

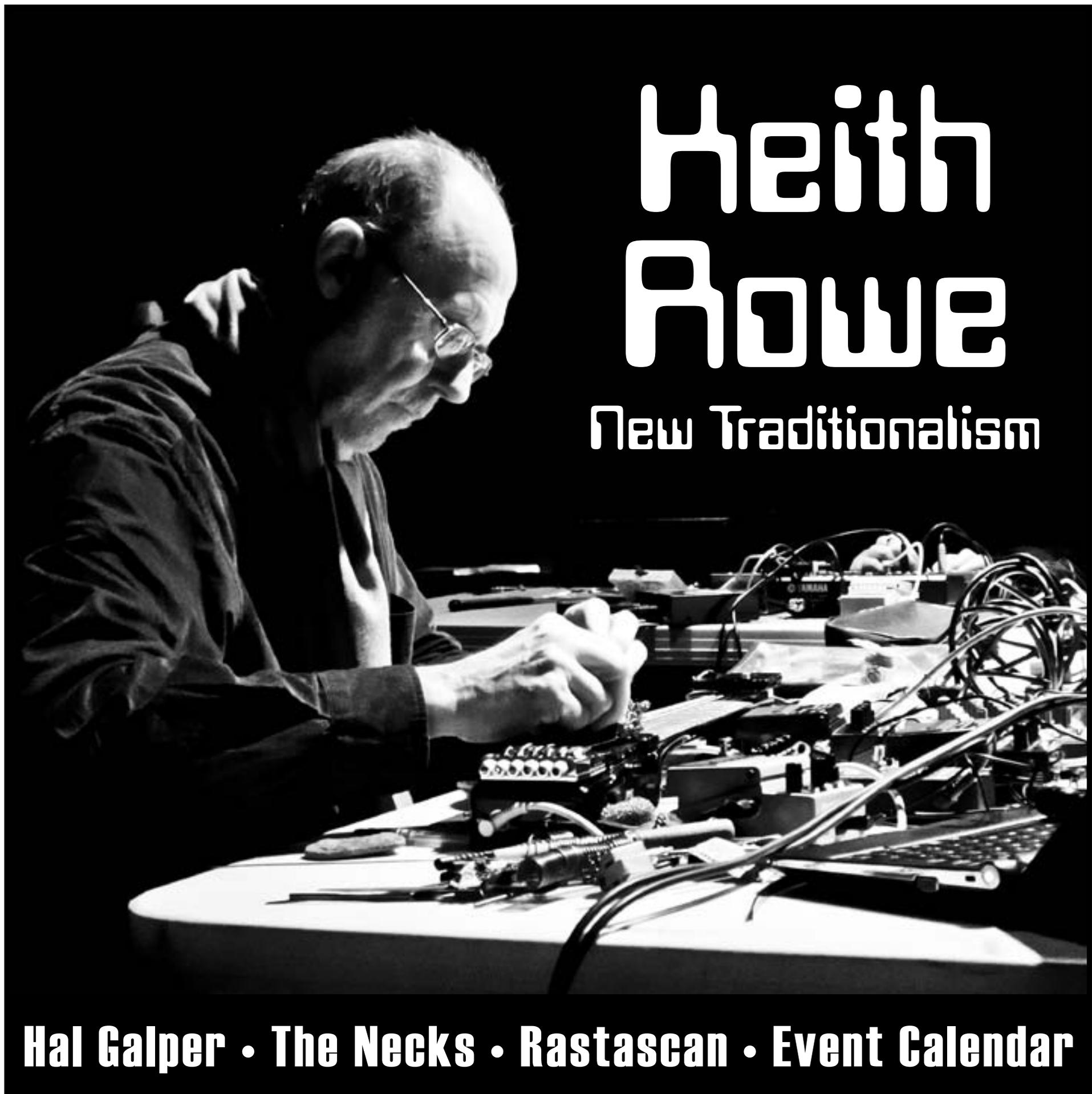


THE NEW YORK CITY JAZZ RECORD

September 2011 | No. 113

Your FREE Guide to the NYC Jazz Scene

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Heith Rowe

New Traditionalism

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THE NEW YORK CITY JAZZ RECORD

- 4** **New York@Night**
- 6** **Interview: Hal Galper**
by Ken Dryden
- 7** **Artist Feature: The Necks**
by Martin Longley
- 9** **On The Cover: Keith Rowe**
by Kurt Gottschalk
- 10** **Encore:**
George Barrow
by Laurence Donohue-Greene
- 11** **Megaphone**
by Blaise Siwula
- 12** **Label Spotlight:**
Rastascan
by Ken Waxman
- 13** **Festival Report:** Caramoor • Newport
- 14** **CD Reviews:** Joel Forrester, Amanda Monaco, Dave King,
Evan Christopher, Adam Rudolph, David Binney, Lee Konitz and more
- 40** **Event Calendar**
- 45** **Club Directory**
- 47** **Miscellany:** In Memoriam • Birthdays • On This Day

- Lest We Forget:**
Jimmy Raney
by Donald Elfman
- VOXNews**
by Suzanne Lorge
- Listen Up!:**
Shimrit Shoshan
& LaFrae Sci

Only those living under rocks not bought during the housing bubble could be unaware of the recent debates going on in the nation's capital about the country's economic policies. Maybe some jazz musicians, who know how to stretch a dollar and live with crushing financial insecurity, could have helped defuse the crisis. We also have been reporting on the unilateral decision by the National Academy of Recording Arts and Sciences to remove Latin Jazz from its Grammy Award categories (along with a number of other 'underperforming' genres). There have been protests, lawsuits and gestures in an attempt to have this policy reversed. Though compared to a faltering multi-trillion dollar economy, the latter issue can seem a bit trivial but it still highlights how decisions are made that affect the populace with little concern for its input. We are curious to gauge our readers' opinions on the Grammy scandal. Send us your thoughts at feedback@nycjazzrecord.com and we'll publish some of the more compelling comments so the debate can have another voice.

But back to more pleasant matters: Fall is upon us after a brutal summer (comments on global warming, anyone?). As you emerge from your heat-induced torpor, we have a full docket of features to transition into long-sleeve weather. Guitarist Keith Rowe (Cover) is a founder of the legendary British avant garde group AMM and a pioneer in insectile English improvising. He'll be at The Stone several times this month. Pianist Hal Galper (Interview) has been in the jazz trenches since the '60s as both sideman and leader. He makes two rare East Coast appearances at Smalls and Cobi's Place. And legendary Australian improvising trio The Necks (Artist Feature) will appear as part of Roulette's grand reopening celebration. Of course we have our gaggle of other features, including more festival reports from just up north, and a gaggle-squared of CD Reviews, plus the usual fall bounty of concerts in our Event Calendar.

We're looking forward to seeing and hearing from you...

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

On the cover: Keith Rowe (Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET)

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Since 2001, when the School for Improvised Music (SIM) is in session, faculty concerts ensue, allowing the pros to demonstrate their concepts in performance. SIM director, trumpeter **Ralph Alessi**, convened with bassist **Drew Gress**, pianist **Andy Milne** and drummer **Tyshawn Sorey** for a student-rich crowd at The Jazz Gallery (Aug. 10th). They transitioned between notated music and open improvisations and judiciously used extended techniques to blur any distinctions between the modern mainstream and avant garde, as Alessi is wont to do. He blew lyrically on the bassist's quietly building "Dark Horse", as Milne gently sailed the keys and traded barbs with the intensifying rhythm section. The trumpeter's peppy "Cross Chatter" boasted staccato horn and drums, thumping bass and punchy piano. Sorey was in constant motion, but never overbearing, with impressive flairs around the kit. He colored Gress' spartan feature and responded to Milne's inside-piano asides. Bowed bass and prepared piano were met by bare-handed drums and sustained trumpet tones to open a lengthy collective improv that began abstrusely, then built contrast and suspense. A fleet ensemble head deteriorated and the instrumentalists diverged on an untitled Alessi tune that concluded the set. The trumpeter rode atop when the galloping bass and drums returned, spurred by Sorey's punctuations. Deftly blending control and abandon, the faculty provided ample takeaway lessons for the students.

- Sean Fitzell

From the first moments of **Ellery Eskelin's** trio set at Cornelia Street Café (Aug. 6th), it was clear that it wouldn't be a funky swing affair. The packed house might have come expecting an organ trio and to be certain that's what they got, but Eskelin's groove wasn't exactly in the tradition so much as just aware of it. The set began with Gerald Cleaver's slow, skittering drums and slippery lines from Eskelin's tenor before Gary Versace's Korg organ (matching in both color and size the small stage) dropped in, shaping the music into a sort of minor blues drone. The first 40 minutes were consumed with a pair of chestnuts from their recent self-released CD *Trio New York*, "How Deep is the Ocean" and "Lover Come Back to Me" and if it wasn't a traditional organ trio Eskelin still played the role of traditionalist wonderfully, reaching deep into the ocean of Gene Ammons and Ben Webster and playing unabashedly soulfully. Versace was understated, pure and strong support, as was Cleaver, but both brought their own swing to their solos. Cleaver's second solo of the night at length upped the tempo and brought the easiest groove of the set. Later, on Thelonious Monk's "Off Minor", Eskelin ran close circles around the theme while Cleaver and Versace played it like a whip and a car alarm. It wasn't about abandon or ecstasy or ego or avant gardism. It was all about the comfort zone, cognizant of the past without being overly reliant on it, less a reminiscing than a reimagining.

- Kurt Gottschalk



Photo by Scott Fitzell

SIM Faculty Concert @ The Jazz Gallery



Photo by Scott Friedlander

Ellery Eskelin Trio @ Cornelia Street Café

In a rare turn as a leader, bassist **Christopher Tordini** brought Tiger Blood to Cornelia Street Cafe (Aug. 8th) for a set of his originals. Not overly composed, the moody pieces provided thematic material for interpretation by his winning cast: pianist Kris Davis, guitarist Sasha Brown, reedist Jeremy Viner and drummer Jim Black. Tordini opened with a line reminiscent of "Stand By Me", which ushered in a subdued theme that ceded to Brown's heavily distorted swirls over the easy vamp. It was a study of contrast, a recurring motif for Tordini. Davis tripped across the keys on the second piece, alternating between dampened and sustained notes, forceful chords and tumbling clusters before joining the off-kilter melody. "Fearful Symmetry" opened with oblique piano and basslines supporting Viner's emotive tenor sax. With bleats and honks he rent the mood then unfurled boppish lines and sparred with Black. A piquant piano line surfaced from a lull only to be raked by guitar and bowed bass. The leader wielded bow amid dramatic piano chords and clarinet sighs for the cinematic "Saga City", which surged and ebbed before a folk-like theme emerged in a plodding dirge. Their namesake tune closed the set by spotlighting the members - Viner's bracing tenor romps, Davis' gliding lines, Brown's stabbing jabs, Black's relentless propulsion and Tordini's stolid thrums and self-assured leadership - and suggested the bountiful possibilities that more seasoning may yield.

(SF)

Vocalist (or singer as they used to be called) Anita O'Day might have also-ran status now that the history books have been printed, but in her day she was something of an upstart. Her adopted surname was Pig Latin for "dough" because she was going to get paid and with an impeccable sense of rhythm she made the 1958 Newport Jazz Festival (and subsequent film *Jazz on a Summer's Day*) her own. She also made for a subject both surprising and fitting for chanteuse **Jennifer Charles** who, with her Elysian Fields bandmate **Oren Bloedow** playing guitar and drummer **Ben Perowsky**, paid tribute to the "Jezebel of Jazz" at Doma Café in the West Village (Aug. 2nd). Charles' insouciantly sultry style is a far cry from the crisp backbeat vocals O'Day delivered in the bands of Stan Kenton, Gene Krupa and Woody Herman, but her dedication was clear and her easy gait warmed the noisy spot nicely. O'Day never quite earned signature-song status so it was, in a sense, a standards set, with deft yet casual versions of "Tenderly", "I Can't Give You Anything But Love", "You Took Advantage of Me", "Ain't Misbehavin'" and "Honeysuckle Rose". Bloedow sang an earnest "Gee Baby, Ain't I Good to You", acknowledging the irony of the tribute from the stage. "'Songs of Anita O'Day' just means 'songs she recorded' since back then there was a thing called 'songwriters'," he said from the stage. The songs may not have been O'Day's, but it was nice to hear her good name invoked.

(KG)

Back in 1971, when **Karl Berger** founded the Creative Music Studio in Woodstock with Ingrid Sertso and Ornette Coleman, students were encouraged to develop their own approaches to improvisation. Fortunately for those who missed CMS' heyday in the '70s and '80s Berger will be in residence Mondays at The Stone through the end of the year, holding open rehearsals in the evening, followed by a concert. On the first day of August, Berger warmed up his semi-regular crew of 22 musicians by having them create spontaneous harmonies with a violinist's note, then sketched the skeletons of three compositions, fine-tuning parts and giving colorfully incisive advice: "Dynamics is the name of the game" or "Pretend you're standing before a judge and whatever you say determines whether you go to jail or not." As house lights dimmed, the energy level brightened noticeably. "Nameless Child" grew from a flute soliloquy to a rainbow of timbres, enhanced by Sertso's conversational vocals, Herb Robertson's pinched trumpet and Stephan Gauci's climatic tenor. As sounds splashed over the audience in gathering wave-sets, first ripples, then swells, Berger became less a conductor and more a 'body surfer', now hunching, now rising over his piano in reaction to the oncoming surges. "Far" followed, loping along with a bluesy melody recalling "A Love Supreme", capped by "Istanbul", whose catchy circular melody and dancing pulse set heads a-nodding.

- Tom Greenland

As well known these days for his soundtrack work with filmmaker Spike Lee as he was three decades ago as the Young Lion trumpeter to succeed fellow New Orleanian Wynton Marsalis with Art Blakey's Jazz Messengers, **Terence Blanchard** has more than delivered on the promise of his early notoriety in a career that has displayed a steady growth while maintaining the bombastic fervor of his youth. At Birdland (Aug. 4th) Blanchard led the latest edition of his working quintet - featuring longtime frontline partner saxophonist Brice Winston, alongside young Cubano piano man Fabian Almazan, bassist Joshua Crumbly and drummer Kendrick Scott - through a second set of music both gritty and polished. Winston opened the proceedings with an a cappella tenor intro to his "Time To Spare", the band joining him one by one, slowly building upon the melody, reminiscent of Wayne Shorter's Miles Davis days, as the mood modulated from boppish to funky. Similarly Blanchard began Ivan Lins' beautiful "Nocturna" unaccompanied, with a legato line that culminated in a bluesy growl, connecting his hometown heritage and the sound of Brazil. The band then reached back into the leader's prolific songbook to stretch out on his "Wandering Wonder", a song the trumpeter has reexamined periodically, the group coming together in a natural flow as each soloist spoke distinctively before ending the night New Orleans-style with Blanchard's "Bounce".

- Russ Musto



Karl Berger Workshop Orchestra @ The Stone



Terence Blanchard @ Birdland

If you've seen that rare interview with Wes Montgomery on YouTube, you've heard his opinion of fellow guitarist **Joe Diorio**: "He's together!" He wasn't the only one to think so, judging by the coterie of creative guitarists gathered at Birdland (Aug. 7th) to pay tribute to Diorio on (the day after) his 75th birthday. Unfortunately, a recent stroke has kept him out of action, but he was on hand to watch two former students, David Becker and Chris Morrison, kick things off with a blues and "Stella by Starlight", warming up the crowd with supple chops and tasteful interchanges. Ron Affif and Paul Bollenback covered "If I Should Lose You" and Horace Silver's "Peace" in a friendly cutting session, Bollenback swaying on his stool as he whipped off legato flourishes, Affif crouched like a boxer, jabbing stark retorts, each finishing the other's phrases with seamless simpatico. Gil Parris gave a nice reading to "Black Orpheus", leavened with snappy phrases and unusual licks. Vic Juris set a new bar for harmonic and rhythmic complexity with a dazzling exhibition of guitar tones and textures on "Alone Together" and then "In Your Own Sweet Way". Pat Martino finished the early set with "Lean Years", "Blue in Green" and "Oleo", offering unimpeachable testimony to why he is legend among legends: eschewing licks and tricks, his musical presence was felt in the sheer intensity of his sound and delivery. Even Diorio was inspired: "I'm going to the woodshed," he remarked at the end. (TG)

One of the remaining living legends in jazz today, pianist **McCoy Tyner** continues to play his own distinctive music with an unrelenting power belying his septuagenarian status. Tyner's sound, full of strength and beauty, harkens back to a time when jazz was a revolutionary music, which spoke to the plight of African-Americans struggling to achieve long denied civil rights, yet remains as contemporary sounding today as when he forged it over a half-century ago. On the final night (Aug. 4th) of an abbreviated three-night engagement at the Blue Note the pianist's regular quartet with saxist Gary Bartz, bassist Gerald Cannon and new addition, Cuban drummer Francisco Mela, was joined by the week's guest, tenor saxophonist Ravi Coltrane. The sonic power of a two-horn front line in the pianist's group, heard only infrequently these days, amplified the harmonic richness of his compositions. Opening with a Spanish-tinged piano prelude, which showcased the leader's amazing two handed technique - arguably one of the most powerful lefts to ever pounce upon a keyboard alongside one of the fleetest rights - the band joined in to soar on Tyner's "Fly With The Wind", Bartz and Coltrane blending their horns together to emphasize the uniquely dissonant charm of the pianist's music. The lovely "Ballad For Aisha" was followed by a swinging trio rendition of the Ellington classic "In A Mellow Tone" before the horns returned to end the night with "Walk Spirit, Talk Spirit". (RM)

WHAT'S NEWS

The experimental music venue **Roulette** will officially open its new space, an historic Art Deco theater in downtown Brooklyn, with four days worth of special concerts Sep. 15th-18th, which will include Henry Threadgill, Marc Ribot and Fred Frith. For more information, visit roulette.org.

In memory of the attacks that happened a decade ago on **Sep. 11th** in New York, Washington and Pennsylvania, several concerts have been planned for the anniversary, including Amina Figarova performing her *September Suite* at Metropolitan Room and various artists performing at Clemente Soto Velez Cultural Center (From the Ashes, 10 Years Later) and Sugar Bar (The September Concert). See Calendar for more information or visit aminafigarova.com, visionfestival.org or facebook.com/septemberconcert.heartofjazz.

Bassist **Jamaaladeen Tacuma** has received a \$60,000 fellowship from the Pew Center for Arts and Heritage, one of 12 Philadelphia-based artists to win the award. For more information, visit pcah.us.

An exhibition, *Private Stash*, of objects and materials that "have helped shape jazz musician **Fred Hersch's** life and work to date" will be on view at ApexArt from Sep. 8th to Oct. 29th, with an opening reception Sep. 8th at 6 pm. There will also be mid-day concerts during the course of the exhibition by students and friends of the pianist. For more information, visit apexart.org/exhibitions/hersch.php.

Pianist **Herbie Hancock** has been named a Goodwill Ambassador by United Nations Educational, Scientific and Cultural Organization (UNESCO). These ambassadors "spread the ideals of UNESCO through their name and fame". For more information, visit unesco.org.

The founder of the Swiss **Willisau Jazz Festival**, Niklas Troxler, has donated concert recordings, posters, programs and press clippings to Lucerne University for archival purposes. The school intends to make the materials available to the public but you'll have to fly to Switzerland if you're not there already. For more information, visit hslu.ch/troxler-archiv.

Iridium Jazz Club has begun streaming its nightly concerts on its facebook page in both high-definition video and audio. For more information or to watch the programs, visit facebook.com/iridiumjazzclub.

Submit news to info@nycjazzrecord.com



Hal Galper

by Ken Dryden

Hal Galper has long been a part of the jazz scene, having recorded extensively as a leader over the past four decades and appearing on sessions by Sam Rivers, Phil Woods, Cannonball Adderley, Lee Konitz and Chet Baker, among others. Galper began with classical piano studies at an early age, spent time at Berklee and absorbed much from several Boston-based artists before leaving for New York City. Galper began leading his own groups in the '70s. After establishing himself as a top postbop pianist, Galper quit touring for a time to develop his distinctive rubato method, which he now uses with his working trio.

The New York City Jazz Record: Tell me about your early exposure to jazz.

Hal Galper: I was failing miserably in high school, so they put me into vocational school to be an electrician and it was the only time I got 'A's. My parents got really excited and thought that I might become a scientist. The next year they sent me to this preparatory school in Copley Square in Boston. It was far above me and I had no idea what they were talking about most of the time. The Stables, a local club, was across the street. I'd go over during lunch and listen to Herb Pomeroy's group play and rehearse; I started taking bongo lessons from the janitor there and got really interested in the music. The last year I went back to regular high school and failed miserably but managed to graduate. In those days they had a state vocational rehabilitation board and they would check out disabled high school seniors. Having one eye qualified me for a scholarship, anyplace I wanted to go. My parents weren't going to pay for music school so I took the scholarship and went to Berklee over their strenuous objections.

TNYCJR: Berklee was in its infancy then.

HG: It was very small and you got great attention. It had a sense of camaraderie among students. Everybody was working together trying to help everyone else to learn. Information wasn't considered proprietary. I left after two-and-a-half years because the schedule was getting in the way of my practicing.

TNYCJR: Who were some of your earliest mentors?

HG: Herb Pomeroy for sure and Jaki Byard for damn sure! I took 18 lessons with Jaki. I probably learned the most with him, except for Sam Rivers. A couple of years later I looked in my notebooks and there was nothing in them. He [Byard] gave me my style of teaching, he swung you, he got you thinking about all kinds of stuff and you thought he was teaching you - actually you were teaching yourself. It was a very slick way of teaching.

I studied twice with Ray Santisi, the piano player in Boston. He'd play and you'd watch and hopefully stop him and ask, "What was that"? I didn't know enough as a freshman to do that, but when I came back

later I got a lot out of him. Sam Rivers was a major, major influence. We played together for six years and that was my postgraduate work. He really pushed the envelope and we were very much like minds and clicked immediately.

TNYCJR: I didn't realize that you and Phil Woods went back so many decades.

HG: Yeah, his was my first gig in New York City. I played in Phil's band from 1980 to 1990; it was a lot of fun. Phil recorded a number of my pieces and he was a great writer, too. Many bandleaders, like Chet Baker, couldn't write so they'd hire sidemen who could. When Chet found out that I wrote, that helped me get the gig. He recorded hundreds of versions of my songs, more than anybody.

TNYCJR: What was it like working with Baker?

HG: I was with him three years and it was my first big-time gig. Except for the drummer, bassist and me, it was a junkie band; my first experience working with junkies was an eye-opener. But I learned so much playing with Chet, even though he wouldn't be considered a teacher. He didn't have to say anything to teach you, all he had to do was play. His phrasing was...just amazing. He would be making up his own changes over the original set, which most great improvisers do. I didn't figure out how he did it for many years. I played duo with Lee Konitz for nine months and that was an incredible experience, but I'll have to say playing duo with Chet was not much fun. Lee didn't repeat himself once in nine months; all those guys of the Lennie Tristano school were really masterful improvisers.

TNYCJR: Why did you take time off from the road?

HG: I was working on my book *The Touring Musician*. There was a lot of pressure on me booking the band and doing the book, it just burned me out. I started the trio to create a laboratory for myself to find out how I wanted to play. I had many influences over the years, could play like anybody and have fun doing it. The audience would like it and it was a real problem for me. I needed to get to another technical level so I "got in the shed" from 2000 to 2005, doing very heavy practicing.

TNYCJR: How did you come to work with bassist Jeff Johnson and drummer John Bishop?

HG: I was playing the Port Townsend Jazz Festival and they put me together with Jeff and John Dean on drums. Jeff and I clicked immediately. Steve Ellington and I were looking for a bass player; we had gone through several after Todd Coolman, eating them up like candy. Being between Steve and myself was not an

enviable position for a bassist because we go way back to Sam Rivers. We played a feature concert, then Jeff wrote me a letter, telling me how much he enjoyed playing with me. I had a tape of the concert and I listened to it again and called Steve and said, "I think we've found our bass player". When I started the trio again a few years ago, Jeff and John had been playing together for 20 years, so they were well-mated. But John had never played rubato before. It opened up something new for him that he's really excited about.

TNYCJR: What influenced your rubato style?

(CONTINUED ON PAGE 39)

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The Necks

by Martin Longley

Are The Necks a jazz outfit? If they are, then they're certainly not a 'piano trio', even though their construction does indeed feature the required piano, bass and drum instrumentation. If The Necks are not jazzy enough, they certainly inhabit the music's infrastructure, frequently appearing at jazz festivals and jazz clubs around the globe. Let us call these Australians improvisers, although their methods are certainly different to those that arise from the jazz tradition, whether such players are embracing or rejecting those roots. Their pieces are not rock, not classical minimalism, not electronica (principally due to The Necks being an all-acoustic combo), but they possess elements from all of these musics, rearing up recognizably, though with a subtly altered nature.

The threesome started playing together as teenagers, in Sydney, even before they tied on the Neck-tag, nearly 25 years ago. "I met Chris when we were both studying at the Conservatorium of Music there," recounts bassist Lloyd Swanton. "And I met Tony on a standards gig in a wine bar for which we were paid \$8 and a meal, which in my case I somehow still recall was pepper steak."

The Necks are not without their self-imposed rulebook, although such strictures ultimately allow greater freedom, within an anything-goes playpen. Mostly, their improvisation will involve an hour-long exploration (a Necks piece is always lengthy, always constructed around a gradually growing linear pulse-flow).

"We arrived at this very early on," says pianist Chris Abrahams. "Probably after about three or four rehearsals. There is nothing we do that relies very much on verbal agreement, so it sort of just happened. I find it a bit of a mystery in that considering how lost we can get in the music and how the passing of time becomes very elastic, we retain quite a firm hold on the duration of our pieces."

"We started to notice that 40 minutes to an hour was the sort of duration we needed for a piece to take flight," adds Swanton. "Take us somewhere interesting, with a few alternative options suggested by us along the way and come back to land. For the way we improvise, a sense of urgency is disastrous."

"When we started, we wanted to play a music that took its time," says drummer Tony Buck. "I think what we do is have a process we use to shape material. That material is very open. It can therefore be something that is suited to different situations."

The Necks have a composite sonic character, a set of techniques that frequently allow them to bypass the conventional expectations of their instruments, to the extent that it sometimes becomes difficult (or even undesirable) to unthread their contributions into the sonic categories of piano, bass and drums. Indeed, without any accustomed use of electronic effects, individual Neck vocabulary can sometimes suggest the mimicry-nature of loops, delays, processed patterns and other digital interventions.

"Over the years we've very much added to the types of formal structures that we perform," says Abrahams. "Sometimes there is more than one 'climax' and at others the music can be very stasis-like. We never talk about what we are going to play. Basically, one thing leads to another. If I'm thinking about the future of a piece and where I want it to go, I'm not playing very well. We accumulate and this accumulation, in a sense, takes over."

Swanton elaborates: "Ironically, it's become a very efficient way of generating music and I constantly surprise myself with how quickly we can get a piece up and moving in most instances, simply by holding back and letting it tell us where it wants to go. As the years have passed, we have become more and more aware of the aesthetic significance of elapsed time and the perception of elapsed time, in improvisation. None of us would ever presume to offer an opinion to another about what they might play. Everything about how we make music is fatalistic, except of course our unswerving, fanatical devotion to fatalism!"

"We wanted to make a music that was freely improvised," Buck concurs. "That gave the sounds of the instruments space and time to be heard and interact in an environment that was sensitive to those ends: unhurried, non-aggressive and open."

"Environments that, at first, appear to promote an acoustic approach, can turn out to possess very strange properties that might lead us down another path," Abrahams observes. "Sometimes an octave on the piano will start to sound strange as a result, say, of sound-reflective building materials or a weird PA and I will naturally gravitate to that area of the piano. There is very little rational thought. I find myself in a situation where the music starts to transcend something and I stay there to hear where it might go."

"A big part of a Necks performance involves us sending out signals to the room via our music," says Swanton. "Literally sounding out the room. We process that information and set our levels as we proceed, but also often find some acoustic quirk in the process which we can really fetishize and objectify."

"I guess the way the music engages in a dialogue with the acoustic space is something we didn't predict so much at the beginning," Buck sums up. "And it was only when we started playing in different spaces that we really noticed just how interactive, acoustically, the approach was."

No other performing unit can reach into a remotely similar sonic area. The Necks might be very comfortable in each other's spaces after nearly three decades together, but their predictable methods never produce predictable results. It's almost as if their music is disembodied from conventional human touch, arriving from some unknown abstract source, in equal parts individual and collective in its ultimate quest for Necks-stasy. ❖

For more information, visit thenecks.com. This group is at

Roulette Sep. 19th. Buck is also at Knitting Factory Sep. 26th with Glacial Trio and Roulette Sep. 29th in duo with Magda Mayas. See Calendar.

Recommended Listening:

- The Necks - *Sex* (Private Music-Fish of Milk, 1989)
- The Necks - *Piano Bass Drums* (Fish of Milk, 1996)
- The Necks - *Hanging Gardens* (Fish of Milk-ReR, 1996/1999)
- The Necks - *Athenaeum, Homebush, Quay & Raab* (Fish of Milk, 2002)
- The Necks - *Chemist* (Fish of Milk, 2006)
- The Necks - *Mindset* (Fish of Milk, 2011)

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MON SEP 19
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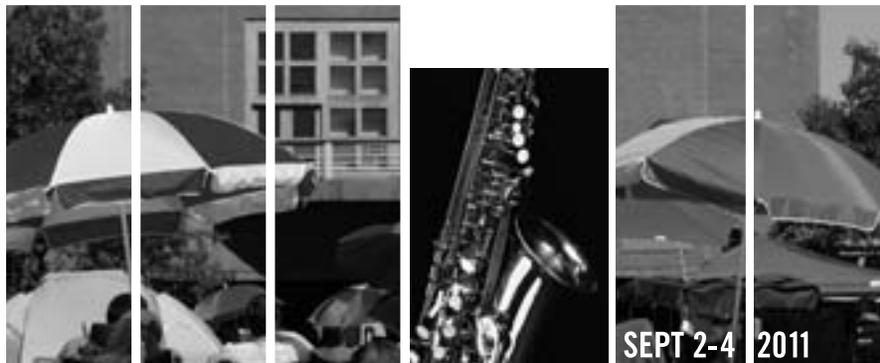
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Keith Rowe

New Traditionalism

by Kurt Gottschalk



Photo by Peter Gannushkin/DOWNTOWNMUSIC.NET

The emergence of AMM might not have been recognized as quite the radical recontextualization it was in the explosion of musical creativity of the late '60s. The perseverance of AMM Music, however, as a band, as an aesthetic, as a philosophy, cannot help being recognized today. The band emerged from a bed of cultural fomentation (chiefly in its British homeland) that would give rise to what might rightly be called the first post-jazz music, perpetuated by such players as Derek Bailey, Evan Parker and John Stevens. It was at a time when bands such as Pink Floyd and the Velvet Underground were beginning to experiment with rock as a sound rather than a structure and when Jimi Hendrix was positioning feedback as something pliable and desirable.

Somewhere between post-jazz improvisation and uhr-rock extensions erupted this thing called AMM, working at once without scores but with the scale of the classical tradition: spontaneous creations sometimes lasting an hour or more evoking the stillness of Morton Feldman and the sound-for-its-own-sake of John Cage. With a revolving core of members and guests, the band made something truly uncategorizable and started a movement, which today still defies labeling. Listening back, for example, to the 1968 recording *The Crypt*, one hears passages that could fit in other genre areas, only they aren't transitory segments. They aren't interludes leading into the music - they are the music. Made with a modicum of gesture and momentum, the music isn't - at least in any apparent way - about ego. It's perhaps worth noting that AMM percussionist Eddie Prévost has called the album "the most 'difficult' material on Matchless," the label he founded which has released much of the AMM catalog. It may also be worth noting that the quintet version of AMM on that session included the late Cornelius Cardew, most often regarded today as an experimental composer in the classical tradition. That session also included guitarist Keith Rowe and saxophonist Lou Gare, who had both played in Mike Westbrook's jazz band. But rather than a 'Third Stream' meeting of styles, the group was avowedly stripping away any such demarcations.

Rowe was experimenting with new approaches to guitar playing - detuning it and preparing the strings by affixing objects to them - even prior to being one of the founding members of AMM. With the exception of a few years in the early '70s, Rowe was a consistent member of the band until 2005. (Political differences led to the first split and personal ones to the second.) Rowe's work outside the band was already making him a figure in what had by that point come to be called "electroacoustic music" and since separating from the band he has become a leading figure among a new generation of artists heavily influenced by his old band. He now has a good number of partnerships, artists with whom he appears in a variety of arrangements. And while there have been other groupings presented as bands (the electronics-heavy MIMEO, for example, or his Four Gentlemen of the Guitar with Oren Ambarchai, Christian Fennesz and

Toshimaru Nakamura), he said he is unlikely to see another working band like he had with AMM.

"One of my regrets of not being in AMM is that AMM was fairly close to being classical music," he said. "I imagine what it would be like to be in a string quartet, playing the same 40 or 50 compositions over 20 or 30 years. You knew what was coming. It was the art of doing it, not moving into new territories. It is different in that sense.

"But I think I've gone past that point," he added. "I don't see that happening. It feels lonely in some respects. I have regular collaborators. I worked a lot with Toshi Nakamura for four or five years. Maybe it's like the visual arts where you go into a cubist period for a while and then you go into a blue period and then you go into a minimalist period. I feel right now like I'm going through different doors and trying different approaches."

He describes the sort of approach he favors of late as "asymmetrical", saying he is less interested in the sort of "conversation" between musicians usually favored in improvised music. "I feel right now as if I'm going through something quite astringent," he said. "The relationship with the people I'm playing with is quite oblique. On that level, it's quite different for the audience. I think if they heard each of the parts separately, it would make more sense than taken together. If there's no sense of dialogue it's quite difficult to work out what's going on.

"It's maybe a kind of *contraire* thing," he continued. "The thing about jazz or improv, you think about something called 'successful'. Marilyn Crispell and Braxton playing together is a successful relationship. And I think that has no future. Working in failure is where success really lies. I think I'd like to challenge success. Once you've got success, there's a tendency to keep repeating it and bathe in it and luxuriate in it. In the last 10 years, when I've found success I've tried to move away from it."

What makes successful AMM or post-AMM music is harder to pin down. In a liner essay to *The Crypt*, someone speaking for the band writes, "Ultimately AMM will fail. There may be rare moments when we, or others, sense a kind of success, but there can never be 'ultimate' success. Nevertheless, with the kind of perversity that really belongs only to Nature, AMM continues to play. It continues to want to play and in playing fails; appears at times to be succeeding then fails and fails. The paradox is that continual failure on one plane is the root of success on another."

It's, no doubt, an act of putting words into an uncredited mouth from 33 years ago, but nevertheless it could be instructive to consider "failure" to mean "difficult" and "success" perhaps, as "unchallenging". The meaning is certainly changed, but the suggestion might be useful. And in that respect, Rowe is continuing to make difficult music and to be concerned with failing. A new triple-disc set from Erstwhile featuring Rowe in duet with trombonist Radu Malfatti may prove Rowe's success in achieving failure.

"It's quite chewy," Rowe said of the new release,

which bears the title Φ . "I don't think it's particularly easy listening. It raises more questions than it answers. I think this one really makes you question what music is, what composition is, what improvisation is. And I don't think many of us have very good answers for that." The album is indeed dense with concept while being sonically sparse and shows the pair's shared proclivity for compositional structure. The first two discs contain pieces written by Cardew and the Swiss sound artist Jürg Frey as well as Malfatti and Rowe. The third disc is a duo improvisation. But there's a surprising consistency throughout. Tones hang in suspension across the set, never falling into clusters or rows, rarely even abutting one another. Music, of course, can't be seen, but Rowe and Malfatti create something with a clear depth of field, invisible but sculptural.

Despite the jazz background from which Rowe, Malfatti and some of their contemporaries come, it's the classical tradition that comes up frequently in Rowe's conversation. At the same time, however, distinctions between forms of improvisation are of little use to him. Rather, he tends to speak in terms of a single tradition.

"For me, classical music has always been very important, but there's no way to describe the difference," he said. "Nothing is completely improvised. It's always based on something. It's always based on life experience. I don't think improvised music is somehow detached from the world around us. I don't think it's done in a vacuum. I don't think it's possible to improvise freely. It's part of the illusion, or the paradox. There is no other point in time other than the one you're living in. If you pick up a composition by Shostakovich written in 1950 or 1960 and open the pages in 2011, it's alive at that moment. The past is continually changing before us. What we do now affects the past. If I'm doing something now it can only have existed because other things existed in the past, which led up to the present moment. And we might find out things now that affect how we see the past. Our understanding of the present affects how we see the past. It's quite complicated but I think it's an important thing that we as musicians in the present need to understand the past. ❖

Rowe is at The Stone Sep. 4th and 7th-11th in various configurations. See Calendar.

Recommended Listening:

- AMM - *AMMMusic* - 1966 (ReR, 1966)
- Amalgam - *Wipeout* (Impetus-FMR, 1979)
- AMM - *Combine + Laminates + Treatise '84* (Matchless, 1984)
- Keith Rowe - *A Dimension of Perfectly Ordinary Reality* (Matchless, 1989)
- Evan Parker/Keith Rowe - *Dark Rags* (Potlatch, 1999-2000)
- MIMEO (Music in Movement Electronic Orchestra) - *The Hands of Caravaggio* (Erstwhile, 2002)

George Barrow

by Laurence Doonohue-Greene



'40s



'10s

Of jazz' countless Trivial Pursuit questions, one might read: What musician's name is the only one omitted from the cover of Oliver Nelson's 1961

classic *The Blues and the Abstract Truth* with Eric Dolphy, Freddie Hubbard, Bill Evans, Paul Chambers and Roy Haynes? The answer: baritone saxophonist George Barrow. According to Barrow, it was because the A&R man didn't know he had played with Mingus or who he was, so he didn't want to put his name on the record. To compensate for this lack of recognition, the album liners closing remarks (authored by Nelson himself) were dedicated solely to Barrow's contributions: "His baritone parts were executed with such precision and devotion that I find it necessary to make special mention of his fine work."

This month the tenor/baritone saxophonist (who has also played flute and bass clarinet) becomes a nonagenarian (born Sep. 25th, 1921 in Harlem). "It was another world," Barrow said, trying to recall details from the now 50-year-old Nelson session and his jazz, and pre-jazz, career. Barrow played harmonica as a young child. His father was a piano player for talkies in movie theatres. A New York City postal worker, bus driver and hand in the shipyards were some of his first jobs. He was also briefly a boxer, learning under legendary trainer "Cus" D'Amato. It was after tenorman Lester Young became his first and greatest influence that Barrow would go on to share the stage with an encyclopedia of jazz musicians (sadly Barrow's name is also missing from both the *Encyclopedia of Jazz* as well as *The New Grove Dictionary of Jazz*).

Glancing through photos at his home offered but a sampling of the wide array of notables he's accompanied: Duke Ellington trumpeter Cootie Williams; vibist Teddy Charles; tenorman Eddie "Lockjaw" Davis (with whom Barrow grew up on Staten Island); Clark Terry; Bill Dixon and percussionist Warren Smith, whose *Dragon Dave Meets Prince Black Night From the Darkside of the Moon* (recorded c. 1988 and recently released on CD by Porter) represents Barrow's last jazz recording.

For a time he juggled a career in jazz and Broadway before the latter took over his schedule altogether. Barrow doesn't remember why he left jazz - "I just

gradually backed away from it." *Goodbye Charlie* (with Lauren Bacall), in early 1960, may have been his first experience as a musician playing a Broadway show. Over two decades later, during a 1983 *Sophisticated Ladies* Japanese tour (featuring vocalist Dee Dee Bridgewater), Barrow first met his soon-to-be third wife Junko. She told me that, "He later gave up jazz because jazz became a luxury for time he no longer had. He didn't have as much time to keep up his jazz chops, so he turned down lots of calls for jazz gigs."

French horn player David Amram, almost a decade Barrow's junior, recalled his extensive experience with the saxophonist before, during and after Broadway - from their shared time in Mingus' band in 1955 and their co-led quartet to Amram's film scores featuring Barrow's playing, including *Echo of an Era* (pianist Cecil Taylor's debut recording) and the Natalie Wood/Warren Beatty-starring *Splendor in the Grass* (1961). Last November Barrow attended Amram's 80th birthday at Symphony Space. "George's playing is absolutely magnificent...a consummate musician's musician," Amram fondly recollected. "To be with terrific people who inspire you to do better at what you do...that's really important. And that's George!" But because Barrow felt he deserved a level of recompense, "especially because he had so many friends who withered on the vine," Amram said, "[is] why he had turned to Broadway more. He had a family and started playing Broadway shows. He knew that if he started playing those shows, at least he'd get paid."

"Time marches on" - a regular Barrow statement during our conversation. "I've had a long life, an extended life," he said appreciating his affiliations, given with a certain disconnect. It was five years ago that he was diagnosed with initial signs of dementia, so much of his memory is of a nebulous past. He is modest of his accomplishments, though his family and friends concur that he has always been modest, yet proud and always the perfectionist. It's probably due to this very reason he recognized when was the right time to put down his horn and stop playing altogether.

In 1994, Barrow not only gave his notice during a *Jelly's Last Jam* national tour but soon thereafter hung up his axes permanently. Amram said that Barrow once told him, "Every record I made, I'm proud of. At least I have a statement of what I did and some documentation of me at my best." And at his best, he - in vibist Charles' words - played "with a lot of guts, swing and soul" - if you've listened to Barrow, you'd surely concur. ❖

Recommended Listening:

- Charles Mingus - *Mingus at the Bohemia* (Debut-OJC, 1955)

- Amram/Barrow Quartet - *Jazz Studio No. 6: The Eastern Scene* (Decca, 1957)
- John LaPorta - *Theme and Variations* (Fantasy, 1957-58)
- Oliver Nelson - *The Blues and the Abstract Truth* (Impulse-Verve, 1961)
- Bill Dixon - *Septet* (Savoy, 1964)
- Warren Smith Composers Workshop Ensemble - *(We've Been) Around* (Strata East - Miff Music Co/Claves Jazz, 1973/1977)



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LEST WE FORGET

Jimmy Raney (1927-95)

by Donald Elfman

"Mr. Raney's improvising, at its best, made clear that he had developed a lucid and distinct conception of both the swing and be-bop vocabularies. ... He rarely relied on obvious or easy note choices."
- Peter Watrous, The New York Times

Jimmy Raney was a gifted and influential guitarist for years following the Second World War. He is notable mostly for his work with saxophonist Stan Getz and vibraphonist Red Norvo but he also made a number of fine recordings on his own and with his son Doug.

Raney was born Aug. 27th, 1927 in Louisville, Kentucky. In 1944, he had his first major professional work with pianist Lou Levy. In the mid and late '40s he worked with Woody Herman, Artie Shaw, Buddy

DeFranco and a number of other bandleaders. During this period he also began an association with Getz with whom he made a number of exceptional recordings, including live sessions from noted clubs like The Roost and Storyville.

These also served the purpose of bringing Raney's name to a wider audience. Over the years, the guitarist also worked with trombonist Bob Brookmeyer, alto player Gigi Gryce and tenormen Zoot Sims and Al Cohn. The Brookmeyer association was very productive and noteworthy for the way he voiced his guitar with the horn, played counter-melodies, providing rhythm and then spinning out long and intricate solo lines. In all, he was a total musician.

With an alcohol problem and lack of work, he returned to Louisville in 1967. It is a stark fact that he made no recordings between 1965-73. In 1975, he began an association with Don Schlitten's Xanadu Records and even traveled to Japan as part of a label all-star tour. Some interest in him was renewed but he

continued to live in Louisville. In the '80s he made some notable recordings with his son Doug, also a guitarist. Apparently, the guitarist suffered from Ménière's disease, a degenerative condition that eventually led to near complete deafness in both ears. Somehow and thankfully, his playing remained unaffected. Raney died in Louisville May 10th, 1995.

The first place to turn for Raney recordings is Stan Getz. *The Complete Roost Recordings* and *At Storyville* (Blue Note) find Raney playing creative foil to the leader as well as spinning out remarkable, intricate yet logical solos of his own. As leader or co-leader Raney can be heard to great advantage on *Together* with Sonny Clark (BMG/Vogue, 1954), *Jimmy Raney Featuring Bob Brookmeyer* (ABC Paramount, 1956), *The Street Swingers* with Brookmeyer and Jim Hall (Pacific Jazz, 1957), *Two Jims and Zoot* with Zoot Sims, Jim Hall, Steve Swallow and Osie Johnson (Mainstream, 1964) and then a number of albums from SteepleChase and Criss Cross in the '70s-80s. ❖

Break Down the Walls

by Blaise Siwula

After 14 years of Sunday shows at ABC No-Rio with periodic fund raising benefits, the C.O.M.A. series will be ending, at least in its current venue. The day of reckoning is approaching and the current beloved but decrepit building at 156 Rivington Street will be demolished to make way for a new, cleverly designed, environmentally correct community arts center. ABC No-Rio, founded in 1979, will have a new home at the same address and during the construction C.O.M.A. will be fostered out to another location - every Sunday might be every other Sunday, to return in a year or so.

Break Down the Walls came about through a nudge from Kenny Millions: "Will there be any festivals to play at in September in NYC?". It seemed like a good time to have a multi-day festival and Sep. 22nd, 23rd and 25th were reserved at ABC No-Rio. This "break down the walls" approach has been the philosophy, theory, core concept of why C.O.M.A. started - a place where artists could perform without being harassed by worries like the audience size or grad school-ish critiques of artistic merits or technical skills. Remarkably, the shows have had merit, technical skills abounded and audiences appeared (even in the cold winters when the heat didn't and in the muggy hot summers...ok enough, there will be a new green building).

C.O.M.A. simply is the "Citizens Ontological Music Agenda". The name stuck with well wishers for the most part and in 1998 I had finally found a purpose for email and the internet. Invisible electronic packets containing show information could be sent to hundreds and even thousands of people whether they wanted to know or not. Some didn't...with a passion. The shows continued, the format changed; currently there are two groups per show with an open session at the end, which sometimes involves everyone at the same time and other times smaller groupings (actually my favorite part).

Although the Break Down the Walls Festival will be a relatively high-profile event, C.O.M.A. for the most part has been a bit more behind the scenes music series. There isn't really a budget for ads, equipment or guarantees. It's been sort of a "where are my shoe laces"-type of operation. It came down to here's a space to perform and make a show happen. And the shows did happen with an extreme range of performers. Bassist Peter Kowald performed several times just before his passing in 2002. He ran one Sunday evening

workshop conduction and 50+ musicians showed up and played (including eight upright bass players). If you haven't been to ABC No-Rio, let me assure you - 50 musicians is quite a feat for that space.

The musicians have been able to receive 100 percent of the door. This could be enough for a slice or a couple of pies. All of which doesn't make it a reason to quit your day job (if you can find one). But this is NYC with a pyramid of clubs and performance spaces scattered about, each with their own process of selection. The C.O.M.A. series has attempted to be 'open' in the sense that a CD or mp3 wasn't actually required to get a show. The shows have always been booked on good faith that if a musician had a concept and enough drive to perform a set of improvised music, it could work.

The internet made this approach work; everybody has a Myspace, Facebook, cloud page. Type in a name an instrument, a place, a concept and links pop up. A performer can research the C.O.M.A./ABC No-Rio series and decide on their own whether it could work for their project. Well, not always and that usually means an email from me explaining how it works and what it is...maybe I need to get a form letter together. Except for the festival(s) the shows are not invites. Mostly it's about having an interesting evening happen. I'm always going to be there and have been except for a couple of times being on the road.

I am there for the logistical chores...the doors need to be opened, the chairs set up, etc. All the fun parts of making a show happen. Not really, but if the music is good it's a deal. This is where the open session is vital. The last set is reserved for a moment to mix things up with the opening groups and whoever walks through the door, which on Rivington Street can be anyone. There have been visitors from Japan, Argentina, France, Ohio who just happened to be in the neighborhood and sat in. Then there are the usual suspects who come on a semi-regular basis. Somehow it works, some times better than others. This is also where another aspect of the night happens - the introductions, greetings, networking.

How soon will this change? Good question. Rough estimates suggest the end of this year/beginning of next. There are a lot of building plans being sorted out with the city. Almost everything is set to go - the architect plans, the money - but there's always one more step...the unexpected...like in improvised music. ❖

For more information, visit home.earthlink.net/~bbrjsiwula. Siwula is at ABC No-Rio Sep. 22nd, 23rd and 25th as part of Break Down the Walls Festival. See Calendar.

Blaise Siwula (saxophones and clarinets) has studied various art forms through the years from music as a teenager (saxophone), adding poetry as a young man, followed with visual arts, all the while maintaining and integrating a music that infuses sound art with spontaneous melody. A resident of NYC since 1989, Siwula has worked with a wide variety of creative musicians in the free jazz/new music scene and performed throughout the USA, Mexico, Canada, Europe and Asia, releasing albums on CIMP, Cadence Jazz, Konnex, Re:Konstruct, Cappuccinonet.com Records and NoFrillsMusic.com.



VOXNEWS

by Suzanne Lorge

Tom Wopat's voice is rich and warm and versatile - qualities that have led to a varied career for the actor/singer. Even with a long stint on a popular TV show (no singing), Wopat has managed to perform regularly on Broadway (sometimes singing, sometimes not) and on recordings. Wopat closes this month in *Catch Me If You Can* and he includes one of the songs from the Broadway show on his latest standards release, *Consider It Swung* (LML Music). Broadway voices can't always credibly take on jazz (it's the belting, the prominent vibrato, the straight feel), but Wopat is an exception, with his Kurt Elling/Peter Eldridge timbre and his comfort with the groove. Along with "50 Checks", the song from the show, we hear how this works on Wopat's unhurried version of "42nd Street", where his sensitive delivery of the lyrics becomes an almost breathless homage to Broadway's grandeur, rather than some rhyming couplets in a fun tap number.

Wopat also sings some pop tunes and originals and only a few old chestnuts. But the swing arrangements call into question just what a standard is anyway - singers like Wopat seem to be creating some new ones ("Spinning Wheel" by Blood, Sweat and Tears; "Ode To Billie Joe" by Bobbie Gentry).

A year ago last month, **Rebecca Kilgore** fronted the Harry Allen Quartet in a Billie Holiday/Lester Young tribute at Feinstein's. The recording of this performance (*Live at Feinstein's at Loew's Regency: Celebrating Lady Day and Prez*, on Arbors) makes for a tight album that pays as much tribute to Kilgore's talent as to Holiday's and to Allen's as to Young's. It's also a collaboration that we don't hear as much as we used to - a singer and a horn player in earnest musical conversation. A lovely reminder of the early swing bands, where singers were just one of the players.

New takes: **Kate Manning** also walks the line between jazz and theater. On the album *Moonlight Picnic* (Lucky Records), Manning and partner-in-art

Jesse Gelber serve up authentic performances of early, vaudeville-inspired jazz. And **Claire Dickson**, a musically savvy 14-year-old, covers some of the tougher Charlie Parker tunes (eg, "Confirmation") on her debut album *Scattin' Doll* (Naftule's Dream). Amanda Monaco, a confident, creatively mature composer/guitarist, features singer **Ayelet Rose Gottlieb** on the innovative *The Pirkei Avot Project, Volume 1* (Genevieve) and will celebrate its release at 92Y Tribeca Sep. 17th. Finally, **Jen Shyu** breaks a lot of vocal jazz traditions on saxist Steve Coleman's recording, *The Mancy of Sound* (Pi Recordings) or her brand-new duo album with bassist Mark Dresser (*Synastry*, Pi Recordings), giving us a quick glimpse into the future of vocal jazz. Shyu celebrates *Synastry's* release at The Jazz Gallery Sep. 16th with Mark Dresser.

Other gigs: **Roseanna Vitro** appears at Iridium Sep. 1st; **Tessa Souter** is at 55Bar Sep. 9th; **Annie Ross** plays Metropolitan Room Tuesdays and **Cassandra Wilson** headlines at Rose Theatre Sep. 30th. ❖

Rastascan

by Ken Waxman

"There was never a master plan, except to release music I enjoy and promote musicians I want to help," says Bay area drummer Gino Robair when asked why he started Rastascan Records in the early '80s and has kept it going ever since.

Over the years the California imprint, named after the term 'rasters' from television technology, has put out music on CD, LP, DVD and cassette, as well as downloads and even on flexi-disc, with sessions featuring artists ranging from Anthony Braxton and Evan Parker to lesser-known improvisers. "Unlike many labels that take a curatorial stance or try to 'produce' each record, I give the artists full control over the presentation of their work," explains Robair. "They determine the look of the graphics, the order and choice of the music, the titles of the album and pieces. That's one of the things I've enjoyed most about running a label - seeing and hearing the full artistic statement that the object represents."

Based in Redlands, Calif. in the early '80s, Robair figured that starting a label was the only way to make the music he and his friends played available. Plus "my favorite artists had started their own labels: the Residents, Harry Partch, Charles Mingus, Carla Bley, Sun Ra," he recalls. Lacking the funds to put out LPs, cassettes and one magazine-inserted flexi-disc were released. When the drummer relocated to the Bay Area in the late '80s, he revived Rastascan with a 12-inch

single featuring himself, Braxton and guitarist Aric Rubin. "I pressed 500, but only about 125 got out; the remaining stock was accidentally destroyed by a distributor."

Despite this setback, he pressed on with Rastascan, which to date has released 66 sessions from local and international players. Although early discs were by Californians such as reedist Randy McKean's *So Dig This Big Crux* and the band Debris' *Terre Haute*, its international profile was established with *Lower Lurum* by German saxophone player Hans Reichel, still available as a download. "I enjoyed his music very much, but there wasn't anything by him available in the US," recalls Robair. "So I wrote him asking if he'd be interested in sending me something to release. I was floored when he agreed."

ROVA saxophonist Jon Raskin, who has known Robair since 1986 and put out several CDs on Rastascan, notes how the label supports a range of different sounds: "Rastascan includes works that have compositional elements as well those that range from studio manipulations and non-traditional music notation to more traditional music that has innovative improvisation. Gino supports the artist's viewpoint and goals with his label, which is greatly appreciated when many labels follow an ideology."

Being a label owner also allows Robair to match the format to the project based on such factors as recording quality, length of pieces and potential audience. For example, Braxton's *Nine Compositions (DVD) 2003* is made up of tracks longer than a conventional CD can handle. "So rather than make a seven-CD boxed set that few could afford, I put it all

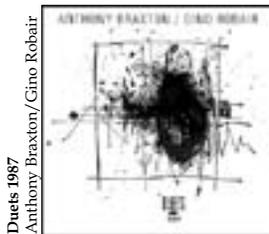
on a DVD, which sells for a lot less and doesn't require me to chop up the pieces between discs," he explains. "It also allowed me to maintain high-resolution audio quality."

In another example, The New Black's *The White Album*, featuring Robair, guitarists Jeremy Drake and John Shiurba and David Rothbaum on analog synthesizer, is a double-LP, recorded direct-to-disc "because I felt that ensemble's music would translate well to vinyl. And it gave us a chance to do a side of locked-loops, which we improvised." Then there was the catalogue number, BRD 063, used for Robair's opera *I, Norton*; 1963 is the year he was born. "I've always admired how Saturn Records' catalog numbers were numerologically important to Sun Ra."

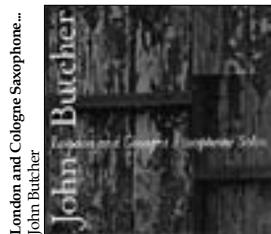
Despite Robair's musical presence on about half of Rastascan's releases, it's anything but a vanity project. Such unique discs as Peter Brötzmann's *Sacred Scrape / Secret Response* and *Breaths and Heartbeats* by the British Evan Parker-Barry Guy-Paul Lytton Trio are in the catalogue. The former is notable for preserving the sound of a short-lived American trio headed by the German saxophonist with bassist William Parker and drummer Gregg Bendian; the latter because, contrary to his usual practice, saxophonist Evan Parker edited the pieces on it in a specific order. There was also a 10-year period during which none of Robair's work appeared on the label. Then he figured "if I'm putting so much time, money and effort into the label, I should also promote my own music."

London-based saxophonist John Butcher, who collaborated with Robair on *New Oakland Burr* and the

(CONTINUED ON PAGE 39)



Duets 1987
Anthony Braxton/Gino Robair



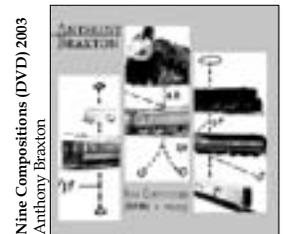
London and Cologne Saxophone...
John Butcher



Illuminations (Several Views)
Kowald/Masaka/Robair



Music + One
Myles Boisen/Jon Raskin



Nine Compositions (DVD) 2003
Anthony Braxton

LISTEN UP!

A native of Israel, pianist and composer **SHIMRIT SHOSHAN** began playing when she was eight years old. Shoshan attended Israel's prestigious Thelma Yellin School of the Arts. During her studies, she was drafted into the Israeli army where she served as an "Excellent Musician", a title reserved for a select few. After moving to New York in 2004, Shoshan attended The New School for Jazz and Contemporary Music and has shared the bandstand with Charli Persip, Greg Osby, Billy Hart, Abraham Burton, Nasheet Waits, Ben Street and JD Allen, among others.

Teachers: Amit Golan (Israel), Harry Whitaker, Frank Hewitt, Fred Hersch, Charli Persip, Charles Tolliver, Reggie Workman and Benny Powell.

Influences: Monk, Bud Powell, Herbie Nichols, Andrew Hill, traditional Moroccan and Israeli music.

Projects: My debut *Keep It Movin'* (with Eric McPherson, Abraham Burton, John Hébert and Luques Curtis) and Trio project with Charli Persip and Ben Street.

By Day: I am constantly working on music: composing, practicing and teaching.

I knew I wanted to be a musician when... I was five years old and realized I can play anything by ear. Music was a game that naturally turned into my everyday reality. I feel like I never made a conscious decision to be a musician; it was just clear to me that

was what I will be. Unlike any other 'job', I am my absolute self when I am dealing with music.

Dream Band: Ornette, Freddie Waits, Richard Davis.

Did you know? My father is a fisherman and owns a fishing store in Israel.

For more information, visit shimritshoshan.com. Shoshan is at *Fat Cat Sep. 30th*. See *Calendar*.



Shimrit Shoshan



LaFrae Sci

Drummer/composer **LAFRAE SCI** believes music can heal the world and is trying to do her part one day at a time. In addition to being a founding member of the Willie Mae Rock Camp for Girls and a faculty member of the Middle School Jazz Academy at Jazz at Lincoln Center, Sci has worked with myriad jazz, blues, pop, rock and hip-hop artists including Dr. Lonnie Smith, Reuben Wilson, David "Fathead" Newman and Pinetop Perkins. She also served as musical director

for Sandra Bernhard's off-Broadway run of *Everything Bad & Beautiful* and serves as a jazz/cultural Ambassador for the US Department of State.

Teachers: Greg Bandy.

Influences: All music - especially spirituals, gospel, blues, afrobeat.

Current Projects: I lead a band called The 13th Amendment and I play with the Burnt Sugar Orchestra.

By Day: I do high-intensity weight training, practice, run to rehearsals and facilitate jazz/blues rhythm workshops.

I knew I wanted to be a musician when... I first heard Shirley Horn's trio play.

Dream Band: I'm living my dreams now actually. I am having the best summer ever with a great array of gigs and beautiful music.

Did you know? My parents created my name by taking the La from my mother's name (LaVerne) and combining it with the Fra from my father's name (Frank) and then adding an e, creating LaFrae.

For more information, visit fraefrae.wordpress.com. Sci is at *Peter Jay Sharpe Theatre Sep. 26th* with *Evan Christopher*. See *Calendar*.

Caramoor

by David R. Adler



Christian McBride and Melissa Walker

On paper, this year's Caramoor Jazz Festival (Aug. 5th-7th) stood up nicely against the more extensive offerings the same weekend at Newport. Friday evening belonged to one group only, pianist Renee Rosnes and her stellar quartet (Steve Nelson, Peter Washington, Lewis Nash), appearing in Caramoor's Spanish Courtyard. Then the action shifted to the tent covering the larger Venetian Theater, where the Christian McBride Big Band threw down on Saturday night, drawing a large and happy crowd despite pouring rain. Dispensing with the idea of a theme, conceptual umbrella or narrative device to link the music together as in some years past, Caramoor's organizers chose to let the varied menu speak for itself.

The one exception seemed to be "Sonidos Latinos", a special billing to distinguish the sets by afternoon openers Edmar Castaneda and Juan-Carlos Formell. Without question these were two of the standouts: Formell's pared-down quintet, called Johnny's Dream Club, featured the leader on nylon-string guitar and vocals in a Saturday set full of lilting melodies, framed by Manuel Valera's gorgeous piano and the impressive doubling of Lewis Kahn on violin and trombone. On Sunday, Castaneda floored early arrivers with his Colombian harp chops and lofty musicality, not to mention his effortless rapport with trombonist Marshall Gilkes, percussionist Dave Silliman and guest vocalist Andrea Tierra. The solo harp piece "Jesus de Nazareth" and the title tune from 2009's *Entre Cuerdas* were expansive and beautifully done.

There was no mistaking the scratchy tone, or the charged approach to straightahead swing, of guitar icon John Scofield, whose quartet featured bassist Scott Colley and drummer Bill Stewart along with pianist Michael Eckroth (an underexposed and truly refined player). Hearing a ballad like "I Want to Talk About You" through an overdriven amp was jarring, however, and the loud overall volume obscured the set's subtleties. In contrast, one could hear every crisp detail of pianist Robert Glasper's trio with bassist Alan Hampton and drummer Marcus Gilmore. But Glasper undercut himself with jokey tangents and a set that didn't fully cohere, despite moments of brilliant ensemble work.

The crowd swelled to its largest for James Farm, probably thanks to star tenor man Joshua Redman, who fronts the dynamic supergroup with Aaron Parks (piano), Matt Penman (bass) and Eric Harland (drums). Challenging compositions, sparkling interplay, sheer charisma: there was little not to like here. If the next act, vocalist José James, didn't grab everyone the same way, it was perhaps because his hip-hop style and inflection left the older folks a little befuddled. But

(CONTINUED ON PAGE 46)

Newport

by Fred Bouchard



Ravi Coltrane, Steve Coleman, Miguel Zenón

Trumpets galore and enterprising women ruled this summer's stages at the granddaddy of all jazz festivals, Newport (Aug. 5th-7th). Three stages, five bands each roamed a wide swath of styles: mainstream, Latin, African, world, with many groups mixing it up in ever-evolving crossover.

Wynton Marsalis, twice afront his quintet, proved ever the savvy programmer and elegant/gritty soloist. He blithely slid into his B set with "All Of Me" (in light habañera) to soften up a notoriously old-school Friday crowd for Michael Feinstein's earnest, courtly cabaret; sitting in with the crooner, he laced filigree through a Kern warhorse and Fats' "Ain't Misbehavin'". Flipside, Saturday mainstage: Marsalis ripped his A set to show who's boss of mainstream trumpet - mutes abristle, tempos a-razzle, sly to-and-fro with reedman Walter Blanding and drummer Ali Jackson.

Clarion brass carried on August breezes from granite Fort Adams to misty Newport Bridge - as they have since Satch, Diz and Ruby Braff in the '60s. Dave Whitney plied durable Bobby Hackett-style melodies for the hoary (40-year) homegrown traditionalists, New Black Eagle Jazz Band. Valve-popping Peter Evans burned brightly in the quartet Mostly Other People Do The Killing, mix-master Mad Men of the warp-speed era.

In the Mingus Big Band's rousing mainstage set, Alex Sipiagin bebopped with pure inspiration on "E's Flat, Ah's Flat Too". As Eddie Palmieri's piano tolled bells in the slinky salsa "Vanilla Extract", trumpet salsero Brian Lynch quoted Prokofiev's *Peter and the Wolf*. Ambrose Akinmusire aired a musing heartfelt quintet; his technique emulates Clifford Brown yet his fluid style examines a fresh, crystalline vision.

Avishai Cohen's acerbic and brittle postbop shone forth in his trio Triveni, featuring drummer Eric Harland, busy in three consecutive bands, and Drew Gress, plucking bass with potent glee. Cohen mined bop history with tart reinterpretations of Don Cherry's "Art Deco" and an expansive, gorgeous pastel of Charles Mingus' "Portrait". Sister Anat came up for exacting power-plays on bro's originals - no 'family jams' these. Trombone Shorty, stage (and band) name of Troy Andrews - baad on machine-gun trombone, worse nailing double high-C on trumpet, sick on rough-ridin' vocals - drove his septet to incite the crowd to boogie and reignited them as mosh-pit dancers reveled at Sunday's finale.

Double-dipping women leaders were media darling Esperanza Spalding and thunder-kind Hiromi. The ineffable Spalding - whose fearless bass, angelic vocals and global ringleading earned her a 2011 Grammy for Best New Artist - hosted two amiable

(CONTINUED ON PAGE 46)

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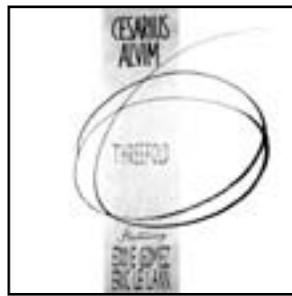
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Forever
Eddie Gomez/
Cesarius Alvim
(Plus Loin Music)



Threefold
Cesarius Alvim/Eddie
Gomez/Eric Le Lann
(Fremaux & Associes)

by Gordon Marshall

Bassist Eddie Gomez is anybody's dream accompanist. It isn't simple technical prowess that wins him this status, either. Rather, it is emotional and social intelligence that make him such a great listener and responder to fellow musicians.

Forever is like the placid surface on a lake on which, occasionally, miraculous things occur. For the most part a subdued tread over standards and mild originals by Gomez and pianist Cesarius Alvim, there are nuances and moments of brightness and excitement counterbalancing what one might infer as a mood of sadness. Wayne Shorter's "Witch Hunt" opens, with its dark modal intensity, belying the tone of the works to come. After the Rodgers-Hart number "Spring is Here", which is a little tame, the duo move to two Alvim originals, the quirky, syncopated "Roda Vida" and the wistful "Shining Star". Again, everything is in the details, as Alvim charts his own idiosyncratic course across his waters. Gomez does not draw attention to himself but deflects piano lines back to their source, such that his own instrument serves as much as a sounding board for the former as something with a personality in its own right. So, in a way, this is very much Alvim's album and he bares his soul accordingly and unflinchingly. But Gomez' role as supporter is so crucial it becomes, in a new turn of logic, as essential as the piano lead.

With trumpeter Eric Le Lann in addition to Gomez on *Threefold*, Alvim is livelier. He seems outright happy as the melodies bounce in and out and the changes are rung. He is expansive here too, as fleet, lively lines are unpacked with extended harmonies to open up new emotional horizons. Gomez takes an interesting tack here with two collaborators: the increased responsibility seems to make him more versatile. He responds on the one hand to Alvim's romantic classicism and on the other to the more staccato and offbeat trumpet of Le Lann. He can even comp his own solos, using stops in the background to percussive effect while he walks the bass. Again, this is a lively but subdued effort. Intricacy and calibrated interplay are of the essence. It is quite moving in its own, quiet way and, in the final analysis, simply shows good musician character, responsiveness and responsibility.

For more information, visit plusloin.net and fremaux.com. Gomez is at *Drom Sep.* 1st with Mikarimba. See Calendar.



Super Trio
Corea/Gadd/McBride (Mad Hatter)
by Alex Henderson

One of the great things about Chick Corea is his willingness to hurl himself into a wide variety of

musical situations. Corea is quite accomplished in the fusion/jazz-rock realm yet inevitably returns to his acoustic postbop roots - and that is exactly what occurs on *Super Trio*, which documents an April 2005 concert at the One World Theater in Austin, Texas.

All too often, terms like "supertrio" and "supergroup" are nothing more than the bloated, exaggerated hype of a record company A&R department, but the acoustic threesome that Corea dominates on this fine 78-minute CD really does deliver the goods. Corea, bassist Christian McBride and drummer Steve Gadd enjoy a strong chemistry, turning their attention to a number of familiar Corea pieces. This is Corea as a straightforward acoustic pianist and he is in excellent form when revisiting gems that include "The One Step" and the Mediterranean-flavored "Sicily" (both of which appeared on his *Friends* album of 1978) as well as "Matrix" (a piece he first recorded in 1968).

It should be noted that Corea was 63 when this CD was recorded, but he certainly doesn't sound like a musician who is past his prime. He gives himself plenty of room to stretch out, devoting 10 minutes to "Windows" and "Humpty Dumpty", 11 minutes to "The One Step", 13 minutes to "Matrix" and almost 10 minutes to his flamenco-influenced standard "Spain". Some of these songs were written before McBride was even born (1972) and the fact that the bassist plays them as passionately as he does underscores their timeless, durable nature.

For more information, visit chickcorea.com. Steve Gadd is at *Drom Sep.* 1st with Mikarimba. Christian McBride is at *Manhattan School of Music Sep.* 28th. See Calendar.



Synastry
Jen Shyu/Mark Dresser (Pi)
by Kurt Gottschalk

People born under the astrological sign of Aries and those born under Libra are opposites in many ways, although they are often drawn to qualities in the other that they themselves lack. This can make for a fruitful relationship, if one that requires work on both sides.

Mark Dresser, a Libra, is well known as one of the most talented and innovative improvising bassists around. Vocalist Jen Shyu, a relative newcomer to the world of spontaneous music, is an Aries, although the fiery tempers that usually go with the sign are perhaps well hidden behind a beautiful singing voice and a delicate touch on a variety of instruments. Their new album *Synastry* (named for the practice of using horoscopes to determine compatibility) is an unusual and rewarding meeting.

While Shyu plays piano and several Chinese string instruments (as well as being trained in ballet), it is only her singing voice heard on the 11 tracks that make up *Synastry*. She's a mellifluous vocalist, with not just a dynamic range but a broad sense of sound. She speaks six languages (and sings two songs in Mandarin on the record), giving her a diverse library of syllabication that she uses with subtle grace. Her easy alto hovers above Dresser's sonorous bass viol, occupying opposite ends of the sound spectrum as they work through set pieces, each contributing compositions and using text by Eastern and Western poets.

The pieces - they don't quite come off as songs - are abstract but assured. *Synastry* isn't a voice-with-

accompaniment record, it's a strong duet played by two remarkably articulate performers. The ways in which the compositions come together aren't simple, both players seeming to occupy spaces nearby but not on top of the thematic ideas. At times it even seems like a sort of slow-motion teeter-totter, one on either side but working interdependently, as if the only way one can go up is if the other goes down. Or to cite another law of simple physics, opposites attract and in this case with great appeal.

For more information, visit pirecordings.com. Shyu is at *Cornelia Street Café Sep.* 1st with John Hébert and *The Jazz Gallery Sep.* 16th. See Calendar.

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- Jen Shyu/Mark Dresser - *Synastry* (Pi)

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- Brötzmann/Trzaska/Bauer - *Goosetalks* (Kilogram)
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- Tony Levin/Paul Dunmall/Ray Warleigh/Evan Parker - *Life of Dreams* (Rare Music)
- Fred Lonberg-Holm/Nick Stephens - *Attic Antics* (Loose Torque)
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Free Forever
Omer Avital
(Smalls)



Live at Smalls
Omer Avital Quintet
(smallsLIVE)

by Jeff Stockton

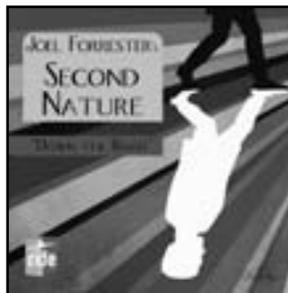
It seems like only yesterday Smalls Jazz Club was the talk of the town and none of its stable of young and exciting insurgent artists was more talked about than bassist Omer Avital. In 1998 a star turn on a Smalls-themed Impulse-produced compilation led to a debut recording that to this day is being held hostage in the Verve vaults. Eight years later Avital's first release on the Smalls label, *Asking No Permission*, was an attempt to recapture some of the momentum that had been lost, but by then Avital was leaving the four-reed frontline behind in favor of a quintet fleshed out by Smalls luminaries including trumpeter Avishai Cohen, pianist Jason Lindner and saxist Joel Frahm.

Free Forever, recorded live in Marostica, Italy in 2007 presents the Avital quintet (here with drummer Ferenc Nemeth) in its natural setting but illustrates some of the paradoxes that can make Avital's CDs frustrating listening experiences. First and foremost, this band is hot and swings hard and they continually take flight on Avital's soaring melodies. Avital himself is an extremely physical player, drawing comparisons to Charles Mingus and William Parker, but also Charlie Haden as he incorporates folk influences from North Africa, Spain, his native Israel and the Americas, as well as European classical elements and the sounds of New York City. When playing counterpoint to Avital's bass rhythms or in unison to drive the tunes forward, the band offers a rich musical soundscape that suggests a group much larger than its five parts. The meat of the music is found in the hard-charging opener "Simcha", "The Shepherd" with its waltzing sumptuousness, the boiling title track and the piano-rich "Lindner's Quest". However, three "interludes" (when the band breaks down into solos or duos) interrupt the larger band's sound and forward motion and regrettably extends the length of the CD to 71 minutes.

Live at Smalls features the same band (except for drummer Johnathan Blake) three years later, painting a more up-to-date portrait of the quintet. Remaining true to the spirit of the live performance, the CD runs over 70 minutes and contains not one but two bass solos. But as usual, it's Avital's playing as a member of

the collective and the compositions he gives them that distinguish this music. Each musician is a leader, composer and talented improviser in his own right and Avital's compositions give them plenty of room to stretch out. Avital is known for expansive, airborne openers and "Theme for a Brighter Future" is optimistic, aspirational and soulful. "Magic Carpet" hurtles on the virtuosity of Cohen's perfectly rendered trumpet soloing and Frahm's searing tenor. "Anthem to Life" is gospel-tinged, "One" features Middle Eastern touches and "Blues for Tardy" is true to its title. All offer wicked soloing and ferocious interplay among the band. The program closes with the upbeat group-audience sing along "(...Just Some) Small Time Shit", which may or may not serve as the musical entertainment at your next dinner party.

For more information, visit smallsrecords.com and smallslive.com. Avital is at JCC Manhattan Sep. 10th with *Monajat*. See Calendar.



Down the Road
Joel Forrester's Second Nature (Ride Symbol)
by George Kanzler

"Art for art's sake" is a nice homily more honored in the breach than in the observance. What jazz musicians do is tangled up in many constraints and competing intentions. They consider commercial popularity, as Miles did in embracing Michael Jackson's "Human Nature", or temper artistic ambitions with popular sweetenings, as Creed Taylor's productions did. And in today's capitalist top-heavy age, patronage - that economic impetus of Renaissance art - is becoming more important and more influential on jazz musicians.

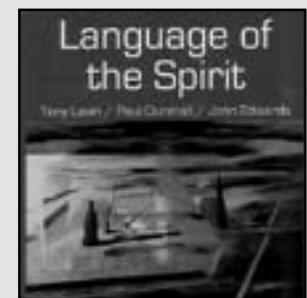
This album is as much the brainchild of "biotechnology entrepreneur and new music philanthropist" Glenn Cornett (who presumably financed it) as it is of pianist Joel Forrester. In fact, the press release for it credits Cornett with not only handpicking the band but the "musical approach was suggested by [him] and is inspired by his penchant for progressive rock." It's an odd fit for a jazzman best known as co-leader of The Microscopic Septet and leader of People Like Us to tackle an often grandiose style identified with the likes of King Crimson and Yes. Forrester's ambivalence - also evident in the finished product - is revealed in his notes with the album: "I filled a few perfervid weeks in Brittany and Paris furiously writing music that didn't swing. I mistakenly imagined that the great bass player Jean Bardy was into the Chapman Stick; and when he wasn't, got him to play electric bass. I encouraged my regular drummer in France, Richard Portier, a master of subtlety and tact, to play LOUDER than his wont. Would that do?...I also suggested to Glenn that we call the band PFROG, seeking to capture in name what eluded me in deed."

The results are equivocal, neither truly a jazz take on prog rock nor a prog rock-inspired jazz album, yet the tension between the patron's wishes and leader's jazz inclinations yield some fresh and surprising music nonetheless. "Second Nature", done by the full quintet with piano-electric bass-drums joined by electric guitarist Manu Codjia (fully conversant in jazz-rock vocabulary) and baritone saxophonist Alex Hamlin (whose legato style and vibrato suggest an amped-up piccolo bass) features a patterned rhythm and stair-climbing melody redolent of King Crimson. On other tracks, Forrester employs such prog rock tropes as

mixed time signatures and classical allusions like minuet ("Skirmish") and pointillism ("Who Ever Knew") and even includes a suite-like track suggesting etudes featuring a different instrument in each section ("Vortex"). Forrester sticks to acoustic piano and the tracks closest to the swing he professes to eschew are the trio tracks, or trio sections of others by the quintet. And repeated listening will reveal a whimsy and wit in the conception that might elude a first go-around - it did for me.

For more information, visit ridesymbol.com. Forrester is at Barbès Sep. 2nd and Gershwin Hotel Sep. 6th with *The Microscopic Septet*. See Calendar.

UNEARTHED GEM



Language of the Spirit
Levin/Dunmall/Edwards (Rare Music)
by Gordon Marshall

Veteran of the many splinters of the British jazz scene, from the New Orleans revivalism of Humphrey Lyttelton and the jazz rock fusion of Ian Carr's Nucleus to the more recent avant-quartet Mujician - the late Tony Levin left little of the tradition untouched as it filtered itself out across the pond. An impeccable drummer of great suppleness, he kept an even keel and drew shrewdly and tastefully from the schools he worked in, incorporating elements of them even in this relatively free trio outing with saxophonist Paul Dunmall and bassist John Edwards from 2005.

Levin leads the trio through passages of seamless sonic braiding. It is often difficult to distinguish where one instrument lets off and another picks up, so intertwined are they. On the opening track, "The Expanded Mind", a stretch with a lilting, swinging bounce dives further down into a ferocious modal foray. Levin favors cymbals and snare, giving this ensemble an airy lightness, suggesting telltale leaves at the onset of weather changes. The title track starts out slower and has almost a chamber music feel. But the rustling is still there, deep in the wood. Soon, the soprano sax becomes animated, the bass more agitated and the woods are alive again.

"Ascending", the last of the three initial long tracks, begins with a brief Levin solo, heavy but with a gossamer touch. After a pause, sax rises up over a dramatic pedal point held on bass. As things get more involved, drums become freer and more intricate while sax waxes sentimental and standard. This is the essence of what the album has to offer: multi-directional stylistic swervings held together by a kind of labyrinthine logic.

Language of the Spirit is an album that shakes, shimmers and simmers, bending and bowing as if with the wind, only to regain its serene composure once that wind has passed. Firmly rooted in an open-minded grasp of the oneness of improvisation, it is exemplary of its type: wary of the radical, in typical British fashion, but embracing it openly and evenly once it has proved its value to the growth of the mind.

For more information, visit raremusicrecordings.co.uk



GLOBE UNITY: AUSTRALIA



Someone Else's Child Hamish Stuart (Vitamin)
Aquatic The Necks (Shock)
Boggy Creek Bop SNAP (Rufus)
 by Tom Greenland

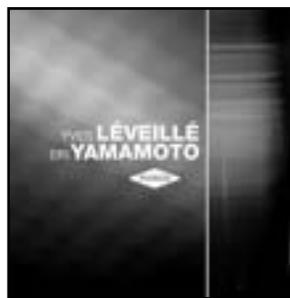
This month's featured artists come from Down Under, more specifically Sydney, New South Wales, Australia, where clubs like Venue 505, The Basement and The Sound Lounge support a flourishing scene.

Drummer Hamish Stuart (not the Scottish soul man) has been a first-call sideman around the capitol city for a third of a century, finally taking the reins on *Someone Else's Child*, a five-year project of intermittent studio sessions featuring a quartet with bassist Dave Symes, pianist Chris Abrahams and guitarist Ben Hauptman, supplemented by horns, percussion and vocals. Sydneysiders are cosmopolitans too, but if this album is any indication, the pace of life is a lot gentler "down" there: the music isn't in a hurry, it's not showing off and it certainly won't shove its way into a crowded subway train in front of you. "Songlines" sets the tone, a loping 6/8 jam with congas that rises gently but never quite tops a hill, each voice an equal feature of the soundscape. The all-original set is laid-back, the melodies mere gestures, with understated soloing and subtle climaxes. Stuart's lithe touch, fluent yet reticent, is showcased on "When It All Comes Down", where he manages to swing without actually stating the beat.

The Necks, again with Abrahams, plus bassist Lloyd Swanton and drummer Tony Buck, have been an institution around the continent for a quarter century, the very antithesis of a 'power' trio in that their acoustic minimalism makes its point through suggestion and space, not mass or force. *Aquatic*, a rerelease of their 1994 fourth CD, is probably not The Necks' best thing, but epitomizes their oeuvre: protracted jams with a high degree of repetition that somehow avoid sounding repetitious. The biggest departure here is the presence of two (not one) tracks per album, with a cameo on the second by Steve Wishart playing hurdy-gurdy (basically a crank-armed fiddle with sympathetic strings) - the perfect mix for scuba diving or a Quaalude rave.

SNAP, a Sydney-based saxophone quartet, combines the firepower of four animated musical personalities - Phillip Johnston, Paul Cutlan, Sandy Evans and Nick Bowd (playing soprano, alto, tenor and baritone saxes, respectively) - with the compositional prowess of Johnston (best known for his work with the Microscopic Septet) and Evans. Space prevents full elaboration of the merits of *Boggy Creek Bop*, their debut, but suffice to say that the writing is brilliant, combining a sophisticated mix of unisons, chorales, solos, counterpoint and free-blown sections, which transition organically and come alive through the dynamic playing of each hornist. Highpoints include Evans' "Urungatang" and the title track, both part of a longer suite.

For more information, visit vitaminu.net.au, shock.com.au and rufusrecords.com.au. The Necks are at Roulette Sep. 19th. See Calendar.



Pianos
 Yves Léveillé/Eri Yamamoto (Effendi)
 by Terrell Holmes

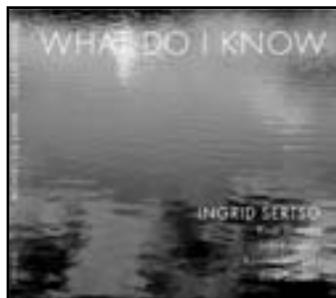
The key to a successful collaboration for two pianos is for each player to express their individuality without crowding out or marginalizing the voice of the partner. If this tightrope-walk falters, the music suffers. The simpatico shared by pianists Yves Léveillé and Eri Yamamoto on their recording *Pianos* is so strong that frequently one doesn't really hear two distinct voices; there is instead a singular, fabulous one, playing original songs with a feeling and harmonic sophistication that's truly uplifting.

Léveillé's "Pour Ainsi Dire", the opening cut, establishes the pair as they mesh flawlessly, their interplay interlaced regardless of tempo and at perfect tone and pitch, each giving the other room for exploration and articulation while building a sturdy framework around the melody. Yamamoto applies some tender embroidery on her composition "Redwoods", complete with her singular trills, mellifluous runs and upper register explorations, with Léveillé supplying a firm rhythmic foundation beneath her inventive styling. Léveillé's "Présage" is as tender as a minuet, yet as persistent as a tango, with Yamamoto providing a wonderfully dramatic undertone.

In addition to their collaborations, each pianist contributes an improvised solo tune. Yamamoto's "Montréal Dance" is predictably upbeat and deft while Léveillé's "Rencontre" is introspective. "Pantomime" further exemplifies how Léveillé and Yamamoto blend the elements of tone, rhythm and timing into a beautiful singularity. The duo is at its best, though, on "Zone Indigène", a long piece where they push and challenge each other wonderfully throughout the song's extensive ebb and flow.

The album sprints to the finish line with Yamamoto's lively and appropriately titled "Color", a fitting and true conclusion to this excellent album.

For more information, visit effendirecords.com. Yamamoto is at Cornelia Street Café Sep. 4th and Arthur's Tavern Thursday-Saturdays. See Calendar and Regular Engagements.



What Do I Know
 Ingrid Sertso (Konnex)
 by Marcia Hillman

Vocalist Ingrid Sertso - known for her work with avant gardists such as Don Cherry, Ornette Coleman and Karl Berger (and co-founder with the latter two of the Creative Music Studio in Woodstock, NY) - offers a musical adventure with her new CD *What Do I Know*. A project several years in the making, it is a collection of originals, traditional jazz material, world music, one standard ("Over The Rainbow") and three collectively composed selections ("About The Moon", "To Know Love" and "Music"). Joining her are Berger, Kenny

Wessel (guitar), Steve Gorn (bansuri flutes), Bob Selcoe (trumpet) and bassists Tom Schmidt, John Lindberg and Michael Bisio (on different tracks).

Sertso has a distinctive sound, breathy and full of texture. She uses her voice as an instrument and easily switches between singing and speaking on some of the tracks. As a lyricist, she writes as a poet, often with a stream of consciousness feel, rather than utilizing traditional structure and rhyme schemes, such as these lines from "Music": Music, space and silence / color like a rainbow / magical sound, a dancer and a dance / all I want to do is dance.

Each track has a stand-alone quality, as if they were separate little paintings. Notable is Ornette Coleman's "When Will The Blues Leave", which becomes a portrait of improvisation wherein Wessel, Berger, Selcoe, Bisio and Sertso have spontaneous conversations. "For What Is It To Die", with poet Kahlil Gibran's words spoken by Sertso with Gorn and Schmidt behind her, is a soulful effort. "Seasons Change" adds cellist Jane Scarpantoni and violinist Betty McDonald and highlights Sertso's lyric imagery. The title song shows an Indian influence with Ted Orr's able work on tablas. And closer "Mano Peme" (a traditional African song) is an exciting treat, Sertso paired with the vocals and berimbau (a Brazilian single-string percussion instrument) of Nana Vasconcelos.

This is not straightahead vocal jazz - whatever the definition of that is. Instead it is a canvas than can be likened to a surrealist painting by Dali or Sert, whose details require an adroit observer.

For more information, visit konnex-records.de. Sertso is at The Stone Mondays with Karl Berger except for Sep. 5th. See Calendar.

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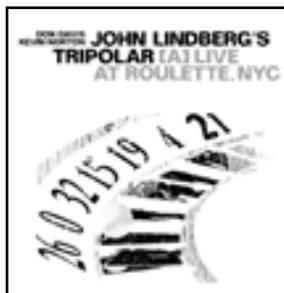
Contribution
Daniel Szabó Trio Meets Chris Potter (BMC)
 by Ken Dryden

Dániel Szabó has been playing piano since the age of four and his formal education includes jazz and classical music in his native Hungary. He completed work on his Master's degree at the New England Conservatory in 2005 and has won numerous international jazz piano competitions.

Contribution is Szabó's fourth CD under his own name. Recorded in Hungary in 2009 with bassist Mátyás Szadai and drummer Ferenc Németh, this working trio is joined by American Chris Potter, who has ties to the country since his wife is a native. The saxist had previously played with the pianist, but there was limited time to rehearse Szabó's demanding compositions prior to recording. Yet the musicians dive into the music, which blends advanced harmonies and tricky rhythms. "Attack of the Intervals" is a potent opener, a furious postbop work showcasing both Potter and Szabó as they deftly exchange the spotlight, fueled by the sympathetic rhythm section. Szabó toys with the listener during his solo piano introduction to "Strange Wind", giving it an eerie yet shimmering air. Potter switches to bass clarinet for the haunting ballad "Melodic", a lush tune which begins

as a duet until its Eastern European flavor comes to the forefront with the addition of the full band. "Whirligig" features Németh's polyrhythms as Szabó and Potter (on soprano sax) expand upon its infectious, punchy theme. The leader moves to electric piano for the ominous "Bubble Song", in which Potter's insistent tenor does the heavy lifting, backed by Szabó's deliberately muddy Fender Rhodes. The stunning music of Dániel Szabó rivals anyone of his generation.

For more information, visit bmcrecords.hu. Szabó and Potter are at The Jazz Gallery Sep. 8th. See Calendar.



[A] Live at Roulette, NYC
John Lindberg's Tripolar (Jazzwerkstatt)
 by Ken Waxman

Linchpin of the String Trio of New York (STNY) for more than 30 years, bassist John Lindberg has always been involved in parallel ensembles that tackle more strenuous improvisations. Tripolar is one of the best. Besides the bassist, whose playing partners have ranged from mainstream drummer Ed Thigpen to experimental trumpeter Wadada Leo Smith, Tripolar includes multi-reedist Don Davis, a long-time Microscopic Septet member, and Kevin Norton, whose vibes and percussion have backed stylists as distinct as

Anthony Braxton and Joëlle Léandre.

The contrast between Tripolar and STNY is most obvious on Davis' "One for Ayler", which predictably is a showcase for his passionate alto and soprano saxophones. Yet the piece is imaginative, not imitative. While he does quote "Ghosts" Davis' embellishments include note-bending but not glossolalia, adding original freilach twists to the familiar melody and interpolating tango-like phrasing at the end. Norton's military-style clattering intensifies the Ayler homage while Lindberg's buzzing col legno accompaniment includes post-Ayler breakneck, upward string forays.

Energetic modernism isn't all encompassing, however. On "Skip" the spectacular string slapping Lindberg exhibits is close to what Pops Foster would have played in Classic Jazz settings, even though it's heard in tandem with Norton's ringing vibraphone interludes plus pinched soprano sax trilling. Moreover, the percussionist's "MC5" includes enough intense multiphonics from bass clarinet and splintering and scrubbing from the bassist to be an appropriate remembrance of the '70s Detroit rock band. As Lindberg pops his strings so they sound like electric fuzz tones, Norton's mallet-driven staccatissimo vibe echoes electric piano lines. Some of [A] *Live at Roulette, NYC* is much less frenetic, of course. A piece such as the concluding "Ways", with its grounded bass lines and moderato vibraphone quivers, is languid enough to be imbued with a campfire song-styled lilt.

All of this defines Tripolar's appeal - allowing the bassist to play and write more rhythmically challenging material in a range of exciting configurations while maintaining his individuality.

For more information, visit jazzwerkstatt.eu. Lindberg is at Le Poisson Rouge Sep. 9th with Wadada Leo Smith. See Calendar.

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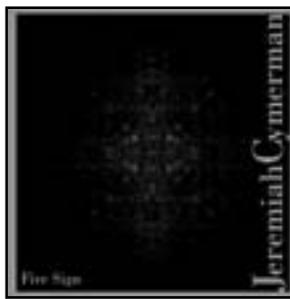
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Fire Sign
Jeremiah Cymerman (Tzadik)
by Wilbur MacKenzie

On his latest release maverick soundsmith Jeremiah Cymerman returns to the cut-up techniques employed in his first Tzadik release from 2008. The primary difference here is in the source material: all but one of the pieces are based primarily, or in some cases exclusively, on recycled sounds.

The album starts with a short sonic palette cleanser based on Cymerman's own clarinet. It is followed up immediately by "Collapsed Eustacian", a synthesis of two discrete solo trumpet performances: Peter Evans and Nate Wooley were recorded independent of each other or of any intent for juxtaposition. It is both remarkable for the sheer brilliance of Wooley and Evans' vocabularies and as a thesis on how to create new meaning through destructive recontextualization.

"I Woke Up Early the Day that I Died" is created from outtakes of solo bass improvisations by Tom Blancarte from Cymerman's recent *Under a Blue Grey Sky* while "Touched With Fire", based on material made specifically for this project, features cellist Christopher Hoffman and drummer Brian Chase. These two works take the listener on perhaps the most explosive journey on the record, shifting between profound tenderness, tempestuous cacophony or uneasy disjointedness.

"Burned Across The Sky" begins with a six-bar phrase borrowed from a recording of a live performance featuring Cymerman, Wooley, Blancarte, trombonist Sam Kulik and drummer Harris Eisenstadt. This serves as a foundation upon which Cymerman lays an intensely personal performance of heavily processed clarinet improvisations. The interaction between Cymerman's euphoric, glitch-laden clarinet and the somber tone of the looped ensemble makes for a poignant resonance.

Reappropriating sounds either meant for something else or never supposed to go together, Cymerman's ear for synthesis and subversion creates masterful works evocative both of the original materials and of Cymerman's own twisted imagination.

For more information, visit tzadik.com. This project is at Zebulon Sep. 13th. See Calendar.



The Satyr's Play - Cerberus
John Zorn (Tzadik)
by Andrey Henkin

It was said about Duke Ellington that his orchestra was his instrument. If that is so, then John Zorn, probably one of the most significant composers to come after Ellington, has an even richer palette with which to work. Seemingly half of New York's musician community is at his beck and call, album after album of readings of his unique oeuvre. His most famous music comes from the two Masada books but some of

his more interesting work of the past few years has been stand-alone projects, especially *The Dreamers*.

Cyro Baptista and Kenny Wollesen, longtime Zorn veterans including *The Dreamers*, make up the percussion duo on 2010's "The Satyr's Play". The music is based on a dramatic work detailing two Greco-Roman festivals; mystical texts are included in Tzadik's increasingly ambitious packaging alongside drawings by first-half-of-the-20th-century British artist Austin Osman Spare. The piece, 26 and a half minutes split into 8 odes, may be Zorn's most monumental for percussion. The work moves deliberately through tribal rhythms to moments of Neil Peart abandon, changing radically from one short vignette to the next, never lagging, especially with the addition of sound samples ranging from female coital moans to farm animals to rain. Elements of Steve Reich, the twin drummers of the Grateful Dead and dreaminess of *The Dreamers* weave in and out of this remarkable work.

Filling out this CD is "Cerberus", another 2010 composition. If "The Satyr's Play" is about corralling the predilections of its performers, then "Cerberus" is exactly the opposite. A brass trio of Peter Evans (trumpet), David Taylor (bass trombone) and Marcus Rojas (tuba) exult in the work, bringing to the fore every ounce of their technical abilities, both classical and extended. Zorn has collected three of the most compelling performers on their respective instruments, players able to read a fanfare line with regal grace and then blat and smear with the rabble in the open boxes. "Cerberus" is yet another aspect of Zorn's composing, Picasso-like in its breadth.

For more information, visit tzadik.com. Zorn is at Roulette Sep. 17th with Lou Reed and Laurie Anderson and *The Stone Sep. 20th*. See Calendar.

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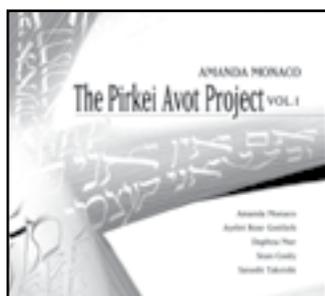
Grass Roots Movement
Bobby Selvaggio (Arabesque)
 by Donald Elfman

The sounds of this “grass roots” recording at first suggest the jazz/funk grooves of an earlier time, but it’s clear from this terrific set that altoist Bobby Selvaggio has in mind nothing less than reinvigorating those sounds and emerging, somehow, with something new.

The band wastes no time at all in getting to the roots of the dance on “No Turn on Red”. Over a funky beat, Selvaggio and guitarist Nir Felder state the sinuous and energetic head. The latter is first to solo and, buoyed by Frank LoCrao’s Fender Rhodes, Kip Reed’s electric bass and James Johnson’s drums, spills out a glorious statement that exults in a powerful and clean direction. Selvaggio complements that but with a great, noisy wail that pulls this green grass up by its vocal roots. “Dust Bunnies” digs down into a more ethereal and sensitive place. It’s a lovely ballad that has passion galore, Felder finding a place of intimacy and Selvaggio extending the warmth with both passion and quiet.

Selvaggio has written eight tunes, all of them showcases for individual improvisational talents. “Chicken Legs” finds the dance and keeps it spinning while “Return to Sender” is not Elvis’ hit but another powerful dance pulse that thrusts forth an intricate jazz line inspiring more impassioned solos. The closing “Spy Movie” is a reworking of a tune from an earlier Selvaggio album (*Unspoken Dialogue*) that spins with color and liveliness and leaves us, well, wanting more.

For more information, visit arabesquerecords.com. Selvaggio is at Miles’ Café Sep. 15th. See Calendar.



The Pirkei Avot Project, Volume 1
Amanda Monaco (Genevieve)
 by Elliott Simon

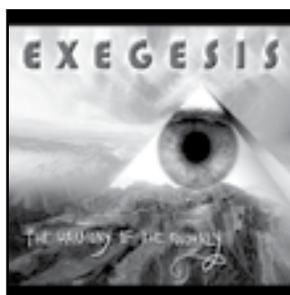
Attributed to numerous sages, Pirkei Avot is a collection of diverse thought-provoking sayings dating back over 2,000 years. Going beyond behavioral dos and don’ts these Ethics of Our Fathers mark the beginning of advanced Jewish philosophy. Guitarist Amanda Monaco has judiciously selected eight of these aphorisms to serve as both the substance and contextual basis for *The Pirkei Avot Project, Volume 1*.

Monaco has written beautiful music that captures the enduring nature of Pirkei Avot’s advice and wisdom as well as the intriguing aspects of its methodology. Her arrangements skillfully keep the ideas intact while placing the ancient conundrums and declarations within a postmodern universalism. Vocalist Ayelet Rose Gottlieb is stunning with her versatility and uses her rich voice to gain equal membership in the band. Her voice is all the more striking within Monaco’s instrumentation and arrangements, which set these pieces in an otherwise understated Middle Eastern atmosphere. Original

Hebrew and Aramaic lyrics (translations are included) are sung in Gottlieb’s Israeli-accented vocal style, reminiscent of both Ella Fitzgerald and Ute Lemperer. Percussionist Satoshi Takeishi, Daphna Mor on recorders and ney (Middle Eastern flute) and bassist Sean Conly join together to enhance the authenticity within Monaco’s contemporary context.

For example, Rabbi Hillel’s classic juxtaposition of contrasting truisms; “If I am not for me, who will be? If I am for myself alone, what am I?” (from Pirkei Avot 1:14) is conveyed by Gottlieb’s questioning vocal expressiveness, Mor’s naïvely pure tones, Takeishi’s understated percussion and Monaco’s lightly-fingered runs. Likewise, the sentiment within each of four declared collective character traits, “Average, Peasant, Sainly, Scoundrel” (Pirkei Avot 5:12), is cleverly portrayed through contrasting styles and rhythmical changes. Monaco wisely eschews searing leads and instead reveals herself to be a delicate embellisher, blending perfectly with Takeishi, Mor and Conly to let the inherent wisdom and provocative nature of the material take over.

For more information, visit amandamonaco.com. This project is at 92YTribea Sep. 17th. See Calendar.



The Harmony of the Anomaly
Exegesis (Dems Dem’s Demos)
 by Sharon Mizrahi

Brooklyn-based electronic-jazz hybrid Exegesis touts its approach rather cryptically, citing its aural influence as the very definition of the band’s name: the expression of scientific thought, numerical ratios and conceptual art as sound. Pi to piano? Perhaps a question best left up to interpretation. But no matter the inspiration, *The Harmony of the Anomaly* delivers a radiant, enlivening vibe at the crossroads of arena rock and New Age jazz.

The album takes on an effusive, novel feel, pioneered by the unapologetically liberal use of computer-generated instrumentals. But over the course of 12 tracks, rarely does the heavy dose of bubbly synths and odd smattering of Theremin whistles translate into electronic overdrive. Guitarist Nick Demopoulos, bassist Danton Boller, lead drummer Tomas Fujiwara and a helping of four guest drummers treat their instruments with a rough-cut soulfulness, infusing an accessible human touch into the accompanying ultra-polished synthesizers.

“Worlds” best highlights Exegesis’ balance between artificial novelty and down-to-earth, musical empathy. Initially led by a distant medley of electric guitar plucks and brewing electric bass, the track takes on an immediate, urgent presence over its curt three-and-a-half minute duration. Drummer Greg Gonzalez’ infectious, rolling beat - studded with Boller’s coolly rhythmic keyboard synths - elevates the tune into a progressive rock-improvisational jazz fusion. “Aion” and “Navarac” display a similar rock-jazz dichotomy, albeit with far more futuristic overtones.

The Harmony of the Anomaly’s gold, however, lies in a handful of inwardly pensive outliers. “Chroma”, drenched in syrupy-bittersweet melancholy, unfolds with a modern classical, deliberate patience. Before “Chroma” cracks under its solemn weight, Robert Perkins takes the reigns with wispy cymbal taps, alongside Demopoulos’ eclectic guitar twangs. A tactful dose of Doppler effect-styled wah-wah synths further clears the air, offering both smooth texture and

an aural comic relief of sorts.

Featuring vocalist Gretchen Parlato, “Maze of Death” is the true odd man out, laced with a buzzing Imogen Heap-meets-Coldplay vibe. Parlato’s voice, digitally altered into a low and savory echo, blends seamlessly with hazy, mellowed-out electronic beep arrays. Gonzalez carries the initial low-key feel into hypnotic futurism, with a pleasantly droning drum repetition. Rich with sultry introversion and a razor-sharp, biting seductiveness, the track grips firmly at the ears and does not let go.

For more information, visit exegesisonline.com. This group is at Drom Sep. 18th. See Calendar.

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Good Old Light
Dave King Trucking Company (Sunnyside)
 by Sean O'Connell

Anybody familiar with Dave King's day job as the drummer for The Bad Plus knows that he doesn't so much play the drums as pummel them. For his first album under the Dave King Trucking Company moniker, one of nine bands he works with, King brings his full spirit but in a quintet that grasps a range of influences including everything from turtle-necked chamber music to atmospheric Brit pop.

The album opens with King on a prepared piano, reedy vibrations popping up from his meditative exploration. The four-minute track provides an ominous start to an otherwise vibrant record. The full band comes in on the second track, "You Can't Say 'Poem in Concrete'", with King providing a heavy backbeat to guitarist Erik Fratzke's rigid barre chords before saxophonist Chris Speed unleashes his fiery honk over a shifting montuno. The first inklings of straightforward swing arrive midway through the album courtesy of the only track King did not write - Fratzke's "Night Tram". The track lurches into an eventual blowing opportunity that highlights both King and bassist Adam Linz' inherent rhythmic compatibility. The ten-minute long "Hawks over Traffic" finds the band embracing their inner Mahavishnu Orchestra, Fratzke as sharp and punchy as John McLaughlin, until they begin unraveling the same unison riff for nearly four minutes with aggressively spacious repetition. The final track, "The Road Leads Home", returns to King's taste for minimalist variations. His instrumentation, which includes two tenor saxes and two stringed instruments, allows him to phase riffs in and out with subtle dissonance. Midway through the song the band makes a right turn with churning funk from Fratzke and the bell of King's cymbal hedging close to all out rock 'n' roll before abruptly stopping.

Good Old Light is an interesting album from a very busy man that leans as much on rock as it does on jazz. King's talents as a composer and arranger are engaging, with his painstaking use of space and bombast scattered everywhere. Worthwhile listening, if you are ready for it.

For more information, visit sunnysiderecords.com. King is at City Winery Sep. 19th-20th with The Bad Plus. See Calendar.



Common Ground
The New Gary Burton Quartet (Mack Avenue)
 by Ryan Blotnick

On his first studio album since 2005, Gary Burton introduces a new band with guitarist Julian Lage, bassist Scott Colley and drummer Antonio Sanchez. A pioneer of four-mallet vibraphone technique, Burton has been an innovative bandleader for five decades, paving the way for many of the modal and odd-meter jazz styles heard today and propelling the careers of

guitarists like Pat Metheny, John Scofield, Mick Goodrick, Larry Coryell and Kurt Rosenwinkel.

Featured prominently in this new group is 23-year-old Lage, who brings two interesting tunes and beautiful playing to the album. He impresses with a uniquely banjo-like tone that reflects Metheny's bluesy smoothness, a Django-like use of range and dynamics and elements of bluegrass feel and phrasing. Colley and Sanchez create a level-headed surface for the frontline, outlining the song forms unequivocally and interjecting politely here and there. Burton plays in his trademark sparkling way, sounding especially lyrical on the rubato introductions and slow haunting pieces.

Some highlights of the album are the guitar/vibes duet intro to Burton's tango "Was It So Long Ago?"; Lage's solo intro to "My Funny Valentine" and his virtuosic composition "Etude", which flows restlessly like a Skúli Sverrisson piece. The band sounds especially unified on the churchy and emotive Keith Jarrett ballad "In Your Quiet Place" that closes the album but also grooves out on two compositions by former band pianist Vadim Neselovskyi (one of them is like Wayne Shorter's "Night Dreamer", in 4/4, with a twist), a Colley original based on a 12/8 African clave superimposed over a slow 7/4 time feel and a couple of tunes by Sanchez.

It is great to hear a virtuosic multi-generational band like this one. The album has the feeling of big-stage jazz while still delivering some intimate moments and showcasing relative newcomer Julian Lage's exceptional guitar talents.

For more information, visit mackavenue.com. This group is at Blue Note Sep. 21st-24th.



Eponymous
Afterfall (Clean Feed)
 by Stuart Broomer

Afterfall is an international quintet consisting of Portuguese (guitarist Luis Lopes and trumpeter Sei Miguel), American (tenor and soprano saxophonist Joe Giardullo and drummer Harvey Sorgen) and French (bassist Benjamin Duboc) musicians. Their first meeting in a Lisbon studio is documented here. The methodology is free improvisation, but as the instrumentation suggests, there are strong free jazz elements at work here in both the roles and the textures the band favors, from the Cool-era sound of Miguel's pocket trumpet - always muted and played in the middle-register - to the vocalic wails of Giardullo's saxophones.

The band is both genuinely collective and spacious, with a shared willingness to let ideas develop in their own time. There's a certain transparency in the band's music, with one musician's voice passing through another's. Most interesting are microscopic, granular bits of sound that abound here, sometimes ultimately traceable to Sorgen's subtle cymbal and snare work, but more often to Lopes' thoroughly electronic conception of the guitar. His gritty waves of barely audible sound contribute much to shape the textures prevalent here and when he takes the lead he has a sense of sonic play that extends from the glassy quarter-tones of the opening "Shut Up Goddess" to the sustained feedback on "Return of the Shut Up Goddess", his guitar almost shakuhachi-like.

While Sorgen and Duboc can provide fields of scintillating detail, they're also capable of tremendous

drive, most notably in the powerful backing they provide Giardullo for his intense tenor exhortation on "American Open Road with a Frog", a whimsical title likely inspired by the soulful multiphonic roar that the saxophonist develops. The extended "Triptych" is notable for the collective composition of which the group is capable, Duboc (a brilliant arco player) and Lopes developing spontaneous figures that become both insistent support and provocation to the horns. There are musical relationships developing here that bode well for the future.

For more information, visit cleanfeed-records.com. Joe Giardullo is at The Stone Sep. 23rd. See Calendar.

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www.deborahlatz.com



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Saturnismo
Carlo Costa Minerva
(Between The Lines)



Crepuscular Activity
Carlo Costa
(s/r)

by Clifford Allen

As Steve Lacy once said, Monk's music was "a way to get to the other side." For him and his cohorts, it was music that showed the direction to something beyond certain timeworn structures into musical freedom. For at least a generation of musicians, the possibilities of freedom have, in reverse, shown a way towards often very individual methods of structure. The concise, sometimes minimal pieces that characterize the work of a number of young Europeans now living in New York are, if not indicative of a school or tendency, at least a somewhat shared aesthetic that bears mention.

Drummer Carlo Costa was born in Italy and has been in the States for the better part of the last decade, studying at Berklee and then the City College of New York. Minerva is just one of a number of chamber-improvised trios and duos that are his outlets, but it's a very strong group that includes bassist Pascal Niggenkemper and pianist JP Schlegelmilch. *Saturnismo* is the trio's first recording and includes ten open improvisations and compositions by members of the group. The music is sparse yet active and all three players use a diverse range of colors on their instruments - Schlegelmilch inside the piano as well as on the keys, Niggenkemper deft with bowed harmonics and Costa exploring drums and glockenspiel with light, rigorous action. For example, the pianist's "The Valenti" does remind one a bit of Paul Bley, stripped-down and with flatted ambiguity as he moves through motivic cells in dialogue with shimmering drum accents and Niggenkemper's contrapuntal pizzicato. The music is 'free', sketching around an open tonal center, but remains concretely lyrical. Some of the most intriguing moments come from Costa's glockenspiel as he switches to a ghostly and slight metallic counterpoint to Schlegelmilch's broadly stretched keyboard, though even on the drum kit, Costa's sounds are often delicate and very precise. All three partners in Minerva tend toward gradations in the density of their lines and jabs and together that makes a pulse that is ever shifting though consistent. And a partnership is what this trio is, much more than a piano trio or 'chamber improvisation'.

Crepuscular Activity is the duo of Costa and flutist Yukari and this self-titled, self-released EP is their first disc. At nearly a half hour's worth of music, the amount of material is closer to a full-length album (all but the closing "Snow on Trees" were written by the percussionist). The opening "Sea Breezes" joins shakuhachi-like alto flute with bamboo rustle and brushy patter, yet exhibits an extraordinary amount of tension. The disc's tour de force is the 14-minute centerpiece "Black Pond" and its repeating glockenspiel figure, gradually abstracted around measured breath lines or refracting from gentle stairsteps. Composed in three movements, its stark simplicity is extremely interesting while steering quite clear of 'reductionist' improvisational approaches. Certainly in the music of Carlo Costa and his collaborators, 'less' is both a path to freedom and structure.

For more information, visit betweenthelines.de and carlocostamusic.com. Costa is at I-Beam Sep. 23rd with Minerva and Branded Saloon Sep. 26th with Kenny Warren. See Calendar.

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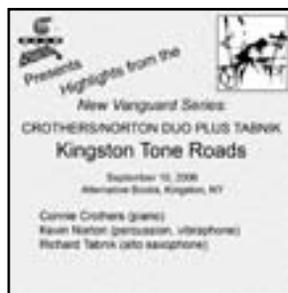
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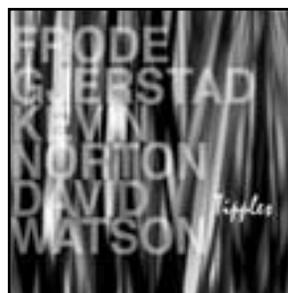
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Kingston Tone Roads
(with Richard Tabnik)
Connie Crothers/Kevin
Norton (Deep Listening)



Tipples
Frode Gjerstad/Kevin
Norton/David Watson
(FMR)

by Robert Iannapolo

Percussionist/vibraphonist Kevin Norton can always be depended on to come up with something interesting. His earliest affiliations with Anthony Braxton and Fred Frith marked him as an adventurous collaborator. As comfortable with free improvisation as he is with writing and interpreting compositional material, Norton imbues his music with drive and rhythmic acuity. Recent stress on his vibes playing has further emphasized his artful use of color and shade as well as his stature as a contemporary improviser. The ensembles he's helmed through the past decade have always dealt in music that prodded at the edges while allowing the players maximum amount of freedom.

Kingston Tone Roads finds Norton in a duet with pianist Connie Crothers. The pair have been playing together around New York for a number of years and it's good this release (from a 2006 concert in Kingston, NY) is finally seeing the light of day. Although she's tagged as a pianist in the Lennie Tristano tradition, Crothers has long shorn that influence and developed a personal style that, while still virtuosic, also makes her an excellent improvising partner. She is a good match for Norton and the two are in sync in this set of three free improvs along with a fourth track that adds alto saxophonist Richard Tabnik. Norton plays both trap drums and vibes but there are always small percussion instruments around as well as a cymbal or two. This allows him to fill out the space so that at times the duets sound like a trio. But no matter how expansive these duets are (one is 25 minutes long), there's never a flagging moment. They are continually listening to each other, commenting on each other's phrases, each pulling the other along into uncharted territory. The addition of Tabnik on the last track at first seems almost intrusive. However, he is an interesting player with a dry, brittle sound that gives the music an added dimension. But ultimately this is a fascinating duo document and a good addition to both Crothers and Norton's discography.

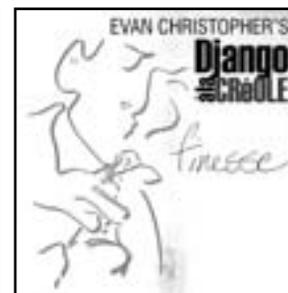
As for *Tipples*, Norton has toured and recorded with Norwegian reed player Frode Gjerstad quite a bit (the former is part of the latter's Circulazione Totale Orchestra). But adding New Zealand guitarist David Watson into the mix opens up their options immeasurably. The music is intense, with Gjerstad squealing in the upper registers, Watson adding slabs of coruscating sound and Norton playing a wide array of percussion in addition to his usual drums (he's billed as playing vibes, marimba, drum kit and "possibly up to one hundred other percussion instruments"). The trio interacts with lightning fast reflexes to each other. And yet for all of the Sturm und Drang, it's the quieter moments (ie, most of the 20+ minutes of "Rabbel") that really highlight the scope and depth of this trio.

These two discs demonstrate just how radically different free improvisation can sound. And it also shows how Kevin Norton's music can encompass such a broad range.

For more information, visit deeplisting.org and fmr-records.com. Norton is at Connie's Loft Sep. 25th. See Calendar.



Remembering Song
Evan Christopher
(Arbors)



Finesse
Evan Christopher
(Fremaux & Associates)

by Joel Roberts

There's no finer clarinetist in jazz today than Evan Christopher. While his style is clearly in the Swing camp, he's no mere revivalist. He's a talented composer and improviser, as well as a remarkably proficient instrumentalist, exploring new paths within a traditional framework.

Two recent releases showcase Christopher's artistry to excellent effect. *Remembering Song* can be considered Christopher's love song to New Orleans, a city he calls his home and from which he draws obvious inspiration, and in particular to one of the Big Easy's greatest musical sons, Sidney Bechet. With able assistance from ageless guitar legend Bucky Pizzarelli, guitarist James Chirillo and bassist Greg Cohen, Christopher delivers an engaging, somewhat melancholy set of mostly original tunes inspired by the clarinet and soprano sax icon, as well as Crescent City standards like "Dear Old Southland" and "Way Down Yonder in New Orleans". The simple accompaniment and relaxed vibe are a splendid backdrop for Christopher's warm tone and expert technique.

Finesse, by Christopher's Django à la Creole trio (with guitarists David Blenkhorn and Dave Kelbie and bassist Sébastien Giradot) is a somewhat harder-swinging affair that also covers plenty of Bechet, mixing his New Orleans flavor with the gypsy swing of Django Reinhardt. The album opens and closes with Bechet tunes, packed in between with Swing Era (and earlier) gems by the likes of Reinhardt, Rex Stewart and Hoagy Carmichael. The group handles all these tunes with poise and dexterity, whether it's Reinhardt's frenetic "Féerie Eyes" or Duke Ellington's timeless ballad "Mood Indigo", given an especially beautiful treatment here. The lone original, and the tune that gives the group its name and sums up its purpose, "Django à la Creole", is based on Reinhardt solos that Christopher says he arranged in the manner of New Orleans master Jelly Roll Morton's Latin tunes.

For more information, visit arborsrecords.com and fremaux.com. Christopher is at Peter Jay Sharpe Theatre Sep. 26th. See Calendar.

Carlo Costa - Minerva Saturnismo (Between the Lines Records)

"An impressively cohesive avant-jazz trio"
-Time Out New York

"Great interplay and the coherent musical vision (...) Really strong. *****"
-Stef Gjessels, Free Jazz Blog

Carlo Costa - Crepuscular Activity EP (self-release)

"It takes some time and patience to fully absorb what is unique and special about this disc but well worth the journey"
-Bruce Lee Gallanter, Downtown Music Gallery

"The overall result is quite welcoming and inviting (...) Some parts, and especially the beautiful "Black Pond", are really impressive..."
-Stef Gjessels, Free Jazz Blog

www.carlocostamusic.com



Be Yourself
Kenny Burrell
(HighNote)



Shapes
Dado Moroni Trio
(TCB)

by Graham Flanagan

Bassist Peter Washington continues to cement his position as a key figure in New York jazz with supporting-yet-essential roles on two recent releases. There's no question that the 47-year-old former Jazz Messenger's sterling reputation as one of the best players in the business remains perfectly intact.

In the summer of 2008, Washington's services were requested by guitarist Kenny Burrell. Washington joined the legend for a rare, weeklong engagement at Dizzy's Club. The residency resulted in *Be Yourself*, a 10-track live album featuring a handful of Burrell favorites and originals, as well as some solid standards that bring out the best in this stellar ensemble. Along with Washington, Burrell's quintet features the talented young saxophonist Tivon Pennicott, who also doubles on flute. Rounding out the rhythm section is the veteran pianist Benny Green, along with Burrell-regular Clayton Cameron on drums.

The set begins with Burrell and company's reading of Dizzy Gillespie's "Tin Tin Deo". Burrell's deceptively gentle intro eventually morphs into a full-on Latin swing session, which allows the seemingly restless musicians to show off their chops, especially during the song's famous bridge section. The Latin theme continues with a performance of the Kenny Dorham classic "Blue Bossa", showcasing Washington's ability to tow the musical line during a wild number where the whole group cuts loose. We hear nice interplay between the bassist and Burrell during his solo section, where he pays sonic homage to fellow guitar great Wes Montgomery's octave-driven style.

Burrell puts Washington upfront on the aptly titled "Bass Face", a midtempo swinger that features a compelling back and forth between the bassist and the drummer. Other standouts include Burrell's "Listen to the Dawn", offering superb flute-work from Pennicott, and Burrell's solo title track feature, supplying reason enough to go out and pick up the album. The jazz giant's skills as a soloist sound on par with those he consistently exhibited in the '50s-60s.

Washington offers his services on another must-listen release as part of the Dado Moroni Trio on *Shapes*. Along with the leader on piano, drummer Enzo Zirilli rounds out the group on a fantastic set mostly comprised of originals, but also including a few familiar tunes like the samba classic "Desafinado", which gets a lovely, lengthy reading with fine work from all three players.

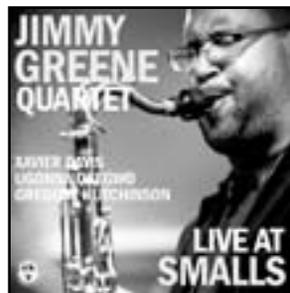
The weight of his musical burden increased somewhat by playing in a trio, Washington shines throughout, exhibiting tangible chemistry with his fellow players. Bass nerds in general need look no further than "The Duck and the Duchess", which begins with a playful one-minute-plus solo from Washington to set up Moroni's medium-tempo exercise in Monk-esque melodic techniques. Washington gets another healthy showcase on "Shark Attack", which opens with a playful duet between the bassist and Zirilli, whose dynamic brushwork on the snares perfectly complements the bassist's uptempo riffing. Moroni stays out of sight for more than two minutes before surprising the listener by jumping in on electric piano. The whole song has a swinging, improvisational feel that suggests a jam session where the bassist and

drummer just play off each other while the keyboardist sets up and plugs in his instrument. Moroni also breaks out the electric piano for the bluesy ballad "For the Time Being".

Perhaps the best example of this group achieving total synergy occurs during the middle-to-later section of "F.B.S.", an opportunity for the group to indulge in some scorching uptempo hardbop that recalls McCoy Tyner at his best.

These two albums confirm the reason as to why Peter Washington continues to remain in demand as one of the top jazz craftsmen working today. Since these albums were released, he's been featured on numerous others that have already hit the marketplace or will do so soon. In fact, he's probably in the studio as you read this, or at least en route.

For more information, visit jazzdepot.com and tcb.ch. Washington is at Village Vanguard Sep. 27th-30th with Bill Charlap. See Calendar.



Live at Smalls
Jimmy Greene Quartet
(smallsLIVE)



Jam Session, Vol. 30
Various Artists
(SteepleChase)

by Matthew Miller

Since the '90s, saxist Jimmy Greene's flawless technique and muscular sound have consistently landed him at the top of lists of rising-star tenors.

On *Live at Smalls*, Greene is captured at the height of his considerable powers, supported by pianist Xavier Davis, bassist Ugonna Okegwo and drummer Gregory Hutchinson. The quartet opens with the aptly named "Sense of Urgency", a hurtling Greene composition employing a booming ostinato in the bass and piano parts that carries over into the leader's blistering solo and becomes the dramatic crux of the first half of the performance. Against this harmonically static, but tumultuous rhythmic backdrop, Greene leaps between a series of densely constructed improvised phrases that build progressively to an ecstatic conclusion. He switches to soprano for the album's two ballads - Monk's "Ugly Beauty" and his own "Home". The former is a study in group interplay, thematic development and the kind of effortless swing that Monk's tunes demand while the latter finds Greene leading the group in and out of whispered sections with his exultant lines and dramatic crescendos. *Live at Smalls* ends with "Bloomfield", an uptempo flag waver that once again showcases the incredible cohesion of this band.

The SteepleChase label's Jam Session series has been a longtime favorite of the label's devotees, so it is fitting that the 30th, and final, installment should feature an allstar cast of four saxophonists along with the longtime house band of pianist Andy LaVerne, bassist Steve LaSpina and drummer Billy Drummond. Joining Greene on tenor are Stephen Riley, Don Braden and Wayne Escoffery - each an accomplished soloist with a distinctive sound and style.

From the opening notes of "Back Up", a blues head by organist Larry Young, it's clear that each of the saxophonists is fully committed to the mix of competitiveness tempered by musicality required of jam session participants. Following a straightforward reading of the melody, Braden leads things off with a soulful, bracing statement, followed by an understated, almost-whispered solo by Riley and two ebullient declarations from Greene and Escoffery, respectively.

Following LaVerne's surprisingly upbeat original "Twin Towers", which finds Greene once again exploring the upper reaches of his altissimo range, the band opens the only ballad - and, arguably the disc's high point - "Darn That Dream", with a delicate intro by LaVerne and a gorgeously intoned statement of the melody by Riley. The track eschews much of the fireworks that characterize the rest of the album's performances, but showcases each of the horn players at their absolute pared-down best. Following the final restatement of the melody, each tenor takes a cadenza and the song fades out as quietly as it entered.

For more information, visit smallslive.com and steeplechase.dk

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Detour Ahead
The Oster-Welker Jazz Alliance (Jazzed Media)
 by Andy Vélez

Vocalist Jeff Oster and gifted arranger and trumpeter/flugelhornist Peter Welker first became buddies more than four decades ago. Oster's return to music after a long hiatus produced their excellent previous joint release, *Shining Hour*. They are joined here by a fleet of fine California jazzmen including trombonists Bill Watrous and Scott Whitfield and pianist David Matthews among others. It is a tightly joined and swinging group, this Oster/Welker Jazz Alliance.

In the opener, "There is No Greater Love", Oster's first notes of vocalizing are preceded by a blast of brass heat from Welker and Doug Morton's trumpets, thus signaling this is not to be the usual moonlight and roses spin on the classic tune. A sometime trumpet player, Oster's singing here and throughout has a horn-sympatico shout-out sound and phrasing. Though his voice initially conjures up thoughts of a lighter, huskier and warmer Mel Tormé and the hipness of Bobby Troup among others, repeated listenings reveal Oster to be very much his own man.

Kaper-Webster's "Invitation", a slightly otherworldly tune, is Oster's ripe opportunity to swing with a version loosely off the melody. He's surrounded

and immersed in Matthews' rippling piano and Morton's lead trumpet as they build to an urgent climax. Their take on Livingston-Evans' "Never Let Me Go", once the sole property of the fine Irene Kral, gets a knowing and complete reading from Oster and Matthews along with Chris Amberger's bass and Kevin Dillon's drums. Oster's dashes of scatting here are a perfect non-verbal extension of the lyrics. It's a gem.

Detour Ahead makes clear that almost out of the blue and in company with a solid group, Jeff Oster is emerging as something we have needed for some time: a no-nonsense major male jazz vocalist who totally knows what it is all about. Lucky, lucky us.

For more information, visit jazzedmedia.com



The Jazz Ballad Song Book
**Randy Brecker/Danish Radio Big Band/
 Danish National Chamber Orchestra**
 (Red Dot Music-Half Note)
 by Alex Henderson

Small groups have been dominating jazz since the bebop era and, realistically, most of today's jazz musicians will never get a chance to record an album with a big band. It's cost-prohibitive. But the bigger names in jazz are in a much better position to record

the occasional big band album and *The Jazz Ballad Song Book* finds veteran trumpeter Randy Brecker joining forces with the Danish Radio Big Band and National Chamber Orchestra. Recorded in Copenhagen, this is the type of orchestral project that many jazz musicians would love to record if they had the opportunity. And Brecker is in very good form, playing quite lyrically on postbop arrangements of well-known standards such as "Someday My Prince will Come", "All or Nothing At All", "Cry Me a River" and "Round Midnight" (what producer Orrin Keepnews has accurately described as "the National Anthem of jazz").

If *The Jazz Ballad Song Book* has an obvious flaw, it is the fact that Brecker and the Danish Radio Big Band (conducted by Michael Bojesen) are overly conservative in their choice of songs. Too much of the album is devoted to music absolutely beaten to death over the years. Nonetheless, there are some interesting surprises, including John Barry's *Goldfinger* theme and Nino Rota's haunting "The Immigrant" (which was used in Francis Ford Coppola's *Godfather* movies). And two Brecker compositions are performed: "I Talk to the Trees" and "Foregone Conclusion".

Some jazz purists might claim that the arrangements are too lush and are overly classical-minded but there is no reason why jazz shouldn't be influenced by European classical music just as it has been influenced by everything from AfroCuban music to funk to ragtime. And while *The Jazz Ballad Song Book* could have been more adventurous in its selection of material, this is nonetheless an enjoyable, if conservative, collaboration.

For more information, visit halfnote.net. Brecker is at *Blue Note Sep. 13th-18th* and *Barnes and Noble 86th Street Sep. 16th*. See Calendar.

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Live at Vassar 1970
Joe McPhee Quintet/
Ernie Bostic Quartet
(Corbett vs. Dempsey)



Sound on Sound
(Solo 1968-1973)
Joe McPhee
(Corbett vs. Dempsey)

by Marc Medwin

Joe McPhee has been digging through his archives and these two double discs are the results of his search. The material on offer could not be more diverse, showing the multi-instrumentalist's myriad influences and multifarious approach to music making, in both group settings and solo.

The more conventional of the two sets was recorded at Vassar College in McPhee's hometown of Poughkeepsie in April 1970. It pairs two groups whose musicians formed the core of McPhee's working bands of the time; in fact, the fantastic *Nation Time* would be recorded there later that same year and with members of both groups (pianist Mike Kull, multi-instrumentalist Tyrone Crabb, percussionists Bruce Thompson and Ernie Bostic, altoist Otis Greene, organist Herbie Lehman and guitarist Dave Jones). Vibraphonist Ernie Bostic's group offers up a spirited set, culminating in a roiling version of Coltrane's "Resolution", where Otis Greene makes a sly reference to "Mr. P.C.". The McPhee quintet set traverses somewhat similar territory as the group rides through classics like "On Green Dolphin Street" and "Softly, as in a Morning Sunrise" and swings newer compositions such as the free-floating-then-modal "Muntu". They play along a post-Coltrane path, especially reminiscent of the later Classic Quartet material, McPhee stretching way out on soprano during the heated "Sunrise". However, nothing prepares the listener for "Looking Glass", a piece for group and tape, as McPhee explains to the audience. What emerges is a wild conflation of uhr-blues and 20th century classical. Raw distortions and piercing electronics permeate the freedom of this nearly meterless exploration. The overall feel is similar to what can be heard on McPhee's CJR records later in the decade, but there's an immediacy to the performance, a sense of traveling new ground that sets it apart.

"Looking Glass" serves as an excellent lead-in to *Sound on Sound*, an album entirely made up of McPhee's solo music from 1968-73. On the Vassar concert, he calls his electronic rig his survival unit and the tracks on *Sound on Sound* make extensive use of its attendant

techniques. Here, as on no other McPhee release, we hear him letting his agile mind loose on a dizzying array of instruments, effects and overdubbed combinations. Again, we delve into blues meditations, but they can be tempered with airy percussives that prefigure the freak-folk obsessions of 40 years later, as on Disc 1's opening track. The whole aesthetic can change without warning, as happens repeatedly on the two tenor solos. These sound almost nothing like those that graced early hatHUT releases several years later. McPhee is playing almost as if he's backed by a non-existent group, a language he would mostly abandon on later solo efforts. Then, there are tracks of entirely unfamiliar material, such as the startling feedback experiments and the various included versions of "Cosmic Love".

These are revelatory sets from a time long gone and word is McPhee has similarly tasty treats in store for future release.

For more information, visit corbettvsdempsey.com. McPhee is at *Le Poisson Rouge* and *Clemente Soto Velez Cultural Center*, both Sep. 11th and *The Stone* Sep. 28th. See Calendar.



The Basement Recordings
Shayna Dulberger (Empty Room Music)
by Gordon Marshall

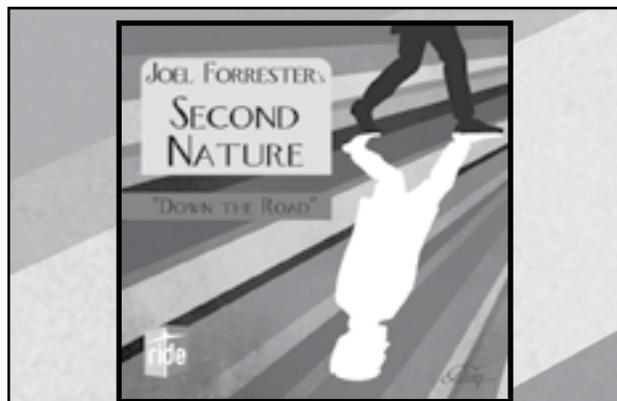
Bassist Shayna Dulberger's solo *The Basement Recordings* doesn't open its secrets any more readily than a cluster of clams. Part of the fun of entering into its world is getting your hands dirty, so to speak, and digging into its hypnotic sounds in the way an instrumental collaborator might, thinking that way. To alter the metaphor, it offers up its charms the way the items in a junkshop are on display, with an originating functionality lost to posterity, but with a new one up for grabs.

Like any language, Dulberger's musical argot takes strains from many sources, from Steve Reich-ian minimalism to baroque. The list goes on. However, Dulberger's language remains proudly and diffidently private - coy, even. Like a body of poetry no one can adequately translate, we can never be in a position to evaluate it properly. We are left with a set of 18 tracks that play around with naturally evolving and dissolving patterns, together with counterpoints that meander and weave around one another sometimes so slowly it is a mystery where the rhythm is coming from.

To give an album such a title early in one's career denotes a certain nerve. Artists who want to show the world material that is still rough around the edges usually wait at least until they have some kind of legacy. Punchy and romantic, Dulberger has unsettled that custom. This is music without ultimate, determinate form and a purpose that accrues collectively.

No more than a patch of wilderness is *The Basement Recordings* uniformly beautiful and vibrant. Asymmetries abound and occasionally things get insipid. Again, this is not a garden kept neat and tidy with clippers. What's left hanging or rotting is all part of process and regeneration. Ultimately it reflects a necessary stage in the development of a promising artist.

For more information, visit shaynadulberger.com. Dulberger is at *Brecht Forum* Sep. 4th with Bill Cole. See Calendar.



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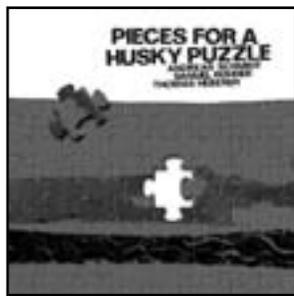
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Pieces For A Husky Puzzle

Andreas Schmidt/Samuel Rohrer/Thomas Heberer
(Jazzwerkstatt)

by Kurt Gottschalk

I have an aunt who does jigsaw puzzles upside down. She eliminates all but the essential clues by ignoring the Monet painting or Chicago skyline, arranging the pieces so that the picture side is down. What she has to work with, then, is a bunch of grey shapes, all the same color, but none quite the same. This same concept also frames *Pieces For A Husky Puzzle*, a wonderfully subdued record by pianist Andreas Schmidt, drummer Samuel Rohrer and trumpeter Thomas Heberer. The cover depicts a puzzle, which, if not entirely monochromatic, would have the potential solver making piles of red and the tracks are titled "Puzzle Piece" numbers one through seven. But the analogy doesn't just run skin deep. The pieces, all composed by Schmidt, fit together in a similar fashion. They combine to form a wonderfully subdued, 51-minute suite comprised of movements that might be the same color but are all differently shaped.

Schmidt's jazz formalism (which is not the same thing as stodginess) might derive from his time studying with the pianist Aki Takase, who also has a very deliberate way of using the jazz language. And while best known as one of the more stoic members of the ICP Orchestra, Heberer has also spent time working with Takase. Rohrer is the youngster of the group and he sparkles here with soft waves and small eruptions behind the ever-gentle intersecting melody lines. Schmidt and Heberer circle and echo each other at an easy pace, the latter literally finding cracks between the keys with subtle use of a quarter-tone trumpet, which gives him extra stops between the notes on the piano. It's not your usual trumpet trio: the three pieces are unusual and a bit disparate but still manage to fit together nicely.

For more information, visit jazzwerkstatt.eu. Heberer is at *The Stone Mondays* with Karl Berger except for Sep. 5th. See Calendar.



Both/And

Adam Rudolph's Moving Pictures with
Organic Orchestra Strings (Meta)

by Jeff Stockton

Adam Rudolph speaks often of the "moment of the eternal now" as well the harmonious dualities of life and the spiritual and mystical traditions that promote such beliefs. These concepts leak into Rudolph's compositional style, as he structures his tunes to afford his players a wide berth to express themselves individually. In creative improvised music, these elements form the core of its tradition, but what Rudolph does with it is of his own making.

The Moving Pictures octet has existed since 1992 and its sound reflects Rudolph's intervening collaborations, as well as his influences. Returning

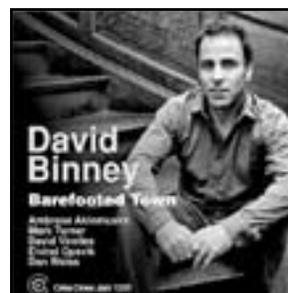
from the band that made the previous *Dream Garden*, Graham Haynes on cornet, flugelhorn and bamboo trumpet establishes the reference to *In a Silent Way*-era Miles Davis sharpened by the harder edge of Wadada Leo Smith. Electric guitarist Kenny Wessel complements Haynes with comping atmospheric "Return of the Magnificent Spirits" while on the title track the pair elevates themselves above the swirling percussion as if they were plastic bags being battered about in a breeze. The three-part "Dance Drama" serves as the disc's centerpiece, with Part 2 offering squiggly sax bursts and contrasting bass clarinet from Ralph M. Jones. Loopy electronics and the sound of a wheezy harmonium give the music a contemporary feel.

It's all very nonlinear, with an emphasis on the circularity found in African and Arabic rhythms, only this time the ante is upped with the addition of an 11-piece improvisational and orchestrated string section. You can hear traces of Rudolph's early exposure to Chicago blues, the little-instrument, wide-open sound palette of the Art Ensemble of Chicago and finally the guiding spirit of Don Cherry, whose worldly inclusiveness and handmade do-it-yourself multiculturalism are in every track. When it works (which is most of the time) it suggests a nice paradox - relaxed and exciting at the same time.

For more information, visit metarecords.com. Rudolph is at *Community Church of New York Sep. 23rd* with *Muhul Richard Abrams*. See Calendar.



Graylen Epicenter
David Binney
(Mythology)



Barefooted Town
David Binney
(Criss Cross)

by George Kanzler

Alto saxophonist David Binney, one of the most distinctive voices on his instrument since the '80s, reaches fresh creative peaks on this pair of new albums created under very different circumstances. *Barefooted Town* is his fourth CD for Criss Cross, what Binney has called "old-school blowing sessions", with little rehearsal or post-production. *Graylen Epicenter* was done for his own label, Mythology, and is considerably more produced, with post-production editing and overdubs on what is still largely a 'live' recording.

Yet the two albums share a lot, from the leader's prominent solo voice and often involved, episodic compositions and evolved sense of form and dynamics to shared personnel: trumpeter Ambrose Akinmusire, bassist Eivind Opsvik and drummer Dan Weiss appear on both. The human voice is also part of the mix, sparsely in the leader's wordless vocals on *Barefooted*, more prominently in both wordless vocals and lyrics from Binney and Gretchen Parlato on *Graylen*.

Graylen Epicenter (the name is pure fantasy, made up by Binney) is the more sonically ambitious and adventurous outing, employing additional instrumental voices and colors: at various times the ensemble (whose core also has pianist Craig Taborn) includes tenor sax (Chris Potter), electric or acoustic guitar (Wayne Krantz) and additional percussionists, plus on four tracks both of the featured drummers, Brian Blade and Weiss. The CD opens with "All of Time", a short, choppy horn theme resolving into a repeated horn phrase behind an almost three-minute dual solo from the drummers, intensity dropping for a piano solo floating over brushes, percussive momentum then rising for Binney's alto solo until the horns and

Binney's voice on a coda vocal with the refrain "If I could only see you" take it out. The suite-like title tune melds long episodes juxtaposing swinging and semi-rubato passages with electric guitar, bucolic wordless vocals and a climactic, very lyrical alto sax solo. Many of the tunes feature multi-metrics and multiple rhythms/tempos, from the jangly jazz-rock of "Equality at Low Levels" to the asymmetrical postbop feel on "Any Years Costume". Episodic but compellingly sustained moods are achieved on "From This Far", opening with arco bass and including sighing vocals before a second, funk heavy theme gives way to a (surprise) acoustic (not electric) guitar solo. Also remarkable is the arc of Parlato's vocal on the lyric and Binney's complementary alto obbligato and solo on "Home" as well as the exotic, onomatopoeic, slinky rhythm mood of "Waking to Waves".

Barefooted Town puts more emphasis on individual solos, especially Binney's reverberant alto sax voice, which ranges deeper and higher than most altos today, as well as displaying more breadth of moods, including a ballad, "Once, When She Was Here", as sultry and sensuous as any from Johnny Hodges or Phil Woods. Binney is also contiguously songful, funky and swinging on "The Edge of Seasons" and evinces a yearning side on "Dignity". Akinmusire is at his best throughout, a trumpeter who solos as if original concept and line, not technique, were paramount. And distinctive tenor saxist Mark Turner, featured on the title tune, makes the most of his few solos. If *Graylen Epicenter* is a sterling production, than *Barefooted Town* is like a fiery live set by a working band.

For more information, visit davidbinney.com and crisscrossjazz.com. Binney is at *55Bar Sep. 6th* and *20th* and *Rubin Museum Sep. 16th*. See Calendar.

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The Time of the Sun
Tom Harrell (HighNote)
by Terrell Holmes

Has a celestial object ever functioned as a guest soloist on a jazz recording? Tom Harrell's new release actually begins with a recording of the musical harmonies created by the Sun's magnetic field. After decades on the scene, Harrell is still evolving as a musician and composer, broadening an already expansive musical vocabulary through his unmistakable sound on trumpet and flugelhorn.

The disc's variety is in play from the barrel-chested title cut, where Harrell shows his mastery with a solo that's lyrical and involving without a single note wasted. Danny Grissett complements the solar sounds with electronic effects on the Fender Rhodes while drummer Johnathan Blake and bassist Ugonna Okegwo provide the rhythmic underpinnings. Tenor man Wayne Escoffery plays a moody, brooding solo on the silky smooth "Estuary", with harmonics and stridency that places fissures on the surface without splintering it. There are tunes with a funk pedigree, like the postbop "Ridin'", where Harrell weaves more matter-of-fact sorcery on trumpet and Escoffery gets down and dirty on soprano sax, echoing the circular, spiraling, repetitive theme, all with Grissett's slick Fender Rhodes styling as the foundation. Blake solos dynamically on the Horace Silver-inflected "Modern Life" as the band vamps behind him; he also has a dynamite solo on "River Samba". From the deep, beautiful colors of "The Open Door" to the Latin fire of "Otra", this band does some damn fine playing.

Ultimately, though, it all comes back to Harrell, who plays his horns with the insight and patience of a Zen master. He will surgically pick apart the melody until he finds a suitable sequence of notes whose possibilities he can mine. The end result is invariably one of his wonderful solos that seem so effortless but are built carefully with levels of invention, tonality and emotion that other players must respect and can only hope to emulate.

For more information, visit jazzdepot.com. Harrell is at Birdland Sep. 20th-24th. See Calendar.



Mano A Mano
Michel Camilo (Emarcy-Decca)
by Marcia Hillman

The title of pianist Michel Camilo's new CD explains it all. Literally meaning "hand to hand", it refers to the music on this album, which passes between three virtuoso musicians - Camilo, bassist Charles Flores and conguero Giovanni Hidalgo.

Camilo has chosen to change the normal composition of the piano trio by substituting conga drums (all tuned to different pitches) and small percussion instead of the usual trapset. And since all three members of the group are from different countries

(Camilo from the Dominican Republic, Flores from Cuba and Hidalgo from Puerto Rico), the sound is truly AfroCaribbean - borrowing from a wide array of musical traditions.

The selections are all Camilo originals with the exception of three pieces - Lee Morgan's "The Sidewinder", John Coltrane's "Naima" and Ariel Ramirez' "Alfonsina y El Mar". Musically, the well-paced repertoire covers a large territory - from a samba-choro ("No Left Turn") and 'neo-traditional' rumba ("Rumba Pa' Ti") to a reworked merengue ("Rice and Beans") and a Dominican bachata ("You and Me"), making stops with other rhythms in between.

The opener is a Camilo original titled "Yes", a high-energy, swinging, affirmative barnburner that places Latin jazz in a bebop orientation, inspiring some smoking trades between Flores and Hidalgo. The funky rendition of "The Sidewinder" receives some playful piano work by Camilo, aided by Hidalgo's deft conga statements. Hidalgo also shows off his ability to build a solo on the title track. Flores has his own stellar moments, including beautiful arco on the melancholy "Then and Now".

Camilo is masterful, treating the listener to his knowledge of dynamics and fine technique. He can attack the keys with fiery intensity or caress them (as in the thoughtful solo piano closer "About You") - whatever the music demands. His experiment with a non-traditional trio, combining personnel with different and rich musical backgrounds and diverse sounding material has resulted in a dazzling performance.

For more information, visit emarcy.com. Camilo is at Barnes and Noble 86th Street Sep. 23rd and this group is at Blue Note Sep. 27th-30th. See Calendar.

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Why is Judi Silvano so happy?

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"Indigo Moods" is a relaxed and expressive recording of some favorite Standard songs in the trio setting with the empathetic pianist Peter Tomlinson and delightful trumpeter Freddie Jacobs. After playing a few concerts together, it felt so good that she decided to document their rapport. The result will be released on April 10, 2012 on Jazzed Media!

In the meantime, come hear them at Miles' Café on September 24 for the early set 5:30 - 7 pm on East 52nd Street in NYC. Peter and Fred and Judi will be joined by the fabulous Mr. Ratzon B. Harris!

She is in the process of re-vamping her Website on JazzCorner, too, so please come and check out our progress and see new photos by John Rogers, Marlene Woodason and Jacky LePage as well as video of gigs in New York, Boston, Belgium, California and more!

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Photo by John Rogers



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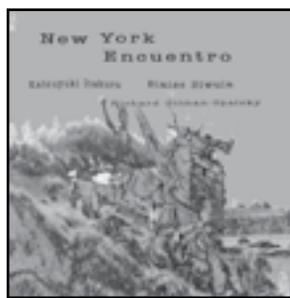
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New York Encuentro
Katsuyuki Itakura/Blaise Siwula/
Richard Gilman-Opalsky (No Frills Music)
by Ken Waxman

Named for the idea-exchanging "encounters" Mexican Zapatista guerillas organized following the 1994 Chiapas uprising, the only concepts espoused on this outing are purely musical. Yet the unfettered tonal expressions demonstrated by this trio of veteran improvisers are as radical in their way as the Zapatistas' libertarian socialist ideas were in theirs.

That's radical, not confrontational. For no matter how atonal New York Encuentro's eight tracks appear, they never fail to communicate. Upfront are the key clipping and sly, note-patterning of Japanese pianist Katsuyuki Itakura plus the reed prestidigitation of saxophonist Blaise Siwula. Keeping the rhythm linear is drummer Richard Gilman-Opalsky, who also possesses degrees in political philosophy.

Considering his few brief solos are mostly involved with cymbal clanking and press roll reverberating, it's obvious that Gilman-Opalsky's musical philosophy adheres to the Zapatistas' low-key (r)evolution. In their playing, the other musicians are as similarly sympathetic as the Mexican movement's rural base is to wealth-distribution ideas. But like a minority of Zapatistas who turned to direct action, the trio here plays vociferously enough to get their ideas across.

Especially animated is Siwula, who on a piece such as "Toy Box" opens the container to reveal staccato tongue slaps, balanced reed bites and overblowing into every corner of the package. At the same time he isn't averse to ending a series of irregularly accented stutters with a joking quote from "Heart and Soul". While the pianist is capable of kinetic jumps, his playing is economical, with single-key shading like early Cecil Taylor or mature Thelonious Monk. The sprightly "Great Incept" could be an updated Monk tune, with Itakura plinking broken-octave lines, shaded with stride echoes and Siwula on tenor saxophone harmonizing in ballad tempo like Charlie Rouse.

Although the trio's intensity is often expressed in reed triple-tonguing and splayed, keyboard leaps, in 2011 this progressive encounter should be no more revolutionary than the Zapatistas' ideas about non-violent equality.

For more information, visit nofrillsmusic.com. Siwula is at ABC No-Rio Sep. 22nd, 23rd and 25th. See Calendar.



Insight
Lee Konitz
(Jazzwerkstatt)



Live at Birdland
Konitz/Mehldau/Haden/
Motian (ECM)

by Ken Dryden

Lee Konitz is one of the few alto saxophonists who emerged in the height of the bebop era to avoid being a

Charlie Parker clone. Instead he built a distinctive sound, which stands out no matter what style he plays, making him a difficult artist to classify in any one category. His studies with Lennie Tristano inspired him to create imaginative reworkings of well-known songs while he generally avoids touring for very long with a set group, preferring the challenge of working with a wide range of musicians.

Insight is a compilation of live performances recorded between 1989-95, mostly duets with pianist Frank Wunsch. The first three tracks are solo performances, with Konitz making the most of the acoustics of the venues. His hip "Thingin'" (an elaborate piece based on "All the Things You Are" and long a part of his repertoire) is dark and dramatic with a melancholy air. The lush held notes at the end of Konitz' lines in "Three of Four" have a majestic air while the title track is an imaginative miniature that sounds conjured on the spot. Wunsch joins Konitz for the remaining tracks. "Frankly Speaking" is a duo improvisation with a tense, foreboding atmosphere. The two-part "Fourtune" features Konitz on unaccompanied soprano sax in the first section, playing a haunting, likely improvised, melody, followed by Wunsch's dramatic solo, which hints at Impressionism and film music. Konitz continues on soprano with their interpretation of the pianist's "Echoes D'Eric Satie", a beautiful ballad with a melancholy flavor. Also not to be missed are the duo's takes on standards, including their wild approach to "I Love You" and their intricate reworking of "Stella By Starlight" ("Starlight Variations").

Live at Birdland is a reunion of sorts for Konitz, who previously recorded two CDs leading a trio with pianist Brad Mehldau and bassist Charlie Haden back in 1997 while the saxophonist first worked with drummer Paul Motian in the late '50s and has used him on a few record dates. The rhythm section is a perfect match for Konitz, as their subtle yet creative accompaniment fuels the leader's flights. The songs include a mix of standards and popular jazz compositions, though the quartet finds something fresh in each of them. The band maintains the bluesy, late night flavor of "Lover Man", staying fairly straightahead until after Haden's solo, where Konitz gets adventurous. Mehldau's bittersweet, understated playing is a highlight of "I Fall in Love Too Easily". The quartet takes both George Shearing's "Lullaby of Birdland" (itself based on the standard "Love Me Or Leave Me") and Sonny Rollins' "Oleo" into dissonant territory far from the expected paths, yet keep the audience hypnotized with their brilliant improvisations.

For more information, visit jazzwerkstatt.eu and ecmrecords.com. Konitz is at Birdland Sep. 13th-17th. See Calendar.

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Listen to Your Woman
Nils Wogram Root 70 (Nwog)
 by Donald Elfman

A few technical notes first: This CD was recorded with vintage tube microphones only and no digital effects; 7 of the 11 songs are first takes. The aforementioned is by way of introduction to a band, Root 70, capable of making music that is contemporary and smart while at the same time expressive and intimate. Trombonist Nils Wogram continues to grow as a powerful soloist with some unique ideas for playing improvisational music.

The band kicks into gear with the endlessly funky "Rusty Bagpipe Boogie" and boogie it most certainly does. It's by saxophonist Hayden Chisholm and the composer notes that it's named after a Scottish Kama Sutra position! The groove is insistent but beautifully relaxed and features some great plunger work - multiphonics and all - by the leader, knockout drumming by Jochen Rueckert and a theme played in beautiful tandem by composer and leader.

The title tune is an extraordinary demonstration of how this band transforms the 12-bar blues format. After a bass intro, Wogram states the blues-informed theme backed by Chisholm on alto. The two complement each other through Wogram's beautiful

solo and then, when Chisholm goes into his feature, the tempo speeds up and we hear what at first sounds like an accordion but proves to be a melodica that Wogram is double-tonguing under the solo. Rueckert deftly and seamlessly adjusts his drumming as needed.

Elsewhere there is a text inspired by Swiss author Robert Walser ("Homeland's Sky") and read by Chisholm; a dancing groove by bassist Matt Penman ("How Play the Blues"), a tune in 21/8 by Rueckert ("Erectile Dysfunction") and a reggae tune kicked off by Chisholm's 'Jamaican' melodica.

Root 70 has made a stunning album that manages to be provocative and accessible at the same time.

For more information, visit nwog-records.com



Sides, Colors
Roberta Piket (Thirteenth Note)
 by Elliott Simon

Sides, Colors from pianist Roberta Piket's working trio, is both a pensive journey backward and a here-and-now delight. The nostalgic feel is captured through specific compositional choices and tasteful string and horn arrangements. LP-type programming that divides the session along "sides" A and B serves to demarcate the two more obvious stylistic facets of the session.

The lyricism and pathos inherent in pianist Bill Evans' lovely ballad "Laurie" is channeled to begin and inspire Side "A" just as "Make Someone Happy" and "If I Loved You" highlight the trio's exacting touch in the context of these well-known standards. The former features drummer Billy Mintz' exceptional brushwork, which exquisitely dovetails with Piket's precision. The leader pensively works through shifting tempos on the latter, never losing sight of the melody. A tribute to saxophonist Sam Rivers entitled "My Friends and Neighbors" is based on a traditional spiritual and appropriately delves into the free-formish aspect of Rivers' music. "Billy's Ballad" is made all the more touching by a string arrangement that gorgeously engages Piket's piano while her "Empty House" closes out Side A as a richly chordal impression of despair.

Side B is both stylistically and figuratively the flipside. Here, the band produces a killer 'late-night' show of modern jazz, light on nostalgia yet heavy on adventure. Mintz penned five of these six tunes and his breadth of compositional acumen is impressive. "Shmear" is a broad improvisational trio nugget that alerts to a changing focus. Two-part "Idy's Song and Dance" exposes a hint of Latin rhythm. Piket switches to organ and cooperatively works with Mintz to create the burning repartee of "Relent". The two mercilessly continue their conversation, inviting bassist Johannes Weidenmueller to join the penultimate "Ugly Beautiful" before sharing the chill and misterioso of closer "Degree Absolute". The string quartet and horn section arrangements on *Sides, Colors* impress as a longing for the good old days but old gives way to new on Piket's burning second set.

For more information, visit thirteenthnoterecords.com. Piket is at Miles' Café Sep. 15th. See Calendar.

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The Other Parade
BassDrumBone (Clean Feed)
 by Stuart Broomer

The trio of bassist Mark Helias, drummer Gerry Hemingway and trombonist Ray Anderson - BassDrumBone - is among the longest running bands in jazz history. The three met in New Haven in 1977 and made their first record, *Oahspe* (Auricle), in 1978 at that city's Educational Center for the Arts, when a group of this instrumentation was far less likely than it is today. That first recording featured compositions by all three members of the group, a practice that continues in the present with *The Other Parade*, with three pieces by each of the musicians.

In this context each of the composers is oddly reminiscent of Horace Silver and Bobby Timmons, endowed with the ability to marry strong folk elements - whether blues, gospel, ballad and march - with subtle complexities of harmony and rhythm that will feed extended improvisation. Those roots are even in the sounds of their instruments, including the parade snare rattle of Hemingway and the guitar-like textures that Helias sometimes explores and it's paramount in the work of Anderson, a trombonist of almost unmatched breadth, developing the instrument's vocal tradition that runs out from early New Orleans to the

present: he can sputter and burp, giggle and wail, with or without a mute, shifting timbre on successive notes at high speed, not just an individual erupting or eructating, but a crowd issuing involuntary noises and responding with mirth. Those rapid flights into the upper register are matched by some miracles of articulation, whether it's the bluster of his own "King Louisian", the blues of Helias' "Blue Light Down the Line" or the brilliantly executed multiple tonguing of Hemingway's "Show Tuck".

It's easy for a bassist and drummer to fade into the shadows with a presence as virtuosic as Anderson, but that doesn't happen in this band, with Helias and Hemingway - masters of the deliberated gesture, the structural nuance, the new detail. The result is music of a consistently high level that investigates and reinvents the tradition at will.

For more information, visit cleanfeed-records.com. Mark Helias is at Cornelia Street Café Sep. 30th. See Calendar.



12 Gates to the City (feat. Faye Carol)
Howard Wiley and the Angola Project (HNIC Music)
 by Joel Roberts

San Francisco saxophonist and composer Howard Wiley's latest release is a follow-up to 2007's ambitious

and rewarding *Angola Project*, which explored the musical traditions of Louisiana's notorious Angola state prison, a former plantation that now houses the nation's largest maximum-security penitentiary (known as Alcatraz of the South).

Where the earlier album was inspired by decades-old field recordings of prison spirituals made by Alan Lomax and others, *12 Gates to the City* features 13 original tunes Wiley composed after visiting Angola along with ethnomusicologist and co-producer Daniel Atkinson.

For all the social commentary and historical importance of Wiley's project, it wouldn't resonate if the music wasn't as compelling and exciting as it is. Wiley's musical base here is traditional spirituals, but he takes it in unpredictable directions, touching on everything from down-home gospel and blues ("After Prayer", "Come Forth to the House of the Lord") to avant gardish jazz ("The Walk", "Threnody") to hip-hop ("In His Name"). While he explores some complex musical forms, the end result is cohesive, accessible and powerful, especially the closing track, a monologue by former inmate Robert King over two separate pieces by Wiley.

As a saxophonist, Wiley, performing on soprano and tenor, can blow cool or hot, sweet or sour, inside or out, but he never strays too far from the blues and never plays without emotion or integrity. He's joined by a fine crew of Bay Area musicians, who he calls his "soul chamber ensemble", including trombonist Danny Armstrong, trumpeter Geechi Taylor and a pair of violinists, Yeruda Caesar Kaptoech and Dina Maccabee. Singer Faye Carol's bluesy, wordless vocals are a highlight throughout the album.

For more information, visit howardwiley.com

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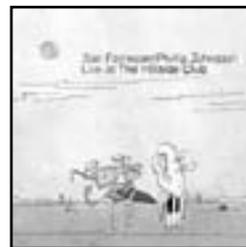
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 Phillip Johnston: soprano saxophone
 8.30PM Joel Forrester/Phillip Johnston
 "Live At The Hillside Club" (Asynchronous)
 A duo CD by the co-leaders of the Microscopic Septet,
 playing Forrester and Monk
 Joel Forrester: piano / Phillip Johnston: soprano saxophone



The Age We Live In
John Escreet (Mythology)
 by Alex Henderson

John Escreet has been quoted as saying that *The Age We Live In*, his third album as a leader, “reflects how my listening habits have changed—and more importantly, broadened—over the past few years.” Evidently, the acoustic piano/electric keyboardist has been listening to a lot of fusion because that is exactly what he favors on this late 2010 recording.

There is plenty of rock muscle on this 54-minute CD and it not only comes from Escreet, but also from alto saxophonist David Binney, guitarist Wayne Krantz and drummer Marcus Gilmore. But it would be a mistake to think of *The Age We Live In* as full-fledged electric jazz or free funk along the lines of Jamaaladeen Tacuma, Ronald Shannon Jackson, Ornette Coleman’s Prime Time or James “Blood” Ulmer; stylistically, most of the material is closer to Weather Report, Return to Forever, the Billy Cobham/George Duke Band or Scott Henderson & Tribal Tech. That is true of “Kickback” and “Hidden Beauty” as well as “Stand Clear”, “The Domino Effect” and “A Day in Music”.

Nonetheless, there are a few tracks that fall outside of jazz-rock fusion. Easily the album’s most avant garde offering, “As the Moon Disappears” has a spaciness right out of the AACM playbook while “Another Life” is the closest the album gets to postbop.

Escreet (who produced this disc with Binney and composed most of the material) has demonstrated that he likes to keep his options open, trying different things on different albums. The fusion aesthetic yields memorable results on *The Age We Live In*.

For more information, visit davidbinney.com. Escreet is at I-Beam Sep. 3rd with Zach Lober, The Jazz Gallery Sep. 15th with Matthew Stevens and 55Bar Sep. 29th-30th. See Calendar.



SoundDance (Duos with Fred Anderson and George Lewis)
Muhal Richard Abrams (Pi)
 by Kurt Gottschalk

As Muhal Richard Abrams, pianist, composer and figurehead for the Association for the Advancement of Creative Musicians (AACM) gets older (he turned 80 last year), his music seems to grow all the more introspective. It’s the quality of seeing light refracted from another person’s soul and the realization that such communication isn’t as easy as opening a window. The two concerts collected on the double CD set *SoundDance* find Abrams in deep dialogue with two longtime contemporaries. The first half features Abrams with saxophonist Fred Anderson, who was present at the founding of the AACM in Chicago in 1965. The second finds him with trombonist and electronicist George Lewis, the AACM’s resident historian and scholar.

The first CD, bearing the piece “Focus, ThruTime ... Time _”, is a recording from Oct. 16th, 2009 and

seems likely to be Anderson’s final recording; he passed away the following June at the age of 81. It’s also, rather surprisingly, the first recording of Abrams and Anderson together. While in a certain sense they ran parallel (and occasionally intersecting) paths in Chicago, it wasn’t until long after Abrams moved to New York in 1975 that Anderson’s association with the AACM solidified, in no small part through his stewardship of the Velvet Lounge, which became the AACM venue of choice in the ‘90s. But they were certainly kindred spirits and the 2009 concert at the AACM-New York concert series was cordial and respectful without letting go of the spirit of discovery.

Anderson’s playing had grown more subdued in his final years. It was perhaps a product of age, but it wasn’t weary so much as wizened. Abrams’ playing has slowed in a similar fashion in recent years, but in his case often approaching near-stillness. But he kept the tempo clicking for the meeting and the two mesh wonderfully. In fact, the recording can be heard as a unique testament to improvisation as communication: two musicians, each with a career stretching back more than 50 years and who had known each other for some 35, getting to know each other from a new perspective. There is familiarity and inquisitiveness, as well as an assured ease, in the session.

Although known primarily as a pianist, Abrams also played clarinet for a long time (dating back to his first release, *Levels and Degrees of Light*, in 1968) and is an accomplished painter. His works have often graced the covers of his albums, including *SoundDance*. He has also used synthesizer and electric keyboards at least as far back as the 1978 recording *1-OQA+19*, so the second duet here isn’t entirely unfamiliar territory. Recorded during the AACM-NY concert series in September 2010, the four-part piece which gives the CD its name features Abrams’ piano paired with Lewis’ trombone and laptop. As a trombonist, Lewis always has a healthy amount of history in his playing; he can roll off New Orleans peals and then 180 into ‘extended’ outré statements. And over the last 10 years, his use of electronics has grown in exciting ways. As in the trio with Abrams and Roscoe Mitchell (*Streaming, Pi*, 2005) Lewis here moves easily between computer and horn, making for a duo that moves like a trio.

It’s rare to be able to say that an artist is at the top of their game 50-plus years in. But Abrams’ commitment to his craft is unwavering. *SoundDance* feels as fresh as anything in his discography of creative expression.

For more information, visit pirecordings.com. Abrams is at Community Church of New York Sep. 23rd. See Calendar.



Sharing the Shed
 Dresch/Gilchrist/
 Szandai/Drake (BMC)



Tartim
 Viktor Toth
 (BMC)

by Jeff Stockton

The story of how drummer Hamid Drake became a jazz ambassador to Hungary can be traced to his appearance at a music festival with David Murray’s Black Saint Quartet. The Quartet gave the concert of the year, Drake came back with William Parker to do some workshops, Drake hooked up with the young Hungarian altoist Viktor Toth and the festival’s organizer had the idea to pair Lafayette Gilchrist, the pianist in Murray’s band, with Mihály Dresch, Hungary’s preeminent jazz musician.

One of the results is *Sharing the Shed*, a quartet CD

that alternates Gilchrist’s compositions with Dresch’s Hungarian themes played by a band rounded out by Drake and bassist Mátyás Szandai. On tenor, Dresch combines the questing, searching feel we associate with John Coltrane with a wider-than-usual vibrato, but his characteristic sound comes from the “fuhunna”, a recorder Dresch modified to buzz like a rattling flute, much like the more familiar tarogato. Dresch plays it straight on Gilchrist’s “Shift One”, gets whimsy from the horn on “All In” and is dark and completely devoid of whimsy in tandem with Drake’s frame drum on “Night Spirit”. *Sharing the Shed* serves as a spotlight for Gilchrist and as an introduction to Dresch, but the real treat is to hear the band tear into the tenor standard “The Night Has a Thousand Eyes”, where Drake is thrilling and does Elvin Jones proud.

If Dresch is Hungary’s leading jazz elder statesman, then certainly Viktor Toth represents the next generation, under the spell of Western and World Music influences. Most of *Tartim* presents Toth’s trio, with Szandai and Drake, recorded in concert at a Budapest club. Toth has a nasal, almost screechy tone that takes some getting used to, but his rhythmic compositions allow him to integrate nicely with drum and bass. The proceedings are elevated by the inclusion of trumpeter Ferenc Kovacs, whose dark legato lines on “Surrounded by Signs” and overlapping, interweaving phrases with the alto on “Falling Down in Fancy Clothes” leaven Toth’s attack.

These CDs may be hard to find, but as examples of how jazz has permeated the cultures of the globe, or as evidence of how one American drummer can influence a country’s music, *Sharing the Shed* and *Tartim* are tough to beat.

For more information, visit bmcrecords.hu

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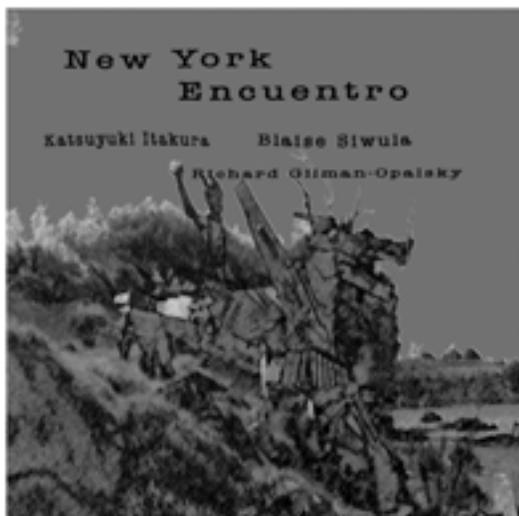
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All My Life
Joe Licari/Mark Shane (s/r)
by George Kanzler

Although clarinetist Joe Licari was born in the dawn of the Swing Era and pianist Mark Shane during the heady early days of bebop, both musicians draw their stylistic roots from jazzmen who emerged in the '20s-'30s. And this album itself not only echoes the practices (live recording of acoustic instruments) and to a large part the repertoire, of that era, it is also the length of a 12-inch LP, with 10 tracks each about four minutes.

Both Licari and Shane are prominent on that alternate jazz circuit made up of jazz parties, jazz cruises and regional jazz festivals sponsored by jazz societies dedicated to trad, swing and mostly pre-bop jazz styles. Rather than aiming at novelty or surprise or even startling invention, such a setting thrives on familiarity, conversational interaction, the primacy of melody and a relaxed sense of swing. Licari and Shane keep things fresh by mixing familiar chestnuts with originals and lesser known pieces like the title song, a winsome, easy swinging AABA ditty from the 1936 film *Laughing Irish Eyes*. After Licari states the melody and improvises with variations on it, Shane comes forward to solo without departing from the jaunty stride of his left hand, propelling the beat, clarinet returning with the A sections, piano the B and both taking out the final A. It's a pattern of alternating solos and themes carried on throughout the album.

First inspired by Benny Goodman records to take up the clarinet (Goodman-associated standards "China Boy" and "Moonglow" are included), Licari sports a woodier tone closer to the New Orleans clarinetists like Jimmie Noone and a preference for the mid- and chameleon (lower) register of the instrument. At fast tempos his tone gets grittier and gruffer, but on ballads it has a lovely, mellow sound that enhances songfulness. Shane's resilient stride style is a perfect complement to Licari's fluent melodicism.

For more information, visit joelicari.com. Licari is at Arthur's Tavern Mondays with the Grove Street Stompers. See Regular Engagements.



Bob Ya Head
Robert Hurst (Bebob)
by Terrell Holmes

After two excellent acoustic jazz albums, bassist Robert Hurst has released the modernistic *Bob Ya Head*, an album whose diverse, energetic tunes are defined by a strong embrace of classic jazz, world music, politics and history, all wax sealed with Hurst's wry sense of humor.

Hurst's journey includes a trio of AfroCuban-inspired tunes. "Optimism" features excellent keyboard work by Scott Kinsey. The tenor sax of Vincent Bowens, Marcus Belgrave's trumpet and ebullient percussion by Darryl "Munyungo" Jackson

evoke the High Life on "Forty Four". Hurst's vibrant arco, Kinsey's synth work and evocative marimba and vibes by Jackson drive the pulsating "Munyungo in Da Jungle". Hurst layers Sy Smith's breezy vocalizing over a conversation in Portuguese on the soulful groove "Da, Da, Da Dah". The leader gets into the act, too, on "Oral Roberto", which includes an excellent melding of voices and Bowens' saxophone. Smith also sings on "Comes You Come Love", a tune that could be considered a lyrical grandchild of Antonio Carlos Jobim's "Aguas de Março". Bowens vividly captures the collective Coltrane intensity on the passionate elegy "Alice and John". Hurst, on electric bass, and drummer Karriem Riggins lay down licks at Autobahn tempo over Malcolm X' preaching and Smith's vocalizing on "X Static", a companion piece to Hurst's "Detroit Red". The damning satire of "Unintellectual Property" (starting with its misspelled title) skewers George W. Bush by juxtaposing some of his most infamous sound bites with a soaring Obama speech.

Hurst went back to basics at Jazz Standard last month, leading a solid quartet with Lawrence Fields (piano), Rafael Statin (saxophones) and Jeff "Tain" Watts (drums). The band seemed to be feeling itself out as it went into Hurst's "Incognegro", but soon kicked it into gear. Statin wailed on soprano, Tain thrashed and thundered and Hurst plucked furiously, ending the song with a fiery ostinato. Statin's full-bodied tenor dominated "Tiger's on Venus"; "Bert's Flirt" opened with a long, lovely statement by Fields, followed by Statin's beautiful soprano and Hurst capped it off with a rich pizzicato. The set closed with "Optimism", Hurst switching to electric bass and the band just blowing the tune away.

For more information, visit roberthurst.com

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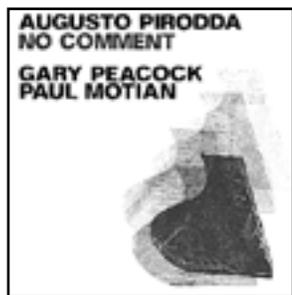
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No Comment
Augusto Pirodda
(Jazzwerkstatt)



Explorations
Bill Evans Trio
(Riverside-Concord)

by Ken Dryden

Although drummer Paul Motian's performing career spans over a half-century, for many jazz fans he is most closely identified as a part of Bill Evans' landmark trio with bassist Scott LaFaro. But Motian has recorded extensively as a sideman since leaving the pianist, in addition to making a number of albums as a leader.

Italian pianist Augusto Pirodda is hardly an internationally known name, but then again, he hasn't been playing jazz for as long as bassist Gary Peacock and Motian, the two veteran sidemen he recruited for *No Comment*. "It Begins Like This Is..." is a trio improvisation recorded while the soundcheck was in progress, yet this is no throwaway, as it showcases a trio that is already gelling. Most of the remaining numbers are the young leader's originals. The slow decay of Pirodda's chords plus the occasional muted bass chords in the background add to the emotional impact of his sorrowful ballad "Seak Fruits". The leader features Peacock in the introduction to his deliberate title track, adding his brooding piano and Motian's irregular rhythms as the piece evolves. "So?" is a warm ballad with Pirodda sounding like a parent

explaining something tenderly to a child. This session should help Augusto Pirodda gain a wider audience.

Explorations was Bill Evans' second album with LaFaro and Motian, mostly standards, along with a few jazz compositions, though none of his originals. The breezy setting of John Carisi's "Israel" is a spry affair highlighted by LaFaro's invigorating solo while Evans' first recording of Miles Davis' "Nardis" (though he had been on its debut appearance on a Cannonball Adderley record) is understated compared to his later long, intense workouts. Among the standards, Evans' forceful rendition of "Beautiful Love" and warm setting of "How Deep is the Ocean" stand out. Throughout the session Motian's drumming and crisp brushwork provides the perfect touch for the soloists.

As often as *Explorations'* music has been reissued, it's surprising to learn that two viable alternate takes were overlooked until this OJC Remasters version. The introduction is better executed on the master take of "How Deep is the Ocean" and Evans plays with more exuberance in the master of "I Wish I Knew". The excellent 24-bit remastering also brightens the sound of the piano.

For more information, visit jazzwerkstatt.eu and concordmusicgroup.com. Paul Motian is at Village Vanguard Sep. 1st-4th and 13th-18th and Cornelia Street Café Sep. 9th with Kris Davis and 23rd with Anat Fort. See Calendar.



Narratives/These Are The Words
Steve Lugerner (s/r)
by Ken Waxman

There's Cool-Jazz, Funk-Jazz and Free-Jazz, so why not Gematria-Jazz? Gematria substitutes numbers for letters in the Hebrew alphabet, using the resulting numerical harmony to analyze the Torah.

Multi-reedman Steve Lugerner, who studies Gematria, used it to create *These Are The Words*, one CD in this package. Transmogrifying portions of the Torah into a series of numbers, he arranged the numbers to create melodic figures, tone rows, harmonies, tempos and time signatures. "I wanted to create Jewish music that didn't necessarily sound overtly Jewish," he says. It doesn't but it does stand up as high-caliber improvisation. This may have as much to do with his associates - trumpeter Darren Johnston, pianist Myra Melford and drummer Matt Wilson - as his divinely inspired compositions.

Further evidence for this are the performances on *Narratives* - the other CD - recorded with Lugerner's working septet. Although well-played and enlarged harmonically with trumpeter Itamar Borochoy, reedist Lucas Pino, pianist Glenn Zaleski, guitarist Angelo Spagnolo, bassist Ross Gallagher and drummer Michael Davis, the results vary little from many other combos' sounds.

These Are The Words is a different tale. Magisterial, with links to romanticism, serialism and inspirational jazz, interludes are organized so that, like the Torah's verse and sentences, the flow is logical. Wilson's pats and ruffs are mere rhythmic allusions while it's Melford's patterning that sets the pace. Melodic at times, atonal at others, she keeps expositions grounded. Meantime Johnston's buzzing trumpet slurs or moderated flugelhorn interpolations decorate or deconstruct the themes, often in tandem with Lugerner's reeds. His languid clarinet lines or cohesive flute peps harmonize sinuously while his bass clarinet

guffaws join Johnston's rubato textures to suggest the Eric Dolphy-Booker Little partnership. Standout is "These Are The Names". Grounded by cascading keyboard lines the tune moves through multiphonic brass screeches and harsh reed vamps back to a thematic recapitulation.

So seek out this set for Lugerner's Torah variations. Right now he apparently lacks the flair in what may be called gentile music that he brings to compositions closer to his soul.

For more information, visit stevenlugerner.com. The *These Are The Words* group is at Cornelia Street Café Sep. 25th. See Calendar.

IN PRINT



Miles Davis: We Want Miles
Vincent Bessieres and Franck Bergerot (Rizzoli)
by Sean O'Connell

Few would argue that Miles Davis was the most influential jazz artist of the second half of the 20th century. His style, both onstage and off, was the template for countless artists who followed him whether they plugged in their instruments or widened their ties. He was at the forefront of each major change in the genre every time he picked up his horn. *We Want Miles*, the book accompanying the Davis retrospective hosted by Montreal's Museum of Fine Arts last year, is an amazing package of remembrance that includes an unparalleled collection of photographs and stories that succinctly sums up the trumpeter's wild career from the suburbs of St. Louis to the high-rises of Manhattan.

The intimate photos, of which there are hundreds, follow Davis from over-sized three-button suits in the back corner of Eddie Randle's Rhumboogie Orchestra to standing outside of his bright yellow, street-parked Ferrari and employing Andy Warhol to carry the five-foot train attached to his jacket. Buried in the images are small details that attest to the intimacy of these rarely seen images, whether it is a bottle of Ballantines resting on a studio piano or a sheet of newspaper separating Davis' sequined pants from a grassy British parking lot.

Amid the imagery is a biography gracefully composed by French journalist Franck Bergerot with amusing testimonies from Ira Gitler about provoking Davis into working harder during an early recording date and Dave Liebman remembering his days onstage with '70s-era Davis, who communicated almost entirely through sonic hypnosis with his youthful bandmates. The narrative covers all his periods from bop to electric and is unbiased about the importance of each adventurous twist.

20 years to the month after Davis' passing his influence has only become stronger. In this one beautifully designed book, the Montreal Museum of Fine Arts provides ample evidence for this lionization. From the biography to the photos to the color-driven layout, everything is beautifully presented. This is a great coffee table book for anyone interested in the image and ego Davis' music worked so hard to support.

For more information, visit rizzoliusa.com

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Morgan Rewind: A Tribute to Lee Morgan, Vol. 1
Roberto Magris Quintet (Jmood)
 by Donald Elfman

Trumpeter Lee Morgan was shy of 34 years old when he was shot and killed at Slugs' in New York in 1972, yet his brash, soulful playing - out of Dizzy Gillespie - is a vital part of many of the recordings that jazz lovers revere. He wrote killer tunes, played with Art Blakey, Wayne Shorter and Jackie McLean, to name just three, and has inspired generations of trumpeters. Italian pianist Roberto Magris has transcribed enough Morgan tunes for two volumes of this very special tribute and even written some tunes in honor of the delightful Lee.

Magris leads a quintet that includes Houston native Brandon Lee filling the trumpet chair, Logan Richardson of Kansas City on alto saxophone, Elisa Pruett from Hemet, California on bass and one of Morgan's Philly boys, Albert "Tootie" Heath on drums. (As an added bonus on the disc there's an audio interview with Heath about his time with and recollections of Lee Morgan.)

These players have the temperament, the sound and the passion to make these tunes come alive. "Ceora", from Morgan's *Cornbread* album, has always been a gorgeous, Latin-ish ballad that is lyrical, swinging and soulful at once. Lee and Richardson

beautifully play the head, with the sensitive and appealing accompaniment of the leader and his rhythm players. Magris' opening solo reveals at once what he's about - someone who's listened to the history but makes his own way. He suggests economy but is busy when he needs to be to get the groove moving.

Magris' own tunes are sassy and very much the 'children' of Lee Morgan. "Lee-Too" is a shuffling gas that calls to mind Morgan's best work with Blakey. Another highlight is the great "Mr. Kenyatta", Morgan's tribute to the African leader. Heath's accents suggest the homeland and drive the soloists to explore the world. The leads blast forth over the rhythm and find warmth as well as excitement. In fact, it's that rhythmic pulse, so beautifully present in every tune thanks to Magris and his cohorts, which reanimates this music.

For more information, visit jmoodrecords.com



Unearthish
Sarah Bernstein (Phase Frame Music)
 by Elliott Simon

Beat poets used jazz as a backdrop for their prose but their approach was more parallel than integrative and more deferential than symbiotic. While *Unearthish*

invites that comparison, violinist/poet Sarah Bernstein has instead created compositions that are post-Beat holistic works of art. Her muse is more the performance poetry of Hedwig Gorski than Allen Ginsberg's *Howl* set to a soundtrack of Miles or Trane.

Bernstein attacks a diverse array of subjects with staccato jibes and jabs that can require some interpretation. "War" is "fear within a square" while "Normality" is feeling that escalates into insanity and is then transformed into normality. Her gift though is the exquisite interlacing of the rhythm and feel of her words with the rhythm and feel of the music. Bernstein's violin is also a versatile voice and she uses some electronics to shape its sound.

Percussionist Satoshi Takeishi is Bernstein's rhythmical partner on these duets and he has never sounded more at home. His multiple percussive timbres result in a broad, at times regal, sonic gestalt that is worldly yet personal. The ironically titled opening track "It's Over" includes beautifully pure marimba tones, which are a wonderfully earthy addition to Takeishi's usual exotic palette. He provides a solid base for Bernstein's soaring violin and vocals while also displaying his own unique voicings. "Possession" has Bernstein dispassionately ticking off weighty concepts to a linear pizzicato/percussive march. The poetic faux-rocker "And I will" includes clever lyrical word play and a middle that would not be out of place as part of a Jim Morrison soliloquy. Two of three instrumental tracks enable the musicians to bob, weave and blend in a less constrained atmosphere while "Three Wishes" shines the spotlight on Bernstein's interesting solo harmonic approach.

For more information, visit phaseframemusic.com. Bernstein is at University of the Streets Sep. 17th. See Calendar.

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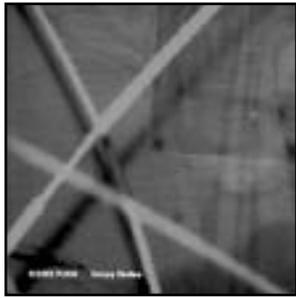
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Entry Codes
Seeded Plain (Creative Sources)
 by Stuart Broomer

Seeded Plain consists of two musicians, Bryan Day and Jay Kreimer, who are based in Lincoln, Nebraska and who play homemade instruments. That may tell you almost nothing about the music they play and the CD comes without liner notes or instrument details - just a list of evocative titles like "tarpaper neutrality", "vacuum insert" and "kneaded gum eraser" and a photograph of some of their instruments, which is mysterious at best. It sets the stage for hearing a CD that is almost wholly unpredictable.

Day and Kreimer's instruments frequently fall into the generic category of percussion - there are resonant metallic objects, whether gong, cymbal or xylophone-like and scraped materials (wood perhaps?) - as well as occasional bowed strings. There are compound clicks and glassy elisions, but there is nothing to suggest that either musician has a kind of specialization or that there is any boundary between one 'kit' and another. The music has a sonic kinship with the strings and percussion of Harry Partch, but unlike Partch's music, there's no rigorous tonal system evident or an insistent fidelity to a written score. Day and Kreimer seem instead to be preoccupied with the absolute presence and possibility of the material touched and the resultant sound and its extension.

Listen long enough and closely enough and you may begin to feel yourself entering the very substance of a sound, sensing the space between one device and another, even the weight of the original air. It's a worthwhile investigation of time and material, each reduced to its absolute sonic identity, divorced from the definitive intrusion of the visual, whether that might mean the identity of the instrument or the performer or the evident interaction of the musicians.

For more information, visit creativesourcesrec.com



Les Exercices Spirituels
George Lewis (Tzadik)
 by Kurt Gottschalk

George Lewis' transition from electronic academe to electronic aesthete has been a welcome one, resulting in some rewarding and evocative work. For years he explored an interface called "Voyager" which allowed for interactions between computer and musician, each reacting to the other. It was a fascinating project, which was in a sense the problem. The music was never quite as enjoyable as it was...interesting.

But the excellent interactive electronic work Lewis has been doing at least since the 2006 release *Sequel* (for Lester Bowie) probably wouldn't have been possible without the investigations which preceded it. The new *Les Exercices Spirituels* could be seen as a sequel to *Sequel*. This time, however, the music set with Lewis' processed sounds emanates from the classical tradition.

The album is comprised of three large-scale pieces (two about a half-hour each, the third roughly half that length) for three large ensembles (octet to duodecimet). The first of these, a five-movement piece, which gives the CD its title and the only one with improvised segments, is played beautifully by the Ensemble Erik Satie. The delicate structures have a decidedly Schoenberg-ian quality, in particular (given Wim Hoogewerf's guitar parts) "Serenade (Op. 24)". But it is not only that. The framework bulges with unexpected swells, both electronic and acoustic and constricts again, repeatedly but in ways that can't be anticipated.

The single movement "Hello Mary Lou" is a rather different affair. Performed by the Wet Ink ensemble, it's a gorgeously static piece, as if constructed to not interrupt the Buddy Holly song its title put in the listener's head. Events occur just above the stillness like insects on a pond's surface. It's dramatically followed by "Ikons", a willfully uneven piece which makes use of the chamber ensemble as a sound-producing tool. Presented here as a linear composition, it has also been dissected and used as motion triggered samples in an installation created with sculptor Eric Metcalfe. It's an exciting and unusual piece and a fitting closer for an album that perhaps shows Lewis pushing himself as hard as a composer as he has been as an electronicist. Which makes the sequel to *Spirituels* an even more exciting prospect.

For more information, visit tzadik.com. Lewis is at Roulette Sep. 22nd with the Wet Ink Ensemble. See Calendar.



Newsreel
Ohad Talmor (Auand)
 by Ken Waxman

Poster boy for jazz' internationalism and adaptability, Israeli-born, Brooklyn-based Swiss tenor saxophonist Ohad Talmor touches on Hindustani, classical, sound collage and rap influences on this fine CD. Yet the strength of his interpretations and the skill of his bandmates ensure that the result is jazz.

Besides a bouncy blues composed for his wife, Talmor signals his ties to jazz history with three covers: "Moon", written by his mentor Lee Konitz; "Background Music", composed by Konitz' long-time associate Warne Marsh and "New York", an Ornette Coleman line Talmor embellishes before and afterwards with Hebrew-styled rap.

Contrafacts, the Konitz and Marsh lines are based on standard changes. Here Talmor confidently emphasizes breeziness, with midrange flutter-tonguing, as bassist Matt Pavolka and drummer Dan Weiss keep the pace steady and pianist Jacob Sacks comps appropriately when not slipping in circular counter melodies. Even "New York" appears to be less quirky and played more leisurely than most Coleman compositions, with Talmor substituting a romantic undercurrent for Coleman's usual blues tonality. Except for the near-circus music-like intro and outro, the decorousness of the arrangement is only breached by trumpeter Shane Endsley's plunger work.

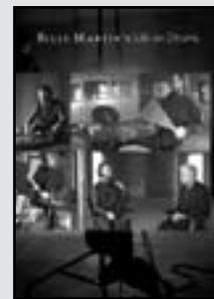
Endsley's capillary cries, low-frequency trilling from the saxophonist and Sacks' spacey electric piano chords alternate with snippets of historical speeches on "Americans Dream American Dreams". Yet the instrumental interludes appear self-contained rather than as comments on the messages of tolerance and hope. Similarly "Tabla Suite", featuring Weiss' North-

Indian chanting and initially a traditional raga, turns into romping jazz by midpoint, with Weiss back behind the kit propelling martial-styled rolls and horn vamps.

Standout track is Talmor's "Kaizer Soze", which is dramatic as a piece honoring a movie character (from *The Usual Suspects*) should be. It's alive with atmospheric piano cadenzas, husky-toned theme elaboration by the tenor saxophone and the trumpet's grace-note obbligato, which precede harmonized horns descending to a straightahead ending. Talmor and company may create hyphenated jazz, but there's no hyperbole or hype associated with it.

For more information, visit auand.com

ON DVD



Life on Drums
Billy Martin (Vongole Films)
 by Anders Griffen

First of all it should be understood that this DVD is not just for drummers. There is an underlying philosophy here that might be simply called a commitment to creativity. In that sense, this film could be for anyone, but it is certainly for all musicians and not just drummers.

The bulk of the feature is a conversation between drummer Billy Martin, best known for his part in the band Medeski Martin and Wood (MMW) and his first drum instructor, Allen Herman. Herman was a session player and was in the core rock group for *Jesus Christ Superstar*. Having studied with Joe Morello, he comes from the George Lawrence Stone *Stick Control* tradition. This is a great dialogue, which will resonate with creative people in general and musicians in particular. They cover a lot of ground but central to the talk is cultivating individuality through improvisation. As Martin points out: "You can develop your technique forever, but when you're digging deeper down inside through soloing, improvising, experimenting with your ideas...you're going to start developing your own language." To that point Herman makes the distinction between the demonstration of technique and the exercise of finding oneself. He admits to having been all about technique as a younger man and when it became time to solo he would show off his rudiments. "It took a lot of maturity for me to put that away," he says.

This is such an important point and one they illuminate further as they talk about sincerity and self-acceptance, faults and all. The viewer gets a clear sense of individual value with the understanding that inspiration is channeled uniquely through each of us. It's an important conversation and well articulated. They also discuss time, tone, phrasing and chemistry and, of course, it's all related back to the drums. There are fine performances interspersed throughout and the production is very well done both in terms of sound and picture. With 66 minutes of extras in addition to the 87-minute feature, it's also a great value. A fun and inspirational film.

For more information, visit vongolefilms.com. Martin is at Skyport Marina Sep. 21st with Wicked Knee. See Calendar.

BOXED SET



**Mosaic Select 36: The Complete Revelation Sessions
John Carter & Bobby Bradford (Revelation-Mosaic)
by Clifford Allen**

In the '60s, if one formed a piano-less quartet of cornet, reeds, bass and drums, the litmus would start and stop with the music of Ornette Coleman and his 1959-61 quartet with Don Cherry. Former Coleman sideman and cornetist Bobby Bradford (b. 1934, Dallas, TX) and fellow Texan John Carter (1929-91) formed the New Art Jazz Ensemble in the late '60s in Los Angeles. The group also included drummer Bruz Freeman and bassists Tom Williamson and/or Henry Franklin and was active through the early '70s in a fairly spread-out Southern California creative music scene. As Bradford put it in a 2009 interview with this writer, "I get people all the time who say, 'You listened to Don Cherry, didn't you' and I have to stop them. That's like saying 'Chet Baker listened to Harry James' - it's so remote. Don was a wonderful trumpet player and a very talented guy, but the connection between his playing and mine - it's just not really there."

Consisting of two albums each on Revelation and Flying Dutchman, most of the Carter-Bradford Quartet's material has been out of print for many years, with only the hatART reissue of their debut, *Seeking*, being available on CD until recently. Original album producer Jonathan Horwich has brought all of the Quartet's Revelation work together as a three-disc Mosaic Select, covering both *Seeking* and the piano-helmed followup *Secrets* and their attendant unissued tracks, as well as a disc's worth of trumpet-clarinet duets recorded in 1979. The latter offers an interesting complement to the *Tandem* discs released on Emanem and neatly presages Carter's recordings for Moers and Black Saint. Bradford's tone is fat and incisive rather than the practiced fragility of Don Cherry, with a broadly laconic sense of timing and a curious contrast to Carter's bluesy, sometimes maddening pirouettes. Obviously, being from Texas and a schoolmate of Ornette promotes a similar feel, at times, to Carter's playing at this stage - as reedman Prince Lasha would describe it, a quality that "comes up from the ground and out through the bell" of the horn. It's a swaggering intensity, drenched from heat and culled from both Charlie Parker and territory bands. The rhythm section is curious - Freeman appropriates Max Roach and Philly Joe Jones in weird temporal shifts while Williamson offers subtle consistent counterpoint rather than a booming chordal thrum. "Karen on Monday" is one of the quartet's standout pieces, rooted in an alto cry and slightly wavering pizzicato pluck and splaying out into areas of contrast, both queasy dirge and caressing romance, far more sketchy than might be expected from an 'Ornette-ish' milieu.

In 1972 the group was exploring use of the piano and *Secrets* features either Nate Morgan (whose *Journey into Nigrita* is a 1983 Nimbus gem) or Bill Henderson offering lush and sometimes jaunty harmonic challenges to the leaders' reflections and dialogues. As issued, only one track featured the slightly tougher ensemble with Henderson and Henry Franklin on bass, but that performance is amended by three pieces totaling nearly a half hour of extra music. The pianist's descending arpeggios on "Latin" remind one of Bobby Hutcherson; he lays out quite a bit during the ensemble passages and rarely comps, rather playing lines and circles that twist and strike against dissonant brass/reed unions.

But the heart of the group, however played out rhythmically, was in the contrast and communion between Carter and Bradford, so the 1979 duets are particularly illuminating. It's not that the presence of bass and drums are particularly missed - the clambering, piquant melody of "And She Speaks" is so orchestrally present that one feels the fullness of a more sizeable group. Initially Carter growls and buzzes behind Bradford's trumpet, then leaves him to hang in the open, where he constructs a solo equally stately and burred with the occasional reedy assenting twitter. Whining abstractions from a delicate center characterize the clarinetist's unaccompanied work, skirling upwards toward explosive false-fingered screams and logical grotesqueries. As much as the pair seems to thrive on subtle physical differences in how their tones and attacks feel, there's a decided unity of vision both expansive and forwardly moving.

For more information, visit mosaicrecords.com



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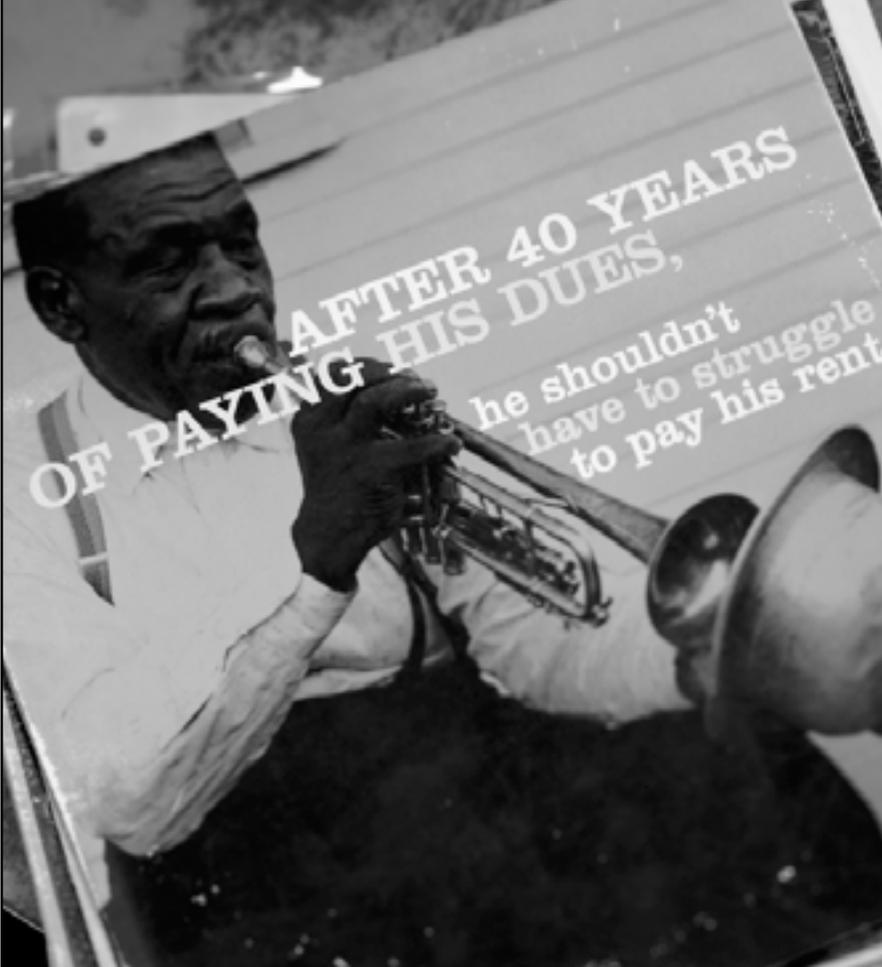



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The Jazz Musicians Emergency Fund

(INTERVIEW CONTINUED FROM PAGE 6)

HG: Ornette Coleman's Double Quartet album *Free Jazz* was a great influence - everybody was playing rubato except the rhythm section. What's different now with this style is that Jeff and John are also playing rubato. It's been the trio's feeling that there have been a lot of advances in the music except rhythmically. Both Dizzy Gillespie and Lennie Tristano played odd time signatures within 4/4, not as a separate thing. In regular playing you had a background and a foreground, a simple, bouncy quarter-note background that clarified anything that was going on in the frontline. In the case with the trio, there is no background, we're all foreground, it's group improv, like Dixieland.

TNYCJR: Tell me how it came about.

HG: My usual way of practicing was to avoid it until 11:30 pm and then go to the piano. This sort of crept out, I didn't plan it and I thought this feels really right, really good. I had no idea what it was, but felt that I'd never find anybody to play it with. As an experiment I got a night at the Deerhead Inn with Tony Marino on bass as a duo, who I didn't know was at heart a free player. It clicked immediately. We had a rather geriatric audience and I thought it would turn them off, but they loved it because we were still using the vocabulary of the music, the same licks we've been playing for years but our way. The older audiences are much better educated than the younger ones because they were part of the scene that made jazz happen.

Then I thought I'd never find a drummer. Billy Mintz had done a couple of records with Jeff Johnson and his name popped up playing at a church in New

York. I ran him down, got him for a gig and it worked perfectly. That was two people I could play with, now I have six. I was kind of surprised at my direction, so I went over my recordings to do a retrospective and I noticed how often I would go into that mode for short periods, so it has been there all the time, but I used it judiciously. I'd suddenly break into rubato playing in the middle of a solo. It's been there all the time and kept developing, but I never focused on it.

TNYCJR: How does a new piece evolve for you?

HG: Sometimes I'll copy something I played or I'll have one phrase, a germ of an idea. I'll write them down in a notebook and revisit them to see if I can do anything with them. I had one for 50 years that I couldn't find a use for that I finally used last year. I've been doing a lot of studying of Brazilian harmony and it fell right in with my studies. Sometimes it takes years to write a tune and others just drip off your fingers. ❖

For more information, visit halgalper.com. Galper's trio is at Smalls Sep. 29th (his trio also plays Cobi's Place Oct. 1st). See Calendar.

Recommended Listening:

- Sam Rivers - *A New Conception* (Blue Note, 1966)
- Hal Galper - *Now Hear This* (Enja/Inner City, 1977)
- Hal Galper - *Redux '78* (Concord, 1978)
- Phil Woods - *At the Vanguard* (Antilles, 1982)
- Hal Galper - *Live at Maybeck Recital Hall, Vol. Six* (Concord, 1990)
- Hal Galper - *E Pluribus Unum* (Origin, 2009)

(LABEL CONTINUED FROM PAGE 12)

recent *Apophenia*, as well as releasing *London and Cologne Saxophone Solos*, explains his commitment: "In early 1996 I got a phone call from Bill Hsu, asking me if I wanted to play a concert in San Francisco. He also suggested I release a CD on Rastascan to coincide with the visit. I didn't know the label, but it would pay production costs and a recording fee for me. Not being used to being paid to put out recordings, amongst other reasons, I accepted and met Gino when I played solo in San Francisco that summer. He handed me a box of *London and Cognes*. We got on and played together in various groupings when I went to the West Coast the next year, eventually settling down to a duo. He's great to play with and be with. He's into music for all the right reasons and has great energy."

This energy includes the determination for Rastascan to continue releasing physical product even though some sessions are now available from online services. "I'm not anti-download, I just hate poor audio quality," Robair explains. "We spend so much time and money recording music at as high a fidelity as we can afford, only to see it end up in a highly compressed format that someone listens to from a pinhole stuck in their ear. Imagine if the only way to experience a painting was by staring through a keyhole at a color photocopy of the original."

However downloads remain a strategy for making out-of-print sessions available again, "since I'd rather spend the money on a new release," he adds. Eventually as the web's speed and bandwidth increases, the drummer predicts that full-resolution digital audio will be distributed as easily as compressed formats are transferred today. Until that happens, high quality Rastascan releases will be available in a variety of formats in limited editions and regular runs. ❖

For more information, visit rastascan.com. Artists performing this month include John Butcher at Issue Project Room Sep. 20th. See Calendar.

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Thu Sep 1	JOHN HÉBERT'S RAMBLING CONFESSIONS 8:30PM Jen Shyu, Andy Milne, Billy Drummond
Fri Sep 2	TONY MORENO GROUP 9PM & 10:30PM Ron Horton, Marc Mommaas, Gary Versace, Johannes Weidenmueller
Sat Sep 3	DAN RUFLO TRIO +2 FEATURING RICH PERRY & NATHAN EKLUND 9PM & 10:30PM Bill Thoman, Arthur Vint
Sun Sep 4	ERI YAMAMOTO TRIO 8:30PM Dave Ambrosio, Ikuo Takeuchi
Tue Sep 6	SHAI MAESTRO TRIO 8:30PM Jorge Roeder, Ziv Ravitz
Wed Sep 7	DAN LOOMIS QUARTET 8:30PM Shane Endsley, Robin Verheyen, Jared Schonig
Thu Sep 8	STEPHAN CRUMP WITH ROSETTA TRIO 8:30PM Liberty Ellman, Jamie Fox
Fri Sep 9	KRIS DAVIS TRIO FEATURING TONY MALABY AND PAUL MOTIAN 9PM & 10:30PM
Sat Sep 10	ARI HOENIG QUARTET 9PM & 10:30PM Glad Hekselman, Shai Maestro, Johannes Weidenmueller
Sun Sep 11	THE GLOBAL LIVING ROOM: JAMES SHIPS NÓS NOVO 8:30PM Jo Lawry, Keith Ganz, Kate McGarry, Jean Rohe, Host
Mon Sep 12	CLASSICAL AT THE CORNELIA: MODERN MASTERWORKS! 8:30PM Michael Brofman, Brian Snow
Tue Sep 13	LOREN STILLMAN AND BAD TOUCH 8:30PM Nate Radley, Gary Versace, Ted Poor
Wed Sep 14	"THE FAMILY TREE" PRESENTS...RYAN SCOTT 8:30PM Jacob Silver, Robin Macmillan, Alan Hampton, Host
Thur Sep 15	TOM CHANG TRIO 8:30PM Carlo DeRosa, Jeff Davis
Fri Sep 16	JOHN MCNEIL QUARTET FEATURING ETHAN IVERSON 9 PM & 10:30PM Ben Street, Adam Nussbaum
Sat Sep 17	ROGERIO SOUZA 9PM & 10:30PM Leonardo Lucini, Billy Newman, Dennis Lichtman, Tom Armstrong
Sun Sep 18	CARNATIC SUNDAYS: ROOPA MAHADEVAN 8:30PM
Mon Sep 19	SAM TRAPCHAK - PUT TOGETHER FUNNY 8:30PM Tom Chang, Greg Ward, Christian Coleman
Tue Sep 20	BLUE TUESDAYS: JO LAWRY 8:30pm Jesse Lewis, Sam Anning, James Shipp, Julie Hardy, Host
Wed Sep 21	MIKE PRIDE'S FROM BACTERIA TO BOYS 8:30PM Jon Irabagon, Alexis Marcelo, Peter Bitenc
Thu Sep 22	PETE ROBBINS REACTANCE QUARTET 8:30PM Jacob Sacks, John Hébert, Dan Weiss
Fri Sep 23	ANAT FORT TRIO FEATURING PAUL MOTIAN 9PM & 10:30PM Gary Wang
Sat Sep 24	FIVE 4 CHANGE: A 100 THOUSAND POETS FOR CHANGE EVENT 6PM Andrea Wolper, Ken Filiano, Jason Hwang, Daniel Kelly, David Singer, Host ARMEN DONELIAN GROUP: CD RELEASE, LEAPFROG 9PM & 10:30PM Marc Mommaas, Mike Moreno, Dean Johnson, Tyshawm Sorey
Sun Sep 25	STEVEN LUGERNER THESE ARE THE WORDS 8:30PM Darren Johnston, Myra Melford, Matt Wilson
Mon Sep 26	BEN VAN GELDER QUINTET 8:30PM Sam Harris, Peter Schlamb, Rick Rosato, Craig Weinrib
Tue Sep 27	PT. SAMAR SAHA/DAFNIS PRIETO DUO 8:30PM
Wed Sep 28	SEBASTIAN NOELLE 8:30PM Loren Stillman, Thomson Kneeland, Tony Moreno
Thu Sep 29	JACOB SACKS QUINTET 8:30PM Jacob Garchik, Ben Gerstein, Thomas Morgan, Dan Weiss
Fri Sep 30	AN EVENING OF SPOKEN WORD AND THE BLUES 6PM Jasper McGruder, Dre Di Mura, Corey Rawls, Antar Goodwin, Annielee Moffett MARK HELIAS - THE PARLANCE OF OUR TIMES 9PM & 10:30PM Tim Berne, Mark Ferber, Kirk Knuffke

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Thursday, September 1

- ★ Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- ★ McCoy Tyner Trio with Gary Bartz; Alfredo Rodriguez Trio
Blue Note 8, 10:30 pm \$35
- ★ Gary Peacock, Marc Copland, Victor Lewis
Birdland 8:30, 11 pm \$30-40
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder
Village Vanguard 9, 11 pm \$25
- Dion Parson and The 21st Century Band with Ron Blake, Marcus Printup, Victor Provost, Carlton Holmes, Reuben Rogers, Alione Faye
Dizzy's Club 7:30, 9:30 pm \$30
- Nabate Isles Quartet with Michael Dease, Adam Klipple, Gregory Hutchinson
Dizzy's Club 11 pm \$10
- ★ Mikarimba: Mika Yoshida, Stefan Karlsson, Eddie Gomez, Steve Gadd
Drom 7:30, 10 pm \$40
- John Hébert's Rambling Confessions with Jen Shyu, Andy Milne, Billy Drummond
Cornelia Street Café 8:30 pm \$10
- Barry Chabala, Dominic Lash, Ben Owen
The Stone 8, 10 pm \$10
Iridium 8, 10 pm \$25
- Roseanna Vitro
- Glen and Mark Zaleski Duo; Jonathan Kreisberg Group with Will Vinson, Joe Martin, Mark Ferber; Carlos Abadie Quintet with Joe Suscato, Peter Zak, Jason Stewart, Luca Santaniello
Smalls 7:30, 9:30 pm 12:30 am \$20
- Sheryl Bailey 3 with Ron Oswanski, Ian Froman
55Bar 7:30 pm
Zinc Bar 9:30, 11 pm 1 am
- Gregorio Uribe Big Band
- ★ 4 Pianists: Larry Ham, Tardo Hammer, Pete Malinverni, Michael Kanan with Lue Hudson, Eliot Zigmund
Sofia's 7 pm
- Ray Gallon Trio with David Wong, Pete Van Nostrand
The Kitano 8, 10 pm
Bar Next Door 8:30, 10:30 pm \$12
Fat Cat 7, 10 pm
The Bar on Fifth 8 pm
- Ayako Shirasaki
- Zozimos Collective Quintet with Justin Wood, Danny Fischer, David Smith, Sebastian Noelle, Ben Stapp and guests
Tea Lounge 9, 10:30 pm
- Dave Treut and Clarify with Spencer Zahn, Kenny Warren; Little Worlds: Ryan Mackstaller, Tim Kuhl, Rick Parker
Café Orwell 8, 9 pm
- Deb Berman with Sean Harkness, Mimi Jones; Dan White Sextet with Chris Ott, Angelo Di Loreto, David O'Keefe, John Hubbell; Quentin Angus Quintet with Martin Sather, Young Joo Song, Scott Colberg, Kyle Rowland
Miles' Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- Lauren Lee Quartet with Mark Cocheo, Allan Mednard
Tutuma Social Club 7 pm
Cleopatra's Needle 7 pm
Shrine 7 pm
- Will Terrill Trio
- Carlos Redman
- Dave Kain Group; Randy Johnston Trio
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- Frank Owens

Friday, September 2

- ★ Harold Mabern Quartet with Seamus Blake, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- JC Styllis Trio: Jason Campbell, Pat Bianchi, Carmen Intorre; Don Friedman Quartet with Mel Martin, Harvie S, Eliot Zigmund; Lawrence Leathers Quartet
Smalls 7:30, 10 pm 1 am \$20
- Tony Moreno Group with Ron Horton, Marc Mommaas, Gary Versace, Johannes Weidenmueller
Cornelia Street Café 9, 10:30 pm \$15
- ★ The Spokes: Andy Biskin, Phillip Johnston, Curtis Hasselbring; Joel Forrester/ Phillip Johnston; Howard Fishman Barbés 7, 8:30, 10 pm \$10
- Mark Soskin Trio with Dean Johnson, Tim Homer
The Kitano 8, 10 pm \$25
Knickerbocker Bar and Grill 9:45 pm \$5
- Ehud Asherie
- Bonnie Jones/Maria Chavez; David Kirby
The Stone 8, 10 pm \$10
- Marilyn Kleinberg
Lenox Lounge 8:30, 10:30 pm \$20
- Bryan Baker, Giacomo Meregá, Jason Nazary; Mariel Berger Group
Douglass Street Music Collective 8:30 pm \$10
- Jake Saslow Trio with Joe Martin, Jochen Rueckert
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Clifford Barbaro Quartet; Jared Gold/Dave Gibson
Fat Cat 6, 9:30 pm
- Martin Seiler Quartet; Charley Gerard with Kris Adams, Eva Gerard, Syberen van Lunster, John Loehrke, Danny Wolf; Dan White Sextet with Chris Ott, Angelo Di Loreto, David O'Keefe, John Hubbell
Miles' Café 7, 8:30, 10 pm \$19.99
Tomi Jazz 9 pm \$10
- Gary Negbaur
- Waldron Mahdi Ricks Quartet
Cleopatra's Needle 8 pm
- Rafael I. Calderon
Alor Café 8 pm
- ★ Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- ★ McCoy Tyner Trio with Gary Bartz; Alfredo Rodriguez Trio
Blue Note 8, 10:30 pm \$35
- Spontaneous Construction: Chris Lightcap
Blue Note 12 am \$10
- ★ Gary Peacock, Marc Copland, Victor Lewis
Birdland 8:30, 11 pm \$30-40
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder
Village Vanguard 9, 11 pm \$25
- Dion Parson and The 21st Century Band with Ron Blake, Marcus Printup, Victor Provost, Carlton Holmes, Reuben Rogers, Alione Faye
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Nabate Isles Quartet with Michael Dease, Adam Klipple, Gregory Hutchinson
Dizzy's Club 12:45 am \$20
- Ayako Shirasaki
- Hide Tanaka Trio; Joey Morant Trio
The Garage 6:15, 10:45 pm
Bryant Park 12:30 pm
- Frank Owens

Saturday, September 3

- Dan Ruffolo Trio +2 with Rich Perry, Nathan Eklund, Bill Thoman, Arthur Vint
Cornelia Street Café 9, 10:30 pm \$15
- Onaje Allan Gumbs Trio
- Graham Lambkin/Vanessa Rossetto; Olivia Bloek
The Stone 8, 10 pm \$10
Lenox Lounge 8:30, 10:30 pm \$20
- Melvin Davis
- Yuko Fujiyama Group with Roy Campbell, Hilliard Greene, Charles Downs; Jeremy Danneman solo
University of the Streets 8, 10 pm \$10
- Oscar Penas Trio with Javier Moreno, Franco Pinna
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Vanderlei Pereira and Blindfold Test; Bruce Cox; Will Terrill Jam
Fat Cat 7, 10 pm 1:30 am
- Zach Lober Group with John Escreet
I-Beam 8:30 pm \$10

- Ben Winkelman Trio with Sam Anning, Henry Cole; Amir Rubinshtein; Francesco Ciniglio Group with Luke Celenza, Scott Colberg
Miles' Café 7, 8:30, 10 pm \$19.99
- Rodney Siau Quartet
Cleopatra's Needle 8 pm
- ★ Harold Mabern Quartet with Seamus Blake, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- Travis Sullivan Quartet with Nitzan Gabrieli, Matt Clohesy, Brian Fishler; Josh Benko/ Charles Davis Quintet with Sacha Perry, Lee Hudson, Jimmy Wormworth; Don Friedman Quartet with Mel Martin, Harvie S, Eliot Zigmund; Eric Wyatt Group
Smalls 4, 7:30, 10 pm 1 am \$20
- Mark Soskin Trio with Dean Johnson, Tim Homer
The Kitano 8, 10 pm \$25
Knickerbocker Bar and Grill 9:45 pm \$5
- Ehud Asherie
- ★ Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- ★ McCoy Tyner Trio with Gary Bartz; Alfredo Rodriguez Trio
Blue Note 8, 10:30 pm \$35
- ★ Gary Peacock, Marc Copland, Victor Lewis
Birdland 8:30, 11 pm \$30-40
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder
Village Vanguard 9, 11 pm \$25
- Dion Parson and The 21st Century Band with Ron Blake, Marcus Printup, Victor Provost, Carlton Holmes, Reuben Rogers, Alione Faye
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Nabate Isles Quartet with Michael Dease, Adam Klipple, Gregory Hutchinson
Dizzy's Club 12:45 am \$20
- Ayako Shirasaki
- Lary Newcomb Trio; Evgeny Lebedev; Akiko Tsuruga Trio
The Garage 12, 6:15, 10:45 pm

Sunday, September 4

- Jason Lescaleet; Christian Wolff/Keith Rowe
The Stone 8, 10 pm \$10
- Jazz Guitars Meet Hendrix: Sheryl Bailey, Vic Juris, Lincoln Goines, Anthony Pinciotti
55Bar 9:30 pm
- Eri Yamamoto Trio with Dave Ambrosio, Ikuo Takeuchi
Cornelia Street Café 8:30 pm \$10
- Stanton Moore with Will Bernard, Robert Walter
Brooklyn Bowl 8 pm \$12-14
- ★ Bill Cole's Untempered Ensemble with Warren Smith, Joe Daley, Ras Moshe, Shayna Dulberger, Atticus Cole, Althea Sully Cole; Mercedes Figueras and The Black Butterflies
Brecht Forum 7 pm \$10
- ★ Guitartrations: Cristian Amigo, Adam Caine, Marco Cappelli, Brad Farberman, James Keepnews, Amanda Monaco, Tor Snyder
The Local 269 8 pm
- Ehud Asherie; Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 12:30 am
Sycamore 8:30 pm
- Dan Pratt/Shane Endsley Group
Walker's 8 pm
- Peter Leitch/Sean Smith
- Li Xiaochuan Quartet with Teriver Cheung, Yuka Tadano, Ronen Itzik
Miles' Café 7 pm \$19.99
Shrine 9 pm
- Shrine Big Band
- ★ Ron Carter's Great Big Band with Jerry Dodgion, Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Brandford, Tony Kadleck, Jon Owens, Greg Gisbert, Alex Norris, Jason Jackson, Steve Davis, James Burton, Douglas Purviance, Mulgrew Miller, Willie Jones III
Jazz Standard 7:30, 9:30 pm \$30
- ★ McCoy Tyner Trio with Gary Bartz; Alfredo Rodriguez Trio
Blue Note 8, 10:30 pm \$35
- Paul Motian New Trio with Jerome Sabbagh, Ben Monder
Village Vanguard 9, 11 pm \$25
- Dion Parson and The 21st Century Band with Ron Blake, Marcus Printup, Victor Provost, Carlton Holmes, Reuben Rogers, Alione Faye
Dizzy's Club 7:30, 9:30 pm \$30
- Ayako Shirasaki
- Susie Hodder-Williams/Chris Caldwell
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
Thalia Café 5:30 pm
Blue Note 12:30, 2:30 pm \$24.50
- Magos Herrera Group
- Time in Transit
- Billy Drummond NYU Ensemble
- Roz Corral Trio with Dave Stryker, Matt Clohesy
North Square Lounge 12:30, 2 pm
- Benjamin Healy Trio; David Coss and Trio; Neuva Encanacion
The Garage 11:30 am 7, 11:30 pm

Monday, September 5

- Lukas Ligeti; Karen Borca Tripod
University of the Streets 8, 10 pm \$10
- Elio Villafranca and The Jazz Syncopators with Sean Jones, Greg Tardy, Gregg August, Billy Hart, Willie Jones III and The Pleneros De La 21
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Darius Jones Quartet with Matt Mitchell, Trevor Dunn, Ches Smith
Barbés 8:30 pm \$10
- Will Vinson/Aaron Parks Duo; Ari Hoening Trio with David Kikoski; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mari Toussaint and Trio with Gerald Hayes
For My Sweet 7:15, 9:15 pm
- Daniela Schaechter Trio with Dave Ambrosio, Porthino
Bar Next Door 8:30, 10:30 pm \$12
- Anderson Twins Octet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
The Bar on Fifth 8 pm
Zinc Bar 7 pm \$8
- Asuka Kakitani Jazz Orchestra
Tea Lounge 9, 10:30 pm
- Keichi O Rama; Lee Marvin Band
Shrine 7, 8 pm
- Howard Williams Jazz Orchestra; Ben Cline's Trio
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- Daryl Sherman

Tuesday, September 6

- ★ The Microscopic Septet: Phillip Johnston, Joel Forrester, Don Davis, Mike Hashim, Dave Sewelson, David Hofstra, Richard Dworkin
Gershwin Hotel 7 pm \$20
- ★ Dave Liebman Quartet 65th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- ★ Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts
Village Vanguard 9, 11 pm \$25
- Scott Colley Trio with Chris Potter, Antonio Sanchez
Jazz Standard 7:30, 9:30 pm \$20
- Nina Sheldon Duo; Jonny King Trio with Ed Howard, Victor Lewis; Alex Hoffman Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Jake Hertzog Trio with Harvie S, Victor Jones; Sean Harkness
Iridium 7, 9 pm \$25
- Stephanie Stone; Susan Kramer Trio with Denton Darren, Bob Arkin
University of the Streets 8, 10 pm \$10
- ★ David Binney Quartet with Jacob Sacks, Thomas Morgan, Dan Weiss
55Bar 10 pm
- Andrew D'Angelo Trio; Matt Mitchell/Ches Smith
Korzo 9, 10:30 pm \$5
- Jack Jeffers and the New York Classics with Anna Louise Andersson
Zinc Bar 8, 10, 11:30 pm

- David Barnes, Richard Kamerman, Graham Stephenson; Taku Unami
The Stone 8, 10 pm \$10
- Shai Maestro Trio with Jorge Roder, Ziv Ravitz
Cornelia Street Café 8:30 pm \$10
- Todd Sickafoose/Erik Deutsch
Doma 8 pm
- Saul Rubin; Paris Wright; Greg Glassman Jam
Fat Cat 7, 9 pm 12:30 am
- Champion Fulton
The Kitano 8 pm
- ★ Jack Wilkins/Bucky Pizzarelli
Bella Luna 7:30 pm
- Robert Locke with Tom Landman, Tim Ferguson
Miles' Café 8:30 pm \$19.99
Tomi Jazz 8:30 pm \$25
- Senri Oe Birthday Bash
The Garage 7, 10:30 pm
- Valery Ponomarev Big Band; Justin Lees Trio
The Garage 7, 10:30 pm
- Elio Villafranca and The Jazz Syncopators with Sean Jones, Greg Tardy, Gregg August, Billy Hart, Willie Jones III and The Pleneros De La 21
Dizzy's Club 7:30, 9:30 pm \$20
- Pedrito Martinez Trio with John Benitez, Osmany Paredes
Dizzy's Club 11 pm \$10
The Bar on Fifth 8 pm
- Antonio Ciacca
Sojourn; Quentin Angus Quintet with Chad Lefkowitz-Brown, Matthew Sheens, Scott Colberg, Kenneth Salters
Shrine 6, 8 pm
- Daryl Sherman
Bryant Park 12:30 pm

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Wednesday, September 7

- Keith Rowe/Taku Unami; Toshi Nakamura, Joe Foster, Bonnie Jones
The Stone 8, 10 pm \$10
- Roy Haynes and The Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Dizzy's Club 7:30, 9:30 pm \$30
- Pedrito Martinez Trio with John Benitez, Osmany Paredes
Dizzy's Club 11 pm \$10
- Gilad Hekselman Quartet with Mark Turner, Joe Martin, Marcus Gilmore
Jazz Standard 7:30, 9:30 pm \$20
- Jeff Coffin's The Mu'tet with Felix Pastorius
Iridium 8, 10 pm \$25
- Lotte Anker, Craig Taborn, Gerald Cleaver
Barbès 8 pm \$10
- Jim Pugliese Group with Christine Bard, Aram Bajakian, Rachel Golub; Talibam: Matt Motell/Kevin Shea
University of the Streets 8, 10 pm \$10
- David Virelles and Continuum with Jonathan Finlayson, Andrew Cyrille
The Jazz Gallery 9, 10:30 pm \$15
- Gregg August Quartet with Sam Newsome, Luis Perdomo, EJ Strickland; Ehud Asherie Trio
Smalls 8, 11 pm \$20
- Eric Alexander, Joe Farnsworth, John Webber
An Beal Bocht Café 8 pm \$15
- Sacha Boutros Quartet with John Di Martino, George Coleman Jr.
The Kilano 8, 10 pm
- Thomas Morgan/Todd Neufeld; Christof Knoche Trio with Dan Weiss
Seeds 8:30, 10 pm \$10
- Dan Loomis Quartet with Shane Endsley, Robin Verheyen, Jared Schonig
Comelia Street Café 8:30 pm \$10
- Grant Stewart Trio; Saul Rubin; Groover Trio; Ned Goold Jam
Fat Cat 6, 7, 9 pm 12:30 am
- Lucas Pino's No Net Nonet
Brooklyn Lyceum 8, 9:30 pm \$10
- NY Youth Orchestra; The ORchestra
Zinc Bar 6:30, 8, 10, 11:30 pm
- Joe Alterman; Dave Kaczorowski and Friends with Jim Desalvo, Adrian Valosin
Miles' Café 8:30, 10 pm \$19.99
- Tomi Jazz 9 pm \$10
- Richard Padron Trio
Flute Bar Gramercy 8 pm
- Nick Russo Trio
Flute Bar 8 pm
- Jason Reager; Michel Reis
Caffe Vivaldi 7:15, 8:30 pm
- Dave Liebman Quartet 65th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca
The Bar on Fifth 8 pm
- Mark Devine Trio; Fukushi Tainaka Trio
The Garage 6, 10:30 pm
- David White Jazz Orchestra
Saint Peter's 1 pm \$7
- Daryl Sherman
Bryant Park 12:30 pm

Thursday, September 8

- Joe Foster/Kevin Parks; Keith Rowe/Toshi Nakamura
The Stone 8, 10 pm \$10
- Larry Coryell with Joey DeFrancesco Trio
Iridium 8, 10 pm \$30
- Robert Gasper Trio with Alan Hampton, Mark Colenburg
Jazz Standard 7:30, 9:30 pm \$25
- Regina Carter
Blue Note 8, 10:30 pm \$35
- Bob Mover Quartet
The Kilano 8, 10 pm
- Daniel Szabó Quintet with Chris Potter, Kristof Bacso, Balaza Kantor, Jozsef Horvath, Andras Des
The Jazz Gallery 9, 10:30 pm \$15
- Stephan Crump's Rosetta Trio with Liberty Ellman, Jamie Fox
Comelia Street Café 8:30 pm \$10
- Phoenix Rivera and Sons Of Legends with Tito Puente Jr, Mike Dalto, Yuniar Terry, Ismael Bruno, Peter Brainin, Jim Seeley
Zinc Bar 9, 10:30 pm 12 am
- Ehud Asherie solo; Nir Felder Four with Aaron Parks, Matt Penman, Nate Smith; Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Andy Statman
Barbès 10 pm \$10
- Benjamin Drazan Ensemble with Roy Assaf, Francois Moutin, Tony Moreno
55Bar 7 pm
- Dave Allen Trio with Matt Clohesy, Mark Ferber
Bar Next Door 8:30, 10:30 pm \$12
- Richie Vitale Quintet; Greg Glassman/Stacy Dillard
Fat Cat 7, 10 pm
- Rob Mosher with Sam Sadigursky, Peter Hess, Brian Landrus, Micah Killion, Rachel Drehmann, Michael Fahie, Garth Stevenson, Ziv Ravitz
Tea Lounge 9, 10:30 pm
- Mala Waldron; Dan Willis
Miles' Café 8:30, 10 pm \$19.99
- Yuki Shibata Trio
Tomi Jazz 9 pm \$10
- Christian Finger Band with Donny McCaslin, Nate Radley, Adam Armstrong
Inkwell Café 8, 10:30 pm
- Vadim Neselevskiy
Caffe Vivaldi 9:45 pm
- Alvaro Rodriguez Trio with Antonio de Miguel, Miquel A. Benito
Tutuma Social Club 7 pm
- Marc Devine Trio
Cleopatra's Needle 7 pm
- Daniel Glaude Quintet
Thalia Café 9:30 pm
- Roy Haynes and The Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Dizzy's Club 7:30, 9:30 pm \$30
- Pedrito Martinez Trio with John Benitez, Osmany Paredes
Dizzy's Club 11 pm \$10
- Dave Liebman Quartet 65th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca
The Bar on Fifth 8 pm
- Rick Stone Trio; Bossa Brasil: Mauricio de Souza, Ben Winkelman, Debbie Kennedy
The Garage 6, 10:30 pm
- David Kardas
Shrine 6 pm
- Daryl Sherman
Bryant Park 12:30 pm

Friday, September 9

- Radu Malfatti/Keith Rowe; Toshi Nakamura/Taku Unami
The Stone 8, 10 pm \$10
- Crosscurrent Festival: Wayne Horvitz New Quartet with Briggan Krauss, Tony Malaby, Ches Smith; Wadada Leo Smith's Golden Quartet with Angelica Sanchez, John Lindberg, Susie Ibarra
Le Poisson Rouge 7, 9 pm \$20
- George Garzone Quartet with Peter Bernstein, Peter Slavov, Pete Zimmer
The Kilano 8, 10 pm \$25
- Bucky Pizzarelli, Russ Kasso, Steve LaSpina
Knickerbocker Bar and Grill 9:45 pm \$5
- Kris Davis Trio with Tony Malaby, Paul Motian
Comelia Street Café 9, 10:30 pm \$15
- Terrell Stafford/Dick Oatts Quintet with Gerald Clayton, Corcoran Holt, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- Red Baraat
Mercury Lounge 11:30 pm \$20
- Julian Waterfall Pollack Trio with Noah Garabedian, Evan Hughes; Ron Westray/Thomas Heflin Quintet with Spike Wilner, Joe Sanders, Darnion Reid; Spike Wilner Trio with Adam Cote, Brian Floody
Smalls 7:30, 10 pm 1 am \$20
- O'Farrill Brothers Birthday Bash: Adam and Zachary O'Farrill, Livio Almeida, Adam Kromelow, Gabe Schneider, Michael Sacks
The Jazz Gallery 9, 10:30 pm \$20
- Mat Maneri and guests
Barbès 8 pm \$10
- Max Johnson Trio with Kirk Knuffke, Ziv Ravitz and guests
I-Beam 8:30 pm \$10
- Jimmy Alexander
Lenox Lounge 8:30, 10:30 pm \$20

- Pioneers of the Downtown Sound: Pauline Oliveros, Joan La Barbara, Rhys Chatham
The Kitchen 8 pm \$10
- Marko Djordjevic Trio with Tivon Pennicott, Desmond White
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Stephen Gauci Quintet with Brian Groder, Art Bailey, Michael Bisio, Jeremy Carlstedt
The Moldy Fig 8 pm \$10
- Melissa Aldana Quartet; Samba De Gringo; David Weiss Jam
Fat Cat 7, 10:30 pm 1:30 am
- Twice Kitten: Cory Smythe/Chris DiMeglio
Cafe Orwell 8 pm
- Carnille Thurman 4TeT with Enoch Smith Jr., Corcoran Holt, Otis Brown III; Chantale Gagne Quartet; Alex Sugerman Sextet with Benny Benack III, Julian Lee, Chad Lefkowitz-Brown, Luke Celenza, Raviv Markovitz, Jimmy Macbride
Miles' Café 7, 8:30, 10 pm \$19.99
- Tomi Jazz 9 pm \$10
- Vitaly Golovnev Quartet
Cleopatra's Needle 8 pm
- Bob Kiezer
Alor Café 8 pm
- Larry Coryell with Joey DeFrancesco Trio
Iridium 8, 10 pm \$30
- Robert Gasper Trio with Alan Hampton, Mark Colenburg
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Regina Carter
Blue Note 8, 10:30 pm \$35
- Roy Haynes and The Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Dizzy's Club 7:30, 9:30 pm \$35
- Pedrito Martinez Trio with John Benitez, Osmany Paredes
Dizzy's Club 11 pm \$20
- Dave Liebman Quartet 65th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca
The Bar on Fifth 8 pm
- Tessa Souter with Helen Sung, Boris Kozlov
55Bar 6 pm
- Austin Walker Trio; Kevin Dorn and the BIG 72
The Garage 6:15, 10:45 pm
- Larry Rosen
Barnes and Noble 86th Street 4 pm
- Daryl Sherman
Bryant Park 12:30 pm

Saturday, September 10

- Radu Malfatti/Keith Rowe; Toshi Nakamura
The Stone 8, 10 pm \$10
- Crosscurrent Festival: Dave Burrell 71st Birthday Celebration with Michael Formanek, Steve Swell; Matana Roberts Coin Coin with Daniel Levin, Shoko Nagai, Thomson Kneeland, Tomas Fujiwara
Le Poisson Rouge 7, 9 pm \$20
- Angelica Sanchez Quintet with Tony Malaby, Marc Ducret, Drew Gress, Tom Rainey
The Jazz Gallery 9, 10:30 pm \$20
- Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Johannes Weidenmueller
Comelia Street Café 9, 10:30 pm \$15
- Freddie Bryant Trio with Paul Meyers, and Café
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Galeet Dardashti MONAJAT with Amir ElSaffar, Omer Avital, Dafer JCC Manhattan 9 pm \$20
- Rochelle Thompson
Lenox Lounge 8:30, 10:30 pm \$20
- Reggie Nicholson solo; Lise Vachon, Vito Ricci, April Centrone, Vincent Chancey
University of the Streets 8, 10 pm \$10
- P.J. Rasmussen; Dee Cassella with Keith Ingham, Jimmy Lopez, Tommy Morimoto, Gray Hackelman; Joey Berkley with Sarah Cion, Gene Torres; Fredrick Lovore
Miles' Café 5:30, 7, 8:30, 10 pm \$19.99
- Tomi Jazz 8 pm \$10
- Fat Cat 10 pm
- Ken Simon Quartet
Cleopatra's Needle 8 pm
- George Garzone Quartet with Peter Bernstein, Peter Slavov, Pete Zimmer
The Kilano 8, 10 pm \$25
- Bucky Pizzarelli, Russ Kasso, Steve LaSpina
Knickerbocker Bar and Grill 9:45 pm \$5
- Terrell Stafford/Dick Oatts Quintet with Gerald Clayton, Corcoran Holt, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- Dan Ori Group with Jean Caze, Gilad Hekselman, Ziv Ravitz; Ralph Lalama and Bop Juice with David Wong, Clifford Barbaro; Ron Westray/Thomas Heflin Quintet with Spike Wilner, Joe Sanders, Darnion Reid; John Webber Trio
Smalls 4, 7:30, 10 pm 1 am \$20
- Pioneers of the Downtown Sound: Tony Conrad, Laurie Spiegel, Rhys Chatham
The Kitchen 8 pm \$10
- Max Johnson Trio with Kirk Knuffke, Ziv Ravitz and guests
I-Beam 8:30 pm \$10
- Larry Coryell with Joey DeFrancesco Trio
Iridium 8, 10 pm \$30
- Robert Gasper Trio with Alan Hampton, Mark Colenburg
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Regina Carter
Blue Note 8, 10:30 pm \$35
- Roy Haynes and The Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Dizzy's Club 7:30, 9:30 pm \$35
- Pedrito Martinez Trio with John Benitez, Osmany Paredes
Dizzy's Club 11 pm \$20
- Dave Liebman Quartet 65th Birthday Celebration
Birdland 8:30, 11 pm \$30-40
- Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts and guest Marcus Belgrave
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca
The Bar on Fifth 8 pm
- Kate McGarry Quartet; Oscar Williams Jr. and the Band of Life
Dizzy's Club 12:30, 2:30 pm
- Wayne Horvitz/Briggan Krauss
Downtown Music Gallery 6 pm
- Eric Frazier Quintet with Danny Nixon; Charissa Rouge with Gene Torres, Dwayne "Cook" Broadnax
Fort Greene Park 3 pm
- Daniela Schaechter Trio; Champion Fulton Trio; Virginia Mayhew Quartet
The Garage 12, 6:15, 10:45 pm

Sunday, September 11

- Keith Rowe; Radu Malfatti/Taku Unami
The Stone 8, 10 pm \$10
- Crosscurrent Festival: Joe McPhee; Taylor Ho Bynum Sextet with Jim Hobbs, Bill Lowe, Mary Halvorson, Michael Formanek, Tomas Fujiwara; Defunkt Millennium: Joseph Bowie, Kim Clarke, John Mulkerin, Tobias Ralph, Bill Bickford, Ronny Drayton; Tyshawn Sorey's For Kathy Change with Ben Gerstein, Kris Davis, Okkyung Lee, Terrence McManus
Le Poisson Rouge 7, 8:30, 10 pm \$20
- Amina Figarova with Marc Mommas, Ernie Hammes, Bart Plateau, Roland Guerin, Chris "Buckshot" Strick
Metropolitan Room 7 pm \$20
- Jerome Sabbagh Quartet with Joe D, Patrice Blanchard, Rudy Royston
Sycamore 8:30 pm
- James Shipp's Nos Novos with Jo Lawry, Keith Ganz, Kate McGarry
Comelia Street Café 8:30 pm \$10
- Ehud Asherie; Corin Stiggal; Brandon Lewis/Renee Cruz
Fat Cat 6, 9 pm 12:30 am
- Catherine Sikora/Ziv Ravitz
Douglass Street Music Collective 8 pm \$10
- Peter Knoll, Mark E. Peterson, Andy O'Neill
ABC No-Rio 7 pm \$5
- Walker's 8 pm
- Peter Leitch/Harvie S
Swing 46 8:30 pm
- Swingadelic
Swing 46 8:30 pm
- Chad McLoughlin; Charles Sibirsky Miles' Café 7, 8:30 pm \$19.99
- Larry Coryell with Joey DeFrancesco Trio
Iridium 8, 10 pm \$30
- Robert Gasper Trio with Alan Hampton, Mark Colenburg
Jazz Standard 7:30, 9:30 pm \$25
- Regina Carter
Blue Note 8, 10:30 pm \$35

- Roy Haynes and The Fountain of Youth Band with Jaleel Shaw, Martin Bejerano, David Wong
Dizzy's Club 7:30, 9:30 pm \$30
- Geri Allen Trio with Kenny Davis, Jeff "Tain" Watts
Village Vanguard 9, 11 pm \$25
- Antonio Ciacca
The Bar on Fifth 8 pm
- From the Ashes - 10 Years Later: Isis Rosario/David Henderson; Charles Gayle Trio with Larry Roland, Michael TA Thompson; Jason Jordan, Miriam Parker, Cooper-Moore; Rob Brown solo; Kyoko Kitamura, Jean Carla Rodea, Patricia Nicholson Parker with Michael TA Thompson; Joe McPhee Group; Jackson Krall's Secret Music Society with Mark Hennen, Joe Rigby, Juan Quinonez, Hill Greene; Oliver Lake solo; Jason Kao Hwang Big Band with Nicole Federici, Daniel Levin, Roy Campbell, Matt Lavelle, Amir ElSaffar, Sabir Mateen, Ras Moshe, Ingrid Laubrock, Dave Sewelson, Francois Grillot, Tom Zlabinger, Michael TA Thompson, Juan Pablo Carletti
Clemente Soto Velez Cultural Center 4 pm \$15
- Ike Sturm Band + Voices
Saint Peter's 5 pm
- The September Concert: The Heart of Jazz
Sugar Bar 2 pm
- Dave Stryker Trio with Marcus McClaurine, McClenty Hunter
Blue Note 12:30, 2:30 pm \$24.50
- The Jazz Gallery 3 pm \$15
- Jed Distler solo
55Bar 2 pm
- Jazz for Kids with Amy Cervini
55Bar 2 pm
- Roz Corral Trio with Gene Bertoncini, Sean Smith
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Neuva Encarnacion
The Garage 11:30 am 7, 11:30 pm

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MONDAYS AT THE STONE

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7:15 REHEARSAL/WORKSHOP and 9:00 PERFORMANCE

EVERY MONDAY NIGHT IN 2011 led by award-winning vibist/composer Karl Berger in the tradition of the legendary Creative Music Studio. Original compositions, themes by the likes of Don Cherry, Ornette Coleman, and world musical melodies will be utilized for orchestral explorations and contrasting solo/duo/trio flights. This series supports the Creative Music Studio Archive Project. (NO WORKSHOP ON LABOR DAY)

Performers include: Art Bailey, Skye Steele, Frederika Krier, Sara Bernstein, Sylvain Leroux, Miguel Manna, Jorge Sylvester, David Schnug, Stephen Gauci, Catherine Sikora, Thomas Heberer, Herb Robertson, Brian Drye, Steve Swell, Bill Wright, Dominic Lash, David Perrott, Adam Lane, Jeremy Carlstedt, David Miller, Harris Eisenstadt, Philip Foster, Ingrid Sertso, Karl Berger.

All are welcome to the 7:15 rehearsal and 9:00 performance for one fee of \$20 (\$10 for students, musicians and seniors)

The Stone is located at the corner of Ave C and E 2nd St, NYC
www.creativemusicstudio.org

Monday, September 12

- ★Mingus Dynasty Jazz Standard 7:30, 9:30 pm \$25
- ★Our Father Who Art Blakey: Valery Ponomarev Big Band with Sharif Kales, Mikki Hirose, Rick Henly, Satoru Ohashi, Todd Bashore, Jason Curry, Peter Brainin, Camille Thurman, Anthony Nelson, Jack Jeffers, Stafford Hunter, David White, Alvin Walker, Mamiko Watanabe, Ruslan Khain, Jerome Jennings, Kristen Sergent Dizzy's Club 7:30, 9:30 pm \$20
- ★Ken Peplowski and Houston Person with Larry Fuller, Harry Allen, Joel Forbes, Chuck Riggs Feinstein's 8 pm \$20
- ★Karl Berger's Stone Workshop Orchestra The Stone 9 pm \$10
- ★Peter Bernstein solo; Ari Hoenig Group with Gilad Hekselman, Matt Penman, Shai Maestro; Spencer Murphy Smalls 7:30, 9:30 pm 12:30 am \$20
- ★PS 154 PTA's Jazz Night Out Benefit: Jerome Sabbagh Quartet Union Hall 7:30 pm \$25
- ★James Ilgenfritz; Stuart Popejoy, Anders Nilsson, Vinnie Sperrazza University of the Streets 8, 10 pm \$10
- ★Afri Garifuna Ensemble For My Sweet 7:15, 9:15 pm
- ★Beat Kaestli Trio with Jesse Lewis, Will Hollhauser Bar Next Door 8:30, 10:30 pm \$12
- ★Billy Kaye Jam Fat Cat 12:30 am
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★Dida Pelled Zinc Bar 7 pm \$8
- ★Fat Cat Big Band Tea Lounge 9, 10:30 pm
- ★Howard Williams Jazz Orchestra; Mayu Saeki Quartet The Garage 7, 10:30 pm
- ★Li Xiaochuan Shrine 8 pm
- ★Russ Kassoff Bryant Park 12:30 pm

Tuesday, September 13

- ★Lee Konitz/Tomasz Stanko Quintet with Dan Tepfer, Thomas Morgan, Jim Black Birdland 8:30, 11 pm \$30-40
- ★Joe Chambers Moving Pictures Jazz Orchestra with Craig Handy, Sam Dillon, Sharel Cassidy, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios Dizzy's Club 7:30, 9:30 pm \$30
- ★Ulysses Owens Quartet with Christian Sands, Ben Wolfe, Mike Cottone Dizzy's Club 11 pm \$10
- ★Paul Motian Trio with Greg Osby, Masabumi Kikuchi Village Vanguard 9, 11 pm \$25
- ★Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl Blue Note 8, 10:30 pm \$35
- ★John Ellis Band with Mike Moreno, Aaron Goldberg, Joe Sanders, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$20
- ★Vicki Burns Quintet Anita O'Day Tribute; Aimee Allen Quintet Iridium 7, 9 pm \$25
- ★Russ Kassoff Orchestra with Catherine Dupuis NYC Baha'i Center 8, 9:30 pm \$15
- ★Radu Malfatti/Michael Pisaro Duo The Stone 8, 10 pm \$10
- ★Steve Dalachinsky/Dave Liebman University of the Streets 8 pm \$10
- ★Loren Stillman and Bad Touch with Nate Radley, Gary Versace, Ted Poor Comelia Street Café 8:30 pm \$10
- ★Samuel Blaser Trio with Michael Bates, Jeff Davis I-Beam 8:30 pm \$10
- ★Kevin Hufnagel solo; C. Spencer Yeh; Jeremiah Cymerman's Fire Sign with Nate Wooley, Christopher Hoffman, Tom Blancarte, Brian Chase Zebulon 9 pm
- ★Patience Higgins Sugar Hill Quartet Zinc Bar 9, 10:30 pm 12 am
- ★Jerome Sabbagh Electric Quartet with Patrice Blanchard, Rudy Royston; Jacob Garchik Trio with Jacob Sacks, Dan Weiss Korzo 9, 10:30 pm \$5
- ★Marianne Solivan; Sean Wayland Trio with Orlando Le Fleming, Jochen Rueckert; Ken Fowser/Behn Gillice Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Saul Rubin; Peter Brainin Latin Jazz Workshop; Greg Glassman Jam Fat Cat 7, 9 pm 12:30 am
- ★Michael Blake Doma 8 pm
- ★Champion Fulton The Kitano 8 pm
- ★Steve Hudson Chamber Ensemble Thalia Café 9 pm
- ★Jack Wilkins, Jon Burr, Vanderlei Pereira Bella Luna 7:30 pm
- ★La Rumba Is A Lovely Thing/Reimagining Strayhorn: Paul Carlon, Anton Denner, Alex Norris, Mark Miller, Mike Fahie, John Stenger, Dave Ambrosio, William "Beaver" Bausch, Christelle Durand; Nitzan Gavrieli Trio with Alex Wyatt, Christopher Tordini Miles' Café 8:30, 10 pm \$19.99
- ★Akihiro Yamamoto Trio Tomi Jazz 9 pm \$10
- ★Eyal Viner Big Band; Paul Francis Trio The Garage 7, 10:30 pm
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★David Grossman Juilliard School Peter Jay Sharp Theater 6 pm \$25
- ★Russ Kassoff Bryant Park 12:30 pm

Wednesday, September 14

- ★Barry Chabala, Michael Pisaro, Dominic Lash, Greg Stuart; Michael Pisaro/Dominic Lash; Greg Stuart/Michael Pisaro The Stone 7:30, 9, 10:30 pm \$10
- ★Russ Lossing's Heavy Merge with Chris Speed Barbès 8 pm \$10
- ★Dizzy Gillespie Memorial Englewood Hospital Benefit Le Poisson Rouge 8 pm
- ★Yuko Mito Quintet with Allen Farnham, Tim Armacost, Dean Johnson, Tim Horner The Kitano 8, 10 pm
- ★Sebastien Amman Nuevo Cyclo with Jon Lindhorst, Jake Henry, Derek Leslie, Kate Pittman; Oscar Noriega/Loren Stillman Seeds 8:30, 10 pm \$10
- ★Patrick Cornelius and A.D.D. with Miles Okazaki, John Chin, Jason Stewart, Luca Santaniello; Dmitry Baevsky Quartet Smalls 8, 11 pm \$20

- ★Hill Greene's Boson Prospective with Roy Campbell Jr., Christine Bard University of the Streets 10 pm \$10
- ★Mark Miller Septet with Cliff Lyons, Anton Denner, Nicki Denner, Sean Harkness, Pedro Giraud, William "Beaver" Bausch Zinc Bar 7 pm
- ★Ehud Asherie; Dave Schnitter; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am
- ★Time in Transit Brooklyn Lyceum 8, 9:30 pm \$10
- ★Rubens Salles Quartet with Conor Meehan, Jon de Lucia, Ben Gallina and guest Loop B Miles' Café 8:30 pm \$19.99
- ★Scot Albertson Trio with Daryl Kojak, Mayu Saeki Tomi Jazz 9 pm \$10
- ★Brian Villegas Flute Bar Gramercy 8 pm
- ★Camille Thurman Group Flute Bar 8 pm
- ★Lee Konitz/Tomasz Stanko Quintet with Dan Tepfer, Thomas Morgan, Jim Black Birdland 8:30, 11 pm \$30-40
- ★Joe Chambers Moving Pictures Jazz Orchestra with Craig Handy, Sam Dillon, Sharel Cassidy, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios Dizzy's Club 7:30, 9:30 pm \$30
- ★Ulysses Owens Quartet with Christian Sands, Ben Wolfe, Mike Cottone Dizzy's Club 11 pm \$10
- ★Paul Motian Trio with Greg Osby, Masabumi Kikuchi Village Vanguard 9, 11 pm \$25
- ★Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl Blue Note 8, 10:30 pm \$35
- ★John Ellis Band with Aaron Goldberg, Steve Cardenas, Joe Sanders, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$20
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★Le Pompe Attack; Michika Fukumori Trio The Garage 6, 10:30 pm
- ★Judy Niemack/Jeanfrançois Prins Saint Peter's 1 pm \$7
- ★Russ Kassoff Bryant Park 12:30 pm

Thursday, September 15

- ★Kaija Saariaho; Margaret Leng Tan; Henry Threadgill and Zooid; Mark Feldman/Sylvie Courvoisier Roulette 8 pm \$35
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Jazz Standard 7:30, 9:30 pm \$25
- ★Marc Ribot's Really The Blues Iridium 7, 10 pm \$30
- ★Dalton Ridenhour solo; Freddie Bryant Kaleidoscope with Yosvany Terry, Patrice Blanchard, Willard Dyson; Carlos Abadie Quintet with Joe Suckato, Peter Zak, Jason Stewart, Luca Santaniello Smalls 7:30, 9:30 pm 12:30 am \$20
- ★Emilio Solla Zinc Bar 8 pm
- ★Matthew Stevens Quartet with John Escreet, Matt Penman, Jamire Williams The Jazz Gallery 9, 10:30 pm \$15
- ★Tom Chang Trio with Carlo DeRosa, Jeff Davis Comelia Street Café 8:30 pm \$10
- ★Tomoko Miyota Trio with Romero Lubambo, Keita Ogawa The Kitano 8, 10 pm
- ★Jamie Baum Septet Miller Recital Hall 7:30 pm
- ★Barry Chabala/Michael Pisaro; Greg Stuart solo; Katie Porter/Michael Pisaro The Stone 7:30, 9, 10:30 pm \$10
- ★Ben Wendel Trio with Harish Raghavan, Nate Wood Bar Next Door 8:30, 10:30 pm \$12
- ★David Bixler Fat Cat 10 pm
- ★Nathaniel Smith with Jake Saslow, Linda Oh, Kerong Chok Tea Lounge 9, 10:30 pm
- ★Roberta Piket solo; Max Cudworth; Bobby Selvaggio Ensemble with Heron Brown, Ashley Summers, Chris Baker Miles' Café 7, 8:30, 10 pm \$19.99
- ★Hiroko Kanna Trio Tomi Jazz 9 pm \$10
- ★Lauren Lee Quartet with Dan Cray, Michael Feinberg, John Doing Tutuma Social Club 7 pm
- ★Keith Ingham Trio Cleopatra's Needle 7 pm
- ★Lee Konitz/Tomasz Stanko Quintet with Dan Tepfer, Thomas Morgan, Jim Black Birdland 8:30, 11 pm \$30-40
- ★Joe Chambers Moving Pictures Jazz Orchestra with Craig Handy, Sam Dillon, Sharel Cassidy, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios Dizzy's Club 7:30, 9:30 pm \$30
- ★Ulysses Owens Quartet with Christian Sands, Ben Wolfe, Mike Cottone Dizzy's Club 11 pm \$10
- ★Paul Motian Trio with Greg Osby, Masabumi Kikuchi Village Vanguard 9, 11 pm \$25
- ★Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl Blue Note 8, 10:30 pm \$35
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★Harlem Speaks: Jane Ira Bloom Jazz Museum in Harlem 6:30 pm
- ★HOT HOUSE; Dylan Meek Trio The Garage 6, 10:30 pm
- ★Andres Jimenez y el Dilemastronauta Shrine 6 pm
- ★Russ Kassoff Bryant Park 12:30 pm
- ★ETHEL/Marc Ribot; Shelley Hirsch/Fred Frith Roulette 8 pm \$35
- ★Junior Mance Quartet with Ryan Anselmi, Hide Tanaka, Kim Garey The Kitano 8, 10 pm \$25
- ★David Binney Quartet with Craig Taborn, Eivind Opsvik, Tyshawn Sorey Rubin Museum 7 pm \$20
- ★Wycliffe Gordon Quartet Lenox Lounge 8:30, 10:30 pm \$20
- ★Marc Cary Focus Trio with Burniss Earl Travis II, Sameer Gupta Smoke 8, 10, 11:30 pm \$30
- ★David Bixler Group with Scott Wendholt, John Hart, Ugona Okegwu, Andy Watson; Neal Smith Group with Eddie Allen, Wayne Escoffery, Rebecca Cline, Gerald Cannon; Lawrence Leathers Trio with Aaron Diehl, Paul Sikivie Smalls 7:30, 10 pm 1 am \$20
- ★Jen Shyu/Mark Dresser The Jazz Gallery 9, 10:30 pm \$20

Friday, September 16

- ★John McNeil Quartet with Ethan Iverson, Ben Street, Adam Nussbaum Comelia Street Café 9, 10:30 pm \$15
- ★David Whitwell I-Beam 8:30 pm \$10
- ★Scott Henderson Trio with Jeff Berlin, Mike Clark Iridium 8, 10 pm \$30
- ★The Respect Sextet: Eli Asher, James Hirschfeld, Malcolm Kirby, Ted Poor, Josh Rutner, Red Wierenga; John Cage Variety Show directed by Miguel Frasconi The Stone 8, 10 pm \$10
- ★Dan Aran Trio with Avi Rothbard, Neal Miner Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Albert Gould Band; Dave Gibson/Jared Gold Fat Cat 7, 10:30 pm
- ★NY Gypsy All-Stars Drom 12 am \$15
- ★Laurie Krauz/Daryl Kojak Metropolitan Room 7 pm \$20
- ★Alexander McCabe; Ria Curley; Assen Doykin Miles' Café 7, 8:30, 10 pm \$19.99
- ★Kayo Hiraki Tomi Jazz 9 pm \$10
- ★Evan Schwam Quartet Cleopatra's Needle 8 pm
- ★Citilight Alor Café 8 pm
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Lee Konitz/Tomasz Stanko Quintet with Dan Tepfer, Thomas Morgan, Jim Black Birdland 8:30, 11 pm \$30-40
- ★Joe Chambers Moving Pictures Jazz Orchestra with Craig Handy, Sam Dillon, Sharel Cassidy, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Ulysses Owens Quartet with Christian Sands, Ben Wolfe, Mike Cottone Dizzy's Club 12:45 am \$20
- ★Paul Motian Trio with Greg Osby, Masabumi Kikuchi Village Vanguard 9, 11 pm \$25
- ★Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl Blue Note 8, 10:30 pm \$35
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★Ryan Anselmi Quintet; Dre Barnes Project The Garage 6:15, 10:45 pm
- ★Randy Brecker Barnes and Noble 86th Street 4 pm
- ★Russ Kassoff Bryant Park 12:30 pm

Saturday, September 17

- ★Laurie Anderson, Lou Reed, John Zorn Roulette 8 pm \$50
- ★Amanda Monaco's Pirkei Avot Project with Ayelet Rose Gottlieb, Daphna Mor, Sean Conly, Satoshi Takeishi 92Y Tribeca 9 pm \$15
- ★Pam Fleming and Fearless Dreamer with Jim West, David Phelps, Allen Won, Leo Traversa, Todd Isler Parlo Jazz 9, 10:30 pm \$30
- ★Roger Davidson and Frank London Klezmer Orchestra with Frank London, Pablo Aslan, Richie Barshay and guests Andy Statman, Joshua Horowitz; Frank London's Klezmer Brass All-Stars Drom 8 pm \$20
- ★Connie Crothers/Jemeel Moondoc; Sarah Bernstein and Friends University of the Streets 8, 10 pm \$10
- ★Stephanie Nakasian Trio with Hod O'Brien, Lee Hudson The Kitano 8, 10 pm \$25
- ★Justin Brown Group with Nir Felder, Fabian Almazan, Joe Sanders The Jazz Gallery 9, 10:30 pm \$20
- ★Jaleel Shaw Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Rogerio Souza with Leonardo Lucini, Billy Newman, Dennis Lichtman, Tom Armstrong Comelia Street Café 9, 10:30 pm \$15
- ★Akihiro Yamamoto's The Architet; Yutaka Uchida's Musoh Triad 9 pm \$15
- ★Roland Auzet; Jovita Zaehl/Philipp Kronbichler The Stone 8, 10 pm \$10
- ★Daniel Rosenthal Quartet with Rick Stone, Kendall Eddy, Austin McMahon I-Beam 8:30 pm \$10
- ★Michael Marcus; Oscar Perez Nuevo Comienzo with Charenee Wade, Stacy Dillard, Greg Glassman, Emiliano Valerio, Jerome Jennings, Anthony Perez Fat Cat 7, 10 pm
- ★Audrey Silver; From Paris with Love: Mademoiselle Fleur, Bob Rodriguez, Lee Marvin, Jim Toscano; Frank Fontaine Trio Miles' Café 7, 8:30, 10 pm \$19.99
- ★Daniel Bennett Group with Mark Cocheo, Brian Adler Tomi Jazz 8 pm \$10
- ★Larry Newcomb Quartet Cleopatra's Needle 8 pm
- ★Wycliffe Gordon Quartet Lenox Lounge 8:30, 10:30 pm \$20
- ★Marc Cary Focus Trio with Burniss Earl Travis II, Sameer Gupta Smoke 8, 10, 11:30 pm \$30
- ★Scott Henderson Trio with Jeff Berlin, Mike Clark Iridium 8, 10 pm \$30
- ★Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth; Neal Smith Group with Eddie Allen, Wayne Escoffery, Rebecca Cline, Gerald Cannon; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30, 10 pm 1 am \$20
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Lee Konitz/Tomasz Stanko Quintet with Dan Tepfer, Thomas Morgan, Jim Black Birdland 8:30, 11 pm \$30-40
- ★Joe Chambers Moving Pictures Jazz Orchestra with Craig Handy, Sam Dillon, Sharel Cassidy, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★Ulysses Owens Quartet with Christian Sands, Ben Wolfe, Mike Cottone Dizzy's Club 12:45 am \$20
- ★Paul Motian Trio with Greg Osby, Masabumi Kikuchi Village Vanguard 9, 11 pm \$25
- ★Brecker Brothers Band Reunion: Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl Blue Note 8, 10:30 pm \$35
- ★Kevin Sholar The Bar on Fifth 8 pm
- ★Elli Fordyce and Trio; Mark Marino Trio; Tim Price/Ryan Anselmi's Tenor Madness The Garage 12, 6:15, 10:45 pm



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Sunday, September 18

- **Cosa Brava:** Fred Frith, Carla Kihlstedt, Zeena Parkins, Matthias Bossi, Norman Conquest
Roulette 8 pm \$35
- **Pauline Oliveros/Lone:** Frances White, Lih-Wen Ting, Troy Rinker
The Stone 8, 10 pm \$10
- **Exegis:** Nick Demopoulos, Danton Boller, Tomas Fujiwara and guests
Drom 8 pm \$10
- **Kevin Tkacz' Lethal Objection** with Ellery Eskelin, Kris Davis, Michael Sarin
Barbès 7 pm \$10
- **Landon Knoblock's Ca Caw** with Oscar Noriega
Sycamore 8:30 pm
- **Rafi D'lugoff; Ned Goold; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6, 9 pm 12:30 am
- **Peter Leitch/Dennis James**
Walker's 8 pm
- **Nicolas Letman-Burtinovic, Herbert Pirker, Michael Eaton, Douglas Bradford**
ABC No-Rio 8 pm
- **Bright Noise:** Ben Bryden, Tim Basom, Desmond White, Dustin Kaufman
Miles Café 8:30 pm \$19.99
- **Cheryl Lynne Skinner**
Shrine 8 pm \$10
- **Scott Henderson Trio** with Jeff Berlin, Mike Clark
Iridium 8, 10 pm \$30
- **Miguel Zenón Quartet** with Luis Perdomo, Hans Glawischnig, Henry Cole
Jazz Standard 7:30, 9:30 pm \$25
- **Joe Chambers Moving Pictures Jazz Orchestra** with Craig Handy, Sam Dillon, Sharel Cassity, Tim Green, Conrad Herwig, Steve Davis, Max Siegel, James Burton, Frank Green, Tanya Darby, David Weiss, Keyon Harrold, Xavier Davis, Dwayne Burno, Steve Berrios
Dizzy's Club 7:30, 9:30 pm \$30
- **Paul Motian Trio** with Greg Osby, Masabumi Kikuchi
Village Vanguard 9, 11 pm \$25
- **Brecker Brothers Band Reunion:** Randy Brecker, Ada Rovatti, George Whitty, Mike Stern, Will Lee, Dave Weckl
Blue Note 8, 10:30 pm \$35
- **Kevin Sholar**
The Bar on Fifth 8 pm
- **Bonnie Kane/Chris Welcome**
Downtown Music Gallery 6 pm
- **Angelo DiLoreto and Colony**
Saint Peter's 5 pm
- **Nick Finzer**
Thalia Café 6 pm
- **Juilliard Jazz Brunch - Jazz for All Seasons:** Matthew Jodrell, Morgan Jones, Nicholas Finzer, Graham Keir, Kristopher Bowers, David Baron, Joseph Saylor
Blue Note 12:30, 2:30 pm \$24.50
North Square Lounge 12:30, 2 pm
- **Tom Lellis/Ed Howard**
- **Evan Schwam Quartet; David Coss and Trio; Masami Ishikawa Trio**
The Garage 11:30 am 7, 11:30 pm

Monday, September 19

- **The Necks:** Chris Abrahams, Tony Buck, Lloyd Swanton
Roulette 8 pm \$20
- **Marian McPartland and Friends** with Kenny Barron, Helen Sung, Mulgrew Miller
Dizzy's Club 7:30, 9:30 pm \$30
- **The Bad Plus:** Reid Anderson, Ethan Iverson, Dave King
City Winery 8 pm \$25-42
- **Mingus Big Band**
Jazz Standard 7:30, 9:30 pm \$25
- **Kyle Eastwood** with Alex Norris, Jason Rigby, Rick Germanson, Joe Strasser
Blue Note 8, 10:30 pm \$25
- **Karl Berger's Stone Workshop Orchestra**
The Stone 9 pm \$10
- **New School for Jazz and Contemporary Music 25th Anniversary Alumni Concert** with Marcus Strickland, Becca Stevens and guests
Highline Ballroom 8 pm
- **Hans Glawischnig's Shock Value** with Samir Zarif, Eric Doob; Joe Sanders' Infinity with Jaleel Shaw, Ben Wendel, Kendrick Scott; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- **George Braith; Billy Kaye Jam**
Fat Cat 9 pm 12:30 am
- **Sam Trapchak's Put Together Funny** with Greg Ward, Tom Chang, Christian Coleman
Comelia Street Café 8:30 pm \$10
- **Nicole Peyraffite Dialogues** with Michael Bisio; Chris DiMeglio, Pascal Niggenkemper, Satoshi Takeishi
University of the Streets 8, 10 pm \$10
- **M'Zuri Moyo**
For My Sweet 7:15, 9:15 pm
- **Eliane Amherd Trio** with Bill Ware, Gustavo Amarante
Bar Next Door 8:30, 10:30 pm \$12
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **Cyrille Aimee**
Zinc Bar 7 pm \$8
- **Noriko Ueda Jazz Orchestra**
Tea Lounge 9, 10:30 pm
- **Kelley Suttentfield**
Metropolitan Room 7 pm \$15
- **Howard Williams Jazz Orchestra; Kenny Shanker Quartet**
The Garage 7, 10:30 pm
- **Operation Infinite Sunrise**
Shrine 11 pm
- **Billy Bang Memorial**
Saint Peter's 6 pm
- **Dan Manjovi**
Bryant Park 12:30 pm

Tuesday, September 20

- **John Butcher/Thomas Lehn; John Bischoff/Mark Traylor**
Issue Project Room 8 pm \$10
- **Coltrane Revisited:** Steve Kuhn, Tom Harrell, Vincent Herring, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$30-40
- **John Zorn Improv Night**
The Stone 8, 10 pm \$20
- **Valery Ponomarev Big Band**
Iridium 7, 9 pm \$25
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30 pm \$30
- **Jerome Jennings Jazz Knights**
Dizzy's Club 11 pm \$10
- **Magos Herrera with Aaron Goldberg, Ben Monder, Hans Glawischnig, Alex Kautz, Rogério Bocatto**
Jazz Standard 7:30, 9:30 pm \$20
- **Gary Morgan and Panamericana**
NYC Baha'i Center 8, 9:30 pm \$15
- **David Binney Quartet** with Jacob Sacks, Thomas Morgan, Dan Weiss
55Bar 10 pm
- **Jo Lawry** with Jesse Lewis, Sam Anning, James Shipp
Comelia Street Café 8:30 pm \$10
- **Christine Bard Opti-Groove Consortium** with Ken Filiano; Dominic Lash/Nate Wooley
University of the Streets 8, 10 pm \$10
- **Maria De Angelis/Michael Kanan; Adam Birnbaum Trio** with Doug Weiss, Peter Van Nostrand; Alex Hoffman
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Bop on Pop:** Frank and Ben Perowsky
Doma 8 pm
- **Chris DiMeglio, Pascal Niggenkemper, Satoshi Takeishi**
Zebulon 9 pm
- **Saul Rubin; Don Hahn/ Saul Rubin Sextet; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
- **Jessica Lurie Ensemble; Cynthia Hits**
Thalia Café 8, 9:30 pm
- **Erik Deutsch, Sara Schoenbeck, Mike McGinnis**
Korzo 9, 10:30 pm \$5
- **Champion Fulton**
The Kilano 8 pm
- **Jack Wilkins/Gene Bertoncini**
Bella Luna 7:30 pm
- **Amy Cervini Quartet** with Michael Cabe, Mark Lau, Ernesto Cervini
55Bar 7 pm
- **Stew Cutler and Friends** with Dennis Mcdermott, David Cutler
Miles Café 8:30 pm \$19.99
- **Deborah Latz** with Jon Davis, John Hart, Ray Parker
Tomi Jazz 9 pm \$10
- **Lou Caputo's Not So Big Band; Aaron Burnett Quartet**
The Garage 7, 10:30 pm
- **The Bad Plus:** Reid Anderson, Ethan Iverson, Dave King
City Winery 8 pm \$25-42
- **Antonio Ciacca**
The Bar on Fifth 8 pm

- **VOX BOMB X:** Nicolas Letman-Burtinovic, Robin Verheyen, Aki Ishiguro, Herbert Pirker
Shrine 6 pm
- **Dan Manjovi**
Bryant Park 12:30 pm

Wednesday, September 21

- **Gary Burton New Quartet** with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$35
- **Rocks Off Cruise - Wicked Knee:** Billy Martin, Steven Bernstein, Curtis Fowlkes, Marcus Rojas
Skyport Marina 7 pm \$30
- **Bill McHenry**
Barbès 8 pm \$10
- **Vincent Royer; Anton Batagov**
The Stone 8, 10 pm \$10
- **Jerry Costanzo and Trio** with Tedd Firth, Jennifer Vincent, Jimmy Madison
Feinstein's 10:30 pm \$20
- **Rafi D'lugoff; Pete Malinverni Trio** with Lee Hudson, Eliot Zigmund; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- **Mike Pride's From Bacteria to Boys** with Jon Irabagon, Alexis Marcelo, Peter Bitenc
Comelia Street Café 8:30 pm \$10
- **Alex Brown Quintet** with Vivek Patel, Jorge Roeder, Eric Doob, Paulo Stagnaro and guest Paquito D'Rivera
The Jazz Gallery 9, 10:30 pm \$15
- **Arthur Kell 4tet** with Loren Stillman, Brad Shepik, Mark Ferber
Seeds 8:30, 10 pm \$10
- **Jeremy Manasia Trio** with Barak Mori, Charles Ruggerio; Sheryl Bailey Group with Jim Ridd, Gary Wang, Joe Strasser
Smalls 8, 11 pm \$20
- **Jeremy Siskind Trio** with Nancy Harns, Lucas Pino
The Kilano 8, 10 pm
- **Sam Trapchak's Put Together Funny** with Greg Ward, Tom Chang, Christian Coleman
LIC Bar 7 pm
- **Pablo Masis**
Brooklyn Lyceum 8, 9:30 pm \$10
- **Melissa Stylianou Quintet** with Jamie Reynolds, Pete McCann, Gary Wang, Greg Ritchie
55Bar 7 pm
- **Lena Block; Wallace Roney**
Zinc Bar 7, 9, 10:30 pm 12 am
- **Jessie Marquez** with Clay Giberson, Chris Higgins; Sebastian Boehlen Trio
Miles Café 8:30, 10 pm \$19.99
- **Mamiko Taira Quartet**
Tomi Jazz 9 pm \$10
- **Reine Sophie**
Flute Bar Gramercy 8 pm
- **Marc Devine**
Flute Bar 8 pm
- **Pete Muller**
Caffe Vivaldi 7:30 pm
- **Coltrane Revisited:** Steve Kuhn, Tom Harrell, Vincent Herring, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$30-40
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30 pm \$30
- **Jerome Jennings Jazz Knights**
Dizzy's Club 11 pm \$10
- **Magos Herrera** with Aaron Goldberg, Ben Monder, Hans Glawischnig, Alex Kautz, Rogério Bocatto
Jazz Standard 7:30, 9:30 pm \$20
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **Bernal/Eckroth/Ennis; Beck Burger Trio**
The Garage 6, 10:30 pm
- **The Vienna Suite:** Nicolas Letman-Burtinovic, Robin Verheyen, Art Hirahara, Herbert Pirker
Shrine 6 pm
- **Carrie Jackson and her Jazzin' All-Stars** with Lou Rainone, Thaddeus Expose, Earl Grice
Saint Peter's 1 pm \$7
- **Dan Manjovi**
Bryant Park 12:30 pm

Thursday, September 22

- **Interpretations:** Morton Subotnick/Tony Martin; George Lewis and Wet Ink Ensemble
Roulette 8 pm \$15
- **Vijay Iyer Trio** with Stephan Crump, Marcus Gilmore and guests Mark Shim, Steve Lehman
Jazz Standard 7:30, 9:30 pm \$25
- **Arthur Doyle** with Robert Peterson, Loren Connors, Margarida Garcia
Issue Project Room 8 pm \$10
- **Mark Elf Trio; Josh Evans Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Pete Robbins Reactance Quartet** with Jacob Sacks, John Hebert, Dan Weiss
Comelia Street Café 8:30 pm \$10
- **Theo Hill Trio** with Joe Sanders, Obed Calvaire
The Jazz Gallery 9, 10:30 pm \$15
- **Break Down the Walls Festival:** Kenny Millions, Blaise Siwula, Jonah Rosenberg, Aleks Karjaka, Bonnie Barnett, Anders Nilsson, Stan Nishimura, Yukari, Bonnie Kane, Chris Welcome, Ed Chang, Motoko, Joe Tomabene, Vong Pak, Tom Shad, Ricardo Tejero, Kae Reed, Sean Reed, Dom Minasi, Dikko Faust, Diana Wayburn, Ras Moshe, Frank Keeley
ABC No-Rio 8 pm \$10
- **Max Weinberg 7**
Iridium 8, 10 pm \$40
- **Madeline Eastman Quartet** with Randy Porter, Rufus Reid, Ross Pederson
The Kilano 8, 10 pm
- **Beth Griffith, Stephen Clarke, Marc Sabat; foci+loci: Chris Burke/Tamara Yadao**
The Stone 8, 10 pm \$10
- **Sasha Dobson**
Barbès 10 pm \$10
- **Dave Pietro Trio** with Francois Moutin, Tony Moreno
Bar Next Door 8:30, 10:30 pm \$12
- **Tal Ronen Quartet**
Fat Cat 7 pm
- **Tyler Blanton Group** with Donny McCaslin, Matt Clohesy, Obed Calvaire
Tea Lounge 9, 10:30 pm
- **Becky Mimiaga Band; Emily Abraham**
Miles Café 7, 8:30 pm \$19.99
- **Tenver Cheung Trio**
Tomi Jazz 9 pm \$10
- **Alvaro Rodriguez Trio** with Antonio de Miguel, Miguel A. Benito
Tutuma Social Club 7 pm
- **Dan Furman Trio**
Cleopatra's Needle 7 pm
- **Martin Kelley Quartet**
Shrine 7 pm
- **Gary Burton New Quartet** with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$35
- **Coltrane Revisited:** Steve Kuhn, Tom Harrell, Vincent Herring, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$30-40
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30 pm \$30
- **Jerome Jennings Jazz Knights**
Dizzy's Club 11 pm \$10
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **Champion Fulton Trio; Alan Chabert Trio**
The Garage 6, 10:30 pm
- **Dan Manjovi**
Bryant Park 12:30 pm

Friday, September 23

- **Matana Roberts' Illumination** with Angelica Sanchez, Liberty Ellman, Mike Pride; Muhlai Richard Abrams Quartet with Vincent Chancey, Adam Rudolph, Stormy Takeishi
Community Church of New York 8 pm \$25
- **Frank Foster Memorial Abyssinian Baptist Church** 6:30 pm
- **Anat Fort Trio** with Gary Wang, Paul Motian
Comelia Street Café 9, 10:30 pm \$15
- **Houston Person Quartet**
Lenox Lounge 8:30, 10:30 pm \$20
- **Alan Broadbent Trio** with Putter Smith, Michael Stephens
The Kilano 8, 10 pm \$25
- **Helen Sung Quintet** with John Ellis, Yosvany Terry, Josh Ginsberg, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- **Marion Cowings Quartet; Greg Hutchinson Group; Spike Wilner Trio** with Adam Cote, Brian Floody
Smalls 7:30, 10 pm 1 am \$20
- **Okkyung Lee**
Issue Project Room 8 pm
- **Jason Palmer NY Quintet** with Marcus Strickland, Nir Felder, Edward Perez, Kendrick Scott
The Jazz Gallery 9, 10:30 pm \$20
- **Stephen Clarke; Joe Giardullo Trio**
The Stone 8, 10 pm \$10
- **Namaskar: Sameer Gupta, Marc Cary, Arun Ramamurthy, Neel Murgai, Rashaan Carter**
Baruch College 7:30 pm
- **Minerva: JP Schlegelmilch, Pascal Niggenkemper, Carlo Costa; Jesse Stacken Trio**
I-Beam 8:30 pm \$10

- **Doug Wieselman's The Funes** with Gina Leishman, Don Falzone, Jim Pugliese
Barbès 8 pm \$10
- **Nate Radley Trio** with Matt Pavolka, Dan Weiss
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Ray Gallon Trio; Brandon Lewis' The Program of Deprogramming**
Fat Cat 6, 10:30 pm
- **Marya Lawrence And Treasure Island** with Kid Lucky, Erik Lawrence, Art Hirahara, Rene Hart, Neil Ochoa
Tea Lounge 9, 10:30 pm
- **Kavita Shah; Daniel Jamieson's Danjam Orchestra** with Andrew Gould, Alex Lore, Sam Dillon, Mike Ruby, Jay Rattman, Dan Urness, Matt Holman, Mat Jodrell, Phil Dizack, Sara Jacovino, Eric Miller, Heather Segger, Max Seigel, Jihye Kim, Nils Weinhold, Florian Hoefner, Justin Gray, John Riley
Miles Café 7, 9 pm \$19.99
- **Michika Fukumori Duo**
Tomi Jazz 9 pm \$10
- **Russell George Quartet**
Cleopatra's Needle 8 pm
- **Don Hajri/Jason Wexler**
Alor Café 8 pm
- **Vijay Iyer Trio** with Stephan Crump, Marcus Gilmore and guests Mark Shim, Steve Lehman
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Break Down the Walls Festival:** Kenny Millions, Blaise Siwula, Jonah Rosenberg, Aleks Karjaka, Bonnie Barnett, Anders Nilsson, Stan Nishimura, Yukari, Bonnie Kane, Chris Welcome, Ed Chang, Motoko, Joe Tomabene, Vong Pak, Tom Shad, Ricardo Tejero, Kae Reed, Sean Reed, Dom Minasi, Dikko Faust, Diana Wayburn, Ras Moshe, Frank Keeley
ABC No-Rio 8 pm \$10
- **Max Weinberg 7**
Iridium 8, 10 pm \$40
- **Gary Burton New Quartet** with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$35
- **Spontaneous Construction:** Charlie Burnham, Larry Ochs
Blue Note 12 am \$10
- **Coltrane Revisited:** Steve Kuhn, Tom Harrell, Vincent Herring, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$30-40
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Jerome Jennings Jazz Knights**
Dizzy's Club 12:45 am \$20
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **Joonsam Lee Trio; Kevin Dorn and the BIG 72**
The Garage 6:15, 10:45 pm
- **Michel Camilo**
Barnes and Noble 8th Street 4 pm
- **Dan Manjovi**
Bryant Park 12:30 pm

Saturday, September 24

- **Jimmy Heath; Jon Hendricks**
Rose Theatre 8 pm \$30-120
- **Steve Dalachinsky 65th Birthday Party** with guests
Tribes Gallery 8 pm
- **Armen Donelian Group** with Marc Mommaas, Mike Moreno, Dean Johnson, Tyshawn Sorey
Comelia Street Café 9, 10:30 pm \$15
- **Houston Person Quartet**
Lenox Lounge 8:30, 10:30 pm \$20
- **Alan Broadbent Trio** with Putter Smith, Michael Stephens
The Kilano 8, 10 pm \$25
- **Helen Sung Quintet** with John Ellis, Yosvany Terry, Josh Ginsberg, Obed Calvaire
Smoke 8, 10, 11:30 pm \$30
- **Luis Perdomo Group**
The Jazz Gallery 9, 10:30 pm \$20
- **Alex Levin Trio** with Diallo House, Ben Cliness; Shauli Einav Group with Dan Tepfer, Edward Perez; Greg Hutchinson Group; Brooklyn Circle; Stacy Dillard, Diallo House, Ismail Lwal
Smalls 4, 7:30, 10 pm 1 am \$20
- **Vijay Iyer Trio** with Stephan Crump, Marcus Gilmore and guests Graham Haynes, Mark Shim, Steve Lehman
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Ingrid Laubrock Birthday Show** with Tom Rainey; Brad Farberman's In Search of What Atoneament with Yoni Kretzmer, Ingrid Laubrock, Ras Moshe, Dave Sewelson, Marco Cappelli, Brad Farberman, Dominic Lash, Tom Zlabinger, Dave Miller
University of the Streets 8, 10 pm \$10
- **Ben Monder Trio** with Gary Versace, Billy Drummond
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Radam Schwartz Trio; Carlos Abadie Quintet**
Fat Cat 7, 10 pm
- **Chemistry Set:** James Keepnews, Daniel Carter, Rebecca Schmoeyer
I-Beam 8:30 pm \$10
- **Judi Silvano** with Peter Tomlinson, Fred Jacobs, Rizzo B. Harris; Marc McDonald; Joe Benjamin; Alvaro Rodriguez
Miles Café 5:30, 7, 8:30, 10 pm \$19.99
- **New Tricks**
Tomi Jazz 8 pm \$10
- **Mr. Gluze Band Hot House Quartet**
Cleopatra's Needle 8 pm
- **Jonathan Scales Fourchestra**
Shrine 8 pm
- **Max Weinberg 7**
Iridium 8, 10 pm \$40
- **Gary Burton New Quartet** with Julian Lage, Scott Colley, Antonio Sanchez
Blue Note 8, 10:30 pm \$35
- **Coltrane Revisited:** Steve Kuhn, Tom Harrell, Vincent Herring, Lonnie Plaxico, Andrew Cyrille
Birdland 8:30, 11 pm \$30-40
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Jerome Jennings Jazz Knights**
Dizzy's Club 12:45 am \$20
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **Marsha Heydt Quartet; Brooks Hartell Trio; Virginia Mayhew Quartet**
The Garage 12, 6:15, 10:45 pm

Sunday, September 25

- **Kevin Norton's Breakfast of Champignon(s)** with Esther Noh, Angelica Sanchez, JD Parran and guests
Connie's Loft 8 pm
- **Steve Lugerner** with Darren Johnston, Myra Melford, Matt Wilson
Comelia Street Café 8:30 pm \$10
- **Tammy Scheffer Sextet** with Andrew Urbina, Dan Pratt, Chris Ziemba, Dan Foose, Ronen Itzik
Sycamore 8:30 pm
- **Chris Forsyth Paranoid Cat Band**
Zebulon 9 pm
- **Mari Okubo** with Al Macdowell, Billy Patterson, Leslie Ming
University of the Streets 8 pm \$10
- **Dave Chamberlain Band of Bones**
Christ and St. Stephen's Church 7 pm \$15
- **Terry Waldo's Gotham City Band; Alexi David; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6, 9 pm 12:30 am
- **Casimir Liberski Trio** with Nick Jozwiak, Jeffrey Fajardo
Barbès 7 pm \$10
- **Peter Leitch/Jed Levy**
Walker's 8 pm
- **Swingadelic**
Swing 46 8:30 pm
- **Chad McLoughlin Trio; Towner Galaher; Ryan Resky's Give It One**
Miles Café 5:30, 7, 8:30 pm \$19.99
- **Vijay Iyer Trio** with Stephan Crump, Marcus Gilmore and guests Graham Haynes, Mark Shim, Steve Lehman
Jazz Standard 7:30, 9:30 pm \$25
- **Break Down the Walls Festival:** Kenny Millions, Blaise Siwula, Jonah Rosenberg, Aleks Karjaka, Bonnie Barnett, Anders Nilsson, Stan Nishimura, Yukari, Bonnie Kane, Chris Welcome, Ed Chang, Motoko, Joe Tomabene, Vong Pak, Tom Shad, Ricardo Tejero, Kae Reed, Sean Reed, Dom Minasi, Dikko Faust, Diana Wayburn, Ras Moshe, Frank Keeley
ABC No-Rio 6:30 pm \$10
- **Ravi Coltrane Quartet**
Village Vanguard 9, 11 pm \$25
- **Jonathan Batiste/Aaron Diehl Group** with Warren Wolf, David Wong, Rodney Green and guests
Dizzy's Club 7:30, 9:30 pm \$30
- **Antonio Ciacca**
The Bar on Fifth 8 pm
- **TK Blue Quartet**
Saint Peter's 5 pm
- **Matt Slocum Trio** with Massimo Biolcati
Blue Note 12:30, 2:30 pm \$24.50
- **Art Taylor Tribute:** Willie Williams, Tyler Mitchell, George Cables, Joe Ford, Ulysses Owens Jr.
Creole 5 pm \$25
- **Jazz for Kids** with Amy Cervini
55Bar 2 pm
- **Gabrielle Stravelli Trio** with Saul Rubin, Pat O'Leary
North Square Lounge 12:30, 2 pm
- **Iris Omig Quartet; David Coss and Trio; Ryan Anselmi Quintet**
The Garage 11:30 am 7, 11:30 pm

Monday, September 26

- **Glacial Trio: Lee Ranaldo, David Watson, Tony Buck**
Knitting Factory 8 pm \$12
- **Evan Christopher's Blues for Bechet with Catherine Russell, Dan Barrett, Matt Munisteri, Doug Wamble, LaFrae Sci**
Peter Jay Sharpe Theatre 7:15 pm \$35
- **Grace Kelly/Phil Woods and Company**
Dizzy's Club 7:30, 9:30 pm \$30
- **Hayes Brothers Band: Gerald and Louis Hayes**
For My Sweet 7:15, 9:15 pm
Jazz Standard 7:30, 9:30 pm \$25
- **Mingus Orchestra**
- **Karl Berger's Stone Workshop Orchestra**
The Stone 9 pm \$10
University of the Streets 8, 10 pm \$10
- **Charles Waters Group**
- **Camila Meza; Ari Hoenig Group with Gilad Hekselman, Shai Maestro; Spencer Murphy Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Ben Van Gelder Group with Sam Harris, Peter Schlamb, Rick Rosato, Craig Weinrib**
Cornelia Street Café 8:30 pm \$10
- **Limón Dance Company and MSM Chamber Jazz Ensemble**
Borden Auditorium 7:30 pm
- **Kelley Sutfenfeld with Tony Romano, Matt Aronoff**
Metropolitan Room 7 pm \$15
- **Kenny Warren's Laila and Smitty with Jeremiah Lockwood, Myk Freedman, Josh Myers, Carlo Costa; Mariel Berger/Jean Rohe Duo**
Branded Saloon 8 pm
- **Linda Ciofalo with John Hart, Marcus McLaurine**
Bar Next Door 8:30, 10:30 pm \$12
Fat Cat 12:30 am
Zinc Bar 7 pm \$7
- **Billy Kaye Jam**
- **Sian Pottok**
- **Delphian Jazz Orchestra**
- **Scot Albertson/Dr. Joe Utterback**
- **Luke Celenza**
- **Howard Williams Jazz Orchestra; Enoch Smith Jr. Trio**
The Garage 7, 10:30 pm
Bryant Park 12:30 pm
- **Yuka Aikawa**

Tuesday, September 27

- **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
- **Terri Lyne Carrington Mosaic Project with Nona Hendryx, Helen Sung, Ingrid Jensen, Nir Felder, Tamir Shmerling**
Jazz Standard 7:30, 9:30 pm \$25
- **Jaimoe's Jassz Band**
Iridium 8, 10 pm \$25
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
- **Erik Friedlander's Bonebridge with Doug Wamble, Trevor Dunn, Michael Sarin; Tillery: Rebecca Martin, Gretchen Parlato, Becca Stevens**
92Y Tribeca 8 pm \$15
NYC Baha'i Center 8, 9:30 pm \$15
- **Oscar Noriega**
Korzo 9, 10:30 pm \$5
- **Yaala Ballin/Ari Roland; Ed Cherry Trio with Pat Bianchi, McClenty Hunter; Ken Fowser/Behn Gillece Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Neely Bruce/Peter Standaart; Jeffrey Schanzer, Bernadette Speach, Lindsey Homer**
The Stone 8, 10 pm \$10
- **Bonnie Barnett/Ken Filiano; TOTEM: Bruce Eisenbeil, Tom Blancart, Andrew Drury**
The Backroom 8:30, 10 pm \$10
- **Pt. Samar Saha/Dafnis Prieto**
Cornelia Street Café 8:30 pm \$10
- **Bruce Weber's No Chance Ensemble with guest Patrick Brennan; David Grollman**
University of the Streets 8, 10 pm \$10
- **Saul Rubin; Itai Kriss Salsa All-Stars; Greg Glassman Jam**
Fat Cat 7, 9 pm 12:30 am
Doma 8 pm
- **Oren Bloedow**
- **Champion Fulton**
- **Jack Wilkins/Carl Barry**
- **Deborah Latz with Jon Davis, John Hart, Ray Parker**
- **David Kaczorowski Trio**
Miles Café 8:30 pm \$19.99
Tomi Jazz 9 pm \$10
- **Cecilia Coleman Big Band; Andrew Atkinson and Friends**
The Garage 7, 10:30 pm
- **Grace Kelly/Phil Woods and Company**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- **Jerome Jennings Jazz Knights**
- **Luke Celenza**
- **Neil Pearlman; Ilya Skibinsky**
- **Jimmy Heath Masterclass**
- **Yuka Aikawa**

Wednesday, September 28

- **Gerald Wilson and The Juilliard Jazz Orchestra**
Dizzy's Club 7:30, 9:30 pm \$30
- **Jerome Jennings Jazz Knights**
Dizzy's Club 11 pm \$10
- **Papo Vazquez Mighty Pirate Troubadours with Willie Williams, Rick Germanson, Dezron Douglas, Alvester Garnett, Anthony Carrillo, Caritos Maldonado**
Zinc Bar 9, 10:30 pm 12 am
- **Joe McPhee and guests; Marco Cappelli/Andrea Centazzo**
The Stone 8, 10 pm \$10
- **Peter Evans Trio with John Hébert, Kassa Overall**
Zebulon 8:30 pm
- **Kris Davis, Ingrid Laubrock, Tyshawn Sorey; Amiri Baraka**
University of the Streets 8, 10 pm \$10
- **Pauline Jean Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter**
The Kitano 8, 10 pm
- **Michael Blake Group with Ryan Blotnick, Marcus Rojas, Greg Ritchie; Bruce Harris Quartet with Jack Glotman, Yasushi Nakamura, Aaron Kimmel**
Smalls 8, 11 pm \$20
- **The Soundbats: John Mettam, Briggan Krauss, Sean Moran**
Barbes 8 pm \$10
- **Andrew D'Angelo 4tet with Bill McHenry, Ben Monder, Reid Anderson**
Seeds 8:30, 10 pm \$10
- **Sebastian Noelle Group with Loren Stillman, Thomson Kneeland, Tony Moreno**
Cornelia Street Café 8:30 pm \$10
- **Jake Saslow Quintet with Mike Moreno, Fabian Almazan, Joe Martin, Marcus Gilmore**
The Jazz Gallery 9, 10:30 pm \$15
- **Rafi D'lugoff; Billy Kaye; Ned Goad Jam**
Fat Cat 7, 9 pm 12:30 am
Brooklyn Lyceum 8, 9:30 pm \$10
- **Aline Almeida; Travis Sullivan**
Miles Café 7, 8:30 pm \$19.99
- **Old McDonald: Kyle Wilson, Zach Lane, Hayden Hawkins**
Tomi Jazz 9 pm
Flute Bar Gramercy 8 pm
Flute Bar 8 pm
- **The Ivory**
- **Melanie Marod**

- **Claudio Marquez; Laura Brunner; Emily Braden**
Shrine 8, 9, 10 pm
Alor Café 8 pm
- **Ray Scrow**
- **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
- **Terri Lyne Carrington Mosaic Project with Gretchen Parlato, Helen Sung, Ingrid Jensen, Nir Felder, Tamir Shmerling**
Jazz Standard 7:30, 9:30 pm \$25
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- **Luke Celenza**
- **Behn Gillece; Anderson Brothers**
- **Christian McBride Masterclass**
Manhattan School of Music Studio 610 3 pm
- **Kenny Ascher, Dick Sarpola, Jim Saportito**
Saint Peter's 1 pm \$7
Bryant Park 12:30 pm
- **Yuka Aikawa**

Thursday, September 29

- **Dida Pelled; Hal Galper Trio with Jeff Johnson, John Bishop; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Magda Mayas/Tony Buck; Jessica Pavone's Hope Dawson is Missing**
Roulette 8 pm \$20
- **José James with Takuya Kuroda, Kris Bowers, Ben Williams, Francisco Mela**
Jazz Standard 7:30, 9:30 pm \$25
- **Chip White Quartet with Patience Higgins, Mike Cochrane, Essiet Essiet**
The Kitano 8, 10 pm
- **Jacob Sacks Quintet with Jacob Garchik, Ben Gerstein, Thomas Morgan, Dan Weiss**
Cornelia Street Café 8:30 pm \$10
- **John Escreet Project with David Binney, Chris Potter, Matt Brewer, Jim Black**
55Bar 10 pm
- **Marcus Strickland Quartet with David Bryant, Ben Williams, EJ Strickland**
Le Poisson Rouge 7:30 pm \$12
- **Ben Wendel Group with Gilad Hekselman, Gerald Clayton, Joe Sanders, Nate Wood**
The Jazz Gallery 9, 10:30 pm \$15
- **Tim Hodgkinson; Olga Krashenko/Gerard Pape**
The Stone 8, 10 pm \$10
Barbes 10 pm \$10
- **Underground Horns**
- **Jojo Kuo Afro Beat Collective**
Fat Cat 10 pm
- **Jocelyn Medina with Hadar Noiberg, Jesse Lewis, Chris Tarry, Vince Ector**
Tea Lounge 9, 10:30 pm
- **Lauren Lee Quartet with Eric DiVito, Danile Foose, Nadav Snir-Zelniker**
Tutuma Social Club 7 pm
- **Liam Sillery Quintet with Matt Blostein, Jesse Stacken, Michael Bates, Vinnie Sperrazza; Carl Fischer's Organic Groove**
Miles Café 7, 8:30 pm \$19.99
- **Michika Fukumori Trio**
Cleopatra's Needle 7 pm
- **Antonello Parisi Band**
Shrine 7 pm
- **Gerald Wilson and The Juilliard Jazz Orchestra**
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- **Jerome Jennings Jazz Knights**
- **Peter Evans Trio with John Hébert, Kassa Overall**
Zebulon 8:30 pm
- **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
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- **Luke Celenza**
- **Harlem Speaks: Jimmy Heath**
Jazz Museum in Harlem 6:30 pm
- **Nick Moran Trio; Kyoko Oyobe Trio**
The Garage 6, 10:30 pm
Bryant Park 12:30 pm
- **Yuka Aikawa**

Friday, September 30

- **Cassandra Wilson with Jonathan Batiste, Reginald Veal, Herlin Riley, Lekan Babalola, Gregoire Maret, Marvin Sewell**
Rose Theatre 8 pm \$30-120
- **JoAnne Brackeen Trio with Ugonna Okegwo**
The Kitano 8, 10 pm
- **The Music of Wes Montgomery: Grant Stewart, Peter Bernstein, Mike LeDonne, Ray Drummond, Jimmy Cobb**
Smoke 8, 10, 11:30 pm \$35
- **Mark Helias' The Parlance of Our Times with Tim Berne, Kirk Knuffke, Mark Ferber**
Cornelia Street Café 9, 10:30 pm \$15
- **Steve Williams' New Incentive with Antoine Roney, Olivier Hutman, Dezron Douglas; Clifton Anderson Group with Eric Wyatt, Donald Vega, Essiet Essiet, Steve Williams; Lawrence Leathers Trio with Aaron Diehl, Paul Sikivie**
Smalls 7:30, 10 pm 1 am \$20
The Jazz Gallery 9, 10:30 pm \$20
- **Linda Oh Trio**
- **Talujon Percussion**
- **Robby Krieger Fusion Band**
Roulette 8 pm \$20
- **Talea Ensemble**
Iridium 8, 10 pm \$30
The Stone 8 pm \$10
- **Lage Lund Trio with Orlando Le Fleming, Jochen Rueckert**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Cracked Vessel: Ben Syversen, Xander Naylor, Jeremy Gustin**
Café Orwell 9 pm
Lenox Lounge 8:30, 10:30 pm \$20
- **Ray Shinnery Band**
- **David Whitwell**
- **Howard Fishman**
I-Beam 8:30 pm \$10
- **Shmirit Shoshan Trio with Carlo DeRosa, Eric McPherson; Plume; Carlos Abadie Jam**
Knickerbocker Bar and Grill 9:45 pm \$5
Fat Cat 7, 10:30 pm 1:30 am
- **Hyungjin Choi; Stephanie McB Ensemble with Billy Test, Parker McAllister, Charles Burchell; Ladmarc: Marc Mommaas, Vic Juris, Nate Radley, Tony Moreno**
Miles Café 7, 8:30, 10 pm \$19.99
- **John Escreet Project with David Binney, Chris Potter, Matt Brewer, Jim Black**
Cleopatra's Needle 8 pm
Standard 7:30, 9:30, 11:30 pm \$30
- **Gerald Wilson and The Juilliard Jazz Orchestra**
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11 pm \$20
- **Jerome Jennings Jazz Knights**
- **John Escreet Project with David Binney, Chris Potter, Matt Brewer, Jim Black**
55Bar 10 pm
- **Peter Evans Trio with John Hébert, Kassa Overall**
Zebulon 8:30 pm
- **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
- **Bill Charlap Trio with Peter Washington, Kenny Washington**
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- **Luke Celenza**
- **Joe Saylor; Jean Caze Trio**
The Garage 6:15, 10:45 pm
- **Gerald Wilson**
Barnes and Noble 86th Street 4 pm
- **Yuka Aikawa**
Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

- MONDAYS**
- **Tom Abbott Big Bang Big Band** Swing 46 8:30 pm
 - **Ron Affif Trio** Zinc Bar 9, 11 pm, 12:30, 2 am
 - **Woody Allen/Eddy Davis New Orleans Jazz Band** Café Carlyle 8:45 pm \$125
 - **Gene Bertoncini** Bar Henry 7:30 pm
 - **Sedric Choukroun and The Brasilieros** Chez Lola 7:30 pm
 - **Pete Davenport/Ed Schuller Jam Session** Frank's Cocktail Lounge 9 pm
 - **Eddy Davis New Orleans Jazz Band** The Carlyle 8:45 pm \$75-100
 - **George Gee Swing Orchestra** Gospel Uptown 8 pm
 - **Vince Giordano's Nighthawks** Sofia's 8 pm (ALSO TUE)
 - **Grove Street Stompers** Arthur's Tavern 7 pm
 - **Patience Higgins Sugar Hill Quartet** Lenox Lounge 9:30 pm \$10
 - **JFA Jazz Jam** Local 802 7 pm
 - **Piers Lawrence** Sprig 6:30 pm (ALSO FRI)
 - **Long Island City Jazz Alliance Jam Session** Domaine 8 pm
 - **Roger Lent Trio Jam** Cleopatra's Needle 8 pm \$10
 - **Iris Ornig Jam Session** The Kitano 8 pm
 - **Les Paul Trio with guests** Iridium 8, 10 pm \$35
 - **Ian Rapien's Spectral Awakenings Jazz Groove Session** Rhythm Splash 9 pm
 - **Stan Rubin All-Stars** Charley O's 8:30 pm
 - **Smoke Big Band; John Farnsworth Quartet** Smoke 7, 9, 10:30 pm
 - **Vanguard Jazz Orchestra** Village Vanguard 9, 11 pm \$30
- TUESDAYS**
- **Daisuke Abe Trio** Sprig 6 pm (ALSO WED-THU)
 - **Ben Allison Trio** Kush 8 pm \$10
 - **Evolution Series Jam Session** Creole 9 pm
 - **Irving Fields** Nino's Tuscany 7 pm (ALSO WED-SUN)
 - **Joel Frahm** Bar Next Door 8 pm \$12
 - **George Gee Swing Orchestra** Swing 46 8:30 pm
 - **Loston Harris** Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
 - **Art Hirahara Trio** Arturo's 8 pm
 - **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
 - **Sandy Jordan and Larry Luger Trio** Notaro 8 pm
 - **Mike LeDonne Quartet; Matt Carillo Quartet** Smoke 7, 9, 10:30, 11:30 pm
 - **Iris Ornig Quartet** Crooked Knife 7 pm
 - **Annie Ross** The Metropolitan Room 9:30 pm \$25
 - **Robert Rucker Trio Jam** Cleopatra's Needle 8 pm \$10
 - **Dred Scott Trio** Rockwood Music Hall 12 am
 - **Slavic Soul Party** Barbès 9 pm \$10
- WEDNESDAYS**
- **Melissa Aldana Trio** Caffè Vivaldi 9:45 pm
 - **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
 - **Bill Cantrall Trio** 718 Restaurant 8:30 pm
 - **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** Kid 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)
 - **Nat Lucas Organ Trio** Lenox Lounge 8 pm \$3
 - **Jacob Melchior** Philip Marie 7 pm (ALSO SUN 12 PM)
 - **Alex Obert's Hollow Bones** Via Della Pace 10 pm
 - **David Ostwald's Louis Armstrong Centennial Band** Birdland 5 pm \$10
 - **Stan Rubin Big Band** Swing 46 8:30 pm
 - **Alex Terrier Trio** Antibes Bistro 7:30 pm
 - **Vocal Wednesdays** Zeb's 8 pm
 - **Justin Wert/Corcoran Holt** Benoit 7 pm
 - **Bill Wurtzell/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)
 - **Curtis Brothers** B. Smith's 9 pm
 - **Jazz Vocal Workshop** University of the Streets 8:30 pm \$5
 - **Gregory Porter; Jazz Meets HipHop** Smoke 7, 9, 10:30, 11:30 pm
 - **Eri Yamamoto Trio** Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS**
- **Abraham Ovidia; Gabriel Alegria** Tutuma Social Club 7, 8:30, 10:30 pm
 - **Deep Pedestrian** Sintir 8 pm
 - **Charles Downs' Centipede** The Complete Music Studio 7 pm
 - **Ken Fowser Quintet** Smoke 12:30 am
 - **George Gee Swing Orchestra** Swing 46 9:30 pm
 - **Greg Lewis Organ Trio** Night of the Cookers 10 pm
 - **Kengo Nakamura Trio** Club A Steakhouse 11 pm
 - **Brian Newman Quartet** Duane Park 10:30 pm
 - **Open Jazz Jam Session** University of the Streets 11:30 pm \$5 (ALSO SAT)
 - **Albert Rivera Organ Trio** B Smith's 8:30 pm (ALSO SAT)
 - **Brandon Sanders Trio** Londel's 8, 9, 10 pm (ALSO SAT)
 - **Bill Saxton and Friends** Bill's Place 9, 11 pm \$15
- SATURDAYS**
- **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
 - **Dan Lipsitz Group** Tutuma Social Club 7 pm
 - **Johnny O'Neal** Smoke 12:30 am
 - **Wayne Roberts Duo** City Crab 12 pm (ALSO SUN)
 - **Bill Saxton Harlem Allstars** Lenox Lounge 12 am
 - **Skye Jazz Trio** Jack 8:30 pm
 - **Michelle Walker/Nick Russo** Anyway Café 9 pm
 - **Bill Wurtzell 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** TGIFridays 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 Teborec 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 Granafè solo** Sora Lella 7 pm
 - **Lafayette Harris** Lenox Lounge 7 pm \$10
 - **Stan Killian Trio** Ocean's 8 8:30 pm
 - **Bob Kindred Grou** 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
 - **Jon Roche Trio; Johnny O'Neal solo** Smalls 7:30, 9:30 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** Caffè Vivaldi 9:45 pm
 - **Gabrielle Stravelli Trio** The Village Trattoria 12:30 pm
 - **Cidinho Teixeira** Zinc Bar 10, 11:30 1 am
 - **Jazz Jam hosted by Michael Vitali** Comix Lounge 8 pm
 - **Brian Woodruff Jam** Blackbird's 9 pm

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F to Second Avenue [5ccc.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [55bar.com](#)
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [718restaurant.com](#)
- **92Y Tribeca** 200 Hudson Street (212-601-1000) Subway: 1, A, C, E to Canal Street [92y.org](#)
- **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J, M, Z to Delancey Street [abcnorio.org](#)
- **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street [abyssinian.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) [alorcafe.com](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street [antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019) Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412) Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [arthurstavernny.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street [bsmith.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **The Backroom** 485 Dean Street at Sixth Avenue, Brooklyn Subway: 1, 2 to Bergen Street (718-622-7035)
- **Bar Henry** 90 W Houston St #B (646-448-4559) Subway: A, C, E to Spring Street [barhenry.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, C, E, F to W. 4th Street [lanternacaffe.com](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [jazzbaronfifth.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [barbesbrooklyn.com](#)
- **Barnes and Noble 86th Street** at Lexington Avenue (212-369-2180) Subway: 4, 5, 6 to 86th Street [bn.com](#)
- **Baruch College** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street [baruch.cuny.edu](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [birdlandjazz.com](#)
- **Blackbird's** 41-19 30th Avenue (718-943-6898) Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street [bluenotejazz.com](#)
- **Bocca** 39 East 19th Street (212-387-1200) Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street
- **Bowery Poetry Club** 308 Bowery (212-614-0505) Subway: 6 to Bleecker Street [bowerypoetry.com](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [brooklynbowl.com](#)
- **Brecht Forum** 451 West Street (212-242-4201) Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [brechtforum.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816) Subway: R to Union Street [brooklynlyceum.com](#)
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street
- **Buona Sera** 12th Street and University Place Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600) Subway: 6 to 77th Street [thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [casavillenc.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [chezoskar.com](#)
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [citywinery.com](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [cscenter.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [cleopatrasneedleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190) Subway: 4, 5, 6 to 59th Street [clubasteak.com](#)
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **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 [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 [corneliastreetcafe.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 to 116th Street [creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street [thecrookedknife.com](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jalc.org](#)
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street [domanyc.com](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street Subway: R to Union Street [myspace.com/295douglass](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555) Subway: 1, 2, 3 to Chambers Street [duaneparknyc.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095) Subway: 4, 5, 6 to 59th Street [feinsteinsattheregency.com](#)
- **Flute Bar** 205 W. 54th St. between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **For My Sweet Restaurant** 1103 Fulton Street (718-857-1427) Subway: A, C, S to Franklin Avenue
- **Fort Greene Park** Myrtle Avenue at Cumberland Street
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **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 [gospeluptown.com](#)
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street [highlineballroom.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [indianroadcafe.com](#)
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [plgarts.org](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [theiridium.com](#)
- **Issue Project Room** 232 Third Street (at the corner Third Avenue) Subway: M to Union Street [issueprojectroom.org](#)
- **JCC Manhattan** 334 Amsterdam Avenue at 76th Street (646-505-5708) Subway: 1, 2, 3 to 72nd Street [jccmanhattan.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [illbrew.com/Jazz966.htm](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063) Subway: C, E, to Spring Street [jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [joespub.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [juilliard.edu](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144) Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [kellari.us](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6 to Grand Central [kitano.com](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [knickerbockerbarandgrill.com](#)
- **Knitting Factory** 361 Metropolitan Avenue (347-529-6696) Subway: L to Lorimer Street [knittingfactory.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425) Subway: R to Prospect Avenue [eurotripbrooklyn.com/info.html](#)
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue [thekushnyc.com](#)
- **LIC Bar** 45-58 Vernon Boulevard (718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F to W. 4th Street [lepoissonrouge.com](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [lenoxlounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street Subway: F to Second Avenue [thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114) Subway: 1 to 145th Street [londelrestaurant.com](#)
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street [msmny.com](#)
- **Mercury Lounge** 217 E. Houston Street (212-260-4700) Subway: F, V to Second Avenue [mercuryloungenyc.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440) Subway: N, R to 23rd Street [metropolitanroom.com](#)
- **Miles' Café** 212 E. 52nd Street, 3rd floor (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street [MilesCafe.com](#)
- **Miller Recital Hall** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street [msmny.com](#)
- **The Moldy Fig** 178 Stanton Street (646-559-2553) Subway: F to Second Avenue [moldyfigjazzclub.com](#)
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [bahainyc.org](#)
- **New Leaf Café** 1 Margaret Corbin Drive (inside Ft. Tryon Park), Inwood (212-568-5323) [nyrp.org/newleaf](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [ninostuscany.com](#)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street [northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400) Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F to Second Avenue [nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Opia Restaurant** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street [opiarestaurant.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [parlorentertainment.com](#)
- **ParlorJazz** 119 Vanderbilt Avenue, Brooklyn (718-855-1981) Subway: G to Clinton-Washington [parlorjazz.com](#)
- **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 [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 [jalc.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street [rmanyc.org](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [saintpeters.org](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [shrienyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Skyport Marina** 2430 FDR Drive (212-686-4548) Subway: 6 to 23rd Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3, 9 to 14th Street [smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [smokejazz.com](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street [soralellanyc.com](#)
- **Sprig** 885 3rd Avenue Subway: E, M to 53rd Street
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [thestonenyc.com](#)
- **Sugar Bar** 254 W. 72 Street (212-579-0222) Subway: 1, 2, 3 to 72nd Street
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850) Subway: B, Q to Cortelyou Road [sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762) Subway: N, R to Union Street [tealoungeNY.com](#)
- **Terraza 7** 40-19 Gleane Street, Queens (718-803-9602) Subway: 7 to 82 Street-Jackson Heights [terrazacafe.com](#)
- **Thalia Cafè** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [symphonyspace.org](#)
- **Tomí Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [tomijazz.com](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921) Subway: B, C to 72nd Street [triadnyc.com](#)
- **Tribes Gallery** 285 E. 3rd Street (212-674-8262) Subway: F, V to Second Avenue [tribes.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305 Subway: 4, 5, 6 to 59th Street [TutumaSocialClub.com](#)
- **Union Hall** 702 Union Street (718-638-4400) Subway: R to Union Street; F to 4th Avenue [unionhallnyc.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300) Subway: 6 to Astor Place [universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011) Subway: A, B, C, D, E, F to W. 4th Street [thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352) Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934) Subway: L to Bedford Avenue [zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [zincbar.com](#)

(CARAMOOR CONTINUED FROM PAGE 13)

James is a true artist with an inventive take on jazz, as he showed on the slinky "Save Your Love for Me", the ballad "Dedicated to You" and the vocalese showcases "Equinox" and "Red Clay". The versatility and empathy of the band, with guitarist Nir Felder, keyboardist Frank LoCrao, bassist Chris Smith and drummer Nate Smith, was also hard to mistake.

But three particular sets brought Caramoor 2011 to another level. Previewing music from the soon-to-be-released *The Good Feeling*, McBride's big band was blues-drenched, furiously swinging and impossibly tight, with several features for vocalist Melissa Walker and gleaming solos from the likes of altoist Todd Bashore, tenorists Ron Blake and Loren Schoenberg, trombonist Michael Dease and pianist Xavier Davis. In a tailored black suit with red pocket kerchief, McBride looked like a million bucks and brought an old-school swagger to the stage, positioning his bass way up front (visually and aurally). When he switched to conducting - which was often - he would usher on rising-star bassist Ben Williams, who brought a huge sound of his own to the affair. With the big band project, McBride seems to have come full-circle: he closed the first half with the monumental "Science Fiction," reworked from his 2000 release *Sci Fi* and signed off with "In A Hurry," a burner that dates back to his 1995 debut *Gettin' to It*.

In a different mood entirely, pianist Fred Hersch joined Italian clarinetist Nico Gori for a duo performance of unmatched beauty and skill. Gori's purity of tone and imaginative phrasing lit up the standards "Old Devil Moon" and "Tea for Two" alongside Hersch originals such as "Mandevilla", "Canzona" and "Down Home". And Jason Moran's

Bandwagon, with bassist Tarus Mateen and drummer Nasheet Waits, closed the festival, drawing on music from the superb *Ten*, with "Blue Blocks", "RFK in the Land of Apartheid" and Conlon Nancarrow's "Study No. 6" all part of the equation. Moran's use of prerecorded sound is well-known but always surprising: this time he used Billie Holiday's "Big Stuff" as well as The Time's 1984 hit "Ice Cream Castles". From Lady Day to Morris Day: here was a bold proposition for a jazz festival and even if the crowd had thinned by Sunday evening, it went over well. ❖

For more information, visit caramoor.org

(NEWPORT CONTINUED FROM PAGE 13)

klatches of talented friends. Anat Cohen and violinist Sara Caswell graced Saturday's frontline; Sunday saw pianist Uri Caine and drummer Terri Lyne Carrington. Alto veteran Bob Mover, pitching in twice, fired up Dolphy's "Miss Ann" and soothed Caymmi's "O Bem do Mar". Hiromi's trio set (she also played one solo), volatile and virtuosic, blared brittle pyrotechnics, pre-planned to the nth degree.

African influences were rife. Piano giant Randy Weston's sundown set rumbled with haunting grace and chimed with the august griot's timeless tales. Violinist Regina Carter's Reverse Thread, soft-opening Saturday, warmly combined African hymnody, Malian melody and homey Nawlins swing.

A wealth of terrific saxophonists peppered the fest. Steve Coleman's Five Elements revisited M-base songs, some delving unisons with polyglot singer Jen

Shyu. Charles Lloyd danced steps of Islam and India with two percussionists in Sangam. Alto whiz and budding singer Grace Kelly toasted her idol, hall-of-famer Phil Woods, in a vivid, living tribute embracing bop, Benny Carter and Brazil. Yes and Joshua Redman (James Farm), Miguel Zénon (Puerto Rican Songbook), Rudresh Mahanthappa and Bunky Green (Apex). Ravi Coltrane's quartet was joined late in the day by Coleman and Zénon for erudite jams. Jams let festivals breathe. Let's note three Caribbean pianists of high art and mettle: Michel Camilo's dashing trio with John Benitez and Giovanni Hidalgo; Gonzalo Rubalcaba in duo with Al DiMeola and Luis Perdomo with Zénon and Ravi Coltrane.

Overriding torrential monsoons, John Hollenbeck's juggernaut band played like wet silk a motley, soaring overtime set: Jimmy Webb's "Wichita Lineman", Imogen Heap's "Canvas", Kraftwerk's "Models", Ornette Coleman's "All My Life". Singers Theo Bleckmann and Kate McGarry sailed to the fore, emoted or posed, tenors Tony Malaby and Dan Willis roared Ahab-like over swaying sectional unisons, guest Uri Caine's piano thundered poetry and at precise moments, chaos reigned.

While impresario George Wein did not air his All-Stars in this third year of refurbishing his once briefly tarnished Newport legacy, he did call on fellow old-timers to say their piece during his 57th tour of duty. Dave Brubeck, 90+ and slated to cameo in his sons' group, declined due to Hurricane Emily's afterthoughts. Joe Negri, whose Handyman cameos on *Mister Rogers' Neighborhood* taught two inquisitive generations about musical instruments, lent lithe swing guitar to cut Michael Feinstein's oil with a touch of vinegar. ❖

For more information, visit newportjazzfest.net

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October 19th

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November 16th

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



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IN MEMORIAM

By Andrey Henkin

GIL BERNAL - The saxophonist worked in a variety of genres starting in the '50s, with figures ranging from Lionel Hampton (with whom he also sang) to Ry Cooder. He grew up in Watts under the influence of Buddy Collette and Charles Mingus and did a six-year stint with Spike Jones in the '60s. Bernal died Jul. 17th at 80.

ERIC DELANEY - An early British Swing drummer, Delaney worked in the group of Bert Ambrose alongside a young George Shearing in the '40s. His albums as a leader (from 1956-1968) increasingly reflected the burgeoning influence of dance hall and rock music pouring out of England. Also an accomplished percussionist, Delaney died Jul. 14th at 87.

FRANK FOSTER - Saxophonist/flutist Frank Foster was named an NEA Jazz Master in 2002, an acknowledgment of a remarkable career, which began in 1949. His most famous association was as one of the two Franks (alongside Frank Wess) in the late '50s band of Count Basie. In the '70s Foster became involved with education at the New England Conservatory and in the New York City public school system. In the '80s, he took over the Count Basie Big Band, winning two Grammy awards. Though a stroke left Foster unable to play for the last decade, the noted tunesmith - he wrote "Shiny Stockings" for Basie - kept writing for various ensembles. Foster died Jul. 26th at 82.

LIL GREENWOOD - The vocalist was featured with the Duke Ellington Orchestra from the late '50s to the early '60s after the bandleader heard her singing at a San Francisco club. After leaving Ellington's orchestra, she released several R&B-oriented recordings but fell out of music in the '70s, returning to singing and recording in the last decade. Greenwood died Jul. 19th at 86.

JOE MOGOTSI - The singer and lyricist was a founder of the Manhattan Brothers, a township band that had modest success in Apartheid-era South Africa. While Mogotsi may not be a household name, his group spawned three of the biggest figures in South African jazz: vocalist Miriam Makeba, saxist Hugh Masekela and pianist Abdullah Ibrahim. Mogotsi died May 19th at 87.

ERNEST MOTHLE - The bassist established his international career upon leaving South Africa in 1972. During the '70s he worked with countryman saxist Dudu Pukwana while the '80s found him with Trevor Watts and Chris McGregor. In protest of his country's racial policies, he formed the Jazz Gene Apartheid project with John Tchicai and fellow South African drummer Makaya Ntshoko. Mothle returned home to teach and died May 2nd at 69.

ANDRZEJ PRZYBIELSKI - One of Poland's first jazz musicians, his earliest recorded appearances were at that country's annual Jazz Jamborees. The trumpeter worked with many of his countrymen, including fellow trumpeter Tomasz Stanko in the late '80s. His most recent work was with the Olés Brothers rhythm section for labels like Poland's Not Two. Przybielski died Feb. 9th at 66.

HAWE SCHNEIDER - The German trombonist's most famous group was his Spree City Stompers, playing Dixieland and Swing. He toured with Wild Bill Davison in the '50s and founded a club in Berlin, The Eggshell, which featured numerous visiting American musicians. Schneider died Jul. 17th at 81.

ALEX STEINWEISS - When jazz albums moved to the long-playing format, the graphic designer was charged with making these new - and expensive - items appealing to consumers. His bold covers graced the discs of Benny Goodman, Teddy Wilson, Louis Armstrong and others. A collection of his cover art was published in April. Steinweiss died Jul. 17th at 94.

AGNES VARIS - The Jazz Foundation of America owes much to the businesswoman's philanthropy, who also contributed to institutions like Jazz at Lincoln Center and was named a Jazz Journalists Association's "A Team" Award recipient in 2009. Varis died Jul. 29th at 81.

JOE LEE WILSON - His rich baritone voice was heard in the '70s on albums of players like Archie Shepp and Charles Earland. Wilson helped organize the New York Musicians' Jazz Festival in 1972 and ran the Ladies' Fort performance space, part of the city's Loft Scene, from 1973-78. Wilson died Jul. 17th at 75.

BIRTHDAYS

September 1

†Art Pepper 1925-82
Willie Ruff b.1931
†Gene Harris 1933-2000
Wayne Horvitz b.1955
Essiet Essiet b.1956

September 2

†Laurindo Almeida 1917-95
Horace Silver b.1928
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b.1953
Pete McGuinness b.1963
Jonas Kullhammar b.1978

September 3

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

September 4

Gerald Wilson b.1918
David Liebman b.1946
Lonnie Plaxico b.1960
Kenny Davis b.1961
Bireli Lagrène b.1966
Patrick Cornelius b.1978

September 5

†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
†Richie Powell 1931-56
Charles "Bobo" Shaw b.1947
Karen Borca b.1948

September 6

†Buddy Bolden 1877-1931
Eddie Duran b.1925

†Clifford Thornton 1936-89
Peter Van Huffel b.1978

September 7

†Max Kaminsky 1908-94
Sonny Rollins b.1930
†Ken McIntyre 1931-2001
Ron Blake b.1956
Bruce Barth b.1958
Irving Mayfield b.1978

September 8

†Wilbur Ware 1923-79
†Specs Wright 1927-63
†Marion Brown 1935-2010
†James Clay 1935-95
Butch Warren b.1939

September 9

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

September 10

†Frank Coughlan 1904-79
†Rod Rodriguez 1906-92
†Raymond Scott 1908-94
†Joe Deniz 1913-1994
†Cliff Leeman 1913-86
†Ken Rattenbury 1920-2001
†Prince Lasha 1929-2008
Roy Ayers b.1940
Dave Burrell b.1940
Craig Harris b.1954
Steve Davis b.1958

September 11

†Charles Moffett 1929-97
†Baby Face Willette 1933-1971
Oliver Jones b.1934
†Hiram Bullock 1955-2008
Dan Aran b.1977

September 12

†Cat Anderson 1916-81
†Joe Shulman 1923-57
†Earl Coleman 1925-95
Steve Turre b.1948
Joëlle Léandre b.1951
Scott Hamilton b.1954
Adam Rudolph b.1955
Brian Lynch b.1956
Marc Mommaas b.1969
Champion Fulton b.1985

September 13

†"Chu" Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Charles Brown 1922-99
†Mel Torme 1925-99
Alex Riel b.1940
Joe Morris b.1955
Moppa Elliott b.1978

September 14

Jay Cameron b.1928
†Bill Berry 1930-2002
Joseph Jarman b.1937
Eddie Moore b.1940
Oliver Lake b.1942
Aram Shelton b.1976

September 15

†Al Casey 1915-2005
†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian "Cannonball" Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b.1956

September 16

†Joe Venuti 1903-78
Jon Hendricks b.1921

September 17

†Louis Nelson 1902-90
†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b.1930
David Williams b.1946
Jeff Ballard b.1963
Craig Haynes b. 1965

September 18

†John Thomas 1902-71
†Frank Socolow 1923-81
†Steve Marcus 1939-2005
Jovino Santos Neto b.1954
John Fedchock b.1957
†Emily Remler 1957-90
Niils Pétter Molvaer b.1960

September 19

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

September 20

†Jackie Paris 1926-2004
†John Dankworth 1927-2010
†Red Mitchell 1927-92
Joe Temperley b.1929
Eddie Gale b.1938
†Billy Bang 1947-2011
Steve Coleman b.1956
Ben Kono b.1967

September 21

†Slam Stewart 1914-87
Chico Hamilton b.1921
†Fred Hunt 1923-86
Sunny Murray b.1937
John Clark b.1944

September 22

†Fletcher Smith 1913-93
Bill Smith b.1926
Ken Vandermark b.1964
Alex Kontorovich b.1980

September 23

†Albert Ammons 1907-49
†John Coltrane 1926-67
†Frank Foster 1928-2011
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Gerd Dudek b.1938
Norma Winstone b.1941
Jeremy Steig b.1943
George Garzone b.1950

September 24

†"Fats" Navarro 1923-50
†John Carter 1929-91
Wayne Henderson b.1939
Bill Connors b.1949
Jay Hoggard b.1954
Ingrid Laubrock b.1970
Walter Smith III b.1980

September 25

†Charlie Allen 1908-72
Sam Rivers b.1923
†Roland Alexander 1935-2006
Horace Arnold b.1937
Mike Gibbs b.1937
John Taylor b.1942
Craig Handy b.1962
Barbara Dennerlein b.1964

September 26

†George Gershwin 1898-1937
†Dick Heckstall-Smith 1934-2005
Gary Bartz b.1940
Vic Juris b.1953
Nicholas Payton b.1973

September 27

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

September 28

†Lamar Wright 1927-83
†John Gilmore 1931-95
Ray Warleigh b.1938
Rod Mason b.1940
†Sirone 1940-2009
†Mike Osborne 1941-2007
†Kenny Kirkland 1955-98

September 29

Rolf Kühn b.1929
Malcolm Griffiths b.1941
Jean-Luc Ponty b.1942
Roy Campbell b.1952
Dave Kikoski b.1961
Alex Skolnick b.1968

September 30

†Bill Johnson 1912-60
†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978

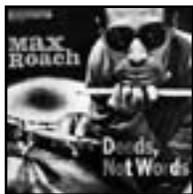


JOHN CLARK
September 21st, 1944

An innovator on a instrument still not too common in jazz, particularly away from large ensembles, John Clark first studied French horn at the Eastman School of Music and then played with the United States Coast Guard Band during the late '60s. A four-time poll winner from *DownBeat* (1979-82), his discography includes work with a remarkable cross-section of jazz history, from George Russell, Stanley Clarke and Carla Bley in the '70s to Joe Lovano, Marty Ehrlich and the Manhattan and Vanguard Jazz Orchestras in the last decade. Clark also waxed a handful of albums as a leader and has been an instructor at SUNY Purchase and the Manhattan School of Music. -AH

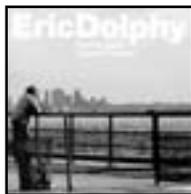
ON THIS DAY

by Andrey Henkin



Deeds, Not Words
Max Roach (Riverside)
September 4th, 1958

Among other notable facets to this album, one of the many drummer Max Roach waxed during a remarkably prolific decade from 1953-63, was a rare appearance by tubaist Ray Draper and some of the earliest work extant by trumpeter Booker Little, both tragic figures in jazz history. Saxist George Coleman and bassist Art Davis complete this instrumentally-fascinating ensemble, which only plays one Roach original, "Conversation", alongside music by Draper, Little, two pieces by Bill Lee and three standards.



The Complete Uppsala Concert
Eric Dolphy (Serene-Gambit)
September 4th, 1961

Altoist/bass clarinetist/flutist Eric Dolphy was only hinting at his potential during a European tour in 1961, documented on several albums, including this set from Sweden. As with the other concerts, Dolphy used mostly local players, in this case Rony Johansson (piano), Kurt Lindgren (bass) and, most notably, drummer Rune Carlsson. Most of the material played was standards or tunes by Monk or Milt Jackson. The sole exception is a version of Dolphy's "245" (from *Outward Bound*), stretched to a remarkable near-20 minutes.



Bird and Dizzy - A Musical Tribute
Elek Bacsik (Flying Dutchman)
September 4th, 1975

Though born in Hungary instead of Belgium, guitarist Elek Bacsik is Django's cousin. He brought his own take to the Gypsy guitar tradition all over Europe until a move to the States in the late '60s, during which period this album was made. A tribute to Parker and Gillespie, the material is split somewhat evenly between the two (both played "Lover Man") and features such players as drummer Shelly Manne, tenor saxist Warne Marsh and trumpeter Oscar Brashear. Interestingly, here Bacsik plays only electric violin and viola.



Ittekimasu
Steve Cohn (ITM)
September 4th, 1987

Since his debut in 1982, composer Steve Cohn (who plays piano, percussion and ethnic wind instruments like the shofar and shakuhachi) has recorded infrequently but always with excellent players alongside him. For the five-movement title suite (which means literally, "I'll go and come back"), Cohn is joined by a Chicago-centric 'rhythm section' of Fred Hopkins and Thurman Barker, though the album was recorded live at New York's Greenwich House. This album retained more of the jazz elements his later works lacked.



Ease On
Jeff Palmer (Audioquest)
September 4th, 1992

Jeff Palmer came to the organ not through the piano but instead via the accordion. He has worked primarily as a leader since his debut in 1985, often dueling against an array of guitarists, most usually with John Abercrombie (whose first session was an appearance with Palmer's stylistic forerunner Johnny Hammond Smith). Abercrombie appears here as well, as do the odd mix of saxist Arthur Blythe and drummer Victor Lewis, playing a number of blues-oriented Palmer originals as well as the McCoy Tyner classic "Blues on the Corner".

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