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

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

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

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

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To this point, guitarist Rez Abbasi has focused overwhelmingly on original material and although his work could be said to sit within the modernist mainstream of jazz, he’s spent little time in public playing standard tunes. That changed when he appeared in a trio setting with bassist Johannes Weidenmuller and drummer Adam Cruz at Bar Next Door (Jul. 2nd). Revisiting the bop and postbop canon might have been unexpected, for baritone was perfectly logical - Abbasi’s fluid, rhythmically buoyant lines have always shown a rootedness in swing, even when he’s drawing on South Asian musics in the company of Vijay Iyer, Rudresh Mahanthappa, Dan Weiss and others. The trio led off with a brisk “What Is This Thing Called Love” and Abbasi chewed up the changes with laid-back precision, forming long strings of ideas with the benefit of a deep, resonant electric guitar sound.

No bold-stroke arrangements here: “Alone Together”, “Door” and Abbasi’s angular blues “Isotope” found the group sticking to simple solo rotations and trading of eights and fours. If there was hesitancy at times during the first of three sets, it was due to the newness of the lineup and the casual nature of the gig. But for a warmup, this was strong and searching music. No bold-stroke arrangements here: “Alone Together”, “Door” and Abbasi’s angular blues “Isotope” found the group sticking to simple solo rotations and trading of eights and fours. If there was hesitancy at times during the first of three sets, it was due to the newness of the lineup and the casual nature of the gig. But for a warmup, this was strong and searching music.

“Solar” and Joe Henderson’s angular blues “Isotope” found the group sticking to simple solo rotations and trading of eights and fours. If there was hesitancy at times during the first of three sets, it was due to the newness of the lineup and the casual nature of the gig. But for a warmup, this was strong and searching music.

It’s impressive in itself that bassist John Hébert could gather pianist Fred Hersch, altoist Tim Berne, cornetist Taylor Ho Bynum and drummer Ches Smith under one roof for a Charles Mingus tribute at The Stone (Jul. 2nd). This was Hersch’s debut as the club, his first-ever gig with Berne and a golden opportunity to hear the pianist grapple with the legacy of his mentor Jaki Byard, a key Mingus sideman. Berne, for his part, was no slouch in the implicit role of Eric Dolphy (perhaps also Jackie McLean or Charles McPherson). But it was Hébert’s achievement that stood out: his way of fitting these unique voices from across the aesthetic spectrum of jazz while still capturing the swinging integrity of Mingus’ ingenious works.

Hébert’s achievement that stood out: his way of fitting these unique voices from across the aesthetic spectrum of jazz while still capturing the swinging integrity of Mingus’ ingenious works. There was a suite-like structure to the set and a good deal of reading involved, as the band made its way through Hébert’s arrangements of “Sue Changes”, “What Love”, “Duke Ellington’s Sound of Love” and “Remember Rockefeller at Attica”. Melodies sang out beautifully, as did Hersch’s richly voiced chords, although there was plenty of unvarnished bite and snarl. Hébert gave everything a certain knowing immediacy, a material to relay unaccompanied. He tackled on clever sonic details, including a glockenspiel line (played by Smith) matching Berne’s alto during “What Love”. The music flowed in and out of defined meter and seemed to revel in its messy, multi-stylistic flux, echoing something Mingus once said to Nat Hentoff: “Why tie yourself to the same tempo all the time?”

- David R. Adler

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

- Kurt Gottschalk

Saxophonist Matana Roberts is only halfway through her ambitious Coin Coin project and already it’s more than can easily be gathered and put in a single basket. At The Jazz Gallery (Jul. 9th) she presented Chapter Six of her musical family history, Papa Joe, based on the words and compositions of her great grandfather. Roberts has a way of using musical styles that seem vaguely period, something like what Rahsaan Roland Kirk did at times, which work well to advance her story settings. Such deft craftsmanship is more apparent on Coin Coin Chapter One: Les Gens de Coleur Lebres, released in May on Constellation Records and to a lesser degree in Papa Joe. Brief “hallelujah” interludes were interspersed throughout, along with recitations that seemed two parts poem to one part sermon, eventually rousing into a gospel. She stripped it down to bass and her tambourine, with audience and band [Shoko Nagai (piano), Thomson Kneeland (bass), Daniel Levin (cello) and Tomas Fujiwara (drums)] repeating the “hallelujah” while she raised the rafters. Roberts can seem a bit hesitant in her spoken word, but that is not so much a limitation as a part of her project. She brought the band back in slowly, then from the back of the room (and this 45 minutes into the set) Montreal trumpeter Ellwood Epps came in and played his way to the stage, aiding in a fiery climax. With that peak crossed, the band carried on with a half-hour epilogue, the story told and the music now playing them off.
Despite, or perhaps because of, having the highest population density of jazz musicians in the world, many players have never worked together, even those of the same generation. Trying to fix this ‘problem’ are the folks from Search & Restore, the non-profit group that helps bring New York the annual Undead Jazz Festival. Each Friday late night, a quartet of artists who have never played together take the Blue Note stage for an unplanned set of music. The first-time performers, such as Branford Marsalis and Joshua Redman, has sadly never achieved the recognition as a player on the level of some of his more famous students, such as Branford Marsalis and Joshua Redman. Best known for his triadic chromatic approach to composition, the saxophonist revealed his considerable skills as a writer premiering a new work, “Art, Music and Life”, commissioned by MoMA specifically for the performance (Jul. 17th). Beginning with a unison line for tenor sax and John Lockwood’s bass, the piece promptly evolves into an unbounded extended improvisation, typifying the unit’s “twins ideals of openness and free expression”. With drummer Bob Gullotti alternately coloring his colleagues’ melodic lines and sounding with forceful originality, the trio’s 50-minute length was an open-ended tour de force that showcased his beautiful sound and heightening the music’s spiritual references, resolving in Gonzalez’ idyllic hymnlike accompaniment. The closing “Sounds of The Flying Pygmies” brought the set full circle to a fiery conclusion.

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

The Holus-Bolus & Cylinder and Douglass Street Music Collective performing at the World Jazz Summit in Montréal.

- Russ Masto

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

- Andrey Henkin

The Museum of Modern Art (MoMA) Sannemorgen series of free outdoor concerts, now in its 40th year, was a fitting setting for the presentation of The Fringe, as the cooperative trio entered its fourth decade of creating cutting-edge, collectively improvised music. George Garzone, arguably the most renowned saxophone instructor in the field of jazz education today, has sadly never achieved the recognition as a player on the level of some of his more famous students, such as Branford Marsalis and Joshua Redman. Best known for his triadic chromatic approach to composition, the saxophonist revealed his considerable skills as a writer premiering a new work, “Art, Music and Life”, commissioned by MoMA specifically for the performance (Jul. 17th). Beginning with a unison line for tenor sax and John Lockwood’s bass, the piece promptly evolves into an unbounded extended improvisation, typifying the unit’s “twins ideals of openness and free expression”. With drummer Bob Gullotti alternately coloring his colleagues’ melodic lines and sounding with forceful originality, the trio’s 50-minute length was an open-ended tour de force that showcased his beautiful sound and heightening the music’s spiritual references, resolving in Gonzalez’ idyllic hymnlike accompaniment. The closing “Sounds of The Flying Pygmies” brought the set full circle to a fiery conclusion.

- Russ Masto

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

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

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

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

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

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

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

Submit news to info@nycjazzrecord.com

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

by Anders Griffen

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

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

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

TNYCJR: Soaking it up...

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

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

BM: Yeah, we’re in there.

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

BM: Yeah, that was an incredible time and [the movie] definitely captured the feeling of what was happening in a certain sense. A neighborhood, whether it be the Village or Brooklyn, it really felt like that in the community. There weren’t a lot of musicians in that community, but if you could replace all those actors as characters with musicians that were…Marc Ribot and Arto Lindsay and like whoever we would see on the street, Cibo Matto and all these groups…such a variety that was in the East Village. That was a great time.

TNYCJR: Have you taught for a long time?

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

(Continued on page 31)
The accustomed onstage approach of Detroit-born tenorman JD Allen is to ram the breath out of his audience, wending them in with a reeling display of sheer professionalism, blooded by a completely uncompromising attention to visceral spontaneity. Over the course of a set, his regular trio will refuse to pause between compositions, or talk to the audience. There’s no time for such niceties when there’s hard-blowin’ to be done. The scope of this trio’s invention is enthralling. Even though the sonic formula usually doesn’t alter too much, mainly taken at high-density, in full-tilt, the vibrant relationship between the threesome never allows repetition to enter the proceedings. Allen’s toughened solos are so electric that he impels a constant interest in his grappling, his thorny, even old-fashioned, tone organically welcoming as opposed to studiedly academic. Allen is usually the focus, but his partners, bassist Gregg August and drummer Rudy Royston, are almost his equals, making this a democracy that’s won through internal fisticuffs.

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

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

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

Why has he chosen a trio setting as his primary outlet for the last five or six years? “That’s where I’m the most comfortable, when I’ve got my own shoes on,” says Allen. “It was a format that always felt fresh and I felt like I could change on a dime.” This is much easier when there’s no pianist or guitarist to engage with, although ironically the tenorman is set on changing this situation in the near future. He’s now found the right pianist to enter the fray. Shimrit Shoshan was born in Israel, but now lives in NYC. “She does a lot of her own recordings. I’ve known her for the last two or three years and she’s been in town for maybe five or six. I haven’t played in her band, but we’ve done a couple of rehearsals and I get a good feeling about her.” Allen’s not sure what will happen. “She won’t be a piano, that’s for certain.” By this, Allen means that Shoshan won’t be interested in any comping traditionalism. Allen will be encouraging her towards perpetually untethered soloing, an equal voice in a band of individualists. He doesn’t want to call this new band a quartet. He’s currently mulling over the right name.

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

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

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

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

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

Recommended Listening:
- JD Allen - In Search Of... (Red, 1998)
- Cindy Blackman - Works on Canvas (HighNote, 1999)
- JD Allen Trio - I Am I Am (Sunnyside, 2008)
- David Weiss & Point of Departure - Snuck In/Snuck Out (Sunnyside, 2008)
- JD Allen - Victory! (Sunnyside, 2010)

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**ARTIST FEATURE**

**JD Allen**

by Martin Longley

JD Allen with, although ironically the tenorman is set on changing on a dime.” This is much more comfortable, when I’ve got my own shoes on,” says Allen. “It was a format that always felt fresh and I felt like I could change on a dime.” This is much easier when there’s no pianist or guitarist to engage with, although ironically the tenorman is set on changing this situation in the near future. He’s now found the right pianist to enter the fray. Shimrit Shoshan was born in Israel, but now lives in NYC. “She

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4:15 PM James Farm
Joshua Redman, saxophone
Aaron Parks, piano
Matt Penman, bass
Eric Harland, drums
5:30 PM Jose James, vocals
8:00 PM Christian McBride Big Band

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1:00 PM Edmar Castaneda Quartet
— Sonidos Latinos
2:15 PM Fred Hersch / Nico Gori Duo
3:30 PM Robert Glasper Trio
4:45 PM John Scofield Quartet
John Scofield, guitar
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The Mingus Orchestra conducted by NEA Jazz Master Gunther Schuller
8PM Sing the Truth: Angelique Kidjo, Dianne Reeves
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For details, visit tanglewood.org.
Mike Stern had plenty of opportunity to observe Miles Davis when the master tapped him for his comeback band in the early ’80s, catapulting his career forward. One thing that sticks in the mind of the electric guitarist is how Davis would wax enthusiastic about seemingly disparate musical pleasures.

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

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

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

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

“I loved Jimi [Hendrix],” said Stern, caught in rare stillness for an interview in the midst of an engagement at New York’s Iridium Jazz Club with his band, including Grammy-winning “New Artist” bassist/vocalist Esperanza Spalding, a pairing that began on Big Neighborhood. Stern has been non-stop on the road, these gigs sandwiched between tours of Japan and France and then a July marathon hitting Spain, Germany, Belgium, Austria, with several swings to France and Italy, Denmark, Sweden and the Ukraine. But residents and visitors will be able to catch him in New York City again for several nights this month at 55Bar. He’s been a fixture at that homy local haunt, named for its address on Christopher Street in Greenwich Village, for so many years that somehow the rumor got started that he and wife Leni Stern (also a guitarist) live “above the store”. (They did once reside at another “55” address but it wasn’t this one.)

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

“One time was at the Baltimore Civic Center and I was like 14 years old. Wow, it was really smoking. He was real loose and he played his ass off. Sound effects and all that stuff, which were really special in those days. But the main thing is he just really played the instrument incredibly well. And he was a great blues player. He was definitely coming from blues and Motown.” The other time Hendrix blew him away?

“At an event that also had Jeff Beck [another hero] and Rod Stewart was the singer in that band. That was before anybody knew who Rod Stewart was. Sly Stone. And then Johnny Winter came out and he knocked everybody out too.”

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

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

But it may surprise some to hear that it wasn’t - and isn’t - guitarists Stern listens to most. For him, there’s much to be harvested from the “man with the horn” and not just the one you think of first. When he was a child, Stern’s mother used to play jazz records around the house all the time and she listened to a lot of things.

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

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

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

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

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

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

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

In addition to the saxophones and clarinet, Landry studied flute with Toscanni’s principal flutist, Arthur Lora, during 1963 on a recommendation, with no idea at the outset who Lora was. “After taking the lessons with Mr. Lora I decided that it was time to move and that January 1964 was the date,” Landry recalled. “However, back in Louisiana I was growing a lot of marijuana and I got busted big time in November 1963.” Luckily he got five years of probation, which he skirted “playing acoustic bass with a jazz trio at the Playboy Club in New Orleans and performing in night clubs with the Swing Kings.” He made his official move to New York in January 1969, though upon arrival lost everything - including his horn - after his car was broken into. “The Village Gate was around the corner and I saw that Ornette Coleman was performing that evening. We walk in and there is Ornette, so I immediately started talking to him. After a while he said, “Your accent, where you from?” I told him Lafayette. He said “Oh, I got beat up in that town once” and I told him my story of getting robbed. He didn’t hesitate to give me his number and told me to once” and I told him my story of getting robbed. He didn’t hesitate to give me his number and told me to come back to the loft and told the guys ‘we’ve got a concert.’ That’s the way I liked to work, just turn the tape on.” Released as the Solos LP (1973) and edited down from six hours, it is a fierce slice of free improvisation with people like Prado, Peck, saxophonist Alan Braumann and drummer David Lee, Jr.

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

Ray Bryant (1931-2011)
by Ken Waxman

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

Born Raphael Homer Bryant in Philadelphia in 1931, he was initially taught piano by his mother, an ordained minister, which explains his affinity for gospel styling as well as blues. Following classical piano studies, he was playing jazz in Harlem. He jammed with locals such as drummer Philly Joe Jones and tenor saxophonist Benny Golson and was later part of the house band at Philly clubs, backing visiting stars, including such older musicians as trumpeter Charlie Shavers and saxophonist Coleman Hawkins (both of whom he would record with in the early ’60s) plus younger ones like trumpeter Miles Davis and saxophonist Sonny Rollins. Davis and Rollins each brought Bryant to New York to record and he’s featured on the tenor saxophonist’s Worktime (Prestige) and the trumpeter’s Miles Davis and Milt Jackson Quintet/Sextet (Prestige) LPs. During that time he played on other all-star sessions, such as Dizzy Gillespie’s Sonny Side Up (Verve) and Milt Jackson’s Jazz In A Hard Style (Emarcy) similarly in demand as an accompanist for singers such as Betty Carter, Arlena Franklin and Carmen McRae, Bryant further proved his versatility when Jo Jones, the legendary drummer from the original Count Basie band, hired the pianist and his bass-playing older brother Tommy (1930-82), to fill out his trio. Bryant’s late ’50s stint with Jones not only taught him pacing, but a then unnamed theme he wrote became “Little Susie”, which established his solo career. Another Bryant line that has become a jazz standard is “Cubano Chant”, subsequently recorded by groups as different as Art Blakey’s Jazz Messengers and Cal Tjader’s AfroCuban combo. “Madison Time” was composed after Columbia record producer John Hammond asked the pianist for a tune based on the Madison, a popular Baltimore dance. The 1988 film Hairspray included his version of the song. Oddly enough, Bryant’s only other chart success was an instrumental version of “Ode to Billie Joe” in 1967.

For more information, visit myspace.com/dickielandry

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

Overcoming Bandleader Obstacles by Sabir Mateen

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

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

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

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

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

On the other hand, an industry-made leader is usually chosen by some record company or industry promoter to be the next big thing. Our greatest heroes usually chosen by some record company or industry on the bandstand.

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For more information, visit sabirmateen.com

Originally from Philadelphia, multi-reedist Sabir Mateen moved to Los Angeles and played with Horace Tapscott and his Pan-African Peoples Arkestra and other bands. He moved back to Philadelphia in the ’80s and played with two musicians with whom he still collaborates: Sunny Murray and Raymond A. King while pursuing studies with Byard Lancaster. Mateen moved to New York in 1998, sings at Blue Note Aug. 9th-14th.

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

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

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

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

We lost spoken-word innovator Gil Scott-Heron this past May, shortly after the release of his first album in 13 years. Giacomo Gates may not be the first choice for a tribute album to the raw-voiced urban poet - Gates owns a mellifluous baritone put to best effect on flowing melodic lines - but somehow Scott-Heron’s compositions keep their integrity in the smoother musical environment. Gates will celebrate the release of The Revolution Will Be Jazz: The Songs of Gil Scott-Heron (Savant) at Smoke Aug. 23rd.

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

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

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VOXNEWS

by Suzanne Lorge

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SoLyd Records
by Ken Waxman

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

Founded in 1993 and named for his daughters Sonia (So) and Lydia (Lyd), SoLyd counts Gavrilov not only as “head, president, owner, director, you name it” but also the label’s entire staff. A freelance journalist/broadcaster/translator since 1985, one of whose more unusual jobs is supplying Russian translation for the TV broadcast of the Academy Awards, Gavrilov initially worked for independent Russian publishing houses. He often wrote about art and music, which put him in contact with many musicians who subsequently appeared on SoLyd.

“I’ve known Andrei Gavrilov since the early ’70s when he used to attend all of the concerts when our Trio [Ganelin, Tarasov, Chekasin] played in Moscow,” recalls percussionist Vladimir Tarasov. “He is a good friend to all jazz musicians in Russia. When the Sonore Trio [Ganelin, Tarasov, Chekasin] played in Moscow,”

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

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

“Gavrilov was a person who told me that a generation of musicians had arrived in Russia who hung on to its artists and distributors, earnings suffered. That situation finally rectified itself by 2008, but another irritant remains. As Gavrilov states, “Western distribution is the main problem for Russian labels.”

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

(continued on page 31)

LISTEN UP!

Tom Zlabinger

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

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


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

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

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

Dream Band: Any group that truly celebrates the moment!

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

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

Jonah Parzen-Johnson

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

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


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

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

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

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

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

For more information, visit jonahpj.com. Parzen-Johnson is at The Stone solo Aug. 24th. See Calendar.
Suoni Per Il Popolo
by Mathieu Bélanger

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

As has been the case since the first edition in 2001, the festival occurred throughout June and concerts took place at Casa del Popolo and La Sala Rossa. On the heels of the first ten editions, the 2011 edition featured music from a great diversity of horizons. Indeed, very few festivals, if any, allow one to hear such concerts as those at Copenhagen’s Royal Garden) to George Garzone and octogenarian Tomasz Stanko, featured with Pierre Dørge’s New Jungle Orchestra at downstairs venue of the Copenhagen Jazzhouse (filled with several inches of water) to the significantly smaller but drier upstairs bar area for a single set. Aalto had not played Copenhagen for around 35 years but quickly proved why he is still one of the most underrated and inspired tenor saxophonists (and flutists), treating those who made the trek to a more raucous party for 1,700. Corea’s electric keyboards squealed their iconic little hooks and ditties and Clarke’s bass hammered and boomed. White’s groove was the best part, a force of nature, rolling and surging. Corea’s “26-2” and Monk’s “Green Chimneys” were onslaughts of expletives, hard as the chimneys. Corea’s electric keyboards squealed their iconic little hooks and ditties and Ponty’s violin shrieked. Beneath the deluge of treble, Clarke’s bass hammered and boomed. White’s groove was the best part, a force of nature, rolling and surging.

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

The festival persevered, however, in some cases utilizing different spaces as was the case with Finland’s Juhani Aaltonen Quartet, which moved from the downstairs venue of the Copenhagen Jazzhouse (filled with several inches of water) to the significantly smaller but drier upstairs bar area for a single set. Aalto had not played Copenhagen for around 35 years but quickly proved why he is still one of the most underrated and inspired tenor saxophonists (and flutists), treating those who made the trek to a more raucous party for 1,700. Corea’s electric keyboards squealed their iconic little hooks and ditties and Clarke’s bass hammered and boomed. White’s groove was the best part, a force of nature, rolling and surging. Corea’s “26-2” and Monk’s “Green Chimneys” were onslaughts of expletives, hard as the chimneys. Corea’s electric keyboards squealed their iconic little hooks and ditties and Ponty’s violin shrieked. Beneath the deluge of treble, Clarke’s bass hammered and boomed. White’s groove was the best part, a force of nature, rolling and surging.

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

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

(Continued on page 38)

Copenhagen
by Laurence Donohue-Greene

Rynek Glowny, the market square in the Old Town of Krakow, Poland, was the largest square in medieval Europe. It is still one of Europe’s grandest public spaces. In the southwest corner, deep down a stone staircase, is Piwnica pod Baranami. Piwnica (pronounced “pee-NIEF-sah”) means basement. It is a dimly lit stone and brick cavern with low vaulted ceilings and has been a nerve center of Krakow counter-culture since the 1910s. On this planet, there may be no hipper place to kick off a jazz festival.

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

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

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

The piece began with a held note whispered by
The year 1978 marked the onset of the resurgence of Art Blakey & the Jazz Messengers as one of the music’s most popular and influential bands. A number of factors - including the rise of rock n’ roll and a shift in critical focus towards the avant garde - contributed to what could have been the demise of one of jazz’ most enduring institutions. But Blakey’s persistent dedication to the music and his unrelenting search for new talent was eventually rewarded with renewed renown for the ensemble. With the introduction of tenor saxophonist David Schnitter, trumpeter Valery Ponomarev and bassist Dennis Irwin, the drummer had the beginnings of a consistent lineup. But it was arguably the addition of altoist Bobby Watson and pianist James Williams, exceptional composers who revitalized the band’s songbook and a new golden age for the group.

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

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

The final session finds the master drummer in the driver’s seat. This postbop recording finds Reid leading the same cohesive group he led on 2007’s Out Front: the Out Front Trio of pianist Steve Allee and Brazilian drummer Duduka Da Fonseca. And yet, Hues of a Different Blue isn’t strictly a trio album; the leader is also joined by guests like guitarist Tominho Horão (like Da Fonseca, another Brazilian musician), saxophonists Bobby Watson and JD Allen and the big-toned trumpeter/flugelhornist Freddie Hendrix (who has a strong Hubbard/Shaw/Morgan influence). The personnel differ from one song to the next, but whichever musicians might be joining Reid on a particular track, this 74-minute CD doesn’t disappoint.

Reid wrote six of the selections, including the bossa nova-ish “When She Smiles Upon Your Face”, the mysterious “The Elloquent One” (for pianist Hank Jones), the reflective “Mother and Child” (which features Horta and is another Brazilian-influenced offering), the gentle “I Can’t Explain”, the cerebral title track and opener “It’s the Nights I Like” (which does, in fact, have a dusky quality). There are also three unknown soloists Terrence Blanchard, Donald Harrison, Jean Toussaint and Johnny O’Neal, and the brightly swinging “E.T.A.”. The former, a demonstration of Reid’s capability when he is in the leader’s seat. This postbop recording finds Reid leading the same cohesive group he led on 2007’s Out Front: the Out Front Trio of pianist Steve Allee and Brazilian drummer Duduka Da Fonseca. And yet, Hues of a Different Blue isn’t strictly a trio album; the leader is also joined by guests like guitarist Tominho Horão (like Da Fonseca, another Brazilian musician), saxophonists Bobby Watson and JD Allen and the big-toned trumpeter/flugelhornist Freddie Hendrix (who has a strong Hubbard/Shaw/Morgan influence). The personnel differ from one song to the next, but whichever musicians might be joining Reid on a particular track, this 74-minute CD doesn’t disappoint.

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

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

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

The year 1978 marked the onset of the resurgence of Art Blakey & the Jazz Messengers as one of the music’s most popular and influential bands. A number of factors - including the rise of rock n’ roll and a shift in critical focus towards the avant garde - contributed to what could have been the demise of one of jazz’ most enduring institutions. But Blakey’s persistent dedication to the music and his unrelenting search for new talent was eventually rewarded with renewed renown for the ensemble. With the introduction of tenor saxophonist David Schnitter, trumpeter Valery Ponomarev and bassist Dennis Irwin, the drummer had the beginnings of a consistent lineup. But it was arguably the addition of altoist Bobby Watson and pianist James Williams, exceptional composers who revitalized the band’s songbook and a new golden age for the group.

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The final session finds the master drummer leading a new band in 1983 featuring then-virtually-unknown soloists Terrence Blanchard, Donald Harrison, Jean Toussaint and Johnny O’Neal, with only Fambrough remaining from previous groups (including the unit with the Marsalis brothers that preceded this one). The recently departed bassist’s “Little Man” kicks off the set dynamically, with Toussaint firing on soprano (an instrument rarely heard in Blakey bands) between Harrison and Blanchard. The latter is featured most beautifully, playing beautifully, on “Polka Dots And Moonbeams” before the album closes with the two mainstays of the Messenger repertory, Bobby Timmons’ classic “Moanin’” and signature closer “The Theme”.

For more information, visit t2entertainment.nl. Bobby Watson is at Dizzy’s Club Aug. 2nd with Rufus Reid. Valery Ponomarev is at The Garage Aug. 2nd. Terence Blanchard is at Birdland Aug. 2nd-6th. Johnny O’Neal is at Smoke Saturdays and Smalls Sundays. See Calendar and Regular Engagements.
When people think about jazz, one of the first images that comes to mind is that of the pianist - from Fats Waller to Duke Ellington to Thelonious Monk. In keeping with this tradition, here are four new releases by pianist-leaders, duos and/or larger groupings.

Cedar Walton is just about the neatest pianist around – in ideas, form, structure and taste, proven by pianist-leaders in trios and/or larger groupings.

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

Coltrane’s classic quartet’s rhythm section played ‘around’ pulse, creating a unique kind of swing. Farmers by Nature (FBN) bring it to the next level. Some groups ride the pulse, hanging off the back or propelling it like a rocket. FBN floats over it, skirts it, brings it in and out of hazy focus. There’s no empty virtuosity on this second effort, but does it ever groove! Pianist Craig Taborn, bassist William Parker and drummer Gerald Cleaver are masters of rhythmic intrigue, of those subtle gradations of pulse and time out of which the best music is hewn. FBN’s chemistry is evident from the first notes of the peaceful and wistful “For Fred Anderson”, the late tenor saxophonist to whom the entire album is also dedicated. As wonderful and haunting as that spacious tribute is, it’s part of the equation, as bullish tenor and slushy and incisive brass make for a riotous exploration of group listening. Cutting away the other six musicians for a 1982 performance, the trio of Harry Beckett, trombonist Nick Evans and saxist Alan Skidmore, trumpet Charig and Harry Beckett, trombonist Nick Evans and alto saxist Dudu Pukwana/Johnny Dyani (Ogun) brings it to the next level.

Thanks to the tireless efforts of labels like Ogun (and more recently, Cuneiform and Fledg’ling), the work of South African musicians in the orbit of the Blue Notes and the Brotherhood of Breath has been quite well-documented, culled from the festival circuit where these bands made their bread. Alto saxophonist Elton Dean (1945-2006) was a regular member of the Brotherhood from 1975 onwards. Ninesense is his take on merging the sensibilities gleaned from working with the Brotherhood with his progressive modern-jazz roots. For this 1981 Berlin performance Dean is joined by saxist Alan Skidmore, trumpeters Marc Charig and Harry Beckett, trombonists Nick Evans and Radian Malfatti, pianist Keith Tippett, bassist Harry Miller and drummer Louis Moholo in 40 minutes of collective ebb and flow. As with the Brotherhood, the rhythm section keeps the improvisations rhythmically grounded, constantly in bright motion. Dean’s piquant saxes are only one part of the equation, as bullish tenor and slushy and incisive brass make for a riotous exploration of group listening. Cutting away the other six musicians for a 1982 performance, the trio of Harry Beckett, trombonist Nick Evans and alto saxist Dudu Pukwana/Johnny Dyani (Ogun) brings it to the next level.

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

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

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

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

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

**Jhaptal Drumset Solo**
by Tom Greenland

For more information, visit tabla.org. Weiss is at Smalls Aug. 4th. See Calendar.
In the notes for *Pinnacle*, Todd Barkan (who ran Keystone Korner) recalls a conversation at the club where Miles Davis told trumpeter Freddie Hubbard that “you may never realize it, but you are the baddest motherfucker on the planet right now.” These three albums, offering snapshots of Hubbard at 25, 33-34 and 42, trace the trajectory of his style and career, from sideman to star.

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

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

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

For more information, visit concordmusicgroup.com, sonymasterworks.com and resonancerecords.org. A Hubbard tribute is at Iridium Aug. 4th-6th. See Calendar.
Eskelin grew up under the influence: his mother worked the Baltimore circuit playing organ under the name “Bobbie Lee.”

Ever keen to play with forms and turn style inside out, Eskelin hasn’t been one to take an obligingly reverential approach to the sax/organ/drum lineup. But he’s come closer still with a new band he’s been building around vibraphonist Jeremy Viner’s syncopated form, but it is Macdonald’s spirited back-up that contextualizes the whole.

Michal Vanoucek solos memorably on the tune’s brisk, process, but still retaining their freshness. Pianist Don Friedman’s interpretation of the melody sounds like a series of spontaneous ideas and all creative endeavors, play a vital role in his composing. The saxophonist examines these ideas at length on his blog, but leaves it to his meticulously designed and philosophy and his irrepressible interest in characterizing that, the jazz world - including the appropriate folk tune “Blues on the Corner”.

The tunes are a fine collection of standards from the jazz world - including the appropriate folk tune “Blues on the Corner”. The quintet can wail too - Nowell’s “NY Vibe” is a slick but powerful contemporary line that invites the group to step out with hearty passion and fiery zeal. But, again, it’s direct emotion that counts - Nowell squawks and howls but with intelligence and logic, followed by Olsson continuing the theme of thought mixed with ardor.

For more information, visit posi-tone.com. This group is at Miller’s Café Aug. 7th, Shrine Aug. 8th, 55Bar Aug. 9th and smalls Aug. 17th. See Calendar.
Voyager (Live By Night)
Eric Harland
(Space-Time-Sunnyside)
by David R. Adler

There’s no one way for a drummer-bandleader to approach a recording project and these two highly dissimilar outings make it plain. Eric Harland, one of today’s most celebrated sidemen, debuts as a leader. His Voyager project, released on Space-Time-Sunnyside, features his writing almost exclusively. Owen Howard, an underrated figure, devotes his fifth album Nechushtan to his forebears, paying homage to great drummer-composers of the past and present.

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

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

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

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

Shreveport Stomp
Allan Browne/Marc Hannafor/Sam Anning
(Jazzhead)
by Fred Bouchard

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

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

Pianist Marc Hannaford dissects classics by Monk, Parker, Jelly Roll Morton and Ornette Coleman on Shreveport Stomp; his manner is not so dainty as thorough, but his modus operandi is a bit back-door, sorta “look-what-I-found!” He sets listeners at Bennett’s Lane (Melbourne club) puzzles as he builds “Bemsha Swing” from the ground up, hinting at the melody eventually. “Cheryl” begins ruminatively, arrives full-blown, then gets a chorus of pure Monk before an easy slide into “C-Jam Blues”. Hannaford enticingly ravelsthe Morton threads, so by 2:10 we can pick out the stride and melody and by 3:00 when the rhythm, courtesy of Anning and drummer Allan Browne, kicks in, we get it: a Ralph Sutton reconstruction, with Jaki Byard asides and full-bore Kenny Barron. Bookends to the album are 11+-minute adventures, even if the studio setting spotlights them even if carefully structured. They seem true musical adventures, even if the studio setting spotlights them as stark studies of contemplation. Latin vernacular is spoken throughout, with notes to Eddie Palmieri and Danilo Perez as well as nods to Herbie Hancock and Kenny Barron. Bookends to the album are 11+-minute through-composed odd-metered romps. “The Seven Odyssey” ventures through taut mazes of mambo, ragtime, bop, ricky-tick and salsa while “The Five Odyssey” opens with Ben Vanderwalv’s ominous drum figures underpinning a bold staccato unison theme, periodicially relieved by smoother statements and fine solos by Anning and the leader. Edgy balladry ("Dislocation"), Olivier Messaion homage ("Interlude") and a compendium of Steve Wonder chords set to street samba (poignantly yummy Anning solo) are among Winkelman’s other eclectic offerings.

For more information, visit space-time.believeband.com and bjurrecords.com. Harland’s group is at 92YTribeaca Aug. 9th. Howard is at Cornelia Street Café Aug. 7th with Alan Ncrushaus. See Calendar.

For more information, visit jazzhead.com. Anning is at Miles’ Café Aug. 9th with Ben Winkelman and 11th with Daniel Jameson. Winkelman is also at The Garage Aug. 7th with Mauricio DeSouza. See Calendar.
The Hues of Destiny, released in 2011 but recorded in 2008, is tenor saxist Andrew Lamb's first recording as a leader since 2006, reuniting him with drummer Warren Smith, on whose Natural/Cultural Forces Lamb played on in 2006. Lamb has spent the past decades performing and woodshedding in Brooklyn, keeping artistically and creatively active while somehow managing to remain relatively obscure.

Lamb’s trio is rounded out by bassist Tom Abbs (a big part of Lamb’s music in the last decade). Somehow while playing, Abbs manages his tuba, a little violin, hits a shaker and groans and gurgles on a didgeridoo. For his part, Lamb’s tone is urgent, ranging from tender-but-tough to harrowingly intense, as on the opener “Song of the Miracle Lives”. “Sonnet for Madaha” is gentle by comparison but by “Conversation with My Father” Lamb is back to wrestling with his feelings of nervousness and anxiety not previously roused by this otherwise exhilarating, life-affirming and captivating CD.

Marc Copland began his career in his early 20s as an alto saxophonist but abandoned the instrument to study piano. Returning in the ‘80s, Copland has become known for his lyrical, inventive approach. For Crosstalk, Copland is joined by alto saxist Greg Osby, bassist Doug Weiss and drummer Victor Lewis. Copland’s turbulent “Talkin’ Blues” is hardly a standard blues; his angular descending lines and Osby’s rapid-fire, piercing alto blend into a powerful force. His sophisticated title track suggests the hustle and bustle of big city during the day, featuring potent solos by both Weiss and the composer. The pianist’s deliberate “Slow Hand” has a dark, sorrowful flavor, with a haunting theme. The sole standard of the session is “Tenderly”, which Copland plays at a remarkably subdued tempo as a sparse, imaginative background for Osby’s rich alto. Gigi Gryce’s “Minority” has long been a favorite of jazz musicians, though neither Copland nor Osby take the conventional path in the quartet’s potent interpretation, rarely touching on snippets of its famous theme.

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

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

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

Back to the future for pianist Anthony Davis, this CD is a reminder that the improvising skill he first exhibited in the ’70s still lurks within the composer now best-known for his chamber, choral and symphonic work. Co-leader of the band Cosmologic, multi-reedist Jason Robinson renews the on-again-off-again relationship he has had with Davis since 1998 for a series of duo numbers, most composed by either man.

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

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

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

For more information, visit pirouet.com. Copland is at Korzo Aug. 9th. See Calendar.
Rez Abbasi’s Natural Selection travels in many directions, rhythmically and melodically, but somehow stays balanced and collected. Sticking to acoustic guitar, Abbasi leads a quartet of vibraphone (Bill Ware), bass (Stephan Crump) and drums (Eric McPherson), featuring mostly original tunes with the exception of four numbers by Nusrat Fateh Ali Khan, Keith Jarrett, Joe Henderson and Bill Withers. The care that went into the selection of all this is patent and neatly extrapolated into the style and details of the improvising. Abbasi’s own playing bares sitar-like inflections on the one hand and the niceties of soul and Blue-Note style hardbop on the other.

In keeping with the Darwinian dimension of natural selection, a certain degree of controlled randomness and musical competition is at play. McPherson circles the beat with riptides and forays into abstraction as a co-lead voice with Liebman as well as working hand-in-glove with Nussbaum in the rhythm section. His guitar-like lines give Liebman a strong counterpoint rather is an end unto itself. However, like a bonsai tree, its tiny details evoke something much larger in the way of purposelessness of the human faculties of making and running and defense. Or, like a bonsai tree, its tiny details evoke something much larger in the way of preadaptive potential and the apparent incredible number of organisms that have evolved.” - Chuck Taylor, American music journalist*

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

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

The members of We3 (Dave Liebman: saxophones and flutes; Steve Swallow: electric bass and Adam Nussbaum: drums) are all veterans willing to step out of their comfort zones. Saxophonist Dave Liebman in particular has always seemed game for mixing things up. His big burly tenor sound and unique airy soprano have been among the strongest voices in jazz over the past 40 years. From playing with free jazzers such as Evan Parker to dueting with tabla player Badal Roy, Liebman seems more than open to new experiences. We3, however, is very much in the wheelhouse of all three of these players. But in the case of this disc, that’s not a bad thing. The trio have played together on and off for over 40 years. They all made their mark in the post-Coltrane era and their music reflects this. And if one thinks there’s not much left to be said in this vein, then check out this disc.

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

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

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

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Performances:
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www.mauriciodesouzajazz.com

“Souza’s briskly swinging touch and interactive instincts fuel this album...”

Bill Milkowski, JazTimes Magazine

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The centerpiece here is the four-part peoples of West Africa. Ching and the Ifá system of the Yoruba-speaking compositions here reference two such systems, the 1 Ching and the Ifá system of the Yoruba-speaking peoples of West Africa.

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

The current edition of the Five Elements includes trumpeter Jonathan Finlayson, trombonist Tyshawn Sorey and Marcus Gilmore, with Ramon Albright and bassist Thomas Morgan. Singer Jen Shyu is particularly impressive for the way in which she moves so readily from lyric-based to wordless vocals, always flowing with the instruments around her. The rhythmic impetus is supplied here by the drumkits of Garcia Pérez adding percussion and occasional chants. Tyshawn Sorey and Marcus Gilmore, with Ramon Albright and bassist Thomas Morgan. Singer Jen Shyu is particularly impressive for the way in which she moves so readily from lyric-based to wordless vocals, always flowing with the instruments around her. The rhythmic impetus is supplied here by the drumkits of

An album dedicated to the music of the late Gil Scott-Heron, who died in New York in May at the age of 62, seems, at least on the surface, an odd choice for singer Giacomo Gates. A straightahead jazz performer with the playfulness of Mose Allison, Gil Scott-Heron’s socially conscious lyrics, which target perennial problems like crime, violence and greed and remain remarkably relevant 30 years after they were written. An important artist who combined the militancy of Amiri Baraka with the playfulness of Mose Allison, Gil Scott-Heron is given a worthy tribute here.

Composer Jon Hendricks and Eddie Jefferson, Gates doesn’t share a lot of stylistic ground with Scott-Heron, a street poet, proto-rapper and soul/R&B artist known primarily for his politically charged albums of the ’70s.

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

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

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

A swath of world musical traditions is referenced, highlighting the adaptability of Zorn’s compositions while retaining their identity. The effort is ably abetted by drummer Tim Keiper and keyboardist Brian Marsella. All four members play multiple instruments - often multi-tracking within songs - and add vocals to create a lush sonic density. A percussive cushion from the piano and drums, Marsella’s gliding solo spurred by Keiper’s punches. The drowsy loping of "Yecon" finds the melody played by a variety of instruments, such as harpsichord, toy piano and electric guitar. Brazilian street percussion opens "Yahel" before giving way to a strident piano solo while "Tahariel" boasts a Cuban rhythm and call-and-response between keys and strings.

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

For more information, visit tzadik.com. Baptista is at Whitney Museum Aug. 26th with MMW. See Calendar.
Gibson's "In-Whim" is decidedly out. What starts with a more Headhunters-ish feel - punctual horn unisons ride over Davis' popping drum line. Davis also carries Gibson's title track to its abrupt ending, which features the horns in fluttering harmonies before they rocket off into a pair of impassioned solos. Gibson's "The In-Whim" is decided out. What starts slow and modal grows as Tolentino wails away over Gold's sharp choral jabs, growing more manic with each passing measure. "Preachin", Gold's blues-inflected contribution, finds Gibson loping through a building solo while the organist does his best to summon the spirits of the chicken shack. The last track, a take on Jackie McLean's "Blue Rondo", brings the album back to where Gibson started: Englewood Cliffs, 1963. The horns exchange 12-bar bouts while Davis' cymbal drives the battle into a solo of his own.

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

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

Avery Sharpe (JKNM) by Elliott Simon

Like track and field legend Jesse Owens, from whom it draws inspiration, bassist Avery Sharpe’s latest release high-steps its way through an uplifting program of original modern jazz. Owens’ ethos, who in cogently summing up his success once remarked, “I let my feet spend as little time on the ground as possible” is most in evidence early on. The title and opening cut start their leisurely increase in intensity as Sharpe combines with drummer Yoron Israel and pianist Onaje Allan Gumbs to propel the music forward until lift-off occurs courtesy of Craig Handy’s soaring soprano sax. “Jump!”, a Gumbs-penned tune, follows up and likewise gets its spring from Handy who, this time on tenor, hurdles the band through the hardbop burner.

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

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

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

THE NEW YORK CITY JAZZ RECORD | August 2011 23
is at Dizzy's Club Aug. 16th-21st and 23rd-28th. See Calendar.

For more information, visit concordmusicgroup.com. A Getz tribute Brazilian-minded performance.

Tjader was known for his contributions to AfroCuban Brazilian music. And it should be noted that while in 1958, Getz saw the value of combining cool jazz and Byrd and João & Astrud Gilberto. It is clear that even nova encounters with Antonio Carlos Jobim, Charlie "Ginza Samba" is a Brazilian-flavored offering underscores the fact that '50s less expressive.

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

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

Solo Piano
(Piano Improvisations/Children’s Songs)
Chick Corea (ECM)
Forever

Chick Corea/Stanley Clarke/Lenny White (Concord)
The Definitive on Stretch and Concord
Chick Corea (Stretch-Concord)
by Tom Greenlund

With seven decades under his belt, five of them in the jazz biz, Chick Corea remains a restless experimenter, a triple-threat improviser-composer-accompanist whose widespread appeal hasn’t compromised his artistic integrity. Three recent compilations offer cross-sections of his remarkable career.

ECM’s three-disc collection of solo acoustic piano performances contains Piano Improvisations Vols. 1-2, recorded over two days in April 1971, and Children's Songs from 1985, presenting Corea at his most intimate and unadorned. Following closely after Corea’s short stint with Circle, an avant garde quartet with Anthony Braxton, the first two discs are far more audience-friendly in comparison and represent a new compositional approach: “I took the next idea that came to mind and played it down—then titled it later,” he writes in the liner notes. Despite their spontaneous production, the pieces exhibit organic logic, balancing varying degrees of tension and release, density and space, anarchy and control. “Song for Sally” (the seed that would grow into "Spain", "Sometime Ago", “Picture 8” and Wayne Shorter’s “Masquerade” display Corea’s penchant for ‘flamenco’ harmonies and Latin ostinatos while other pieces veer towards contemporary classical, folk and free music. The children’s songs are similarly sophisticated and eclectic, a little less self-conscious perhaps, with many persuasive performances, particularly the romping 6/8 meter of #4, the Baroque minimalism of #6, the fairylike lyricism of #12, the spooky music-box ambiance of #13, capped by “Addendum”, an uncanny amalgam of Bach, Bartók and Turkish folk dance.

Forever contains highlights from Corea’s 2009 acoustic trio tour featuring bassist Stanley Clarke and drummer Lenny White, the heartbeat and backbone of the classic (and recently rejuvenated) Return to Forever fusion group, plus a studio session from the same year augmented by original RFT guitarist Bill Connors, violinist Jean-Luc Ponty and vocalist Chaka Khan. Disc 1 plus the final track on Disc 2 represent the live tour, a long-time dream of the trio to revisit their musical roots, playing standards on acoustic instruments. Both Corea and Clarke display dazzling chops, perfect sparring partners who trade a torrent of musical punches without hurting each other, the bassist’s ideas coming so fast, fluid and seemingly effortlessly that it’s easy to take for granted how good he really is. Corea plays an explosive solo on “Windows”, mixing its expansive lines and claustral chords with expansive phrases; on “No Mystery” he mounts his solo on thick sustained chords, lifting-off into interstellar musical space to earn a rousing hand from soloists that shines without overshadowing. The ambitious ideas of record company A&R people in sync with one another but also with the sidemen: Chick Corea remains a restless experimenter, coming so fast, fluid and seemingly effortlessly that it’s easy to take for granted how good he really is. Corea’s penchant for ‘flamenco’ harmonies and Latin folk dance.

By "Addendum", an uncanny amalgam of Bach, Bartók and Turkish folk dance.

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www.innova.mu www.katiebull.com

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

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SEPTEMBER TBA: Colony in Woodstock

KATIE BULL FREAK MIRACLE

By "Addendum", an uncanny amalgam of Bach, Bartók and Turkish folk dance.

KATIE BULL sounds like Katie Bull.”

—Alex Henderson, The New York City Jazz Record, June 2011
Cuisine is a drum-less chamber jazz quintet that ranges across contemporary musical genres and Giancarlo Vulcano brings us a hip, moody soundtrack from a film still on the drawing board.

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

The music is in the comfort zone of post-Swing Era, modern large ensemble music, with a balanced emphasis on charts and solos. Besides the trombonists, Chamberlain (who doesn’t solo on trombone) takes a couple of flute solos and pianist Kenny Ascher and guitarist Mike ZITO’s “I’ll See You in Court” recalls many on the darkly comedic “I Have a Bad Feeling About This”. The satirical “I’m Getting Sentimental Over You” is refreshing; “Dear Old Stockholm” reaffirms its place as a jazz standard and Frank WESS’ “Segue in C” shows off the band’s Basie chops. Phonautaxis features a French quintet with leader Daniel Casimir (alto trombone), Jean-Louis Pommier (tenor trombone), Alban Darche (alto and baritone saxes), Matthieu Donarier (tenor sax, clarinet and bass clarinet) and Sebastien Boisseau (bass). In addition to the core album, all pieces by the leader, there are remixes by DJs who add electronic sounds, distortions and loops to three of the tracks. There are stabs at avant garde free jazz, but except for the honking baritone and tongue-slapping tenor saxophones of “Garotaxis” the musicians remain firmly in the confines of consonance. The music, with often-interlaced interplay and fugue-like devices, recalls the Third Stream and chamber-jazz sounds of the mid-20th Century, as well as in the tunes of the reeds and melodic complexities - the Lennie Tristano school. Horn interactions suggest both the Gerry Mulligan Quartet and Jimmy Giuffre’s trios while the multiple parts and strains of pieces recall the Modern Jazz Quartet and George Russell.

The trombones are often employed in contrapuntal lines and textures (various mutes). Occasionally the saxes will join the bass as rhythm keepers, reminiscent of World Saxophone Quartet. Much of the improvising comes in horn duets with the bass. The episodic nature of the music, with its sudden shifts and juxtapositions, suggest post-modernism, but the musicians seem anchored in a much earlier era as soloists.

My Funny Detective is a novelty conceit that nevertheless captivates. Guitarist Giancarlo Vulcano presents his soundtrack for an unpromoted movie with the help of trombonists Mark Soskin, Daniel Casimir & Yolk En Cuisine (YOLK Music) My Funny Detective

Giancarlo Vulcano (Distant Second) by George Kanzler

Trombones are prominent on all of these albums, with nine in Band of Bones and two each in the quintets featured on the other two CDs. But the music is hardly similar, as Band of Bones is a trombone-centric big band playing in the modern swing tradition while Yolk En...
With the exception of Thewes’ “Favorite Walker”, everything they played was from Clear Horizons and was composed by Ulrich. On the other hand, Thewes’ piece - here given an acoustic read - dominates Two Pieces. Presented in two parts on the disc, it fills 33 of the disc’s 47 minutes. The electronics on the album, it’s worth noting, are not light. There’s always one acoustic voice present, but often only one, as playfully thin organ sounds, synthetic arpeggios and cartoon voices move through and sometimes dominate the staging ground. It’s easy, however, to be led astray by the palette of sounds. Within (and sometimes without) the processed sounds, there’s some beautiful, and often quite delicate, playing.

For more information, visit gligg-records.com

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

As pianists, Aaron Goldberg and Guillermo Klein couldn’t be less alike. Goldberg is a leading virtuoso soloist of our day. Klein’s chops are far more modest and his main artistic canvas is his extraordinary little big band Los Guachos. On Bienestan, these Sunnyside labelmates generate sparks as co-leaders, offering Klein’s compositional and arranging smarts alongside Goldberg’s spellbinding execution. Klein plays Fender Rhodes while Goldberg sticks to piano, bassist Matt Penman and drummer Eric Harland provide inspired backup and saxophonists Miguel Zenón and Chris Cheek beef up the ensemble on a number of tracks.

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

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

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

For more information, visit sunnysiderecords.com. This group is at Jazz Standard Aug. 17th-21st. See Calendar.
Giordano Bruno, Renaissance philosopher (1548-1600), is seldom quoted as a source of inspiration among today’s musicians. Rare, too, is a jazz album bookended with songs by America’s ur-tunesmith, Stephen Foster (1828-64). But here pianist Lewis Porter and clarinetist (and natural historian) David Rothenberg - no garden-variety postboppers - invoke Bruno, Foster, Bennie Maupin’s gruff moods, Jimmy Giuffre’s Eastern bent and ‘60s free jazz. These authors and educators mull long and deep views on matters musical and both have enjoyed other stunning collaborations: Porter with fellow pianist Marc Rossi and Rothenberg with humpback whales. Porter plays grand piano and spooky Roland Fantom X7 while Rothenberg plays clarinets (more Bb than bass) and daubs pointillist electronics.

The Foster melodies - “Massa’s in the Cold, Cold Ground” and “Hard Times Come Again No More” - do sound familiar and receive respectful (if somewhat eldritch) treatments. In fact, the set is overall relaxed, companionable, melody-driven, pedal-point focused; tempos are low-key - arch and cool, the moods tense and colorful. “Massa” flows into Ornette’s “Lonely Woman” with dense chords, keening clarinet and electronica suggesting tabla, tamboura-bass lines and prickly percussion, then into the wobbly title track, the title of Bruno’s philosophical tract, possibly for exorcising a slithery devil! Thence it’s Debussian impressions of New Jersey painters, a technical hike up a rocky Hudson Riverside ridge, a leisurely (Sunday curry brunch?) commute to Newark and Surmen-esque, overtone-blown whale-song. “Nature Boy” gets a pungent, hardly halcyon, workout; indeed, these nature boys weave a meditative, admirable crazy-quilt for the scarce annals of accessible avant garde.

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

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

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

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

For more information, visit motema.com. Pilc is at Blue Note Aug. 30th-31st. See Calendar.
Deepening the partnership established with Optica a couple of years ago, pianist Søren Kjaergaard, bassist Ben Street and drummer Andrew Cyrille function as three parts of an interlocking mechanism on this CD.

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

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

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

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

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

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

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

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

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

Jazz is a palimpsest whose glorious past is constantly being written over without being totally obscured. Today’s artists have developed a new vocabulary for playing and composing, thus expanding jazz past the boundaries the word seems perpetually soft economy; the importance of community among jazz bands and musicians and how that support is vital in the face of calamity. The most compelling and contentious segment of the series, though, concerns the simple issue of the past versus the present. The general belief is that tradition must be embraced, and then released, for jazz to grow. Some musicians express this sentiment without vehemence; others, however, sneer in their contempt for any adherence to the past. (There’s a special disdain for the so-called “Young Lions” renaissance of the mid ’80s, although begrudging passes are given to Wynton and Branford Marsalis). The trio of directors here, Michael Rivoira, Lars Larson (also the Director of Photography) and Peter J. Vogt, does an excellent job of capturing the energy of Hurricane Katrina. Most songs were written by band members or local musicians, with covers of Dorothy Fields’ “Exactly Like You” and Jermaine Jackson’s “Feelin’ Free”. Saxophonist Vincent Broussard takes a lion’s share of the solos, joined by a three-trumpet, two-trombone horn section that layers up call-and-response counterlines to create a melange of Count Basie and Tower of Power. The band’s backbone is its backline: founder Phil Frazier on sousaphone (sounding like bassist Bootsy Collins), brother Keith on bass drum and cymbal and snare drummer Derrick Tabb, whose busy sticking relentlessly pumps the pulse.

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

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

Spearheaded by Pepper’s widow Laurie, Blues for the Fisherman is Volume 6 on her Widow’s Taste label, devoted to releasing what she has titled “Unreleased Art”, a series that makes a strong case for correcting Giddins and DeVeaux’ historical index. Did his unreliability prevent him from warrant a spot on their list of 100 recommended and published in 2009, not only does Pepper not in THE NEW YORK CITY JAZZ RECORD.

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

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

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

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

TNYCJR: Focus and articulate …

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

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

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

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

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

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

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

TNYCJR: Keeping it fresh.

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

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

Recommended Listening:

- Bob Mintz: Billy Martin - Drummingbirds (Mozovox, Amulet 1998)
- Medeski Martin and Wood - The Dropper (Blue Note, 1999-2000)
- Billy Martin - Solo Live Tonic 2002 (Amulet, 2002)
- Medeski Martin and Wood - Radiolarians: The Evolutionary Set (Indirecto, 2008-2009)

(Labels CONTINUED FROM PAGE 12)

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Happenstance also accounted for SoLyd releasing CDs by non-Russians. Among the first was a CD of Moscow concert by American pianist Joshua Pierce, immediately and released it in September 2009 on the Jazz Factory label.

Other future releases on a Russian label, would be cool.”

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Wednesday, August 3

- Mike Stern 55Bar 10:30 pm
- Cedar Walton Quartet with Vincent Herring, David Williams, Willie Jones III
- John Scofield, Billy Martin, Chris Wood, Bachar Charloula (White Morning 7 pm $30)
- Billy Harper Quartet Blue Note 8 pm $35
- Steve Swallow Trio with Rob 戚文, Mingus Big Band: John Dinklage, Vincent Herring, Craig Handy, Craig Handy (Downtown Music Gallery 7 pm)
- Carl Saunders Quartet with Rob sakr, Mingus Big Band: John Dinklage, Vincent Herring, Craig Handy, Craig Handy (Downtown Music Gallery 7 pm)
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- Mingus Big Band: John Dinklage, Vincent Herring, Craig Handy, Craig Handy (Downtown Music Gallery 7 pm)
- Fred Hersch/Nico Gori Duo Birdland 8 pm $35
- Steve Swallow Trio with Rob sakr, Mingus Big Band: John Dinklage, Vincent Herring, Craig Handy, Craig Handy (Downtown Music Gallery 7 pm)
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- Bobby Broom Blue Door (Bar Next Door 8 pm $25)
### Tuesday, August 9
- **Cedar Walton Quintet with Steve Turre, Vincent Harrington, David Williams, Willie Jones III**
  - Iridium  8, 10 pm $25
- **Ed Cherry Trio with Pat Bianchi, McCleary Hunter**
  - The Stone  8, 10 pm $10
- **Kurt Rosenwinkel and Orquesta Jazz de la Habana**
  - Brooklyn Bowl  8 pm $30
- **Greg Osby Five with Melissa Aldana, Marc Copland, Steve Leh Jacques, Kendrik Scott**
  - Brooklyn Bowl  7:30, 9:30 pm $30
- **Jane Monheit with guest Mark O’Connor**
  - Birdland  8:30, 11 pm $30-40

### Wednesday, August 10
- **Jazzmobile: Greg Allen**
  - The Bar on Fifth  8 pm $19.99
- **Jazzmobile: Chris Potter**
  - Birdland  8:30, 11 pm $30-40
- **Ben吉利斯; Hot House**
  - The Garage  6, 10:30 pm

### Thursday, August 11
- **Red Adair Acoustic Quintet with Billy Warne, Stephey Crump, Eric McPherson**
  - The Stone  8, 10 pm $10
- **Carla Cook Quartet with Darryl Levy, Lorrie Placio, Bruce Cox**
  - Village Vanguard  9, 11 pm $25
- **Debo Band with guests Pendikra**
  - Village Vanguard  7, 9 pm $25
- **Chris Corsano: Mark Morgan-Bailey/Buffalo**
  - The Stone  8, 10 pm $10

### Additional Information
- **THE NEW YORK CITY JAZZ RECORD**
  - August 2011
  - Page 33
Friday, August 12

- Return to Forever IV: Chick Corea, Stanley Clarke, Lenny White, Jean-Luc Ponty, Frank Gambale
  Beacon Theatre 7:30 pm $49.50-129.50

- Maria Mendez/Mike Nevin Quartet
  Brooklyn Bowl 9:30 pm $30

- Billy Martin’s Wicked Knee: Val-Daniel, Alex Johnson, Tony Malaby, Jim Sclavunos
  The Stone 10 pm $20

- Adam Rogers’ OJCE with Fiona Hendley, Nate Smith
  The Bar Next Door 9:30 pm $12

- Adam Carol Quartet with John Ellis, David Golay, Justin Brown, Don Giguere
  The Garage 8 pm $20

- John O’Gorman with Joe Martin, Marcus Gilmore
  The Garage 9 pm $20

- Seung-Hu Kim with Adam Kolos, Tony Dido, Joe Stump, George Schuller, Nina Moffitt Quartet with Chris Pastorali, Jackson Ali, Alex Cline
  The Live Room 9 pm $15

- Ruat
  The Bar Next Door 9 pm $12

- Nu-Soul: Adam Palmer
  The Bar Next Door 10:30 pm $12

- Alexander McCabe; Adam Larson; Christian Nourjouin Trio +2 with Kava Sha, Tom Finn, Gray Hackelman, Rochester
  The Garage 11 pm $15

- Marc Devine Duo
  The Garage 11:30 pm $20

- Willie Mae Perry
  The Bar Next Door 11 pm $12

- Jane Stuart Trio with Rave Tesor, Rick de Voe
  The Bar Next Door 11 pm $12

- Bob Klar and Friends
  The Bar Next Door 11:30 pm $12

- Carla Cook Quintet with Darryl Ivey, Kenny Davis, Bruce Cox, Steve Kroon
  The Garage 12 am $30

- Saturday, August 13

- Herbie Hancock Tribute
  Dizzy’s Club 8 pm $10

- Lage Lund 4 with Aaron Parks, Ben Stoffer, Marcus Gilmore
  The Bar Next Door 9 pm $12

- Adam Larson Trio with Chris Tals, Jason Burren, John Gazzolo
  The Live Room 9 pm $10

- Orechita Point Never; Natalia Runic; Carlo P infrastructure
  The Bar Next Door 10 pm $12

- Sandra Wiegandt/Kornilof; Tammy Scherrer Seftel with Andrew Utzmann, Matt Silverman, Julian Rothenberg, Lawrence Leathers Jam
  The Live Room 11 pm $10

- Vinnie Knight and The Night Riders
  The Bar Next Door 11 pm $12

- Daniel Carter, Max Johnson, Fernando Henrique light Quartet with David Schinag, Kirk Knuffke, Max Johnson
  The Bar Next Door 11:30 pm $12

- Todd Herriot Quartet; Samba De Grego; Alex Davison Quartet Sandman
  The Bar Next Door 12 am $12

- Satchmo: Marcus Queen Trio
  The Bar Next Door 12:30 am $12

- Linda Poregranade with Stan Chenoweth, Fredried Wernerani, Soji Ochis; Kava Sha with Intrumental with Ben Williams, Camastra
  The Live Room 1 am $10

- Mulgrew Miller: Steve Nelson Quartet
  The Bar Next Door 1:30 am $12

- Ted Nash with Ron Horton,果汁
  The Bar Next Door 2 am $12

- Chris Moscow’s Nu Jazz Project: Mark Nordlund with Josh Banks,
  Sarah Perry, Jerry Womworth; Jonath Marsh Quaret with Graft Swallow,
  Dave Stryker, David Williams, Stalin Marries, Stokk lyril, Stokk lyril, Stokk lyril
  The Garage 3 am $10

- Chris Mosley’s Nu Jazz Project: Mark Nordlund with Josh Banks,
  Sarah Perry, Jerry Womworth; Jonath Marsh Quaret with Graft Swallow,
  Dave Stryker, David Williams, Stalin Marries, Stokk lyril, Stokk lyril, Stokk lyril
  The Garage 3 am $10

- Cedar Walton Duo with Steve McCann, David McCann, David Williams, Willie Jones III
  Dizzy’s Club 4 am $30

- Ed Cherry Trio with Pat Bianchi, Pete Van Nostrand
  The Live Room 4:30 am $10

- Kurt Rosenwild and Orchestra Jazz de Matozinhos
  The Live Room 5 am $10

- Greg Osby Five with Melissa Aldana, Marc Copland, SteveLeidiga, Kendrick Scott
  The Live Room 6 am $10

- Jane Monheit with guest Mark O’Connor
  The Live Room 7 am $10

- Mingus Orchestra: Ku-urba Frank Lucy, Greg Gilbert, Michael Rabirovich, John Clark, Eddy Tate, Freddie Bryant, Christian McBride, Terence Blanchard
  The Live Room 8 am $10

- Peter Brownstein solo
  The Live Room 9 am $10

- Dennis Elkins Trio
  The Live Room 10 am $10

- Eddie统计
  The Live Room 10:30 am $10

- Brasil Guitar Duo; Santos Takeishi/Shoko Nagai; James Carney Quartet with Oscar Noriega, Drew Gress, Chuck Rain, James Carney
  The Live Room 11 am $10

- Adalberto Santiago; Nat Adderley Jr.; Walter在这
  The Live Room 12 am $10

- Tuesday, August 16

- Mike Stern
  Lafayette 6 pm $40-60

- Project Fukushuma Benefit: John Croal, Ike Morita, Manabetsu Studio, Masaki Morita
  Lafayette 7 pm $40-60

- John Gennett’s Shimadz & Miyah & Nels Cline, Todd Steel, Todd Steel
  Lafayette 8 pm $40-60

- The Music of Antonio Carlos Jobim and Stan Getz
  Lafayette 9 pm $40-60

- Jerry Gonzalez and the Fort Apache Band with Joe Ford, Larry Willis, Andy Gonzalez,
  Peter Gaze, Peter Gaze, Peter Gaze
  Lafayette 10 pm $40-60

- Ted Nash Quartet with Dave Lightner, Paul Hickman, Dee DeDee Bates, Joe Lightner
  Lafayette 11 pm $40-60

- Wednesday, August 17

- Mike Stern
  Lafayette 6 pm $40-60

- Aaron Goldberg/Guido Carboni’s Blues Band with Zaven Zavarian, Ray Brown, Rogers
  Lafayette 7 pm $40-60

- Tribute to Ray Brown: Christian McBride, Dee DeDee Bates
  Lafayette 8 pm $40-60

- Jeff Carlin’s Incognito: Steve Kuhn, Dave Liebman, Steve Swallow, Joe Lightner
  Lafayette 9 pm $40-60

- The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Brian Swallow
  Lafayette 10 pm $40-60

- Thursday, August 18

- Jerry's Shamir's Miscell & Miyah & Nels Cline, Todd Steel, Todd Steel
  Lafayette 6 pm $40-60

- The Music of Antonio Carlos Jobim and Stan Getz
  Lafayette 7 pm $40-60

- Joonsam Lee Trio
  Lafayette 8 pm $40-60

- The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Brian Swallow
  Lafayette 9 pm $40-60

- The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Brian Swallow
  Lafayette 10 pm $40-60

- Friday, August 19

- Steve Coleman Duo and Trios
  Lafayette 6 pm $40-60

- Christian McBride’s Tribute to Ray Brown: Christian McBride, Dee DeDee Bates
  Lafayette 7 pm $40-60

- Chris Wood with Billy Martin, Charlie Hunter, Christian McBride, Dee DeDee Bates
  Lafayette 8 pm $40-60

- The Outlaw Collective: Cameron Outlaw, Jeff Miles, Iman Greenstein; Kay_history Group with Jeremy Pelt, Ben Stone, Rodney Greger; Harold's Laws
  Lafayette 9 pm $40-60

- Jon Inbong Trio with Yasuaki Nanakusa, Rody Kingston
  Lafayette 10 pm $40-60

- Mike Stern
  Lafayette 11 pm $40-60

- The Masters Quartet: Steve Kuhn, Dave Liebman, Steve Swallow, Brian Swallow
  Lafayette 12 am $40-60

- Michael Rodriguez Trio
  Lafayette 1 am $40-60

- Roberta Pia
  Lafayette 2 am $40-60

- Saturday, August 20

- Sunday, August 14

- Tommy Igoe Sextet
  Birdland 11 am $50

- Maura's at MikeNevis Enterprises, C. Thomas
  Birdland 12 pm $50

- Ras Mokhi, David Carter, Larry Goldings, John Abercrombie
  Birdland 1 pm $50

- Noah Sallinger, MaKamagathwa
  Birdland 2 pm $50

  Birdland 3 pm $50

- Lyndsay Washington Quartet with Dennis Bell, Alex Blake, Victor Dunn
  Birdland 4 pm $50

- Kris Knuffke Quartet with Brian O'Day, David O'Day, David O'Day, David O'Day
  Birdland 5 pm $50

- Mike Kanan/Paul Berryman; Dave Oogast, Chris Oogast, Mike Oogast, Mike Oogast
  Birdland 6 pm $50

- Rhett Butts and Joe Roche Trio with Roman Ivanov, Clifford Barbaro
  Birdland 7 pm $50

- Hiroshi Uoyagi
  Birdland 8 pm $50

- JonInbong Quintet with Josh Mehling, JonInbong Quintet; JonInbong Quintet; JonInbong Quintet; JonInbong Quintet; JonInbong Quintet; JonInbong Quintet; JonInbong Quintet
  Birdland 9 pm $50

- Sunday, August 14
**Saturday, August 20**

- Liberty Ellman Quintet with Vija Iyer, Mat Maneri, Stephan Crump, Damon Reid
- Jonathan Finlayson Trio with Dave Wakefield, Joe Sanders
- Peregrin at LaLa's Brooklyn Music Troupe with Jerome Harris, Shu Nakamura, Steve Lehman, Lizzie De Carufel, Arlen Stein
- Smart Growth Zone: Christof Fasold, Jeremiah Cymerman, Brian Chase

**Saturday, August 21**

- Emanuel Harrold
- Eric Harland

**Wednesday, August 24**

- Nicky Paris/Al_Phil Harris
- Dave Chamberlain's Band of Bones Zen Bar 7 pm
- Brian Drye Trio with Tues Day, Joe Higby, Rafael Carrato
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson and guest Jon Baron
- Steve Lehman Trio with Brewer, Dan Tepfer, Ben Monder, Ted Barili
- John Allen Trio with Greg August, Rodney Royster
- NYC Village Vanguard 9:30 pm $25
- Richie Beirach Quintet with Randy Brecker, Gregy Huebner, George Mraz, Billy Hart
- John Allen Trio with Greg August, Rodney Royster

**Monday, August 22**

- Steve Coleman and Duo with Steinkopf, Kevin Hays Group with Jeremy Pelt, Ben Street, Green Room; Steve Lehman, Ben Fowlkes, Hano Marke, John Goldsby
- Edmar Castaneda Trio with Marshall Gilkes, David Stillman and guest Andrea Tierra
- Antoinette Montague Group with Mike Longo
- Laura Brunn/Actor/Guitar/Performer; Peter Zak Trio with Paul Gilfudo
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- Matt Pavone, Ben Fonville, Peter Zak Trio with Paul Gilfudo
- Saul Rubini, Simon Premuzic, Gregzego, Jeff Babko, John Patitucci, Nan Wiesenhof, Toshio Kinosaki
- Tedd Josel Trio with Takeshi Suga and guest Toshio Kinosaki, Revolution Jazz
- Yuko's Satsuko
- Scott Bradlee
- Randy Sanderson, Alain Ribo
- Tamar Korn
- Kyoko Oshima and guest
- Cecilia Coleman Big Band; Aaron Burnett Quartet
- Antonio Cupica
- Julia Chen Quartet
- Laura Nyvoll with Frame and Mirror

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- Randy Sanderson, Alain Ribo
- Tamar Korn
- Kyoko Oshima and guest
- Cecilia Coleman Big Band; Aaron Burnett Quartet
- Antonio Cupica
- Julia Chen Quartet
- Laura Nyvoll with Frame and Mirror
Monday, August 29

- Jean and Doug Carm with Stacey Oda, Daunte Ebanks, Rahaman Carter, Russell Carter, Jr.
- Dizzy Club  7:30, 10:30 pm $20

- Karl Berger's Stone Workshop Orchestra
- 101 Park Avenue  12:30 pm

- David Berliner solo; Ari Hoenig Trio with Aaron Goldberg, Matt Penman;
- Blue Note  8, 10:30 pm $30

- Ron Carter's Great Big Band
- Notaro  8 pm

- Joe Lovano; John Faddis; Steve Wilson, Wayne Escoffery, Scott Robinson, Jay Branford, Ron Owens, Greg Gillis, Alex Norris, Jason Jackson, Steve Davis, James Burton, Daunte Ebanks, Paul Bollenbeck, John Cameron, Alice Flanagan, Roy Hargrove, Al Foster, Mark Taylor, Ronny Jordan, George Koller, Louis Hayes, Charles Tolliver, Bivio Jones Jr., Bobby Watson, Greg Osby, Ira Sullivan, Enrico Rava, Joe Lovano, Peter Asher, Mark Winkler, Gerald Early, Jerry Bergonzi, Al Foster, Wynton Marsalis, Lee Konitz, Chick Corea, Bobbi Humphries, Billy Harper, Joe Lovano, Geri Allen, James Genus, Paul Bollenbeck, Max Roach, 109 8 pm $12

- John Abercrombie/Geoff Keezer Band
- Bar Next Door  8:30, 10:30 pm $10

- Bocca  7 pm

- Bob Kindred Group; Algonquin Oak Room  1 pm

- Kevin Hays; John Coltrane's Band of the 50s
- Anyway Café  9 pm


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

Second, The Thing with Joe McPhee, who performed on the second to last day of the festival, may well have been the highlight of the 2011 edition. Compared to their previous visit to the festival, this performance put less emphasis on rock covers, which allowed for longer improvised developments. Indeed, apart from Lightning Bolt’s “Ride the Sky” which was played as a second encore, themes were only suggested by one or two of the musicians and, as such, incorporated in the collective process of improvisation.

It must also be said how much McPhee adds to the trio. McPhee is an exceptional trumpeter. His trio with Paal Nilssen-Love are obviously great musicians on their own, but the American saxophonist brings a focus that the trio’s quest for raw energy and power may sometimes send to the background.

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

For more information, visit casadelapopolop.com

(POPOLO CONTINUED FROM PAGE 13)

(KRAKOW CONTINUED FROM PAGE 13)

the violins and violas. The moment when Stanko entered was chilling, a long call over the almost silent sea of strings. Stanko’s trumpet is capable of issuing one of the most mournful sounds in modern music. Kerscek is German but has Polish roots and the title makes you think My Polish Heart might be sentimental and nostalgic. It is the opposite. The first of its four or five tunes was introduced by the symphony, in a single ambivalent figure. But the NDR band crashed in and insisted on a new jagged idea and a careening forward momentum. The big band and the symphony joined forces and ascended to a monumental discordant crescendo, which fell away to leave Stanko, who played lines broken from emotion. My Polish Heart was a huge looming work of jarring contrasts. Stanko responded to Kerscek’s material with fearless creativity. His gestures, especially the fragmentary ones, unveiled truths of the spirit. Gritty murmurs became high stabling runs, like the moment-to-moment movements of consciousness. Sendecki’s strongest contribution came after almost 50 minutes, when the orchestras made way for him and he found traces of all the themes on the perimeter of Christiana). Though delayed due to the storms, Rollins - as lyrical and energetic as ever with guitarist Peter Bernstein sharing the frontline and, as such, accompanied by the two orchestras. It is likely that these Gershwin songs have never been rendered on such a huge scale. There were layers of intricate inner detail from the vast clouds of strings plus bassoons, French horns and harp and then there was the collective roar when the two orchestras joined forces. Surrounded by all this symphonic power, Gambarini offered relatively literal readings of classics like “Summertime” and Stankosian versions of those songs were unheard of, in particular the orchestras, as is so often the case in Krakow. The NDR band played the symphony, which was more symphonic than the orchestra, Stanko played the trumpet in the orchestra, and the orchestra played the symphony. The result was a huge and complex work that was both beautiful and powerful.

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

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

Tichi in 2011 with the New York Art Quartet.

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

For more information, visit ilk.dk
IN MEMORIAM
By Andrey Henkin

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

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

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

DAVE MCMURDO - Toronto's big band jazz scene was buoyed by the efforts of the trombonist, who led a regular group that made several albums for Sackville since 1988. In addition, the Winder transferred to a working quartet and was a faculty member at Mohawk College since 1984. McMurdoo died Jun. 13th at 60.

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

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

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

GYÖRGY SZABADOS - The pianist mixed his native Hungarian folk music with a strenuous commitment to free improvisation. His early discography is scarce but the last two decades found him collaborating with Anthony Braxton and Roscoe Mitchell. He also founded the Kassák Workshop for Contemporary Music, mentoring a younger generation of Hungarian players. Szabados died Jun. 11th at 71.

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

REVIEWED AT JAZZTimes
August 7 - His writing about music for journals like Downbeat, Jazz Times and Melody Maker were informed by his first career as an orchestra leader for the BBC and later, after emigrating to the US, composing and arranging for Stan Kenton, Antia O'Day and Ray Noble. Lucraft also was a radio broadcaster with his show Jazz International. Lucraft died Feb. 4th at 94.

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

The Norwegian guitarist started out a rock player in the '60s but towards the end of the decade moved towards jazz while working with countrymen like Garbarsk, bassist Arnt Andersen and drummer Jon Christensen. All were part of the quartet Euterie Circle discovered by American composer George Russell and would go on to work with his sextet and orchestra during the '70s. Since 1970, Garbarsk has been a member of the band, as a leader or an occasional sideman. Rydahl has most always appeared on ECM Records, his music being defined by the label's sound. More recently Rydahl has worked with the Bergen Big Band, including 2009's Crime Scene (ECM). -AH

ON THIS DAY
By Andrey Henkin

THE NEW YORK CITY JAZZ RECORD | August 2011 39
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