th at 66.

JEANNE CARROLL - The vocalist grew up in Mississippi but made a musical name for herself in Chicago, where she recorded for the Adelphi label and worked with the orchestras of Count Basie and Duke Ellington. During the '80s she relocated to Europe. Carroll died Aug. 9th, two days after having a heart attack onstage during a concert with her daughter Karen, also a vocalist.

GRAHAM COLLIER - Though not as well known as others to come out of the British jazz scene in the '60s, the bassist, who stopped performing regularly on his instrument in the '70s, was best known as a composer and bandleader, releasing numerous albums featuring his expansive writing for the cream of English jazzers. The first British graduate of the Berklee College of Music, his work was always conceptual, always compelling. Collier died Sep. 10th at 74.

TOM GARVIN - The pianist made his career accompanying singers, from Natalie Cole and Carmen McRae to Diane Schuur and Queen Latifah. But he got his start in the big band of Don Ellis and writing music for *The Tonight Show Band* with Doc Severinsen. Also an arranger and producer, with only a single album as a leader (1983's *In 3 Dimensions*), Garvin died Jul. 31st at 67.

WEDELI KÖHLER - Originally a guitarist, the German violinist was part of the European Gypsy jazz scene, with his own groups like Hot Club da Sinti (with guitarist Tchavolo Schmitt and in the spirit of Quintette du Hot Club de France), a quartet that included guitarist Dorado Schmitt and a co-led project with bassist Jan Jankeje. Köhler died Aug. 16th at 62.

FRAN LANDESMAN - A veteran of the Beatnik movement, the poet/lyricist composed the lyrics to two jazz tunes written in collaboration with composer Tommy Wolfe, "The Ballad of the Sad Young Men" (done instrumentally by Keith Jarrett) and the standard "Spring Can Really Hang You Up the Most", based on a line from TS Eliot and sung by most major jazz vocalists. Landesman died Jul. 23rd at 83.

WOLFGANG LAUTH - Lauth was the house pianist at Heidelberg's Cave 54 in the '50s and participated in a classical-meets-jazz experiment put together by legendary producer Joachim-Ernst Berendt called *Play Baroque* (Telefunken, 1964). Lauth retired from music in the late '60s but returned to active playing during the '80s until his death Aug. 30th at 80.

GENE MCDANIELS - Originally a popular singer in the early '60s, McDaniels reinvented himself later in the decade, writing the popular jazz tune "Compared to What" and in 1971 releasing the soul-jazz-funk album *Headless Heroes of the Apocalypse*, which included musicians like Miroslav Vitous and Alphonse Mouzon and, more recently, 2004's *Screams & Whispers*. McDaniels died Jul. 29th at 76.

EDDIE MARSHALL - The drummer had a diverse career, playing with various musicians on both coasts since the '60s. His work is known to fusion fans through The Fourth Way quartet and to West Coast jazz lovers through his position as Keystone Korner house drummer during the '70s and staple of the Bay Area jazz scene. He only recorded as a leader once in 1978 but did bring a band to Dizzy's Club in August 2010. Marshall died Sep. 7th at 73.

TOMMY MELVILLE - The tenor saxophonist was responsible for turning Rawtenstall, England's The Rhythm Station into a jazz club of national prominence. Starting out in British dance bands during the '40s, he took over The Rhythm Station in 1997, making it a noted venue for both British and visiting jazz musicians. Melville died Aug. 15th at 85.

MASON "COUNTRY" THOMAS - Except for time in the army during World War II and a brief period in Las Vegas, the saxist (who also played piano, trumpet, trombone, tuba and upright bass) was a Washington jazz scene stalwart, working with visiting players like Louis Armstrong and in his own groups that included Will Bill Davison. Thomas died Aug. 24th at 85.

BIRTHDAYS

October 1
Andre Paquinet b.1926
Dave Holland b.1946
Mark Helias b.1950
Tony Dumas b.1955
Fred Lonberg-Holm b.1962

October 2
†Wally Rose 1913-97
†Phil Urso 1925-2008
†Howard Roberts 1929-92
†Ronnie Ross 1933-91
Peter A. Schmid b.1959
Django Bates b.1960

October 3
†Edgar Battle 1907-77
†Buddy Banks 1909-91
Von Freeman b.1922
George Wein b.1925
Rashid Bakr b.1943
Mike Clark b.1946
Michael Bowie b.1961
Carsten Dahl b.1967

October 4
†Noel Chiboust 1909-94
†Marvin Ash 1914-74
†Walter Bishop 1927-98
†Leon Thomas 1937-99
Mark Levine b.1938
Steve Swallow b.1940
Eddie Gomez b.1944
Robert Hurst b.1964
Mat Maneri b.1969

October 5
†Jimmy Blanton 1918-42
†Bill Dixon 1925-2010
†Donald Ayler 1942-2007
Clifton Anderson b.1957
Tord Gustavsen b.1970

October 6
Norman Simmons b.1929
Steve Elmer b.1941
Masahiko Satoh b.1941
Mark Whitfield b.1966

October 7
†Papa Jo Jones 1911-85
†Alvin Stoller 1925-92
†Larry Young 1940-78
Aaron Parks b.1983

October 8
†JC Heard 1917-88
†Pepper Adams 1930-86
John Betsch b.1945
Steven Bernstein b.1961
Ted Kooshian b.1961

October 9
†Elmer Snowden 1900-73
Bebo Valdes b.1918
Yusef Lateef b.1920
Abdullah Ibrahim b.1934
Chucho Valdes b.1941
Satoko Fujii b.1958
Kenny Garrett b.1960
Jeff Albert b.1970
Amy Cervini b.1977

October 10
†Harry "Sweets" Edison 1915-99
†Thelonious Monk 1917-82
†Monk Montgomery 1921-82
†Julius Watkins 1921-77
†Oscar Brown Jr. 1926-2005
Junior Mance b.1928
†Ed Blackwell 1929-92
Cecil Bridgewater b.1942
Scott Reeves b.1950
Pam Fleming b.1957

October 11
†Curtis Amy 1919-2002
†Art Blakey 1919-90
†Billy Higgins 1936-2001
†Lester Bowie 1941-99
†Fred Hopkins 1947-99
Federico Ughi b.1972

October 12
Mel Rhyne b.1936
Ed Cherry b.1957
Michael Mossman b.1959
Harry Allen b.1966

October 13
†Art Tatum 1909-56
Terry Gibbs b.1924
†Ray Brown 1926-2002
Tommy Whittle b.1926
Lee Konitz b.1927
†Johnny Lytle 1932-95
Pharoah Sanders b.1940
Joachim Badenhorst b.1981

October 14
Dusko Goykovich b.1931
Fritz Pauer b.1943
Garrison Fowell b.1953
Kazumi Watanabe b.1953

October 15
Freddy Cole b.1931
†Joe Rocciano 1939-97
Palle Danielsson b.1946
Bo Stief b.1946
Bill Charlap b.1966
Reid Anderson b.1970

October 16
Ray Anderson b.1952
Tim Berne b.1954
Roy Hargrove b.1969

October 17
†Cozy Cole 1906-81
†Barney Kessel 1923-2004
Sathima Bea Benjamin b.1936
Joseph Bowie b.1953
Howard Alden b.1958
Manuel Valera b.1980

October 18
†Anita O'Day 1919-2006
†Bent Jaedig 1935-2004
†JC Moses 1936-77
Wynton Marsalis b.1961
Bill Stewart b.1966
Myron Walden b.1972
Esperanza Spalding b.1984

October 19
Howard Smith b.1910
†Red Richards 1912-98
Eddie Daniels b.1941
Ronnie Burrage b.1959
Tim Garland b.1966

October 20
†Jelly Roll Morton 1890-41
†Johnny Best 1913-2003
†Ray Linn 1920-96
†Willie Jones 1929-1991
†Eddie Harris 1934-96
Dado Moroni b.1962
Mark O'Leary b.1969

October 21
†Don Byas 1912-72
†Dizzy Gillespie 1917-93
†Don Elliott 1926-84
Bobby Few b.1935
Jerry Bergonzi b.1947
Marc Johnson b.1953
Fred Hersch b.1955
David Weiss b.1964

October 22
Giorgio Gaslini b.1929
†Tyronne Hill 1948-2007
Jane Bunnett b.1955
Hans Glawischnig b.1970

October 23
†Sonny Criss 1927-77
†Fats Sadi 1927-2009
†Gary McFarland 1933-71
Ernie Watts b.1945
Tristan Honsinger b.1949
Dianne Reeves b.1956

October 24
†Louis Barbarin 1902-97
†Jimmie Powell b.1914
Odean Pope b.1938
Jay Anderson b.1955
Rick Margitza b.1961

October 25
†Eddie Lang 1902-33
†Don Banks 1923-80
Jimmy Heath b.1926
Terumasa Hino b.1942
Robin Eubanks b.1955

October 26
†Charlie Barnet 1913-91
†Warne Marsh 1927-87
Eddie Henderson b.1940

October 27
†Sonny Dallas 1931-2007
Barre Phillips b.1934
Philip Catherine b.1942
Arild Andersen b.1945
Nick Stephens b.1946
Ken Filiano b.1952
David Hazeltine b.1958
Amanda Monaco b.1973

October 28
†Chico O'Farrill 1921-2001
Cleo Laine b.1927
Andy Bey b.1939
Jay Clayton b.1941
Glen Moore b.1941
†Elton Dean 1945-2006
Michel Pilz b.1945
Richard Bona b.1967
Kurt Rosenwinkel b.1970

October 29
†Hadda Brooks 1916-2002
†Neil Hefti 1922-2008
†Zoot Sims 1925-85
†Pim Jacobs 1934-96
Siggy Busch b.1943
Emilio Solla b.1962
Mats Gustafsson b.1964
Josh Sinton b.1971

October 30
†Teo Macero 1925-2008
†Bobby Jones 1928-80
†Clifford Brown 1930-56
Trilok Gurtu b.1951

October 31
Toshiyuki Miyama b.1921
†Illinois Jacquet 1922-2004
Ted Nash b.1922
†Bob Graettinger 1923-57
†Ray Crane 1930-94
†Booker Ervin 1930-70
Les Tomkins b.1930
Johnny Williams b.1936
†John Guerin 1939-2004
Reimer Von Essen b.1940
†Sherman Ferguson 1944-2006
David Parlato b.1945
Bob Belden b.1956
Vincent Gardner b.1972



GARRISON FEWELL
October 14th, 1953

The guitarist has balanced the dual roles of performer and educator for over three decades. A longtime Berklee College of Music professor, Fowell also has worked with a wide array of jazz royalty like Tal Farlow, Benny Golson, Herbie Hancock, Don Friedman, Larry Coryell, Buster Williams, Billy Hart and Kenny Wheeler. More recently his tastes have veered more towards the 'avant garde' in collaborations with Danish saxophonist John Tchicai and leading his own Variable Density Orchestra, a large ensemble founded in 2008 with two albums on Creative Nation Music. He has released over a dozen albums as a leader or co-leader as well as four guitar method books. -AH

ON THIS DAY

by Andrey Henkin



Tanganyika
Buddy Collette (Dig)
October 11th, 1956

Though this album is usually considered part of reedman Buddy Collette's discography, it is actually a variation on the concurrent Chico Hamilton Quintet with the participation of guitarist Jim Hall. Filling out the group are trumpeter John Anderson, bassist Curtis Counce and pianist Gerald Wiggins. The album, named for a short-lived African state that soon became Tanzania, implies an early experiment in world music but in truth this is a solid example of West Coast jazz as performed by some of its founders.



Dance with Death
Andrew Hill (Blue Note)
October 11th, 1968

The heyday of Blue Note Records is considered to be the late '50s to mid '60s but listeners should not discount some of the later '60s albums, more progressive (rather than soul jazz) fare like pianist Andrew Hill's ninth and close to last album for the label until the '90s. Accompanying Hill are trumpeter Charles Tolliver, saxist Joe Farrell and the rhythm section of Victor Sproles and Billy Higgins. While this album is somewhat more penetrable than, say, 1964's *Point of Departure*, Hill's composing is still complex and relevant to this day.



Conjunction
Attila Zoller (Enja)
October 11th, 1979

By the time of this album, Hungarian guitarist Attila Zoller had explored a wide range of jazz styles. He started in the '50s playing trad music in Europe, expanded into modern jazz during the '60s (particularly with pianist Don Friedman) and even veered towards more avant garde realms in the early '70s. This album is his first (and only one of two) forays into the solo guitar genre. There are four tunes, each about eight minutes long, all spontaneously improvised, including "Keserges for Albert", a paean to trombonist Mangelsdorff.



Bubba's Jazz Restaurant
Art Blakey (Break Time)
October 11th, 1980

Trumpeter Wynton Marsalis' name is featured on the cover of this album by drummer Art Blakey. Apart from a single-track appearance with the band from a few months earlier, this was Marsalis' record debut with the band and start of his now luminous career. In this edition of the Jazz Messengers, alongside Marsalis and the leader, are the period members Bobby Watson and Billy Pierce (saxes), James Williams (piano) and Charles Fambrough (bass). Though not on this issue, one tune, "Jody" featured Marsalis clan head Ellis on piano.



Mal, Verve, Black And Blue
Mal Waldron (Tutu)
October 11th, 1994

Pianist Mal Waldron, while hardly obscure, may have made more of a name for himself if he hadn't moved permanently to Europe in the mid '60s. But what he lost in reputation he made up for in album after album of unique playing and excellent composing. His discography thinned a bit in the '90s but was marked by its diversity. This album, recorded live at Theatre Satiricon in Essen, Germany, finds Waldron leading a quartet of Nicolas Simion (tenor sax), Ed Schuller (bass) and Victor Jones (drums) playing a program of originals.

INTAKT RECORDS

www.intaktrec.ch

Intakt Records, P. O. Box 468, 8024 Zürich, Switzerland | intakt@intaktrec.ch



Intakt CD 193 / 2011

AKI TAKASE – HAN BENNINK **TWO FOR TWO**

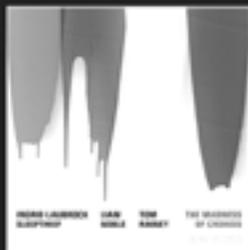
Aki Takase: Piano | Han Bennink: Drums



Intakt CD 187 / 2011

TRIO 3 + GERI ALLEN **CELEBRATING MARY LOU WILLIAMS**

Live at Birdland New York | Oliver Lake: Alto Saxophone, Flute
Reggie Workman: Bass | Andrew Cyrille: Drums | Geri Allen: Piano



Intakt CD 189 / 2011

INGRID LAUBROCK SLEEPTHIEF **THE MADNESS OF CROWDS**

Ingrid Laubrock: Saxophones | Liam Noble: Piano | Tom Rainey: Drums



Intakt CD 177 / 2011

MARILYN CRISPELL – GERRY HEMINGWAY **AFFINITIES**

Marilyn Crispell: Piano | Gerry Hemingway: Drums, Percussion, Vibraphone



Intakt CD 192 / 2011

SYLVIE COURVOISIER – MARK FELDMAN QUARTET **HÔTEL DU NORD**

Sylvie Courvoisier: Piano | Mark Feldman: Violin
Thomas Morgan: Bass | Gerry Hemingway: Drums



Intakt CD 188 / 2011

ELLIOTT SHARP CARBON **THE AGE OF CARBON**

This 3-disc collection gives a sonic overview of the band in those hot, dense, and fast years in New York downtown scene.



Intakt CD 185 / 2011

BIONDINI – GODARD – NIGGLI **WHAT IS THERE WHAT IS NOT**

Luciano Biondini: Accordion | Michel Godard: Tuba, Serpent, Bass
Lucas Niggli: Drums

**INTAKT RECORDS IN THE STONE,
NEW YORK CITY, MARCH 1–15, 2012.**



Distribution: North Country Distributors, info@ncdsales.com. Mailorders: www.klompfoot.com.
Available in NYC: Downtown Music Gallery. Music downloads: iTunes, Amazon MP3.